**About NEMO**

The Network of European Museum Organisations (NEMO) was founded in 1992 as an independent network of national museum organisations representing the museum community of the member states of the Council of Europe. Together, NEMO's members speak for over 30,000 museums across Europe.

**Our vision**

Museums safeguard tangible and intangible evidence of the manmade and natural world for current and future generations. Their collections tell a rich variety of stories, interpreting past and present history. Museums encourage dialogue, stimulate thought, and invite reflection.  In our museums we learn to celebrate differences and discover affinities. Museums contribute to developing cultural factors: they create memory and identity, and they foster creativity, diversity, and knowledge. All of these factors are crucial for the building of today's society. We believe that museums deliver these benefits to European society.

**Our mission**

It is vital that cultural heritage has a strong voice in Europe. Museums need to be seen as institutions serving their communities in a meaningful way.

NEMO's mission is to ensure that museums are an integral part of European society by promoting their work and value to policy-makers, and by providing museums with information, expertise and opportunities for networking, development, and cooperation.

**Museums and the Action Plan for Cultural Heritage**

This paper provides information and examples of how museums contribute to the priorities set out in the EYCH main initiatives that build a framework for the future EU Action Plan for Cultural Heritage. We believe that museums across Europe should play a key part in the delivery of the Action Plan and will be valuable partners for European, regional and national delivery bodies.

**EYCH Initiative 1: Sharing heritage, history and values**

**Objectives**: to encourage people-centred and inclusive approaches to cultural heritage, and to make cultural heritage accessible to all by removing social, cultural and physical barriers, including health, well-being and working with communities.

**How**: Museums want to be open, accessible organisations. Some museums have shown the importance of working actively with communities to overcome social barriers to participation. However, museums generally lack dedicated funds for comprehensive visitor and non-visitor studies.

Furthermore, community engagement work tends to be limited and project-based. There is a real need to embed community engagement work within museums across Europe alongside traditional roles such as curation and conservation.

**Best practice examples**

UK: National Museums Liverpool runs a multi-award winning programme funded by the National Health Service called House of Memories. This is a museum-led dementia awareness programme which offers training, access to resources, and museum-based activities to enable care-givers to provide person-centred care for people living with dementia. The programme partners recognise that museums are great at looking after people's memories. Using their experience in reminiscence work, and access to museum objects, they create activities and resources to help people living with dementia share their memories with family, friends and other care-givers.
http://www.houseofmemories.co.uk/

DE: Museum Empowers is a German Initiative by DMB. The aim of the project is to familiarise children and young underprivileged people between the ages of 5 and 18 who have little contact with the museum with the services and framework offered by them. "Museum Makes Strong" enables local alliances to implement out-of-school offers in the field of cultural education (peer-to-peer-learning, skills training, languages).
http://museum-macht-stark.de/das-projekt/projektinfos.html

SE: Since 2009 Jamtli has cooperated with the unit for rehabilitation from mental health issues at the local hospital, called K2. A group from K2 has visited the museum one afternoon per week participating in work at the 19th century farm. An important aspect of the work is that the tasks are not given to keep the participants occupied, but necessary for the farm. Usually, the given tasks are not urgent. In order to avoid creating pressure or stress it has been emphasised that if the work is not finished, a member of the staff will do it. The Nordic Centre of Heritage Learning and Creativity has recently carried out an evaluation of the program at Jamtli. It shows that the participants have improved their self esteem, social skills and knowledge about the development of agriculture and animals, and how to use their body language to show confidence.
http://nckultur.org/wp-content/uploads/2017/02/Learning-to-feel-well-final.pdf

**EYCH Initiative 2: Heritage at school**

**Objectives:** With Europe becoming increasingly diverse and being confronted with an ageing population, non-formal and informal learning structures will continue to grow in importance. This has already been noted in the recent EC communication and proposed initiatives by the EU for a Council Recommendation on Key Competences for Lifelong Learning, highlighting important updates reflecting the rapid evolution of teaching and learning and aiming to improve the development of key competences of people of all ages throughout their lives.[1]

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[1] http://europa.eu/rapid/press-release_IP-18-102_en.htm

Museums contribute to all of the above-mentioned EU key competences for Lifelong Learning (Recommendation 2006/962/EC) and they are a source of learning at all ages, relating to diverse backgrounds, especially to vulnerable groups.

