

Deliverable D3.3

Ethics Guideline

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Ethics Guideline

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1. Introduction

This guideline presents a binding set of ethical principles to inform the undertaking of research and curatorial work in the VHH project as well as the behavior and conduct of VHH project staff and subcontractors undertaking this work. For the purpose of this document we will use the term “curatorial” and “to curate” to summarize work within the VHH project in general and in the *Visual History of the Holocaust Media Management and Search Infrastructure* (VHH-MMSI) in particular: operations of researching, handling, transforming, making accessible and re-using filmic and non-filmic heritage materials and records.

This guideline is based on a review of the most current and relevant best practice documents in the fields of activity relating to our project, in particular the work with cultural heritage materials in the GLAM (galleries, libraries, archives, museums) sector, and the work with Holocaust-related materials in memorials and educational institutions.

The purpose of this document is to

- inform the ethical conduct of research and curation;
- foster accountability and integrity of staff undertaking this work;
- ensure the respectful treatment of cultural materials including material of a sensitive nature, and preventing its abuse;
- ensure that dignity and the moral rights of people depicted in historical records, or people whose stories are told through these records, is respected.

This document is a living document. It builds on the principles established in the DoA, Part B, Section 5: Ethics and Security (p. 87) and will be reviewed internally and amended as necessary.

2. Framework

Visual History of the Holocaust: Rethinking Curation in the Digital Age (VHH) aims at developing a concept of digital curation of filmic records of that will innovate curatorial work with digitized film and media collections. The project focuses on the digital curation and preservation of filmic records relating to the discovery of Nazi concentration camps and other atrocity sites. It is an aim of the project to establish new perspectives and contexts of meaning to be explored in history, film and media studies, cultural studies and computer science. To this end we explore concepts of heritage material “curation” across several disciplines: from museology (with a focus on the field of film) to forms of engagement, which memorials and Holocaust education institutes seek to foster; last, but not least to the field of data curation.

We attempt to do so not despite the difficult nature of the film material but because of it. The filmic, visual, textual and aural records assembled in VHH have been the subject of ethical debates from the beginning, involving matters of privacy as well as aesthetic decisions and contexts of re-use. VHH will re-examine these issues in light of the recent technological possibilities of recognition, identification, and interrelated online presentation of records, understanding the records of the Holocaust as a challenging test case for the ethics of the Digital Curation of (especially filmic) records in a more broadly sense.

Indeed, at a first glance the very principles of digital engagement with cultural heritage — transformation, re-use, sharing — appear to run counter to established practices of protecting these materials from abuse (and users from potentially harmful emotional encounters with the material).

Addressing this apparent dilemma as a necessary challenge to curatorial principles across the aforementioned disciplines is part of our project’s approach. In the course of establishing a curatorial framework we seek to innovate the way we reflect on and engage with a well-established (and problematic) iconography of destruction, and we endeavor to offer impulses to expand current notions of “digital curation”.

This includes the consideration of the core ethical principles governing state-of-the-art professional work in these disciplines. This Ethics Guideline document thus presents a synthesis of approaches. It thereby establishes a trans-disciplinary set of tried and tested recommendations derived from authoritative and well-established practices.

Considering that the VHH project has received funding from the European Commission’s H2020 program, curators, methodology and tools shall comply with the Ethical Guidelines presented by the European Commission, especially *Ethics in Social Science and Humanities* and *Ethics for Researchers*. The *European Code of Conduct for Research Integrity* published by the European Federation of Academies of Sciences and Humanities will also serve as a significant reference.

As the digital film materials collected, analyzed and transformed as part of the project are based on analog archival filmic documents, these should be treated according to the

principles stated by the International Federation of Film Archives (FIAF) in its *Code of Ethics* and adhere to the principles decreed by the International Council of Museums (ICOM) in its *Code of Ethics*.

Since the work program of the project is fundamentally based on digital technologies, implying advanced digitization, which includes annotation, manipulation and interpretation of audiovisual files by both curators and Artificial Intelligence, the project will comply with ethical rules presented by the European Commission in its *Ethics and Data Protection* and *Ethics Guidelines for Trustworthy AI*. Key principles expressed in the latter document – human agency and oversight, accountability, privacy and data governance, non-discrimination and fairness and societal well-being – inform all of the principles of ethical conduct presented in this guideline.

