



ReInHerit

European Study Visit Report



www.reinherit.eu



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 101004545

Project

| | |
|-------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|
| Project Number | 101004545 |
| Project Acronym | ReInHerit |
| Project Title | Redefining the future of cultural heritage, through a disruptive model of sustainability |
| Starting Date | 01/03/2021 |
| Duration in Months | 36 |
| Funding Scheme | Coordination and Support Action |
| Call (part) Identifier | H2020-SC6-TRANSFORMATIONS-2020 |
| Topic | TRANSFORMATIONS-19-2020 <i>Culture beyond borders – Facilitating innovation and research cooperation between European museums and heritage sites</i> |
| Website | www.reinherit.eu |

Deliverable

| | |
|----------------------------|-----------------------------------------------------------------------------------------------------|
| | WP5 |
| Task | T5.1: Mobility for knowledge exchange & innovation transfer to a minimum one leading EU institution |
| Deliverable | D5.1 : European Study Visit Report |
| Dissemination Level | Public |
| Type of Deliverable | Report |
| Leader | Bank of Cyprus Cultural Foundation |
| Due Date | 30 th June 2023 |
| Submission Date | |
| Keywords | Cultural heritage, Museum, Study visit, Mobility event, |

Version History

| Version | Date | Author | Notes |
|---------|------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | 30.06.2023 | Manos Vougioukas Skevi Christodoulou, Polina Nikolaou, Monika Asimenou, Antrea Oratiou, Jaime López, Paolo Mazzanti, Raffaele Vitulli, Eleni Markou, Nefeli Bandela, Jasmin Sandriester, Katerina Dimitriadi, Sofia Stavrianopoulou, Susanne Ådahl, Catalin Betz | ECTN Secretary-General Co-creation with inputs from partners: BoCCF, Arte Sostenible, UNIFI, MateraHub, MCA, UniGraz, BlueShield, Arcada Uni, GrazMuseum |
| 2 | 20.09.2024 | Manos Vougioukas Antrea Oratiou, Jaime López, Paolo Mazzanti, | Revision - based on the “General Project Review Consolidated Report” No.3 |

| | | | |
|--|--|--------------------------------------------------------------------------------------------------------|--|
| | | Nefeli Bandela, Jasmin Sandriester, Katerina Dimitriadi, Susanne Ådahl, Catalin Betz, Paolo Montemurro | |
|--|--|--------------------------------------------------------------------------------------------------------|--|

Acronyms and abbreviations

| | |
|---------------------------|------------|
| European Commission | EC |
| Research Executive Agency | REA |
| Grant Agreement | GA |
| Consortium Agreement | CA |
| Description of Action | DoA |
| Project Coordinator | PC |
| Steering Committee | SC |
| Project Management Team | PMT |
| Work Package | WP |

Disclaimer

This document reflects only the author’s view and the Research Executive Agency is not responsible for any use that may be made of the information it contains.



Bank of Cyprus Cultural Foundation



UNIVERSITÀ DEGLI STUDI FIRENZE



UNIVERSITY of NICOSIA | SCHOOL OF LAW



MUSEUM OF CYCLADIC ART

NICHOLAS AND DOLLY GOULANDRIS FOUNDATION



Contents

- 0. Executive Summary 6
- 1. Introduction 8
- 2. Outline Description of the Selected Study Visit Institutions 10
 - 2.1. Royal Museums of Fine Arts of Belgium 10
 - 2.2. Bozar – Palais des Beaux-Arts 11
 - 2.3. Art and History Museum – Parc de Ceuquantenaire 13
 - 2.4. Brussels City Museum 14
 - 2.5. Musical Instruments Museum (MIM) 14
 - 2.6. Autoworld 14
 - 2.7. Migration Museum 14
 - 2.8. Belgian Comic Strip Center/ Comics Art Museum 15
 - 2.9. House of European History 15
 - 2.10. Parlamentarium 16
- 3. Participants’ responses on the museums/heritage sites visited17
 - 3.1. Royal Museums of Fine Arts of Belgium 17
 - 3.2. Bozar – Palais des Beaux-Arts 27
 - 3.3. Art and History Museum – Parc de Ceuquantenaire 35
 - 3.4. Brussels City Museum 39
 - 3.5. Musical Instruments Museum (MIM) 40
 - 3.6. Autoworld 43
 - 3.7. Migration Museum 43
 - 3.8. Belgian Comic Strip Centre 50
 - 3.9. House of European History 51
 - 3.10. Parlamentarium 56
- 4. Best Practices Identified60
 - 4.1. Royal Museums of Fine Arts of Belgium 60
 - 4.2. Bozar 60
 - 4.3. Arts and History Museum 60
 - 4.4. Brussels City Museum 61
 - 4.5. Musical Instruments Museum (MIM) 61
 - 4.6. Autoworld 61
 - 4.7. Migration Museum 62
 - 4.8. Comic Strip 62
 - 4.9. House of European History 63

| | | |
|-------|----------------------------------------------------------------------------|----|
| 4.10. | Parlamentarium | 63 |
| 4.11 | Brussels Card | 63 |
| 5. | Synergies..... | 65 |
| 5.1. | European Heritage Hub | 65 |
| 5.2. | Europa Nostra / European Heritage Alliance 3.3 | 67 |
| 5.3. | International Council on Monuments and Sites (ICOMOS) | 68 |
| 5.4. | Network of European Museum Organisations (NEMO) | 68 |
| 5.5. | Europeana | 69 |
| 5.6. | European Commission Directorate General for Education and Culture (DG EAC) | 69 |
| 5.7. | European Parliament Culture and Education Committee (CULT) | 70 |
| 5.8. | Committee of the Regions SEDEC Commission | 70 |
| 6. | Main Takeaways and the Way Forward | 72 |
| 7. | Synthesis and Conclusions..... | 79 |
| 7.1. | Cooperation between museums and heritage sites | 79 |
| 7.2. | Sustainability | 79 |
| 7.3. | Innovation | 80 |
| 7.4. | Augmented and Virtual Reality Technologies | 81 |
| 7.5. | Gaps and Opportunities | 82 |
| 7.6. | Synergies with the ReInHerit Digital Hub | 83 |
| 7.7. | Conclusions | 84 |



0. Executive Summary

A study visit / mobility event to leading European cultural heritage institutions is foreseen for the ReInHerit CSA consortium members to identify and examine good sustainability and collaboration tactics currently used in the CH sector. The consortium also to gain a good understanding on innovative practices used by these organisations.

The organisation of the study visit has been undertaken by the ReInHerit partner European Cultural Tourism Network (ECTN) in Brussels, capital city of Belgium (where ECTN is registered).

Brussels was selected given that a study visit to Brussels' museums and heritage sites can be a wonderful experience, as the city is known for its rich history, diverse culture, and numerous attractions.

The main museums and heritage sites in Brussels that have been including in the study visit are:

- Royal Museums of Fine Arts of Belgium: Comprising several museums, including the Museum of Old Masters, the Fin-de-Siècle Museum and the Magritte Museum, this institution offers a comprehensive collection of art from various periods.
- Bozar (Palais des Beaux-Arts), one of the city's most prominent cultural institutions. Bozar is a multidisciplinary arts center that hosts a variety of artistic and cultural events, including exhibitions, concerts, performances, and lectures. In particular:
 - Exhibitions: Bozar regularly organizes temporary exhibitions featuring a diverse range of art forms, including visual arts, photography, design, and architecture. These exhibitions often explore thought-provoking themes or showcase the works of renowned artists and emerging talents.
 - Lectures and Discussions: Bozar frequently organizes lectures, debates, and panel discussions on topics related to art, culture, and society. These events can offer valuable insights and opportunities for intellectual exchange.
- Musées Royaux d'Art et d'Histoire (Royal Museums of Art and History): Explore collections of ancient art, European decorative arts, and archaeological artifacts from different cultures and civilizations. Located in the magnificent Cinquantenaire Park, this museum houses an extensive collection of art and artifacts from various civilizations, including ancient Egypt, Greece, and Rome.
- Brussels City Museum: Situated in the King's House on the Grand-Place, this museum provides a comprehensive overview of Brussels' history, from its founding to the present day. The Grand-Place, a UNESCO World Heritage site, is Brussels' central square and one of the most beautiful squares in Europe with stunning architecture of the City Hall and guildhalls.
- Musical Instruments Museum: Visitors can explore a unique collection of musical instruments from different periods and cultures and learn about the history of music and instrument-making.
- Autoworld: a must-visit museum for those interested in automobiles. It showcases a vast collection of vintage and classic cars, providing a glimpse into the history of automotive design.
- The MigratieMuseumMigration: gives a permanent home to the stories of the first generation of guest workers, of the earliest inhabitants of the Petit-Château, of the expats, the war refugees, the Europeans who move freely within the EU and many others.

- Belgian Comic Strip Center/ Comics Art Museum: A world full of comics, enable visitors to discover the countless aspects of comics art.

In addition, study visits included the House of European History and the Parliamentarium, as EU run museums and heritage interpretation centres in Brussels.

All partners participated, except University of Nicosia and CYENS.

During the study visits, the participants engaged in viewing, exploring, examining, studying, and documenting the visited places and artefacts, under the following core headings: general impressions, sustainability tactics, collaboration tactics, gaps, and opportunities. Also including further (optional) questions on: innovative practices, accessibility aspects, potential synergies with the ReInHerit digital hub, as well as best practices identified. The results of the participants' observations are given in this report.

The study visits took place during the week of 8-12 May 2023. A meeting of study visit participants was held on 11 May at the EU Committee of the Regions to discuss synergies with Brussels-based relevant pan-European bodies. Representatives of the following bodies made presentations at the meeting: Europa Nostra / European Heritage Alliance 3.3 (EHA), ICOMOS, NEMO, Europeana, European Parliament CULT Committee and Committee of the Regions SEDEC Commission. The participants also had the opportunity to attend the launch of the European Heritage Hub. Synergies with all of the above and further cooperation will be sought in order to promote the ReInHerit CSA results, particularly the digital hub and its legacy.

Conclusions

The conclusions of the study visits and related meetings in Brussels are as follows:

- Collaboration between museums is evident, but opportunities exist for further cooperation between museums and heritage sites.
- There are several cases of sustainability in the Brussels museums visited, although some gaps remain.
- Innovative practices have been identified; documentation and transferability are still required.
- Use of VR/AR has been experienced and proven attractive in enhancing the visitor experience. However, it is still rather limited. Most museums will benefit from increased use.
- Smart and integrated ticketing is provided by the very useful and successful 'Brussels Card'.
- Several Best Practices have been identified and will be included in D5.3.
- There are potential synergies with the new European Heritage Hub pilot action (in progress).
- There are several opportunities for ReInHerit to cooperate with pan-European and international bodies (such as: Europa Nostra / European Heritage Alliance 3.3., NEMO, ICOMOS, Europeana, Climate Heritage Network), as well as EU institutions (European Commission DG EAC, European Parliament CULT Committee, Committee of the Region SEDEC Commission).
- There are several possibilities for synergies with the ReInHerit Digital Hub, such as the European Heritage Hub and the European Heritage Alliance 3.3, which will be explored further.

All of the above are expected to provide added value and enhance the legacy of ReInHerit, for the benefit of the research community, cultural heritage institutions, digital transition, as well as visitors, smart and sustainable cultural and heritage tourism.