**How:** It would be beneficial to introduce possibilities for teachers to receive educational training within heritage institutions as centers of informal learning. Another challenge is that museums now only have access to specific strands of the Erasmus+ budget. In this field more learning opportunities could be unlocked if the Erasmus+ program would open up to more museums.

**Best practice examples**

UK: *My primary school is at the museum* was a pilot project. Groups of pupils from two primary schools and a nursery, from Tyne & Wear, Swansea and Liverpool, were based at their local museum for up to a term between January and June 2016. The findings of the pilot have been published in a public report based on project evaluation. The report outlines the benefits for museums, schools, and children and their families, including: For children: increased confidence as well as improved social and communication skills; greater engagement with and sense of 'ownership' of local cultural spaces and places. For museums: a deeper understanding of younger audiences, enabling the development of more relevant, engaging programmes; an extended use of their spaces and collections. Schools and teachers: examples of creative ways in which to deliver the curriculum and confidence using out-of-classroom spaces.
https://www.kcl.ac.uk/Cultural/-/Projects/My-Primary-School-is-at-the-Museum.aspx

NL: The Kröller Möller Museum created the digital block calendar 'Every day art' for in school classes. 'Every day art' is an innovative application for the interactive whiteboard in which different art works are displayed daily on the whiteboard, developed with the support of the Municipality of Ede, in collaboration with local primary schools. The digital block calendar connects art with (local) history, encourages collective viewing and philosophizing and is easy to incorporate into the curriculum; in preparation for a visit to the museum, as part of a separate art project, or simply a fascinating intermezzo. The project received follow-up in other countries including Belgium, Denmark and Germany.
https://krollermuller.nl/museum-wins-Museum-Education-Award

GR: Follow Odysseus is an educational portal on a website which provides educational programmes from museums in Athens to be downloaded for teachers to use it in schools.
http://followodysseus.culture.gr/en-us/home.aspx

NL:  With the support of NEMO and the Netherlands Museums Association, research has been conducted on education in children's museums in the Netherlands. The writer Margherita Sani has visited numerous Dutch children's museums and talked with several experts with the hope of identifying the NL factor, that special touch that makes the Dutch children's museums stand out. This led to a report identifying components for success, including the following;

- A vision which values cultural education and encourages participation, in particular of children.
- A clear reference framework, where the government sets out its plans in a policy document.
- The presence of big players, such as the Museums Association.
- The presence of large scale schemes.

- The introduction of a number of prizes and awards (Museum Education Prize, Kidsproof Museum Prize).
- Governance models which have increased the responsibility and accountability of museums.

https://www.ne-mo.org/fileadmin/Dateien/public/NEMo_documents/NEMO_2018_The_NL_Factor_Sani.pdf

### EYCH Initiative 3: Youth for heritage

**Objectives**: Museums offer an incredibly wide range of practices when it comes to empowering young people to better appreciate their cultural heritage, interact with and through it, and to participate in and contribute to society. Digital instruments can be one solution to connect to younger audiences, creating meaningful experiences is however the most crucial aspect to take into account

**How:** The best practice examples below show that it is important that the youth for heritage initiative facilitates or supports similar projects to be spread across Europe or reach wider audiences, making use of all available instruments, in a digital and analogue way.