As regards Holocaust-related audiovisual materials, curators, methodology and tools shall comply with recommendations from international peak bodies and leading institutions, such as Yad Vashem, the International Committee of Memorial Museums for Remembrances of Victims of Public Crimes, the International Holocaust Remembrance Alliance and the United States Holocaust Memorial Museum, in order to assure a fair and transparent interpretation and avoid misuse of sensitive content.

This Guideline presents a principles-based approach to considering the ethical principles of research and curatorial conduct. This has the following advantages over more prescriptive approaches:

- It provides guidance that can be applied to a broad range of issues arising in practice instead of a narrow set of issues anticipated.
- It fosters creative thinking and reflection instead of decision-making by “box-ticking”.
- It encourages responsibility and the exercise of professional judgement.
- It is more resilient to disruption in a fast-changing environment of technological change.

This guideline does not replace any existing codes, rules or regulations governing the professional conduct of VHH project staff and sub-contractors – it rather augments them.

In scope

- Ethical principles of curating analog (filmic) cultural materials
- Ethical principles of digitization, and curating digitized (filmic) cultural materials
- Respecting the moral rights and the dignity of people in curating their stories
- Respecting Intellectual Property and the rights of its owners
- Ensuring the integrity of records, of the stories contained in them, and preventing their misuse

- Personal conduct of staff and sub-contractors

Out of scope

- Data protection and privacy. VHH supports the principles established in the European Commission (DG Research and Innovation) publication Ethics and data protection¹ (2018).
- Concrete measures taken in the course of the project to manage privacy and protection of personal data are further described in deliverables D1.4 “Data Management Plan” (M6) and D5.2 “System Design v1” (M12).

¹

https://ec.europa.eu/research/participants/data/ref/h2020/grants_manual/hi/ethics/h2020_hi_ethics-data-protection_en.pdf

3. Curatorship: a definition²

Rather than defining curators by their function or role, which proves to be an ineffective approach in a trans-disciplinary and collaborative project environment, our **working definition describes curators as the following:**

- Curators are subject-matter specialists in a field related to the VHH project: researchers, custodians of collections, exhibition and presentation developers, and public advocates and speakers for the project and its outcomes.
- Curators provide the VHH project with credibility within academic circles and act as trusted sources of information for communities.
- Curators have a responsibility to expand their knowledge and perform relevant research.
- Curators facilitate access to knowledge for broad audiences and their peers.
- Curators build trust and rapport with communities and act with uncompromising integrity, serving as overseers of the public's most meaningful possessions.
- Curators maintain their own expertise in order to be contributing members of a network of professionals.

The curator exercises his or her role as an interpreter of culture: he or she serves as an intellectual bridge between the past and the future, endowed with the **vision and skills** necessary to:

- decipher the traces of past events;
- explain them for the benefit of the community;
- anticipate the ways in which his or her interaction with cultural records will be understood and judged by those who will come after us.

Curatorial values in working with (filmic and non-filmic) cultural heritage materials are a system of ideas which find their expression in three areas:

- the fundamental imperative to preserve cultural artefacts and make them permanently accessible
- the expertise necessary to interpret the recent and distant past

² The definitions in this section were adapted from the following publications: “A Charter of Curatorial Values” (2007); “AAM Code of Ethics for Curators” (2009); “Curator Core Competencies” (2014). Cf. Section 6 (Resources) for details.

- the organizational structure necessary to protect and develop the cultural manifestations of history

Core values are:

- service to the public good by contributing to and promoting learning, inquiry, and dialogue
- responsible stewardship of financial, material, and intellectual resources
- respect for the diversity of ideas, cultures, and beliefs
- integrity of scholarly research
- promoting and practicing excellence, honesty, and transparency in all professional activities

4. Principles of ethical conduct

4.1. Integrity and authenticity

Archival materials are primary sources that testify of the Nazi concentration camps and other atrocity sites. These documents should be treated as the human voices that are disappearing.³

Conservation and preservation of archival materials shall be done in accordance with the standards decreed by the International Federation of Film Archives (FIAF) and the International Association of Sound and Audiovisual Archives (IASA).