1. Introduction

This Deliverable D5.1 is the report of the mobility event / study visits that took place in Brussels, during the week of 8-12 May 2023 (Month 27), in relation to WP5, Task 5.1.

According to Annex 1 of the Grant Agreement, Task 5.1: **'Mobility for knowledge exchange & innovation transfer to a minimum one leading EU institution:**

This task will be focused on organising a 5-day mobility event to leading cultural management organisations. The consortium members will get the opportunity to present their key findings of the topic examined, while examining through observations and live dialogues good sustainability and collaboration tactics currently used in the CH sector. The consortium will also gain a good understanding on innovative practices used by these organisations and thus add these key learnings, (in the form of gaps and opportunities) in the Guide to be developed for the EU R&I Agenda for Horizon Europe.'

Specific Objective:

- To host a big mobility event to a leader EU organisation which applies effective cultural management procedures.

The resulting D5.1 **'European Study Visit Report'** has to document the visit of the consortium members. It has to describe the observations on good sustainability and collaboration tactics currently used in the CH sector, thus adding key learnings, (in the form of gaps and opportunities) to be incorporated in the **ReInHerit Best Practices Guide**.

Methodology:

The methodology involved study visits to several, selected museums and heritage sites by several partners' staff and experts.

The following main museums and heritage sites have been selected for the study visits:

- **Royal Museums of Fine Art Belgium** (fine-arts-museum.be)
- **Bozar - Palais des Beaux-Arts, Centre for Fine Arts** (www.bozar.be)
- **Royal Museum of Art and History**, (artandhistory.museum/en), at the Parc du Cinquantenaire/Jubelpark.

In addition, some partners selected other, specialised, and smaller Brussels museums, viz:

- Brussels City Museum
- Musical Instruments Museum
- Autoworld
- The MigratieMuseumMigration
- Belgian Comic Strip Center/ Comics Art Museum.

(www.brusselsmuseums.be)

Finally, participants visited the following European Parliament cultural sites:

- House of European History (historia-europa.ep.eu)
- Parliamentarium (visiting.europarl.europa.eu/en/visitor-offer/brussels/parlamentarium)

The institutions visited are outlined in Chapter 2.

During the study visits, the participants engaged in viewing, exploring, examining, studying, and documenting the visited places and artefacts, under the following core headings:

- **general impressions,**
- **sustainability tactics,**
- **collaboration tactics,**
- **gaps, and opportunities.**

Also including further (optional) questions on:

- **innovative practices,**
- **accessibility aspects,**
- **potential synergies with the ReInHerit digital hub,** as well as
- **best practices identified.**

Each study visits participant had to fill a response form on the above topics for each place visited within the week after the actual visits. The responses are given in Chapter 3.

The best practices identified are given in Chapter 4.

Programme of Study Visits

The programme of the study visits week was as follows:

- **Monday 8 May:** arrival in Brussels (AM) and participants coordination meeting (PM).
- **Tuesday 9 May:** visit to Royal Museums of Fine Arts of Belgium (AM), visit to Bazar - Palais des Beaux-Arts, Centre for Fine Arts, special exhibition 'Swedish Ecstasy', and meeting with Bozar's management (PM).
- **Wednesday 10 May:** visits to other museums and heritage sites, several options in smaller groups, e.g.: Brussels City Museum, Musical Instruments Museum, Royal Museum of Art and History, Railway Museum, Art Nouveau, etc.
- **Thursday 11 May:** Consortium meeting, with guest speakers from: the European Heritage Alliance 3.3, Europa Nostra, ICOMOS, NEMO, Michael Cultural Association, Europeana, European Parliament CULT Committee services, Committee of the Regions SEDEC Commission secretariat.
- **Friday 12 May:** visit to the House of European History and Parliamentarium (AM), departures (PM).

The study visits have been organised by partner ECTN (European Cultural Tourism Network). All partners participated except UNIC and CYENS.

2. Outline Description of the Selected Study Visit Institutions

2.1. Royal Museums of Fine Arts of Belgium

The **Royal Museums of Fine Arts of Belgium** (*Musées royaux des Beaux-Arts de Belgique*, Dutch: *Koninklijke Musea voor Schone Kunsten van België*) are a group of art museums in Brussels. They include the **Oldmasters Museum**, the **Fin-de-Siècle Museum**, and the **Magritte Museum**.

The Royal Museums contains over 20,000 drawings, sculptures, and paintings, covering a period extending from the early 15th century to the present, such as those of Flemish old masters like Bruegel and Peter Paul Rubens, making it the most popular art institution and most visited museum complex in Belgium. The Magritte Museum houses the world's largest collection of the works of the surrealist René Magritte.

Oldmasters Museum

The Oldmasters Museum is an art museum, dedicated to European painters from the 15th to the 18th centuries. It was originally named the Musée royal d'art ancien ("Royal Museum of Ancient Art"). The Museum was founded in 1801 by Napoleon Bonaparte, but it was in 1830, with Belgian independence, that it really became a major institution.

The bulk of this collection consists of the paintings of the former Southern Netherlands, with masterpieces by Rogier van der Weyden, Petrus Christus, Dirk Bouts, Hans Memling, Hieronymus Bosch, Lucas Cranach and Gerard David. For the sixteenth century, Pieter Bruegel the Elder is magnificently represented with major works like *The Fall of the Rebel Angels* or *The Census at Bethlehem*. Finally, for the 17th and 18th centuries the Flemish School is represented by Peter Paul Rubens, Anthony van Dyck and Jacques Jordaens, the French and Italian schools by Simon Vouet, Philippe de Champaigne, Le Lorrain, Jusepe de Ribera, Giovanni Battista Tiepolo and others ...

New: a virtual walk through the museum's **Bruegel collection**. Thanks to the **3D digitisation** of the exhibition room, visitors can navigate at 360° with or without a virtual reality headset. Get up close to the works, access the gigapixel images or watch videos in which experts share their knowledge of Bruegel The Elder and his work.

Fin-de-Siècle Museum

The Fin-de-Siècle Museum is dedicated to the 1900s, when Brussels, the capital of Europe, was a unique artistic crossroads and the capital of Art Nouveau. This sanctuary of cultural history hosts paintings, drawings, watercolours, prints, sculptures, photographs, films, models and decorative objets d'art.

Famous visual artists like Constantin Meunier, James Ensor, Henri Evenepoel, Fernand Khnopff, Léon Spilliaert and Georges Minne testify to the effervescent activity of this period, reflected also in all other creative fields: literature, opera, music, architecture, photography and poetry (Maurice Maeterlinck, Emile Verhaeren, Octave Maus, Victor Horta, Henry Van de Velde, Maurice Kufferath, Guillaume Lekeu and others).

Located at the heart of Brussels, where between 1884 and 1914 the exhibitions of Les XX and La Libre Esthétique made the city one of the artistic capitals of the late nineteenth century, this museum is distinguished by its multidisciplinary nature, through a partnership formed with the Royal Library, the Théâtre Royal de la Monnaie, the Royal Museums of Art and History, Cinematek,

the Bibliotheca Wittockiana, the King Baudouin Foundation and the Brussels Capital Region for housing the Gillion Crowet collection, which is one of the museum's highlights.

Musée Magritte Museum

The Musée Magritte Museum, located in the heart of Brussels, brings together the world's largest collection of the renowned surrealist artist René Magritte: 230 works and archives are displayed. The multidisciplinary space houses paintings, gouaches, drawings, sculptures, and painted objects, as well as advertising posters, musical scores, photographs and films. The Museum also has the most important collection from the artist's "vache" period.

The selection of works exhibited in the Royal Museums of Fine Arts of Belgium is constantly expanding with a changing selection of external loans. With the support of Belgian and foreign museums as well as private collectors, works are being made available that have previously never been exhibited. The visitor can thus discover many treasures that are still in private possession.

The Musée Magritte Museum has already received 8 nominations and prizes. Every year more than 300,000 visitors come here for all over the world to discover the life and the works of René Magritte.

2.2. Bozar – Palais des Beaux-Arts

The **Centre for Fine Arts** ([French](#): *Palais des Beaux-Arts*, Dutch: *Paleis voor Schone Kunsten*) is a multi-purpose cultural venue in Brussels. It is often referred to as **BOZAR** in French or **PSK** in Dutch. The building was designed by the architect Victor Horta, and completed in 1929 at the instigation of the banker and patron of the arts Henry Le Bœuf. It includes exhibition and conference rooms, a cinema and a concert hall, which serves as home to the National Orchestra of Belgium.

Bozar, the Centre for Fine Arts' cultural project, offers a dynamic and diversified cultural programme of concerts and exhibitions: a multidisciplinary approach in which debates, theatre, cinema, literature and other disciplines meet to reflect on the connections between art and society.

The Centre for Fine Arts aims to be a European cultural centre, anchored in the 21st century, with a novel and innovative view of society, a laboratory of ideas attuned to society's current and future challenges. In the coming decade, Bozar aims to embody change, and contribute to seven major and evolving societal challenges.

The Centre for Fine Arts was designed by Victor Horta in such a way as to promote a multidisciplinary approach to culture. Bozar upholds this vision and provides a standard of cultural quality. Its various programmes are co-produced by our departments in conjunction with numerous partners. Interaction between disciplines is central to Bozar's project.

The current social challenges remind that it is important to use different approaches to climate change, well-being, education or health. Bozar builds bridges between the arts and education, science, technology, health care and heritage. Addressing these issues requires a holistic vision. Beyond the arts, this process aims to provide society with a better perception of the role that artists can play.

Bozar's cultural mission is based on four main pillars.

- **Programming:** Bozar stages high-quality cultural and artistic activities, in all disciplines and from all over the world.

- **Creation:** The Centre for Fine Arts is regularly transformed into a temporary workshop or rehearsal space for artists and creators from all fields.
- **Participation:** Bozar's audience is a key element. From exhibitions created by young adults for the annual *Next Generation Please!* project, to amateur choirs that come sing with professionals at *Singing Brussels*, from workshops to interactive concerts, public participation is an essential component of our project.
- **Reflection:** We work in close collaboration with major thinkers and figures from cultural, scientific, economic, political and social realms. Together, we reflect on society and ways to address the major challenges it faces, whether they relate to the environment, climate, social equity or well-being.

Special exhibition:

'Swedish Ecstasy'

Hilma af Klint, August Strindberg and other visionaries

In the spring of 2023, all eyes will be on the far north. We know Sweden mainly for its pragmatism, great engineers, and entrepreneurs. But there is an important yet lesser-known aspect of the nation's spiritual life, visible in its art and literature. Bozar is therefore staging **an exhibition that brings together a number of figureheads from the Swedish art scene.** Mysticism and esoteric speculation runs like a thread through their work.

The exhibition is showing work by some of the country's most important literary figures, from the 18th-century **Emanuel Swedenborg** to the turn of the 20th century with **August Strindberg**, who is known as a writer but who also created wonderful drawings and paintings. In the same period, we find visual art by visionaries such as **C.F. Hill, Ernst Josephson** and **Hilma af Klint**.

Hilma af Klint dreamed of a spiral-shaped building to house her most important works, the so-called *Paintings for the Temple* with as many as 193 works. During her lifetime, that dream never materialised, the temple remained an imaginary creation - until now. Bozar reached back to her notebooks and built a **VR installation of Hilma's vision** in the exhibition, conceived by Stolpe Publishing and Acute Art.