**Best practice examples**

UK: Museums at Night is the UK-wide festival of Lates in museums and galleries, produced by Culture24, a Brighton-based arts charity dedicated to shining a light on Britain's sparkling culture and heritage. From tours and talks to live music and light installations, visitors discover a range of fantastic activities at cultural venues at night. This twice-yearly event is aimed specifically at bringing young people into museums, and to present museums as places for socialising, fun, and discovery. They also help to create new sources of income for many museums.
http://museumsatnight.org.uk/about/

NL: The Netherlands Museums Association established in 2018 a platform and a series of events called MuseumcardMatch. The idea is that visitors (18 years or older) with a Netherlands Museumscard can post on an online platform seeking someone else to visit a museum together. The platform is very popular and gathered hundreds of profiles and entries in one year.
https://www.museumkaart.nl/match (Dutch language available only)

DK: The Danish Butterfly Atlas is a national online atlas aimed at mapping the distribution of butterfly species in Denmark. One function of the atlas is to distribute existing data based on the museum's collections, but the public is also encouraged to collect specimens of non-endangered insect species (not just butterflies) for the museum's collections. Some species are even identified by the public in an online forum. The museum focused on butterflies because they are an excellent general indicator of the overall state of environment. The project enables the development of the collection and its importance to society to be emphasised through engagement with the public
https://www.sommerfugleatlas.dk/

RU: "Everything by Tolstoy with One Click" was a project with the goal to create a sample digital version of the 90-volume edition of Leo Tolstoy's Complete Works (the so-called "jubilee edition" published in 1928-1958). It was led by Leo Tolstoy's great granddaughter Fekla Tolstoy and mainly

organised by the Tolstoy Museum in Moscow and the Yasnaya Polyana Museum. The wish was to invite everybody to participate in the digitization process. In the end 3249 volunteers proof-read the works after they had been scanned. The IT-company ABBYY provided the participants with a text-recognising programme and afterwards professionals and linguists revised the documents a second time. The high quality digital copies of Tolstoy's complete works were made available through a website. www.tolstoy.ru was jointly redeveloped by the State Museum of Tolstoy in Moscow and the Yasnaya Polyana Museum. Here the author's literary heritage is available for download "with one click" and can even be read on e-readers, tablets or smart phones.

The successful crowdsourcing-project was only possible due to the support and assistance by volunteers from 49 countries and offers access to the 90-volume edition to an even wider audience.
http://ypmuseum.ru/en/component/content/article/1188-12-06-2013.html

**EYCH Initiative 4: Heritage in transition**

**Objectives**: to integrate cultural heritage into environmental, architectural and planning policies in urban and city development. Museums increasingly play a role in the planning and development of their surrounding areas. The presence of museums generates both quality and revenue, attracting people and contributing to a region's revitalisation. Museums (and their cafés and restaurants) attract large numbers of visitors and make the community a livelier place. The arrival of a museum often guarantees better infrastructure and improved public transport services.

**How**: Integrating museums as key assets in urban and regional development strategies and increasing the contact between heritage and museums and regional and local governments, and supporting heritage in developing green and renewable energy maintenance programmes.

These aspects should be taken into consideration when designing the next cycle of EU funding programmes, specifically the European Regional Development Fund (ERDF), the European Social Fund (ESF), the Cohesion Fund (CF) and Horizon Europe.

**Best practice examples**

NL: Groninger Museum is a perfect example of the impact of museum architecture on the quality of the environment and appeal of a city. In 1994, a century after its establishment, this museum relocated to an artificial island in Verbindingskanaal; right across from Groningen's railway station. Located in a postmodern building designed by Alessandro Mendini, Groninger Museum quickly became one of the main attractions in the north of the country.
https://www.groningermuseum.nl/en

NL: A similar initiative is the Eye Film Museum in Amsterdam, which sits behind the Central Station, on the other side of the IJ River. The museum, which is part of the new urban district Overhoeks, features a blend of residential, leisure, and cultural facilities. The museum is the main attraction of the new district, giving the relatively remote area of North Amsterdam a tourist attraction that connects the banks of the IJ River.
https://www.eyefilm.nl/en