Long-term preservation and care of archival materials for future generations⁴ shall not be endangered by the present project and the need to make these materials accessible in the present.⁵

Digitization and treatment of archival materials shall assure their integrity and avoid all kind of manipulation or falsification.⁶ All intervention on archival materials, regardless whether they were performed by humans or by AI, shall be documented and as reversible as possible.⁷

Original attributes of archival materials should be respected in their digital version (f.e. speed, aspect ratio, color system) in order to represent as much as possible of the properties of the underlying analog originals.⁸

At any moment, digitization of archival materials and treatment of digital versions (especially re-use) shall avoid distorting the nature of original works or the intention of their authors.⁹

All relevant information regarding archival materials which allow a better understanding of the works (identification, description, provenance, nature) shall be communicated to the public.¹⁰

³ Adapted from: Yad Vashem: *Using Testimonies in Holocaust Education*, Ch. Goals in the Use of Testimonies in the Classroom

⁴ Adapted from: Museums Association (MA): *Code of Ethics for Museums*, art. 2.1

⁵ Adapted from: MA: *Code of Ethics of Museums*, art. 2.1. MA: *Code of Ethics: Additional Guidance*, art. 2.12

⁶ Adapted from: International Federation of Film Archives (FIAF): *Code of Ethics*, art. 1.1 & 1.2. International Council of Archives (ICA): *Code of Ethics*, art. 1. International Council of Museums (ICOM): *Code of Ethics for Museums*, art. 4.1

⁷ Adapted from: ICOM: *Code of Ethics for Museums*, art. 2.24

⁸ Adapted from: FIAF: *Code of Ethics*, art. 1.5 & 1.6. ICOM: *Code of Ethics for Museums*, art. 4.7

⁹ Adapted from: FIAF: *Code of Ethics*, Preamble

¹⁰ Adapted from: ICOM: *Code of Ethics for Museums*, art. 2.20. MA: *Code of Ethics: Additional Guidance*, art. 2.2

Curators shall create and disseminate accurate and reliable information as well as promote awareness and ensure intelligibility of archival materials.¹¹

Curators shall assure the fair and truthful treatment of information and persons, employing robust methodology and tools for research, and take a stand against misuse, distortion, manipulation, falsification of the archival records.

4.2. Transparency

Decisions are never insignificant. Decisions concerning the selection, treatment, dissemination of archival materials and/or their digital version shall therefore be fully documented, explained and made accessible to the public.¹² This applies also to any operations and processes based and executed by AI.

Digital versions of archival materials should be traceable back to their analog source.¹³

Authors shall acknowledge and quote previous works or intellectual contributions that may have influenced, or inspired, research developed in the project and avoid plagiarism.¹⁴

4.3. Respecting intellectual property

Moral rights of the authors and of the people depicted in archival records shall always be respected.

Curators shall respect the legal status of archival materials and shall not transgress the possibilities of use of the legal status of the works.¹⁵

Institutions involved in the project assure that permission is obtained from the owners and/or custodians of archival records prior to their digitization and transformative use.¹⁶

¹¹ Adapted from: ALLEA *The European Code for Research Integrity*, art. 1, 2.1 & 2.3. ICA: *Code of Ethics*, art. 4. MA: *Code of Ethics for Museums*, art. 1.4. United States Holocaust Memorial Museum (USHMM): *Guidelines for Teaching about the Holocaust*

¹² Adapted from: FIAF: *Code of Ethics*, art. 1.7. ICA: *Code of Ethics*, art. 5

¹³ Adapted from: ICA: *Code of Ethics*, art. 2

¹⁴ Adapted from: ALLEA: *The European Code for Research Integrity*, art. 2.7 & 3.1

¹⁵ Adapted from: ICA: *Code of Ethics*, art. 8

¹⁶ Adapted from: IASA: *Ethical Principles for Sound and Audiovisual Archives*, art. 1.2

4.4. Dignity

Curators shall always remember that the project is about real people, and take care for not provoking any harm, stigmatization, discrimination by their conduct and their research.¹⁷ This includes exercising diligence and care in their oversight of operations based on AI.