Special Debate:

'Europe Day at Bozar' - The Age of Crisis

Can Europe provide solutions to the various crises facing the world today? Europe Day on 9 May marks the anniversary of Robert Schuman's declaration which, in 1950, launched European unification. This year, Bozar and its partners commissioned pitches for features, personal stories, interviews, photo series and photo essays, infographics, illustrations and comics that tackle this year's theme of 'The Age of Crisis'. On the occasion of the presentation of **Mayday Magazine**, journalists and expert speakers will discuss the state of the European Union. There will also be poetic and illustrated contributions.

2.3. Art and History Museum – Parc de Cinqcentenaire

The **Art & History Museum** (French: *Musée Art & Histoire*, Dutch: *Museum Kunst & Geschiedenis*) is a public museum of antiquities and ethnographic and decorative arts located at the Parc du Cinquanteenaire/Jubelpark in Brussels, Belgium. The museum is one of the constituent parts of the Royal Museums of Art and History (RMAH) and is one of the largest art museums in Europe. It was formerly called the **Cinquanteenaire Museum** (French: *Musée du Cinquanteenaire*, Dutch: *Jubelpark Museum*) until 2018.

The Art & History Museum's collections are divided into four parts:

- National archaeology
- Classical antiquity
- Non-European civilisations
- European decorative arts.

Of particular interest during the study visit were the following collections:

Greece

The Greek collection is organised around a remarkable group of vases. They are arranged chronologically from the Neolithic period to the time of the Hellenistic rulers. These utilitarian objects (wine service, jewellery boxes, funerary offerings, etc.) are often decorated with figures evoking the military activity of citizens, camaraderie and drinking at the symposium, marriage or the life of women in the gynecary. The procession of Greek gods and heroes, from Athena to Zeus, including Heracles or Theseus fighting the Minotaur, can also be seen.

Model of Rome

The model shows Rome at the end of the 4th century, at the height of its splendour. It was made by the French architect Paul Bigot, who dedicated most of his life to the creation of scale models of the capital of the Roman empire, producing four in all. Today, only his working model (at the University of Caen) and the model in Brussels remain. The version at the Art & History Museum is the only one to be coloured in. A true masterpiece and a must-see for every school visit, the model measures 11 x 4 metres at a scale of 1/400.

Art Nouveau & Art Deco

The Museum boasts by far the most important collection of decorative art from those two art styles.

Within the reconstituted shop, exceptional works of art from the historical Art Nouveau and Art Deco collections of the Museum have been deployed to help recount the story of Wolfers Frères. Indeed, the Museum boasts by far the most important collection of decorative art from those two art styles. The works in that collection all of the most outstanding quality were acquired as new creations at major exhibitions, often directly from the respective artists themselves.

Art of Eastern Christianity

This collection includes a number of Byzantine items, as well as examples of Byzantine art from Greece, Eastern Europe and the Near East and Russia.

2.4. Brussels City Museum

The **Brussels City Museum** (French: *Musée de la ville de Bruxelles*, Dutch: *Museum van de Stad Brussel*) is a municipal museum on the Grand-Place/Grote Markt (Great Square) of Brussels. Conceived in 1860 and inaugurated in 1887, it is dedicated to the history and folklore of the City of Brussels from its foundation into modern times, which it presents through paintings, sculptures, tapestries, engravings, photos and models, including a notable scale-representation of the town during the Middle Ages.

The museum is situated on the north side of the square, opposite Brussels' Town Hall, in the **Maison du Roi** ("King's House") or **Broodhuis** ("Bread House" or "Bread Hall"). This building, erected between 1504 and 1536, was rebuilt in the 19th century in its current neo-Gothic style. Since 1998, is also listed as a UNESCO World Heritage Site, as part of the square.

2.5. Musical Instruments Museum (MIM)

The **Musical Instruments Museum (MIM)** (French: *Musée des instruments de musique*, Dutch: *Muziekinstrumentenmuseum*) is a music museum in central Brussels. It is part of the Royal Museums of Art and History (RMAH) and is internationally renowned for its collection of over 8,000 instruments.

Since 2000, the museum has been located in the former Old England department store, built in 1899 out of girded steel and glass in Art Nouveau style, as well as the adjoining 18th-century neoclassical building.

2.6. Autoworld

Autoworld is a museum of vintage cars in Brussels. It is located in the South Hall of the Parc du Cinquantenaire/Jubelpark, and displays a large and varied collection of European and American automobiles from the late 19th century to the 1990s. It is notable for its collections of early and Belgian-produced vehicles.

Over 300 vehicles, ranging from cars and trucks to motorcycles, are on permanent display. From the earliest models of the distant past to contemporary cars that prefigure the automobile of tomorrow, visitors are guided through the motorcar's history dating as far back as 1896.

Various cars representing the most exciting years of the automobile history since 1960 can be approached and admired from close by, thanks to a brilliantly designed scenography.

2.7. Migration Museum

The **MigratieMuseumMigration (MMM)** gives a permanent home to the stories of the first generation of guest workers, of the earliest inhabitants of the Petit-Château, of the expats, the war refugees, the Europeans who move freely within the EU and many others. It is a warm environment where visitors can discover Brussels and the lives of others through memories and souvenirs.

The MMM opened its doors in Molenbeek on 12 October 2019, on the occasion of the 50th anniversary of the Foyer asbl. MMM also pays tribute to the many migrants who have helped shape the city. Today, about 180 nationalities live together in Brussels. They form the city.

The museum aims to be:

Empathic: The MigratieMuseumMigration radically opts for the power of personal stories. Memories and photos are in the centre. The warm presentation ignites the visitor's memory, which in turn can be shared. Thanks to this, the visitor knows that his or her history is recognised as part of the great history of Brussels.

Participatory: MMM is for and by the people. This is the result of an intensive process with many Brussels residents. The museum invites the visitor to be part of the adventure by contributing to this colourful installation to become part of the face of Brussels.

Informative: Through a timeline, touch screen, MMM Academy and digital information, visitors are given information about the many migrations to Brussels and the emergence of multicultural neighbourhoods.

Accessible: The MMM and the municipality of Sint-Jans-Molenbeek have worked together to turn the garden next door into a green zone.

Ecological: The MMM attaches particular importance to ecology. We use solar panels and water collectors.

2.8. Belgian Comic Strip Center/ Comics Art Museum

The **Belgian Comic Strip Center** (French: *Centre belge de la Bande dessinée*; Dutch: *Belgisch Stripcentrum*) is a museum in Brussels, dedicated to Belgian comics.

An accomplished attraction, the Comics Art Museum has been honouring the creators and heroes of the 9th Art for 30 years.

The regularly renewed permanent exhibitions and a diversified programme of temporary exhibitions enable visitors to discover countless aspects of comics art.

Famous characters lead the way towards new adventures, an encounter with a world where creativity has no limits.

Enhanced by an exceptional Art Nouveau home designed by Victor Horta, the Comics Art Museum is just as much a tribute to the pioneers as a glimpse of contemporary comics art.

2.9. House of European History

The **House of European History (HEH)** is a history museum and cultural institution in Brussels, focusing on the recent history of Europe. It is an initiative by the European Parliament and was proposed in 2007; it opened on 6 May 2017.

As a cultural institution and exhibition centre, the House of European History intends to promote the understanding of European history and European integration through permanent exhibitions and temporary and travelling exhibitions.

The museum houses a collection of objects and documents representative of European history, educational programs, cultural events and publications, as well as a wide range of online content.

The House of European History aims to become the leading museum about transnational phenomena which have shaped our continent. By interpreting history from a European perspective, it connects and compares shared experiences and their diverse interpretations. It aims to initiate learning on transnational perspectives across Europe.

The House of European History is a forum for learning, reflection, and debate, open to audiences from all generations and backgrounds. Our primary mission is to enhance understanding of European history in all its complexity, to encourage the exchange of ideas and to question assumptions.

The House presents Europe's history in a way that raises awareness about the multiplicity of perspectives and interpretations. It preserves shared and divided memories. It exhibits and collects the history of European integration and its foundations. A project of the European Parliament and part of its visitor offer, the House of European History is academically independent.

The transnational collection, exhibitions and programmes provide unexpected and inspiring experiences. Through outreach and partnerships, we aim to strengthen the European dimension in debating, exhibiting, and learning about history. A place for encounters and exchange, the House's multi-faceted interpretation of the past builds bridges to questions relevant for today's Europe.

2.10. Parliamentarium

The **Parlamentarium** is the visitors' centre of the European Parliament in Brussels. The official opening was on 14 October 2011 by the President of the European Parliament. The permanent exhibition contains hundreds of multimedia components, explaining the European Parliament and other European Union institutions. It is the largest parliamentary visitors' centre in Europe, and the second largest in the world.

Each visitor is provided with a *personal multimedia guide* (PMG) which guides them through the exhibition, location is used to display content relevant to each area. All content in the Parlamentarium is available in the 24 official EU languages. Tours are held for children and for people who are deaf or blind. The PMG is needed to activate each installation and shows in-depth information, plays audio using an in-ear speaker and displays short films in the visitor's selected language.

3. Participants' responses on the museums/heritage sites visited

3.1. Royal Museums of Fine Arts of Belgium

The Museum of Fine Arts, including the Magritte Museum, are very interesting museums featuring a variety of collections. Based on the variety of the museum's collections and their thematic areas, it could contribute greatly to the ReThinking Exhibitions or Digital Collection.

In terms of sustainability, the museum uses museum maps for visitors which can be accessed through QR in the reception area if the museum and at the same time, an audio tour is also available.

It seems like a dynamic museum open to collaboration in the field of cultural heritage.

It was of great interest that they use an interactive tool through which visitors can create their own cultural visit path which resembles a metro line.

Unique collections but more oriented towards the more traditional displays. It would be beneficial to use more interactive, state-of-the-art digital tools.

Opportunities for collaboration and use of the ReInHerit toolkit apps for increased visitor interaction with the exhibits.

The museum is accessible, maybe it would be good for the museum to focus more on accessibility and a tactile experience for the blind, beyond Braille.

Royal Museums of Fine Arts provide sustainable heritage management.

Cultural: guided tours, lectures and workshops, new audiences/inclusion (guided tours tailored for groups of people with disabilities or special needs), scientific publications, research tools available to researchers and the general public.

Environmental: energy-efficient lighting systems and equipment, such as LED lighting, digital displays, such as digital evaluation of the museum by the visitors
Innovation and technology: digitization of its collections. Projects related to the digitization of works of art (BEPAPER, DIGIT).

Public online access to the collections (via FABRITIUS, LOANA) and to historical archive collections (still in progress). Also, reduce its environmental impact, such as using digital exhibits and virtual tours.

Partner of α BELSPO β) International Cooperation (Europeana)

Tools for blind and visually impaired and for deaf and hearing-impaired visitors.

not satisfactory collaboration with other communities (digital and physical) than experts.

The digital collection content is only available in Dutch and French but not in English.

Cooperation with local communities, Royal Museums of Fine Art ensure that they represent diverse perspectives and promoting cultural sustainability.

Royal Museums of Fine Arts are fully accessible for visitors with reduced mobility, certified guide dogs are acceptable, possible to borrow a free wheelchair on site.