UK: The Riverside Museum in Glasgow is a magnet for tourists and acts as a catalyst for further local development. Mark Barton, Marketing Manager at Clyde Waterfront Strategic Partnership says "Despite the Clyde's hugely impressive transformation over recent years, many Scots and tourists have never visited this world famous river, even when in Glasgow. Fantastic leisure venues like the Riverside Museum act as flagships for further regeneration, attracting millions of new visitors. The Clyde Waterfront website attracts around 20,000 visits in a month, many of whom were foreign, with the Riverside Museum being easily the most popular search term. The museum makes an important contribution to regeneration in the area!"
https://www.glasgowlife.org.uk/museums/venues/riverside-museum

UK: The V&A Dundee is reconnecting the city's urban core with its historic waterfront. As the centre piece of an ambitious £1 billion transformation of Dundee's waterfront – which made a significant cultural, economic and social contribution to the area even before its opening – V&A Dundee is helping to reshape the city's future as a hub of UK creative industries, drawing in visitors, business, and investment.
https://www.vam.ac.uk/dundee

IT: Renzo Piano's MUSE (MUseo delle ScienzE or Natural Science Museum) in Trento, Italy integrates sustainability on the macro and micro level. It's not only a sustainable building, but a sustainable urban intervention, designed to have an impact on the entire city. In pursuit of this urban impact, MUSE revitalized a former brownfield site that was once home to a Michelin tire manufacturing plant. It connects the riverfront area of Trento, adjacent to the Adige River, to the city's centre; creating a public attraction for visitors and simultaneously drawing activity to a formerly neglected part of town. The building itself reduces energy use by taking advantage of photovoltaic panels, geothermal energy, and excellent passive cooling design. It also harvests rainwater to irrigate its indoor garden and uses locally-sourced and renewable materials throughout its construction.
https://www.muse.it/en/Pages/default.aspx


**EYCH Initiative 5: Tourism and heritage**

**Objectives**: Investigating and focusing on the sustainability of cultural heritage along with the economic benefits of tourism. The combination of culture and tourism can be a powerful driver of economic activity, but only if managed in a sustainable way. Encourage the cooperation between cultural heritage and tourism operators, and support cultural heritage institutions to develop as channels for balanced tourism (eg through cultural routes outside the city centres).

**How**: Museums attract tourists from around the world. Cultural tourism is one of the most important contributions to local economies, and is an increasingly growing industry in Europe. Museums should be put in the centre of discussions with the tourism industry when discussing future sustainable tourism models.

These aspects should be taken into consideration when designing the next cycle of the EU funding programmes, specifically the European Regional Development Fund (ERDF), the European Social Fund (ESF), the Cohesion Fund (CF) and Horizon Europe.

**Best practice examples**

UK: Beamish is an open air museum that tells the story of everyday life in the North East of England from 1820 to 1940. Visitors can immerse themselves in various time periods as they experience collections set in an authentic context and interpreted by costumed staff. It is now the largest visitor attraction/ museum in the North East with over 650,000 visitors in 2014/15; over half coming from outside the region, 56% of these specifically come to the North East for Beamish.
Beamish is also explicitly named in the North East Strategic Economic Plan as a key tourism asset and is working on a more cohesive and coordinated cultural tourism offer, e.g. through partnerships with other heritage attractions in the region.
Remaking Beamish is seen as a significant opportunity to boost Beamish and the North East's image and profile globally, extending the international reach of the North East's tourism and cultural assets. Beamish is self-sustaining, generating income from admissions, catering, and retail operations. It was awarded 'Not-for-Profit Organisation of the Year' in 2014 through the North East Business Awards. The museum employs 370 staff and works with 420 volunteers. It is a registered charity, run in partnership with regional local authorities. The museum's popularity and resilience stems from its ability to connect with communities across the region.
 www.beamish.org.uk

NL: Holland.com is the primary tourism website for visiting Holland. Most of the national tourism stories listed on the site are created on the basis of museums and their collections. Three of the ten most visited sights in Holland are museums.
www.holland.com