The collecting, processing, storage and dissemination of data shall be respectful of the privacy of the victims and/or their relatives. Curators shall therefore assure an appropriate level of confidentiality at all the stages of the project.¹⁸

Access should not endanger privacy:¹⁹ dissemination of archival materials and communication around the project (traditional media, publications, website, social media)²⁰ should carefully assess the dissemination of identities of victims and/or relatives²¹. If required, anonymity must be assured.

Curators shall observe the principle that privacy and data protection are “intimately linked to autonomy and human dignity, and the principle that everyone should be respected”²².

The possibilities given by Advanced Digitization and use of AI-based technologies²³ for the treatment of digital heritage materials shall respect the dignity of the persons appearing in the archival records.

Analysis and presentation of documents should not be disrespectful towards the victims nor encourage revenge or resentment.²⁴

4.5. Personal integrity

Curators shall show integrity and professionalism in their methodological approach and in their interpretation of historical materials, adhering to principles of impartiality, honesty, transparency.²⁵

¹⁷ Adapted from: International Association of Sound and Audiovisual Archives (IASA): *Code of Ethics*

¹⁸ Adapted from: EU: *Ethics in Social Sciences and Humanities*, art. 6

¹⁹ Adapted from: EU: *Ethics in Social Sciences and Humanities*, art. 3.3. ICA: *Code of Ethics*, art. 7. MA: *Code of Ethics: Additional Guidance*, art. 1.2. International Association of Sound and Audiovisual Archives (IASA): *Ethical Principles for Sound and Audiovisual Archives*, art. 2.3

²⁰ Adapted from: European Federation of Academies of Sciences and Humanities (ALLEA): *The European Code for Research Integrity*, art. 2.3. MA: *Code of Ethics: Additional Guidance*, art. 1.3. United States Holocaust Memorial Museum (USHMM): *Guidelines for Teaching about the Holocaust*

²¹ Adapted from: EU: *Ethics for Researchers*, ch. III art. 2

²² Quoting from: European Commission (EU): *Ethics and Data Protection*, Introduction. EU: *European Charter of Fundamental Rights*, art. 3 & 7

²³ Adapted from: EU: *Ethics Guidelines for Trustworthy AI*, ch. II

²⁴ Adapted from: International Committee of Memorial Museums for the Remembrance of Victims of Public Crimes (IC-MEMO): *International Memorial Museums Charter*, art. 6 & 8

²⁵ Adapted from: ICA: *Code of Ethics*, art. 1. MA: *Code of Ethics for Museums*, art. 1.2

Curators shall demonstrate intercultural and interdisciplinary awareness and competence.

Curators shall avoid all perceived or actual conflicts of interest.²⁶ If conflicts of interest cannot be avoided, they shall be appropriately recorded and documented, managed to the organizational standards of the respective partners, and reported to the VHH Management Board.

²⁶ Adapted from: MA: *Code of Ethics for Museums*, art. 2.9. FIAF: *Code of Ethics*, art. 3.2. IASA: *Code of Ethics*. ALLEA: *The European Code for Research Integrity*, art. 2.8. ICA: *Code of Ethics*, art. 8. ICOM: *Code of Ethics for Museums*, art. 8.12-8.13

5. Management and resolution of conflicts

5.1. Management

The project partners are responsible for the ethical conduct of their staff and sub-contractors. They shall promote trust, openness, freedom of speech, civility, tolerance and respect and should fight against all kinds of discrimination, prejudice and inequality. They need to ensure a fair, open and friendly working environment for all staff and stakeholders involved in the project.

VHH staff are required to read, acknowledge and observe the Ethics Guideline in its most current version.

“Ethics” is a standing item on the agenda for the VHH Management Board, and for the VHH Consortium meetings.

The VHH Management team has appointed an Ethics Manager to:

- manage the periodic review of the Ethics Guide, and to be its steward and advocate to internal and external stakeholders;
- monitor ethics issues, and serve as a contact point for complaints and concerns should they arise;
- manage ethical issues should they arise, including seeking legal advice.

5.2. Conflict resolution

If a conflict arises in the ethical domain of the project – regardless if the conflict arises from an internal or external complaint – the Ethics Manager will commit to resolve the issue. In this all partners will demonstrate impartiality and good will.