Royal Museums of Fine Art could contribute to promotion of professional and scientific excellence.

Made to Measure Museum: guided tours in sign language as well as special tours for blind visitors are organized in French and Dutch.

Oldmasters Museum

Generally, digital technologies to enhance the visitor's experiences are in use (mainly info screens, QR codes and an immersive performance at the beginning "Bruegel Box"). Yet, given the size and importance of the collection, my expectation in regard to the use of digital tools was not met. My overall impression is, that this museum is a good example of rather traditional ones of their kind.

To the general public, sustainability tactics were not evident. Free water was offered, yet plastic cups in use.

The museum is part of the Brussels Card. Besides, the museum has partnered up with the Evens Foundation and the non-profit organization FMDO to found the Museum in Dialogue initiative. <https://fine-arts-museum.be/en/education/museum-in-dialogue>. Also there exists a collaboration with Google Cultural Institute <https://about.artsandculture.google.com/>.

In my opinion I did not encounter innovative practices per se. In regard to digitalization there is a collaboration with the FRESH research programme

Starting with the immersive performance: the projection was nice, but they left out the ceiling and ground, seen better and more catchy ones

- Partly confusing signage (order of artefacts)
- Colour schemes of rooms was not always chosen well: readability of text not always given
- Description of artefacts not always available in English
- Storytelling not well integrated, no open questions in texts
- No gamification approaches visible.

The info screen's content could have been more user friendly and content wise more interestingly prepared. Once they showed a X-ray of a painting, this was a good approach, I wished there was more effort made in this direction. There were some kind of a scavenger hunt (boxes) in place for children. Yet, for the youth especially, there was no gamification strategy visible, yet it would make sense (also for school classes, etc) additionally to the offered guided tours (see <https://fine-arts-museum.be/en/education/schools>).

For disabled ones, the accessibility was given, even a stair lift exists. Regarding the accessibility in general, the Made to Measure initiative offers guided tours in French and Dutch, creative courses, workshops and themed activities tailored to specific audiences. <https://fine-arts-museum.be/en/education/acces-made-to-measure>

During the Museum in Dialogue project, podcasts and texts were produced. Maybe they could be integrated into the hub.

The Bruegel collection was digitised in 3D. In the exhibition room, where you can navigate at 360°. This is not a new approach, but still worth mentioning. Also, many works are digitalized and available in high resolution online.

The digital strategies and collaborations within this field were not clear at first sight and not given enough space in my opinion. Better and clearer communication would have definitely enhanced the understanding. Further, we had problems with the Brussel Card, it still worked out in the end but the overall process was not very smooth. May it be due to technical issues or the training of the staff, I don't know.

During the visit, my focus was on observing the audiences of the museum. My impressions were based on the user experience, particularly in relation to the utilization of digital technologies to engage visitors. I attempted to identify the museum's strengths and weaknesses regarding technological innovation and digital transformation. I explored how the ReInHerit Toolkit model could be adapted to these museums. This model is centred on visitors and involves interactive experiences facilitated by innovative digital tools such as AI and computer vision. It emphasizes the promotion of emotional and playful digital learning and encourages visitors to use their own smartphones (BYOD - bring your own device) through web applications to enhance their interaction throughout the visitor experience. Using digital opportunities to promote culture in an interactive way and attract all groups of society, especially young people, as the future custodians and promoters of cultural heritage.

Magritte Museum - is situated in a context that actively encourages visitors to engage with the museum, starting from its architecture. The initial RMFAB gallery invites individuals to become members with the slogan and wall writings that read 'Meets My Friends' (Point 1 in photo 1). In the reception area, the staff warmly presents the multilingual audioguide (Point 2 in photo 1) which visitors can utilize to access information through audio recordings that narrate various stories related to the artworks in an informal manner, creating a sense of curiosity. The new exhibition and layout of the museum comprises an open space that encourages visitors to freely move around and establish connections with the works as well as with other visitors. At the beginning of the visit, there is a video available for the hearing-impaired with LYS, reflecting the museum's commitment to inclusivity. Numerous comfortable seats are provided for individuals to sit and observe the artworks. The audience is diverse in terms of gender, age, and ethnicity, with a significant presence of young people and school groups who sometimes choose to sit on the floor. Despite the availability of audio guides, many visitors are using their own smartphones (Point 3 in photo 1) to capture pictures of the artworks and labels, take selfies, or recreate poses inspired by the displayed works. They also use their smartphones to photograph interactions between other visitors.



Fig. 1 Visiting Magritte Museum - Paolo Mazzanti UNIFI

Musée Oldmasters Museum offers a fantastic location, in the spectacular gallery one can sit to observe artworks and people on the floor below. The innovative and digital approach is described in the exhibition monitors. (Point 1 in photo 2). The concept of a dynamic, non-classical museum where artworks enter in dialogue with visitors and digital technology is used to create relationships, to bring the works outside the museum to a wider public, even to those who have not yet visited the museum. To enjoy the work in every imaginable way, in an extended and phygital visiting experience Michel Draguet, Director General of the Royal Museums of Fine Arts of Belgium, explains why he chose to show the work of Pieter Bruegel through technology with the project carried out in collaboration with Google Art and Culture. A unique cultural heritage that also explores the future, functioning as a platform for societal reflection on the construction of our contemporary identities.

https://www.youtube.com/watch?v=ZsoR_tyELYw
<https://www.google.com/culturalinstitute/bruegel/>

Two exhibition rooms (Point 2 in photo) 1 contextualise two themes close to the debate on current social issues for museums all over the world: the issues of colonialism / diversity, and the problem of the restitution of cultural property. The museum aims to be a workshop for reflection and to participate in the construction of tomorrow's museum. Involving and inviting people to participate in the debate and share their personal opinions by following the #museuminquestions on official social media channels. During the visit in the museum space (photo point 3), visitors are looking for details and use their smartphones to take home objects from the visit as "mementos" to share or to remember the works they have seen and explore more later.

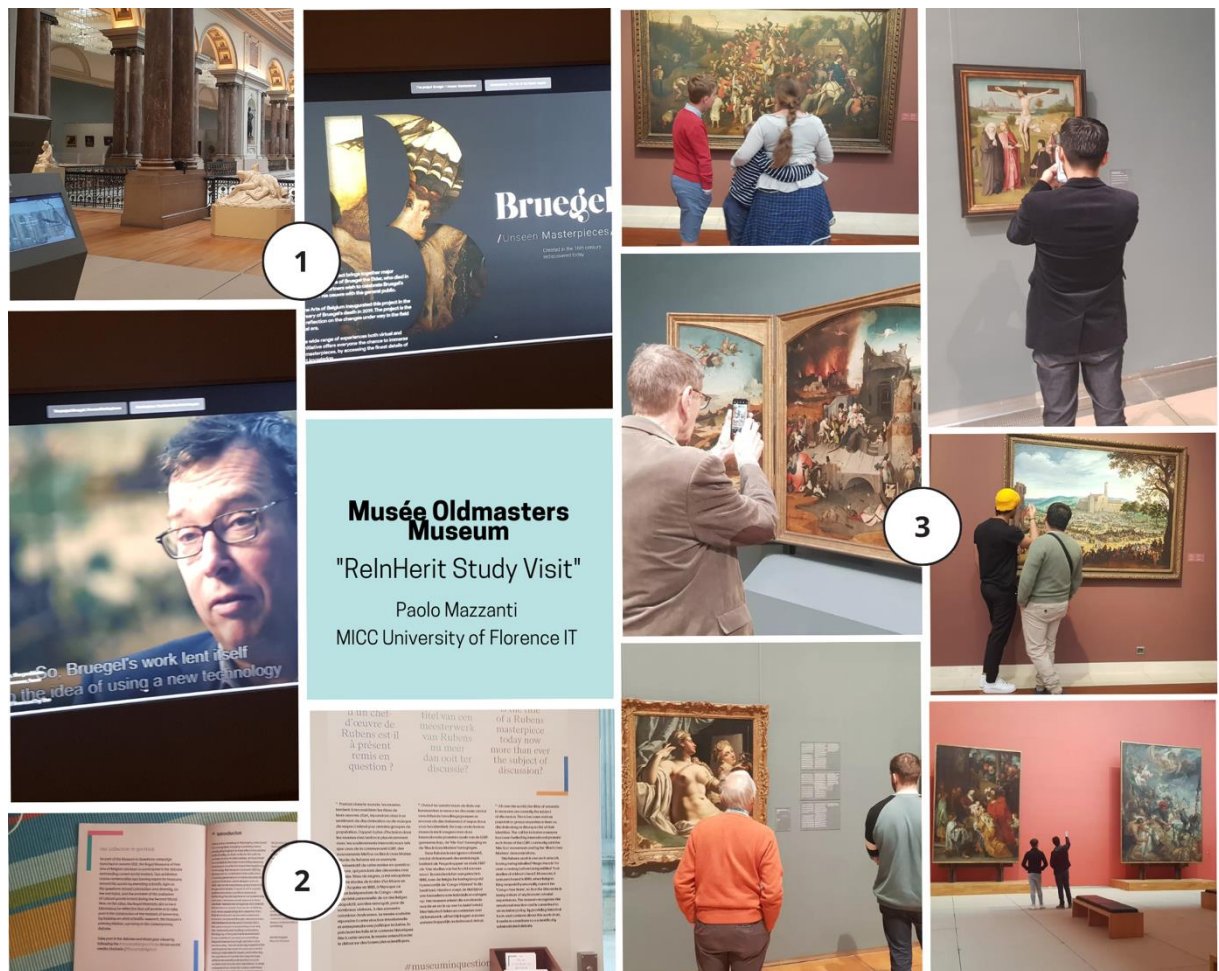


Fig. 2 Visiting Oldmasters Museum - Paolo Mazzanti UNIFI

The Musée Fin-de-Siècle Museum is known for its inclusive and user-centred approach. It provides several tables (Point 1 in photo 3) with Braille inscriptions and relief depictions of artworks, specifically designed for blind visitors to touch and explore. Additionally, the museum incorporates numerous QR codes throughout its interior, allowing visitors to scan them for additional information. The museum invites visitors to explore various creative fields, including literature, opera, music, architecture, photography, and poetry. On the ground floor, there is a section located near the windows, away from the artworks, featuring interactive tables that provide insights into the city and its surrounding area in relation to the museum. Art Nouveau architecture is represented through a captivating 3D reconstruction of six Art Nouveau buildings. Visitors can engage in a game where they attempt to guess objects in a room based on their period style or customize the walls of a room using period textures and designs (Point 2 in photo 3). The museum stands out for its multidisciplinary nature, thanks to partnerships established with esteemed institutions such as the Royal Library, the Théâtre Royal de la Monnaie, the Royal Museums of Art and History, Cinematek, the Bibliotheca Wittrockiana, the King Baudouin Foundation, and the Brussels Capital Region. The museum's notable highlight is the Gillion Crowet collection, which it houses. Visitors eagerly watch videos projected on the wall in the "Cinematek" section and capture photos of artworks and captions using their smartphones. The museum also features numerous figurative works depicting famous faces and characters, providing ample opportunities for exploration (Point 3 in photo 3).