FR: Louvre has more than 8.000.000 visitors per year. Together with Centre Pompidou, Quai Branly, Picasso museum and many others, they are positioned at the top of the official Paris tourism website and thus represent the mayor attraction and visit points for tourism in Paris.
 https://en.parisinfo.com

ES: The so- called "Guggenheim Effect" describes the impact that the Guggenheim Museum in Bilbao has had in a formerly deprived city. Since its opening, the Guggenheim Museum has become the number one attraction for tourism in Bilbao and as a result, restaurants, hotels, and other service industries have flourished throughout the city and the greater region.
http://www.bbc.co.uk/programmes/articles/1HL3drXNNWQVq7tpC6pMRsJ/the-bilbao-effect-how-20-years-of-gehrys-guggenheim-transformed-the-city

**Statistics**:

NL: In 2009, a total of 9.92 million foreign tourists visited the Netherlands. Of this group, approximately 41% visited at least one museum. Furthermore, for 7.8% of visitors, the equivalent of just under 8,000 people, visiting museums was the most important reason to travel to the Netherlands.
https://www.museumvereniging.nl/media/nmv_more_than_worth_it.pdf

FI: The Economic Impact of Museums study carried out by the Finnish Museums Association found that the 180 museums in Finland generate hundreds of millions of Euros, the largest share of which goes to restaurants, transport, and hotels, while only 3 to 4 % go to the museums directly

[http://www.museoliitto.fi/doc/Economic_impact_of_museums.pdf](http://www.museoliitto.fi/doc/Economic_impact_of_museums.pdf) (

UK: The impact of heritage tourism for the UK economy study found that heritage tourism is a vital part of the UK economy. In 2015, domestic and international tourists made 192 million trips to visit the UK's cultural, historic, and natural assets. They spent £17.5 billion while doing so. The heritage tourism sector itself generated an £8.8 billion gross value added contribution to UK GDP and 191,000 jobs.
[https://www.hlf.org.uk/file/20859/download?token=v4U-lI7CQDzbO1mkyYsWM7lOoUriF5sFsgcSBEJyAZo](https://www.hlf.org.uk/file/20859/download?token=v4U-lI7CQDzbO1mkyYsWM7lOoUriF5sFsgcSBEJyAZo)


**EYCH Initiative 6: Cherishing heritage: quality principles**

**Objectives:** to promote debate, research and exchange of good practices on the quality of interventions related to both safeguarding and the innovative use of cultural heritage, including, in particular, museum collections. Highlighting quality principles for traditional museum activities (conservation, research, education, exhibition), as well as innovative aspects of museum work arising from the need to embrace digital technologies and respond to societal challenges, with a view to promoting a shared understanding of a quality evaluation framework for the optimal use of museum collections.

**How:** By identifying, sharing and encouraging the replication of best practice models and the scaling-up of museum projects, including EU-funded ones, based on quality standards and reflecting a high degree of social relevance.

This aspect should be taken into consideration when designing the next cycle of the EU funding programmes, specifically the European Regional Development Fund (ERDF), the European Social Fund (ESF), the Cohesion Fund (CF) and Horizon Europe.

**Best Practice Example:**

UK: Manchester Museum Collective Conversations: At the Manchester Museum, people fom local migrant communities, researchers, enthusiasts and academics are invited to view and interact with the collection objects (including those in storage). Selections of the interviews are posted on the museum website, and on youtube, where they have been viewed over 90,000 times. This project is not only engaging a much wider audience with the Manchester Museum collection through these videos, but museum professionals are learning from the people ways in which certain objects are meaningful to people of different communities. The idea of the Manchester Museum is: "The significance of a museum lies not only in its collections, but also in the reflections and insights it is able to trigger around the objects, the knowledge it provides and the multiple visions and interpretations it offers on the heritage in its care".
[https://www.youtube.com/watch?v=Q0WFSINOjCw](https://www.youtube.com/watch?v=Q0WFSINOjCw)

**EYCH Initiative 8: Skills for heritage: for traditional and new professions**

**Objectives:** to support the development of specialised skills and improve knowledge transfer in the museum sector, attracting young people to museum-related jobs, while accompanying the adaptation of museum-related professions to the digital world; to provide lifelong learning opportunities for museum professionals to equip them with the relevant, up-to-date and emerging skills that are necessary for them to cope with new and unexpected demands, and to work to enhance the value of museums to society.