The Ethics Manager will in any case inform the Project Coordinator (PC) as the person responsible for tracking and monitoring risk mitigation procedures, and for risk reporting, of any ethical matters arising. In case the issue cannot be resolved through the actions of the Ethics Manager, the issue shall be escalated to the PC. If the Ethical issue concerns the conduct or the actions of the PC the Ethics Manager will escalate the issue to the Deputy Coordinator.

Regardless of the outcome of the conflict resolution process, it is crucial that the Management Board has ownership of the management of ethical issues as part of their ownership of the risk management plan. Any ethical complaints arising, their actual or likely impact, and the mitigation measures taken are to be reported to and discussed by the Management Board at their next session.

6. Resources

6.1. Galleries, Libraries, Archives and Museums resources

International Association of Sound and Audiovisual Archives: *Code of Ethics* (2017) and *Ethical Principles for Sound and Audiovisual Archives* (2011)

The International Association of Sound and Audiovisual Archives (IASA) is a professional association concerned with the care, access and long-term preservation of the world's sound and moving image heritage. Through its active worldwide membership and training initiatives, IASA supports and advocates the development of best professional standards and practice amongst organizations and individuals which share these purposes.

These documents were prepared by the Executive Board of the Association.

<https://www.iasa-web.org/code-ethics>

<https://www.iasa-web.org/ethical-principles>

International Council of Museums: *Code of Ethics for Museums* (2017)

ICOM is a membership association and a non-governmental organization which establishes professional and ethical standards for museum activities. As forum of experts, it makes recommendations on issues related to cultural heritage, promotes capacity building and advances knowledge. ICOM is the voice of museum professionals on international stage and raises public cultural awareness through global networks and co-operation programs.

The ICOM Code of Ethics for Museums sets minimum professional standards and encourages the recognition of values shared by the international museum community. This reference tool provides guidance and is presented as a series of principles supported by guidelines detailing expected professional practice. It was drafted in a cross-cutting manner and conceived as an instrument of professional self-control. ICOM members must accept and comply with the Code's rules. After being first adopted in 1986, and revised in 2004, the Code has been translated into 38 languages.

<https://icom.museum/en/activities/standards-guidelines/code-of-ethics/>

International Council on Archives: *Code of Ethics* (1996)

Created in 1948, the International Council on Archives' aim is to promote the preservation and use of archives around the world. In pursuing this mission, ICA works for the protection and enhancement of the memory of the world and to improve communication while respecting cultural diversity.

This document was formally adopted during the General Assembly of the ICA held in Beijing, China, on 6 September 1996.

<https://www.ica.org/en/ica-code-ethics>

International Federation of Film Archives: *Code of Ethics* (1998-2008)

FIAF (International Federation of Film Archives) is a non-profit association funded in 1938 and open to not-for-profit film archives worldwide. Its *Code of Ethics* was suggested by David Francis (Library of Congress, Washington, USA) in 1993. It was much inspired by the writings of Ray Edmonson (National Film and Sound Archive, Canberra, Australia) in the 1990's. The *Code of Ethics* was drafted and edited by Roger Smither (Imperial War Museum, London, UK) when he was FIAF Secretary General. The text was first submitted to the Working Group on Future of FIAF in 1995-1996 and to FIAF Executive Committee in 1997. The final version was produced in partnership with Clyde Jeavons (National Film and Television Archive, London).

<https://www.fiafnet.org/pages/Community/Code-Of-Ethics.html>

Museums Association: *Code of Ethics for Museums* (2015) and *Code of Ethics: Additional Guidance* (2015)

The Museums Association has acted as the guardian of UK museum ethics since the first Codes of Practice and Conduct were introduced in 1977. These were updated in 1987, 1991, 2002 and 2007. This updated version of the Code of Ethics outlines ethical principles for all museums in the UK and was agreed at the Museums Association's annual general meeting on Thursday 5 November 2015, following an 18-month consultation process during 2014-15.

<https://www.museumsassociation.org/ethics/code-of-ethics>

American Association of Museums: *A Code of Ethics for Curators* (2009)

The Curators Committee of the American Association of Museums (CurCom) first developed a Code of Ethics for Curators in 1983 and revised the document in 1996. Recognizing that museums and museum work change over time and regularly present new concerns and challenges, CurCom established a work group in 2006 to review and update the Code of Ethics.