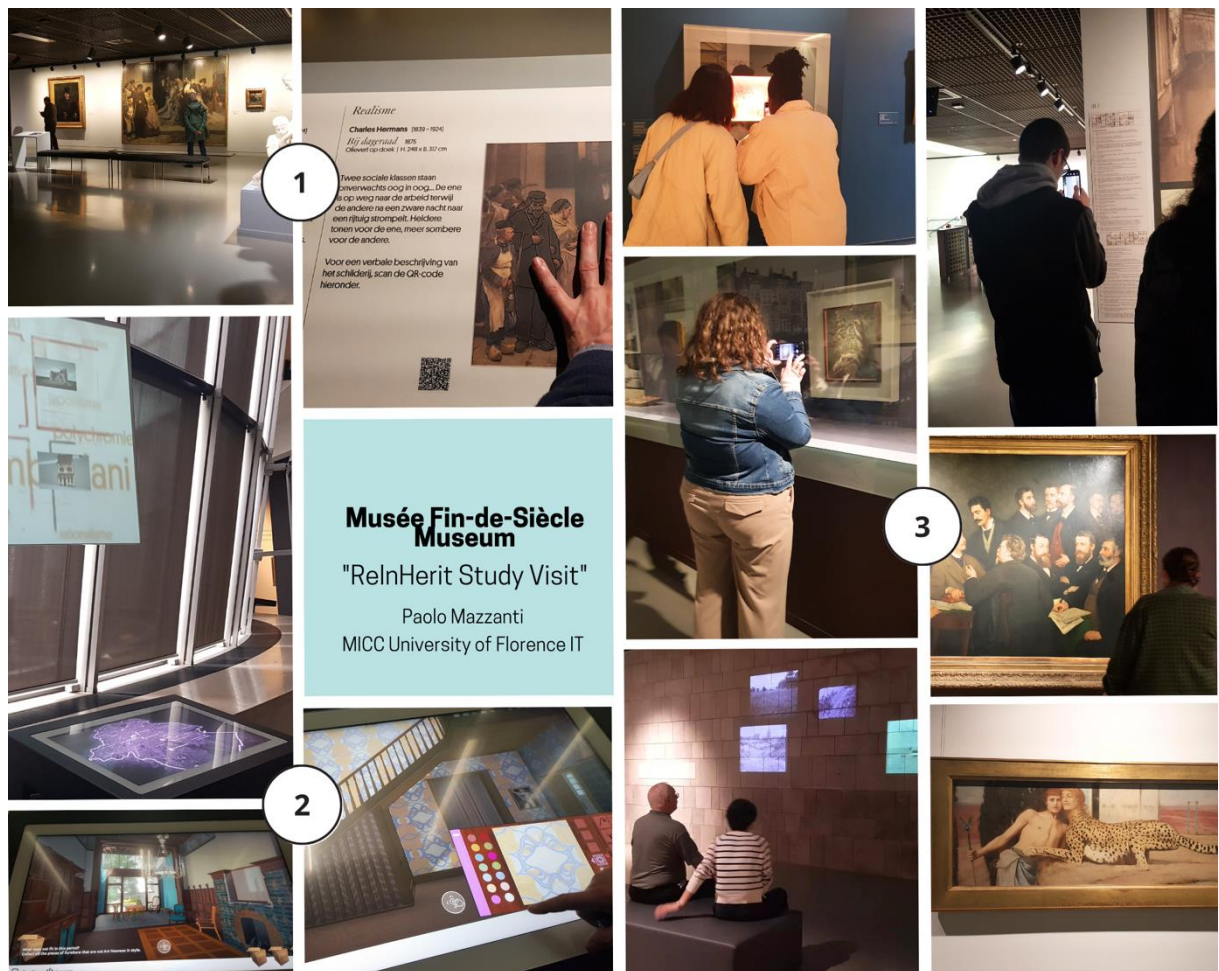


Fig. 3 Visiting Fin-de-Siècle Museum - Paolo Mazzanti UNIFI

There are several opportunities for enhancing the visitor experience and engagement at the museums mentioned. At the Magritte Museum, utilizing a web app on smartphones could greatly improve the visit by making it smarter and less laborious. The current audioguide system proves to be hindering, as it doesn't allow for content to be accessed again after the visit. Implementing a Bring Your Own Device (BYOD) model would be well-suited in this context. By using the SmartLens webapp, visitors could automatically identify significant artworks and access relevant information and audio on their own devices. Additionally, the app could allow users to quickly capture and store information and memories of their interactions with the artworks. The app could also facilitate creating links between works with similar elements or through user suggestions, enhancing the overall experience. Given the presence of many young people and school groups at the museum, incorporating a playful approach to digital learning would further engage visitors and make the museum visit and cultural heritage experience more interactive. In the other museums, such as the Oldmasters Museum and the Musée Fin-de-Siècle Museum, similar opportunities can be explored. The technology used in collaboration with Google Art and Culture to showcase the work of Pieter Bruegel could be implemented through a web app, allowing visitors to access the content seamlessly. The proposed model from the Toolkit, which includes features like Strike a Pose and Face-Fit, aligns with the idea of inviting users to share their visit interactions through social media channels using appropriate hashtags. This approach would enhance engagement and interaction with the museum, following the example of the Oldmasters Museum Project with #museuminquestions. At the Musée Fin-de-Siècle Museum, the interactive tables offer a fun and playful experience. However, they are underutilized by visitors, possibly due to time constraints during the visit. To address this, offering the service online before or during the visit could provide visitors with more time to engage with the tables and foster relationships and connections

between the museum, the city, and the people, even when they are not physically at the museum. A web app would be beneficial in this regard. Lastly, using "Face-Fit" with the artwork "Caresses" by Fernand Khnopff from Belgian Symbolism could be an interesting and meaningful way to educate and engage younger generations on the themes of identity, the human body, and relationships. By incorporating a playful and educational approach, the museum can create a unique and interactive experience. Overall, these opportunities highlight the potential of utilizing web apps and digital technologies to enhance visitor engagement, accessibility, and interactivity within the museums.

The sustainability tactics employed by this big museum are primarily centred around visitor satisfaction and engagement. This focus begins with the architecture, which provides comfortable seating options for visitors. Furthermore, the museum collaborates with various cultural institutions to enhance the visitor experience. Additionally, the museum actively engages in digital projects in partnership with organizations such as Google and Culture, leveraging technology to enrich the overall museum experience.

The collaboration tactics that impressed me the most involve the museum's efforts to foster a dialogue with visitors. This is achieved through two notable strategies. Firstly, the museum encourages visitors to engage with specific hashtags and share their experiences on social media platforms, creating a sense of community and facilitating the sharing of content. Secondly, the museum actively poses open-ended questions to visitors, inviting them to contribute their perspectives and create user-generated content. These collaboration tactics effectively involve and empower visitors, turning them into active participants in the museum experience. The collaboration that impressed me the most is the dialogue with the visitor both using specific hashtags to be shared via social media, and in opening questions to create user-generated content.

One of the innovative practices implemented by the museum includes the digitization of works and the Bruegel technology project carried out in collaboration with Google Art and Culture. Through this initiative, the museum embraces digital advancements to enhance accessibility and reach a wider audience. The digitization of works allows for their preservation and enables virtual access to the collection, transcending physical limitations. The Bruegel technology project, developed in partnership with Google Art and Culture, utilizes cutting-edge technologies to showcase the works of Pieter Bruegel in an immersive and interactive manner. These innovative practices demonstrate the museum's commitment to leveraging technology to provide unique and engaging experiences for visitors.

The use of the audioguide, while wearable, proved to be uncomfortable, particularly when trying to use my smartphone simultaneously. Notably, no one at the desk suggested that I take my headphones from my bag. This made it challenging to take photos with my smartphone and listen to the audioguide at the same time. Consequently, the audioguide usage limits and hampers the overall user experience. Moreover, I found some of the audio segments to be excessively long, such as the intriguing video number 6, "Rene Magritte with His Eyes Closed," which lasted over four minutes. Due to time constraints, I was unable to listen to all the audios, despite their interesting content. Additionally, the use of the audioguide did not allow me to listen to the audio materials again after the visit for a more in-depth and attentive experience. During my visit to the Royal Museums of Fine Arts Belgium, I observed numerous people of all ages using their smartphones to take pictures of artworks and labels, share their experiences, and capture memories of their favourite works. This widespread use of smartphones highlights the desire to engage with and remember artworks in a personal and digital manner.

The Royal Museums of Fine Arts of Belgium have made efforts to address accessibility aspects in their exhibits. For visitors who are deaf or hard of hearing, the inclusion of videos specifically designed for the deaf is a commendable accessibility feature. This ensures that individuals with hearing impairments can engage with the content through visual means, providing them with equal access to information and experiences. Additionally, the presence of touch tables for blind visitors is another important accessibility aspect. These tables, featuring braille inscriptions and relief of artworks, allow blind individuals to explore and appreciate the artworks through touch. By incorporating tactile elements, the museum creates an inclusive environment that caters to the needs of visually impaired visitors. By implementing these accessibility features, the Royal Museums of Fine Arts of Belgium demonstrate their commitment to ensuring that all individuals, regardless of their abilities, can enjoy and engage with the museum's exhibits.

The Royal Museums of Fine Arts of Belgium can leverage the concept of a Digital Hub to create synergies between different models and tools, including the ReInHerit Toolkit and the models developed for the museums. The Toolkit, with its visitor-centred approach and focus on digital engagement, can serve as a valuable resource for museums to enhance their technological innovation and digital transformation. By adapting the Toolkit to the specific needs and context of the museums, they can leverage its user-friendly digital tools, such as AI/CV technologies, web applications, and BYOD (Bring Your Own Device) functionalities, to create interactive and immersive visitor experiences.

ReInHerit could contribute with its digital applications to offer a more interactive visit to this museum since digitalization seems not to be very developed, except for some few tactile screens and the high-resolution masterpieces video at the entrance of the Old Masters Wing.

In terms of energy the museum optimize energy consumption by installing energy-efficient lighting systems, including LED lights. In terms of preservation the museum maintains the climate in galleries following international standard parameters (digital sensors in galleries show a temperature between 18 and 20 °C and a HR between 56 and 62%). In the introductory text of the Magritte exhibition (the Magritte wing part is under renovation), it is announced that this renovation will take into account sustainable aspects with new lighting, multimedia, and climate control.

The museum collaborates with private companies to cover several expenses like for instance PACCAR / DAT truck with a donation for the maintenance of the Dutch School Wing. Also, collaboration with Google Cultural Institute for the Bruegel's digital display.

Multiple virtual Resources: 3D virtual tours, high-resolution masterpieces, YouTube videos in sign language (international, Flemish and French); series of open videos (speed-art-date, art and human rights, what is modern about contemporary art (matter of gender, political art, artistic style), artistic retrospective; materials for make at home creative workshops (families and kids). You can also scan a QR code to be guided through the collection.

Institutional Transparency: Online open access to their annual reports (although, the last one is from 2017!) / I found plastic glasses for water consumption. The museums should minimize waste generation by encouraging reusable or biodegradable alternatives. The museum presents the old master part of the museum that needs renovation, as the design of the 70s or 80s seems not to have changed. In general, the tour of the exhibition halls is quite confusing and could be improved.

At the Old Masters Wing you can find some boxes placed on the floor of many galleries as a family trail to invite kids to play and read some questions about Bruegel's artworks.

The museum's Old Masters Wing needs renovation.