**How:** By introducing measures and instruments to bridge the gap of an increasing disconnection between formal education and training (e.g. in arts, humanities, museum studies) and the world of work due to the emergence of new job roles related to the adoption of digital technologies in the sector, as well as to the shifting, multi-dimensional role of museums in society. By providing more and cross-border opportunities for training on the job, especially with regard to specific skills (e.g. communication, marketing, managerial, digital, social work), while, in some cases, museums are forced to spend considerable resources on outsourcing as a result of the lack of in-house expertise, for example on IPR issues or digital audiences.

These aspects should be taken into consideration when designing the next cycle of the EU funding programmes, specifically the Erasmus+ and Creative Europe 2021-2027.

**Best practice examples**

EL: "Transforming Future Museums": Following research by the British Council's Cultural Skills Unit into the cultural sector in Greece in 2014 which highlighted a gap in a variety of skills across the creative sectors including the museum sector, the British Council, with the support of Stavros Niarchos Foundation, launched "Transforming  Future Museums", (2016–2018), an intensive professional development programme designed to boost the museum and heritage sector in Greece by enabling it to respond to the challenges and opportunities of a new era. The programme offered organisations and individuals alike the support and tools to test out new ways of working, become more central to their communities, keep up to date with current international trends and opportunities, and adopt a more collaborative, innovative, entrepreneurial and outward-looking approach in order to bring positive change to society. It also equipped museum professionals with the skills and knowledge needed to become competitive in an international environment. https://www.britishcouncil.gr/en/programmes/arts/cultural-skills/transforming-future-museums/about

 UK: "Skills for Success" is an ongoing Museum Galleries Scotland programme aiming to help Scotland's museum sector to address issues including a lack of diversity in the workforce; a lack of accessible entry and progression routes; the development of an accredited work based learning culture in museum sector organisations; and to tackle vital skills gaps. This national learning programme will provide 18 entry level and 4 management level non-graduates from diverse backgrounds with one year paid placements in museums across Scotland. Learners will undertake roles vital to the sustainability of the sector, including collections care and management; digitisation; fundraising and marketing; learning programmes and volunteer management. Meanwhile, they will have access to a bespoke training programme and work towards the SVQ3 in Museums and Galleries Practice.  "Skills for Success" is the fourth vocational learning programme run by Scotland's national

body for museum development.  Since 2011, 57 learners have successfully completed placements in 35 museum venues.  87% have gone on to find employment, with roles including Museum Managers, Curators, Collections Assistants and Learning Managers.  These vocational programmes have provided an alternative route of entry into the sector, improving training resources, and diversifying the workforce.
https://www.museumsgalleriesscotland.org.uk/projects/skills-for-the-future/

EU: "Museum Sector Alliance (Mu.SA)" is an ongoing Erasmus+ project aiming to address directly the shortage of digital and transferrable skills identified in the museum sector as they have been explicitly recorded during the analysis phase of project eCult Skills (2013-2015) and to support  the continuous professional development of museum professionals. A set of emerging job role profiles was composed from the competences identified by the analysis of needs and training offers. Using these, an open online training course on "Essential Digital Skills for Museum Professionals" was designed and is currently on offer to support professionals, would-be professionals, students, volunteers or unemployed in improving their digital and 21st century competences in order to pursue or improve their career in the museum sector. After the completion of this course, learners will be able to develop and use digital and transferable competences necessary for professionals working in the museum sector.
http://www.project-musa.eu/about/

**EYCH Initiative 9: Heritage for all: citizen participation and social innovation**

**Objectives**: In the spirit of the Faro convention of the Council of Europe, this initiative promotes a wider understanding of heritage, placing people and communities at the centre and involving them in making decisions about heritage. New models of participatory governance and management of cultural heritage will be tested; social innovation and links with other sectors supported.