To establish standards and best practices for professional curatorial conduct and for the many curatorial functions at museums, the work group reviewed standards generally understood and accepted by museum associations and professional organizations throughout the world, including the Accreditation Commission and other AAM bodies. In addition, the work group invited national and regional museum associations and individuals currently engaged in curatorial work to comment on early drafts of the code.

The Executive Committee of CurCom approved the final version of the Code of Ethics for Curators at the AAM Annual Meeting in 2009.

<https://www.aam-us.org/wp-content/uploads/2018/01/curcomethics.pdf>

American Alliance of Museums Curators Committee, Standing Committee on Ethics: *Curator Core Competencies* (2014)

The mission of the Curators Committee (CurCom) is to support the work of curators through programs, activities, and advocacy. CurCom advocates for curators at the national level, sponsored annual professional recognition and competition awards, provides fellowship opportunities for curators and promotes the development of curatorial program sessions for the Alliance’s Annual Meeting in the areas of acquisition, research, interpretation, exhibition, collection care, and ethics.

This compilation of curatorial core competencies created by CurCom’s Standing Committee on Ethics addresses the skills required of curators to be successful in their profession. During the creation of this document, several sources provided valuable information regarding the skills identified by respective institutions as integral to the role of curators. The AAM, CurCom’s *Code of Ethics*, US Federal Government’s position classifications, US National Park Service classifications, College Art Association’s standards and guidelines, International Committee for the Training of Personnel and International Council of Museums served as references, helping to create the foundation for this document. Most important were the informal conversations with curatorial colleagues and conference sessions since the 2012 AAM annual meeting, which provided valuable insights into the demands on museum curators today, and revealed the growing need to formally study curatorial education, experience, and training, as well as to express the competencies required to practice the craft. The 2014 survey conducted by CurCom validated much of the input taken from these discussions and revealed other interesting considerations.

<https://www.aam-us.org/wp-content/uploads/2018/05/CURATOR-CORE-COMPETENCIES.pdf>

“A Charter of Curatorial Values”. In: Paolo Cherchi Usai, Alexander Horwath, David Francis, Michael Loebenstein (ed.) *Film Curatorship. Archives, Museums, and the Digital Marketplace*. Vienna: Synema 2007, pp. 141

6.2. Research ethics resources

European Commission (DG Research and Innovation): *Ethics and data protection* (2018)

This document has been drafted by a panel of experts at the request of the European Commission (DG Research and Innovation) and aims at raising awareness in the scientific community, and in particular with beneficiaries of EU research and innovation projects. It does not constitute official EU guidance.

https://ec.europa.eu/research/participants/data/ref/h2020/grants_manual/hi/ethics/h2020_hi_ethics-data-protection_en.pdf

European Commission (DG Research and Innovation): *Ethics for Researchers* (2013)

Prepared under the EU's Seventh Framework Programme for Research (FP7), this document describes the most important aspects of research ethics and indicates the main points of attention for the Ethics Review procedure as a part of the 7th Framework Programme (FP7). For research funded by the European Union, ethics is an integral part of research from beginning to end and ethical compliance is pivotal to achieve real research excellence.

https://ec.europa.eu/research/participants/data/ref/fp7/89888/ethics-for-researchers_en.pdf

European Commission (DG Research Research and Innovation): *Ethics in Social Science and Humanities* (2018)

This document has been drafted by a panel of experts at the request of the European Commission (DG Research and Innovation) and aims at raising awareness in the scientific community, and in particular with beneficiaries of EU research and innovation projects. It does not constitute official EU guidance.

https://ec.europa.eu/research/participants/data/ref/h2020/other/hi/h2020_ethics-soc-science-humanities_en.pdf

European Commission (AI HLEG): *Ethics Guidelines for Trustworthy AI* (2018)

A first draft of this document was released on 18 December 2018 and was subject to an open consultation which generated feedback from more than 500 contributors. The contents of this working document are the sole responsibility of the High-Level Expert Group on Artificial Intelligence (AI HLEG). Although Commission staff facilitated the preparation of the Guidelines, the views expressed in this document reflect the opinion of the AI HLEG and may not in any circumstances be regarded as reflecting an official position of the European Commission.