You can borrow a wheelchair on site and certified guide dogs are welcome (you can download the access map before your visit). Also, there are guided tours in sign language as well as special tours for blind visitors organized in French and Dutch.

This museum should be a strong candidate to join the ReInHerit digital collection, due to its large collection with important masterpieces. The huge hall would permit us to host perfectly one of ReInHerit's traveling exhibitions, like for instance identities or conflicts. A said the apps at the ReInHerit digital tool could be a great complement to dynamize the visits.

A very important museum which however needs a lot of hours, not to say days, to explore appropriately. It fosters engagement, employs innovative digital tools and has a visitor - centered approach. However, I believe that it is not well organised in terms of routes and the information provided concerning the artwork was not sufficient. It was also disappointing that the Magritte Museum was being renovated and therefore I did not have the opportunity to see it. Having bought the Brussels card did not mean that we did not have to issue a ticket to the museum at no charge of course. The cashier did not mention anything about the audio guide and only later I found out that there was one available. Yet

Philanthropy & Corporate Partnerships - Corporate club - companies offering support
The Maecenas Circle appeals to private donors Friends of the Museums.

Visitor regulations Guidelines and measures to prevent damage and theft of cultural heritage.

Collaboration with Google, universities, research community

Extended use of technology

Collaboration with Google

Visitor engagement via social media

Kits to encourage young visitors to engage with the artworks.

Exactly because of the fact that people nowadays prefer using their mobile phones instead of audio guides, such a museum should enable visitors to choose whether they want to use their audio guide or download an app.

Possible to collaborate within the framework of digital exhibitions and to test the toolkit.

The museum caters for the needs of people with disabilities and allows entrance to certified guide dogs. Braille inscriptions. Videos are available for people with hearing impairment, however not in the entire museum.

The digitisation of its collections allows room for synergies.

Some of the ReInHerit apps developed could be used by them such as Smart retrieval, Face Fit and Strike a Pose.

One of the paintings in the Fin de Siècle sector had a QR code connected to that linked to a video of a curator talking about human rights issues linked to the painting in cooperation with Amnesty International. The theme of the painting was linked to a human rights issue and through the video the visitor is helped to identify the historical connection to human rights. There was an interactive game on various fin de siècle buildings in Brussels. You are asked to

choose which furniture belongs or does not belong in the picture and select furniture created by a famous designer of that time period. One game was on designing wallpaper of the period for a house – not quite clear how to proceed in the game. Also, in the main entrance hall of the museum there is an interactive game where you design a cultural route of Brussels. In the Magritte Museum visitors were clearly informed about the renovation of the exhibition and the reasons why it was being done. This is an important and innovative aspect of audience communication that shows empathy. It indicates that the museum understands what visitors wonder about when visiting the museum and it also respects their need to be informed about why they cannot see the whole collection at this time.

Magritte exhibition: audio guide symbols were hard to understand. There were several symbols. General: The system of standing in line to get your ticket could be automated, as could the audio guide service. Better instructions regarding leaving your bags and coats in the lockers (that coins are available), and the need for a uniform policy on what bags could be taken into the museum.

More information linking practices could be used. In the other comments section, I mention the triptych *The Stream*. The artist has produced another triptych called *Death*, which is in the Osaka Museum of Contemporary Art - this type of information is interesting to the viewer. As a viewer you wonder if there are more works of art produced in the same series or with the same type of technique or theme. It would be interesting to through, for example, a QR code be able to link to the pages/digital collections of the art museums that have these other paintings belonging to the same series by the same artist.

It would be nice if technology could be used to create a visitor narrative of the Magritte experience. The audioguide contains lots of information. It would be nice to be able to re-visit this information so that there would be a way to link photos you take of the art, the titles of the pieces and selected information from the audioguide (through audiomarking?). If this information was downloadable for the visitor after or during the visit it would make it possible to create a narrative of the experience.

Another idea would be to have an app that could combine themes for the visitor to follow eg. birds in Magritte's work or nature, certain colours and seasons.

Accessibility is well organised. The elevators were well marked. In the Magritte exhibition there was a video in sign language about the exhibition. The sign language interpreters were dressed in Bowler hats - a nice detail that tied in with one of Magritte's most well-known paintings. In the *Fin de Siècle* section there was a rendition of a painting with raised contours to help visually impaired people 'read' the painting. There was also sound tied to some 3D installations relating to opera music of the turn of the century. More details like this could be available in a museum as large as this one.

Focus on audience engagement strategies using technologies:

Use of video and projections to immerse the audience in a painting (temporary exhibition) and audio guides

Use of local touch screen with information of the museum and creation by the audience of a route within the museum

General remarks: use of standard technological tools (as described in the ReInHerit national surveys) for in situ audience engagement.

Engagement with different target groups of audiences e.g. audio guides. Specifically, for younger audiences: the use of educational activities with storytelling and gamification.

Collaboration with different professionals for making the temporary exhibition of Johan Van Mullem and with Google Art and Culture for the digitization of Bruegel's work.

Digitization of artworks by Bruegel in collaboration with Google Art and Culture

Display equipment of artworks was not according to high level standards (examples: lighting and hanging of the artworks).

Labels of artworks lacked basic information (e.g., materials)

A beautiful building with very big places and exhibits that is offered to be visited by many visitors and groups of visitors at the same time. At the entrance the visitor can take an audio guide with descriptions for the exhibits, in different languages. There are audio guides for kids, for teenagers, for adults and also for visually impaired visitors.

A lot of space in front of the exhibits, the paintings, so the visitors could see the details or hear the descriptions. They can also take pictures. There are some benches, and the visitors can have a sit and spend more time in front of the artworks, looking at them. Near the galleries with the exhibits there is a space with tables and a screen. This place is used for workshops.

The museum invites the visitors to interact with the exhibits and to share their experience on social media.

Many screens that represent the buildings in 3D form with texts that describe the history, the use of the building or of a specific room/place of this etc.

The Museum offers many opportunities for various activities for all using different innovative tools.

The museum is accessible and inclusive: the elevator, a separate entrance, the audio guide for people with visual impairments, some copies of artworks in tactile form with text in braille and a video in sign language are some examples.

3.2. Bozar – Palais des Beaux-Arts

Swedish Ecstasy exhibition

In general, this is a museum open to new ideas, innovation, and new technologies. Given the international element of its exhibitions and its openness, it would be a good opportunity for the consortium to collaborate with them also in taking up the ReThinking exhibitions, although they do not have their own collection. Following the discussion of the consortium with the head of institutional relations, the project shares values with this organization which include interest in societal change, digital content and mobility.

In terms of sustainability, the museum seems quite concerned, using digital content and promotes a holistic approach towards all its activities.

It seems like a dynamic museum open to collaboration in the field of cultural heritage. It supports mobility of artists, and it is also open to debates and dialogues on societal change and social issues. Interaction with the visitors and co-creation is encouraged through social media call to actions on promotional material such as flyers.

The exhibition "Swedish Ecstasy" made use of new technologies. There was the possibility to use a state-of-the-art VR which helped visitors experience the exhibits and their different aspects. The VR was state of the art and there were many places available and all functioning. They also used the element of light a lot creating a contemporary effect. Neon and analogue phones were also used for the storytelling of the exhibition which made the experience even more interesting for all participants.

Opportunities for collaboration through the hosting of the ReThinking exhibitions would be great. Also, the use of the Digital Hub of ReInHerit as a networking platform would also have been possible.

On their website, it is made clear that if assistance is needed to visit the building, it would be offered. Apart from sounds and audios which accompany some of the exhibits, the exhibition experience it would be hard to be experienced by people with multisensory disabilities.

The Digital Hub could be used as a networking hub to bring together professionals in the field of arts and culture all over the world.

As Bozar acts as an exchange and artist's platform, the concept itself was very refreshing and offers innovative formats. In general, I found this approach very appealing.

In general, I saw Bozar big in the social dimensions, as they offer talks etc to important and related topics. Yet environmentally and economically I could not evaluate.

Collaboration with other artists due to their concept is key. As we have heard, this cooperation changed after some years.

Here for me it's hard to differentiate between being innovative and best practices, as the latter in my opinion incorporate innovative concepts. I will list them under best practices.

I found the website to be a bit confusing, this could be improved. Otherwise, there were no obvious gaps for me within the exhibition.

- Light installation in one room: disturbing and brilliant. Also, light played an indirect theme, which made it multilayered and fresh. I think this concept is very promising and could even be deepened.
- An immersive experience with VR goggles was at place and really enhanced the understanding of the exhibition
- Scan of books available on stationary tablets --> nice integration.

Therefore the platform per se offers as a format many links to give different groups a voice and the possibility to participate.

Maybe an online streaming of relevant talks at Bozar on the Hub could be made available.

Bozar is currently showcasing a temporary exhibition titled 'Swedish Ecstasy', which brings together several prominent figures from the Swedish art scene, including Hilma af Klint, August Strindberg, and other visionaries. The exhibition is centred around the themes of mysticism and esoteric speculation. On display are works by some of the country's most significant literary figures, ranging from Emanuel Swedenborg from the 18th century to August Strindberg from the beginning of the 20th century. Strindberg is known not only as a writer but also for his beautiful drawings and paintings. During the same period, we can also find the visual art of visionaries such

as C.F. Hill, Ernst Josephson, and Hilma af Klint. Hilma af Klint was particularly passionate about her dream of creating a spiral-shaped building to house her most important works, known as the Paintings for the Temple. This collection comprised no less than 193 works. However, this dream never came to fruition during her lifetime, and the temple remained a figment of her imagination. Nonetheless, Bozar has taken up the mantle and created a VR installation of Hilma's vision in the exhibition. (Point 1 in photo 4)



Fig. 4 Visiting Bozar - Paolo Mazzanti UNIFI

A sustainable and collaborative practice with visitors: before entering the exhibition there is a station where users can take a cushion to sit on and a brochure with instructions for looking differently, looking slowly, and looking consciously. With five tips for looking at art intensely and consciously, and to unleash their imagination by looking at art slowly but more deeply. Inviting to share the visiting experiences with the hashtag #bozarandyou. (Point 3 in photo 4) <https://www.bozar.be/en/watch-read-listen/take-it-differently-take-it-slowly-take-it-consciously>

There is also an audio journey in Swedish Ecstasy to listen to on personal devices. The Belgian DJ and producer PiP invites users with his soundscape to listen and immerse in the moment. <https://www.bozar.be/en/watch-read-listen/audio-trip-swedish-ecstasy>

We had the pleasure of engaging in an inspiring discussion with Dr. Magdalena Liskova, the Head of Institutional Relations at Bozar (Point 2 in photo 4). Our conversation touched on a variety of topics, including the importance of culture, modern exhibitions, audience development, and digitalisation. We explored the critical role that culture plays in society and the need for

institutions like Bozar to continue to provide spaces and opportunities for artists and cultural practitioners to express themselves and engage with audiences. Additionally, we discussed the importance of modern exhibitions that challenge conventional thinking and offer unique experiences for visitors. Audience development was another key topic of our conversation, and we touched on the need to engage new and diverse audiences and create inclusive spaces that reflect the community we serve. Finally, we discussed the role of digitalisation in the cultural sector and the opportunities it presents for reaching new audiences and providing immersive experiences beyond physical boundaries. Overall, it was a stimulating conversation that underscored the importance of culture in our lives and the need to continue to innovate and evolve to meet the changing needs of our society.