**How**: Some museums make an effort to be open organisations where public participation and a sense of ownership of the buildings and collections is encouraged. Public policy should support museums and their structures to become social actors in helping them transform their organisation and learn from best practices already existing.

**Best practice examples**

UK: Public engagement has helped to shape the £25.5m re-development of the much-loved St Fagans National History Museum on the outskirts of Cardiff. As a museum of the people and for the people, St Fagans is aiming to become a 'truly participatory museum', one in which the views and needs of the community are at the heart of what it is and what if offers. As part of this approach, nine participatory forums representing different audience groups are acting as community partners and champions for museum partnerships throughout the redevelopment and beyond. Activities tailored for each group have led to people helping to develop the gallery displays and learning programmes while also influencing architectural and gallery design.
https://museum.wales/stfagans/

UK: Birmingham Museum and Art Gallery has encouraged the participation of external community experts in their work – particularly in their recent exhibition; The Past Is Now, which addressed Birmingham's role within the British Empire and considered how these stories are relevant today. This temporary display was an experiment in how the story of the British Empire may be told permanently. The museum understood that this story is a story that needs to be told in a new way with new perspectives. To get those different perspectives, they invited and worked alongside 6 external co-curators who added energy, creativity and expertise from outside the museum world. http://www.birminghammuseums.org.uk/blog/posts/the-past-is-now-the-exhibition-is-open


## EYCH Initiative 10: Science for heritage: research, innovation, science and technology

**Objectives:** providing digital access to physically inaccessible sites, also in the context of VR/AR-based museum exhibits; helping museums explore the benefits of smart and technologically advanced solutions applied in the preservation and presentation of their collections (e.g. 3D scanning, Virtual/Augmented Reality apps and other services).

**How:** European museums should be support on a financial and capacity level to make their way to the use of new technologies. Increasingly sophisticated technologies for conservation, preservation, and the digital reconstruction of museum objects, alongside immersive storytelling tools which transform the museum experience and make it more engaging and appealing to new audiences create new opportunities for the sector which deserve further exploration.

These aspects should be taken into consideration when designing the next cycle of the EU funding programmes, specifically the successor of Horizon 2020 programme.

**Best Practice Example:**

IT: The National Archaeological Museum of Naples created the Father and Son game to allow people all over the world to engage with the museum. The game, which can be downloaded for free on itunes, invites players to discover and connect with the collections at the Archaeological museum and the history of the city of Naples. Father and Son is the first game of its kind to be developed by a museum, and seeks not only to reach a wider audience, but to change the way people connect with their museums. The timeless plot of the game and beautifully hand painted scenes allow for an emotional and personal connection to the intertwined stories of the museum. The app has been downloaded over 1 million times and celebrates its international appeal, having gained players from all over the world.
https://www.museoarcheologiconapoli.it/it/father-and-son-the-game/

UK: The BBC's Civilisations Festival accompanied the broadcast of a major TV series, Civilisations, in spring 2018. The Festival was an opportunity for the BBC to work with museums and galleries across the UK to engage audiences with objects, heritage and ideas that were covered in the series. It was also an opportunity for museums to use the BBC's cutting edge tech to engage audiences in new ways.  An augmented reality (AR) app was developed by the BBC which allowed audiences to explore items from museum collections using their smartphones and tablets. The app was hugely successful, with tens of thousands of downloads and high usage figures. You can read more about the app here: https://www.bbc.co.uk/mediacentre/latestnews/2018/civilisations-ar-launches  Museums also took

advantage of other digital opportunities on offer from BBC Research & Development, including interactive 360 video tools, low cost live video broadcasting and personalised content linked to the Festival partnership. You can explore examples of BBC R&D's work at bbc.co.uk/rd or bbc.co.uk/taster.