<https://ec.europa.eu/digital-single-market/en/news/ethics-guidelines-trustworthy-ai>

European Federation of Academies of Sciences and Humanities: *The European Code of Conduct for Research Integrity (2017)*

ALLEA, the European Federation of Academies of Sciences and Humanities, was founded in 1994 and gathers today 59 Academies in more than 40 countries. This document is based on a first version developed in 2011. Its revision was initiated by ALLEA Permanent Working Group on Science and Ethics.

<https://www.allea.org/wp-content/uploads/2017/05/ALLEA-European-Code-of-Conduct-for-Research-Integrity-2017.pdf>

6.3. Working with sensitive materials

International Committee of Memorial Museums for the Remembrance of Victims of Public Crimes: *International Memorial Museums Charter (2011)*

The International Committee of Memorial Museums in Remembrance of the Victims of Public Crimes was established in July 2001. The aims of IC-MEMO are to foster a responsible memory of history and to further cultural cooperation through education and through using knowledge in the interests of peace, which is also a key goal of UNESCO. The purpose of these Memorial Museums is to commemorate victims of State, socially determined and ideologically motivated crimes. The institutions are frequently located at the original historical sites, or at places chosen by survivors of such crimes for the purposes of commemoration. They seek to convey information about historical events in a way which retains a historical perspective while also making strong links to the present.

The charter approved at the 10th annual membership meeting of IC-MEMO, Paris, October 2011.

6.4. Holocaust-related resources

International Holocaust Remembrance Alliance: *International Memorial Museums Charter (2012)*

The International Holocaust Remembrance Alliance unites governments and experts to strengthen, advance and promote Holocaust education, research and remembrance and to uphold the commitments to the 2000 Stockholm Declaration.

The IHRA (formerly the Task Force for International Cooperation on Holocaust Education, Remembrance and Research, or ITF) was initiated in 1998 by former Swedish Prime Minister Göran Persson. Today the IHRA's membership consists of 34 member countries, each of whom recognizes that international political coordination is imperative

to strengthen the moral commitment of societies and to combat growing Holocaust denial and antisemitism.

The IHRA's network of trusted experts share their knowledge on early warning signs of present-day genocide and education on the Holocaust. This knowledge supports policymakers and educational multipliers in their efforts to develop effective curricula, and it informs government officials and NGOs active in global initiatives for genocide prevention.

This is an international memorial museums charter that is oriented both towards the UN declaration of Human Rights and the ethical principles of ICOM.

<https://www.holocaustremembrance.com/node/245>

United States Holocaust Memorial Museum: *Guidelines for Teaching about the Holocaust* (n.d.)

Since its dedication in 1993, the Museum has welcomed more than 40 million visitors, including 99 heads of state and more than ten million school-age children. The website, the world's leading online authority on the Holocaust, is available in 16 languages and was visited in 2015 by more than 16.5 million people representing 211 countries and territories.

<https://www.ushmm.org/educators/teaching-about-the-holocaust/general-teaching-guidelines>

Yad Vashem: pedagogical and teaching resources

In 1993, Yad Vashem established the International Institute for Holocaust Research as an autonomous academic research unit. Since its inception the goal of the Institute has been to encourage and support worldwide scholarly research on the Holocaust and Holocaust related topics. The Institute is active in the development and coordination of international research; the planning and undertaking of scholarly projects; the organization of international symposia and conferences; the fostering of cooperative projects among research institutions; the support of young and senior scholars who research the Holocaust; and the publishing of analytical studies, conference proceedings, documents and monographs on the Holocaust, and creating an international network of researchers. Established also in 1993 the International School for Holocaust Education (ISHS) provides quality Holocaust education to diverse audiences from Israel and across the world. In order to reach this goal, the ISHS has developed a unique multi-disciplinary educational philosophy and an interdisciplinary approach to Holocaust education that allow students to gain a broader understanding of what happened during this period.

<https://www.yadvashem.org/education/educational-materials/learning-environment/use-of-testimony.html>

<https://www.yadvashem.org/articles/general/pedagogical-philosophy.html>