Innovative digital practices can be observed in the VR installation of Hilma af Klint's envisioned Temple at the Bozar exhibition 'Swedish Ecstasy.' The immersive and visionary experience offers an interesting and captivating encounter. While it may not be regarded as a distinct virtual museum separate from the physical one, it represents an extension of the "real" museum, creating a meta-museum concept. The VR installation provides a wow effect, encouraging further exploration. Although the experience is individualistic, witnessing others enjoying the museum adds to the curiosity and enjoyment.

Magdalena Liskova explained the impossibility of creating new and different digital interaction tools for visitors, mainly because the museum doesn't have permanent collections but only temporary ones, which means that the content is constantly changing. The museum has a Digital Strategy, but it collaborates with and relies on the work and support of external companies for digital initiatives.

One practice that I did not appreciate was the use of shared virtual reality headsets. Following the experience of Covid-19, I did not observe any disinfection of the headsets after a visitor had used them before they were handed to the next person. While it is true that the situation has changed now and there is no longer an emergency, I believe that cleaning and disinfecting the headsets and devices used and shared with visitors should be a good museum practice to adopt in the future. This is another reason to encourage the use of personal devices and smartphones.

The museum extensively works with video archives, utilizing deep learning and deep data technologies for enhanced accessibility and research. Therefore, the use of the Smart Retrieval and Smart Video Restoration apps from the Toolkit could be tested in this context, as they align closely with the ongoing work. Additionally, the utilization of the Multimedia Chatbot could be of interest for a temporary exhibition.

Due to the fact that Bozar is a cultural center (no collections owned), there is no way to collaborate with the ReinHerit Digital collections, but the Center might host one of the Exhibitions (with artworks from other museums). Although Bozar seeks innovative ways to engage visitors through flexible and adaptable digital experiences its difficult for them to implement digital interaction tools for visitors, as the director of operations said in our meeting.

In terms of energy, the museum optimizes energy consumption by installing energy-efficient lighting systems, including LED lights. However, some galleries seem still to use halogen bulbs in spotlights. In terms of the preservation of artworks at the temporary exhibitions, Bozar monitors the climate in galleries with digital sensors. The photo taken at the visit to the exhibition Ecstasy shows a HR of 69% which is high, while the temperature of 19°C is acceptable.

Collaboration with corporate sponsors and partners for specific events or exhibitions. Additionally, Bozar engages in fundraising initiatives and seeks donations from individuals and foundations to support its diverse artistic programs, exhibitions, educational activities, and

infrastructure maintenance. Collaborative Partnerships (societal challenges) that foster collaborations with institutions and artists from formerly colonized regions (some for the Arab and African countries).

Bozar is currently implementing a digital transformation innovative program 2026 that affects the whole institution (exhibitions, documentation, operations, etc). Besides Bozar offers an in-depth guided tour for kindergarten and primary schools, or for secondary and higher education and art schools "Browse through our range of diverse artistic experiences to encourage critical thinking and the empowerment of young people and students."

As said, lack of implementation of digital interaction tools for visitors (with some exceptions like the VR at the Ecstasy temporary exhibition). The building in general looks old fashioned, like the main hall, that could enhance the design and lighting.

Wide variety of programming: concerts, exhibitions, talks and debates; specific discussions of arts, sciences and technology; discussions on society and current affairs; cinema / Multiple interactive activities for kids and youngsters: fun interactive activities inside or outside the walls of Bozar. Guided tours for adults (already organized and tailor-made)"We've put together a fascinating tour that will sharpen your knowledge and make your visit an unforgettable experience. In the run-up to new exhibitions, the curators give specific training to our guides. Our guides will then help you interpret the art and encourage you to look at the works from an original point of view. In addition, the tour is also tailored to your specific needs. Our team of guides will respond to the particular expectations and will answer questions asked by the participants in the tour as best they can. You can put together your own group or join a tour as an individual visitor".

Working towards accessibility (adapted toilets, available walking sticks and seats, wheelchair rental service, assistant dogs allowed)

Bozar is so much more than a cultural centre, since on the one hand it is a strong pillar for community engagement fostering a sense of belonging amongst the different people and cultures living in Brussels and on the other hand, due to its powerful voice in the formulation of the EU cultural policies. Its mission is to be a cultural hub that fosters intercultural dialogue, participation, inclusiveness, mediation and above all shows the importance of culture to achieve resilience in Europe. I was particularly happy to meet Magdalena Liskova because of her expertise in international cultural cooperation.

Bozar ensures its financial equilibrium thanks to public subsidies, partnerships, philanthropic donations and income from sales and rentals. <https://www.bozar.be/en/financial-model> Multidisciplinary approach in which debates, theatre, cinema, literature and other disciplines meet to reflect on the connections between art and society. It aims at providing a better perception of the role that artists can play in society.

Bozar has a holistic vision in the framework of which it builds bridges between the arts and education, science, technology, health care and heritage.

A novel and innovative view of society, a laboratory of ideas attuned to society's current and future challenges. In the coming decade, Bozar aims to embody change, and contribute to seven major and evolving societal challenges: heritage and creation, science and research, city and citizenship, Europe as a cultural space, diversity and inclusion, art and well-being, art and environment. In terms of the exhibition, we had the chance to visit, we also had a VR experience, which shows its commitment to employing technological advancements to fulfill its mission.

Bozar hosts temporary exhibitions, which means that it cannot have its own digital tools to cater for any kind of content. This means that they rely on external providers. Also, I have to point out the use of shared VR headsets without their being disinfected during our visit at the exhibition.

The Reinherit toolkit could suit the needs of Bozar

Bozar facilitates accessibility for people with disabilities by offering wheelchairs and assistance dogs. The building itself however, with its various staircases could prevent people with reduced mobility from accessing certain parts of it.

BP: Workshops, interactive concerts, public participation. Collaboration with major thinkers and figures from cultural, scientific, economic, political and social realms reflecting on society and how to address the major challenges it faces that is environment, climate, social equity and well-being. Bozar has been a regional centre of the prestigious international STARTS network since 2019. The pilot project is consistent with the purpose of Bozar Lab: to make the Centre for Fine Arts a trailblazer for innovation in the arts and to foster synergies between art, science and technology.

All the ReinHerit partners may learn from Bozar in regards of collaborations. It is impressive how they involve communities, which are usually "non-museum-visitors". Magdalena Liskova, the Head of Institutional Relations, is in charge of all international cooperations of Bozar.

Bozar is investing in the digitisation of the institution until 2026. Their sustainable approach is to invest into advanced training of the staff. Education within the institution is not only sustainable but even financially effective, since specific digital implementations don't need to be outsourced anymore. Since Bozar is not having their own collection, they invest in artists. Liskova called her work "cultural advocacy" since she needs to mediate a lot between individuals, public authorities and institutions.

Bozar has their own staff for collaborations. The institutions turn alive through these collaborations; therefore, they invest a lot into these collaborations. They organise festivals once a year with different communities in Brussels. Last year it was done with the Arab community, in 2023 with the African community. Instead of working on something about these groups, they look for people from their own ranks (of the communities) and commission them. So they become part of the process and bring their own people to institutions they might not have visited otherwise.

As described under "Sustainable Tactics" Bozar is investing financially into the digitisation of the institution until 2026. The investment into their own staff is well thought. At the moment for example they are looking for a "Digital Dramaturg". The technical innovation is far ahead, and it is necessary to invest in new technologies, but it also needs the staff to use and transform it into something new. Bozar has great plans, a lot of potential and it seems like they are on a very good track.

They already have new approaches and good implementation; their spaces are interesting for their future transformation.

At the exhibition "Swedish Ecstasy" they have installed an interesting VR-experience, which also gave an added value to the content.

An interesting, non-technical innovation is a flyer which invites the audience to a "mystical trip through the exhibition". It asks to take a pillow, choose an artwork, to slow down, take a deep breath, to sit down, to focus on details, to close the eyes, to start a process of imagination and thought, to change perspectives, to be part of the artwork - to experience an artwork in a non-

technical immersive way. It is even accompanied by music, composed by the Belgian DJ and producer "PiP" (via a QR code to listen to it on one's own Smart Phone).

It is hard-to-find gaps at Bozar. This is also due to the fact, that we have seen quite a little of a huge institution. But it might be interesting to connect the sections of music and visual art, which are both based at Bozar.

Bozar could be a best practice example for many cultural institutions in the nearer future, since they are well-using their resources and they have a good sense of innovation practices. There is great potential and a strong will to renew the cultural landscape and keep up with the technical achievements that have already become the status quo in other areas.

I haven't noticed any specific accessibility aspects, but I think elevators are missing and people with a handicap need "human help" to visit the exhibitions. Texts were in French, Dutch and English. They might have audio guides in other languages or for blind people, but unfortunately, I have no information about that.

They might be good partners in terms of cooperations, since they have a large network.

Challenges faced by Bozar: digital transformation and green transition, coordination between different partners and departments.

Funding for digital training and transformation, inclusive approach to museums, duty to challenge societal issues.

Developed digital strategy for the long term.

Aim to develop cooperation between artists and engineers and scientists for new technological solutions (cross-sectoral approach), and inclusive approach to the making of exhibitions.

Use of VR installation in the exhibition (brought the artist's vision to life and the visitor was immersed in it). Route of interacting with the telephone installations: first, the visitor interacted with the installation and then, the visitor learned about the history of it. This also brings links with intangible heritage.

In the digital transformation of the institution from the operational and practical aspect (including maintenance) to understanding the audiences.

An interest was shown in the ReinHerit project and its resources.

The mysticism and the esoteric speculation were the themes of the exhibition with the title "Swedish Ecstasy" that we visited. This exhibition represents artworks and installations by Swedish artists. The use of technology complements the exhibition: Screens, audios and a VR installation.

A bench with the catalogue of the exhibition helps the visitor to have a deepen knowledge of the exhibition's themes. Also, the wall texts and QR codes complement the visitor's experience.

The narration of the exhibitions, the innovation and the tools that are used with the aim of attracting multiple and new audiences. The VR installation in the exhibition "Swedish Ecstasy" is innovative.

It will be better if the visitors could use their smartphones for the audios or the VR. So, the creation of some apps that a visitor could download to his smartphone would be more appropriate.

The use of some digital tools that are used in the Reinherit project would be a good idea.

Bozar is actually not an art museum in the strict sense of the term. It is a Centre for Fine Arts that houses temporary exhibitions, concerts, films and talks and debates. Cooperation with Bozar is an advantage to ReInHerit as they have a wide network of contacts and have a high-profile public role in Brussels. They are also actively working with their digital strategy and in creating a dialogue with diverse audiences. These aspects are important to focus on in our resource material in the form of a podcast perhaps (although the podcast time slot is so short that only one issue can be taken up).

The centre has as its aim to be greener, but the building itself is not sustainable and it is difficult to renovate to make it more sustainable. They have projects that support eg. sustainability tactics in water management (Start for Water) where they involve private companies, artists, and engineers – the idea is that artists provide the engineers with a new and different perspective to the planning process of the technology. They have been involved in a project in Iran related to the restoration of Cultural Heritage sites.

The centre collaborates widely with artists, companies, the municipality, UNESCO, UN, embassies, various international projects, and different community groups. Particularly through the debates, talks and festivals that they organize they aim to involve a diverse set of actors and communicate that Bozar wants to be a platform for dialogue and entertainment for everyone. They have for example organized debates dealing with the employability of artists and various social issues (Culture Action Europe is based in Bozar). They want to tackle the big challenges of the world, such as climate issues, in their talks. Another aim is to bring together artists and scientists. Projects in Bozar are not only multi-disciplinary, but also multi-versal and transversal. Bozar works a lot with schools.

Bozar uses half of its budget for digitalization purposes. They use big data and deep learning to follow visitor behaviour. Their aim is to innovate the exhibition spaces by adding more digital components and they also actively work to produce digital content of 'behind the scenes' activities as a means of attracting audiences to the centre.

Bozar uses performative formats (30% of the projects have this) within their exhibitions combining art, music and performance. They also want to contribute to a de-colonisation of the praxis of the centre by bringing artists from both Europe and the Arab countries. There are many aspects to take into account and a lot of complexity; sustainability, inclusion, diversification, decolonization, gender issues, including EU Arab communities in order to design content that make diverse communities feel that they belong.

The Swedish Extasy exhibition that was showing encouraged visitors to take their time to view the artworks. There was a shelf with floor pillows to take and sit on and an instruction 'manual' with five tips encouraging visitors to "take it differently, take it slowly and take it consciously". The tips asked visitors to choose an artwork, zoom in on a detail, become one with the artwork, change their perspective and prick up their ears by scanning a QR with a piece of music created by a Belgian DJ and producer of PiP. Visitors were also asked to share their experience with friends, other visitors and themselves. Helping visitors to deepen their experience of viewing art is a novel practice and an apt way to make an experience in an art museum more personally meaningful.

VR technology was used as part of the exhibition. There was also a video showing the same footage that was in the VR experience. I preferred the video to the VR because it was easier to see the images – goes to show that there is a lot of development work that still needs to be done in VR. There were other interesting aspects such as excerpts of Hilma af Klimt's personal diaries that could be viewed digitally and a telephone set (landline model) that was used to listen to Joik music.

The centre is going through a restoration process to make the building greener and to (I assume) improve the accessibility aspects.

Elevators available, but no visible signs. We had to ask a person working there how to get to the exhibition space in a wheelchair – access to the exhibition spaces through special arrangements. Inside the exhibition space there were steps, but no ramps to enable access by wheelchair or other aids on wheels. No audio guides in use (none were offered to us at the ticketing counter). Bozar wants to break the idea that they only work with the elite forms of art such as classical music. They also organize events for the various communities found in Brussels such as music and dance of the afro community.

The smart retrieval app could be used here in connection to the temporary exhibitions but would perhaps be a too heavy workload for the staff to produce the background information on the artwork.

3.3. Art and History Museum – Parc de Ceuquantenaire

The museum features many collections, and it would be of interest if they could contribute objects to ReInHerit's digital collection.

Sustainability and inclusion seem to be the museum's top priorities.

A museum open to collaboration and new ideas, also in the field of digitalization. Interactive boards and projections were used within the collections. More interactive elements could be added.

Ops: Use of mobile apps that visitors can download onto their mobile phones to interact more with the exhibits.

Art and History Museum - Expedition Egypt

In this exhibition digital technologies were not in use, besides a TV and a projection of text.

Sustainability aspects were not obvious (not applicable for the permanent exhibition).

This exhibition was curated in cooperation with a female designer which gave it a nice touch.

A good way of bridging old and modern was the art interpretations and fusions in the photographs. Furthermore, the projected and moving text on the wall is next to pictures.

I did not see audio guides, but this was not further disturbing.

A simple staging was used with black and white as dominant colour schemes. Huge photographs gave the impression of being an expedition for oneself. The light concept was brilliant, highlighting important texts.

The European Heritage Hub is a new EU project aimed at promoting sustainability tactics in cultural heritage. It serves as a platform for knowledge-sharing, networking, training, capacity-building, and advocacy for cultural heritage stakeholders at European, national, and regional levels. The project focuses on engaging citizens, particularly the younger generation of heritage professionals, following the European Year of Youth 2022. The hub will drive policy analysis, development, and advocacy while establishing connections with existing EU-level initiatives. It will also generate communication and awareness-raising campaigns to safeguard cultural heritage. The partners of the hub recently gathered in Brussels for a two-day program to mark the start of this significant cultural heritage-driven project. The event, held in the heart of EU policy and decision-making, included the official co-signing of the European Heritage Hub contract by Walter Zampieri, Head of Unit of EACEA, and Sneška Quaedvlieg-Mihailović, Project Leader of the European Heritage Hub and Secretary General of Europa Nostra. The project is funded by the European Union and will run for an initial two-year period, from May 2023 to April 2025. To kick off the project, a reception was held at the Art and History Museum in the Jubelpark Cinquantenaire, attended by invited guests. This event marked an important milestone in supporting the green, social, and digital transformation of our society through the preservation and promotion of cultural heritage. The European Heritage Hub will be a knowledge-sharing, networking, training and capacity-building as well as advocacy platform for cultural heritage stakeholders, at European, national and regional levels. This new EU project will seek to strengthen the engagement of citizens with Europe's cultural heritage. It will particularly focus on attracting the younger generation of heritage professionals, following the European Year of Youth 2022. The hub will also drive policy analysis, development and advocacy, build connections with existing EU-level initiatives and generate communication and awareness-raising campaigns on safeguarding cultural heritage. The partners of the hub gathered in the heart of EU policy and decision-making on 10-11 May for an eventful two-day programme marking the start of one of the largest cultural heritage-driven projects across Europe to support the green, social and digital transformation of our society. The project is funded by the European Union and will run for an initial two-year period, from May 2023 to April 2025. The official kick-off meeting took place in Brussels on 10 May. Day one concluded with an inaugural reception at the Art and History Museum in the Jubelpark Cinquantenaire. Invited people attended the event, during which the contract of the European Heritage Hub was officially co-signed by Walter Zampieri, Head of Unit of EACEA, and Sneška Quaedvlieg-Mihailović, Project Leader of the European Heritage Hub and Secretary General of Europa Nostra.

During the study visit the consortium had the privilege of visiting the Art and History Brussels Museum. This visit provided an opportunity for the project partners to engage in fruitful discussions with Mr. Paul Dujardin, the CEO & Artistic-Science Director of Horizon 50/200 KMKG-MRAH | Jubelpark - Cinquantenaire. It was a valuable occasion for exchanging ideas and finding inspiration for their collaborative efforts (Photo 5 - point 2). Furthermore, the ReInHerit project partners had the pleasure of attending the Inaugural Reception of the European Heritage Hub. This event served as a platform for networking and establishing connections with the ReInHerit Digital Hub. By participating in this gathering, the partners were able to enhance their collaborative tactics and strengthen their relationships within the cultural heritage community.

Mr. Paul Dujardin, the CEO & Artistic-Science Director, is known for his open-mindedness and innovative approach, particularly in embracing technological and digital advancements. He has shown a keen interest in exploring new avenues for experimentation within the museum context. Recognizing the significance of people in making museums, he was impressed by the ReInHerit Toolkit and eagerly introduced it to the museum's scientific responsible. This presents a valuable opportunity for the museum to test and implement the innovative practices offered by the Toolkit. Mr. Paul Dujardin, CEO & Artistic-Science Director is indeed an "open-minded" and innovative person interested in technological and digital experimentation. People make

museums. He was impressed and interested in the Toolkit and introduced it to the museum's scientific responsible. This presents a great opportunity for the project to test the Toolkit within this context and harness its potential for innovation.

No gaps were identified.

We have planned to test the SmartLens App with the Mosaic of the Great Hunt of Apamea. Both Mr. Paul Dujardin and the head scientist expressed interest in using this web app to provide visitors with various types of information (text, audio, video, etc.) in a smart and user-friendly manner. The aim is to introduce the mosaic and its historical periods, locations, and peoples in an informative and engaging way.

The possibility to experiment with the Toolkit presents synergies within the Digital Hub.

During our visit at the Art & History Museum we met the CEO, Mr Paul Dujardin and one of the Vice Presidents of Europeana, Mr Piet Jaspaert. This alone constituted an excellent opportunity for the entire consortium to communicate the scope of the ReInHerit project and combined with the invitation to the launching of the European Heritage Hub later that day, it gave all the partners the chance to network with cultural heritage professionals and policy makers.

The CEO expressed explicitly his concerns in terms of societal changes, linguistic and cultural differences and community building. Thus, the participation of the museum in the greater effort of the European Heritage Hub to support the green, social, and digital transformation of society through the preservation and promotion of cultural heritage proves once more that culture, as a source or form of soft power or an enabler of change, remains at the heart of EU policies.

According to its CEO, as part of the hub, the museum participates in a project that responds to the need to set up a more permanent heritage hub in Europe, which seeks to bring together various stakeholders with the view to ensure a more structured cooperation and coordination of action at all levels of governance, from local to European and international.

Gaps identified in terms of digitalisation of collections, use of VR or other tools.

There are opportunities to promote the toolkit.

Wheelchairs are available in the museum. Some rooms (Asian continent) are unfortunately not accessible for wheelchairs or pushchairs.

The CEO agreed to cooperate with the ReInHerit team.

Focus on exhibition methodology and visitor engagement. Use of standard technologies in innovative ways in the exhibitions.

Collaboration with different organizations through EU funding.

Visitor engagement through video projections showing people was roman figures who explained what their life was in the Roman period.

Innovative methods of displaying tangible and intangible heritage without the use of new digital technologies: a) in the roman exhibitions: reconstruction of how the buildings were made and b) in the temporary exhibition on Egyptian archaeology, photography was used to show the different

people that participated in the excavations and in the archaeological sites (inclusive approach to science).

The display of the permanent exhibitions was not balanced: some spaces were packed with many items whereas some others were empty.

Introduction of new digital technologies for visitor engagement is required.

3.4. Brussels City Museum

This museum is housed at an impressive building in Grand Place and offers valuable insights into the history and traditions of the city of Brussels. It is quite rich in exhibits offering some interaction tools in the gallery which however need maintenance. The interactive boards do not seem to be current anymore. There were four VR booths available highlighting the most important parts of the history of the city however only one booth was in order. This may prohibit many visitors from using this facility as they would have to queue. The ReInHerit project is oriented towards apps and tools that make the user experience richer.

The use of the VR booths is innovative and adds value to the visitor experience. I also liked the fact that they give visitors the opportunity to find tools on their website that bring them closer to the museum. For instance, there are virtual tours and opportunities for exploring details of the different buildings in Grand Place through zooming in and out. Audio guides are available for certain exhibits.

The museum could use innovative apps and technologies in order to make the visitor experience richer. Most of its in-gallery tools are outdated or need maintenance.

The ReInHerit toolkit could be of special use, especially through apps such as Smart Lens which give the opportunity to the visitors to explore the exhibits through more engaging and interactive ways.

Given the fact that the building is listed and therefore no major interventions are allowed, there is no lift therefore most of the collections which are located upstairs are not accessible. It is good that guided tours for people with visual impairments are organized around the Grand Place.

Collaborations such as a potential contribution to the ReThinking Digital Collection or taking up of the Digital Exhibition in the digital hub would be possible and interesting given the fact that one of the partners of the project is also a city museum.

Digital strategies were implemented, in nearly every room there was an info screen. Also, a light and sound installation was present as well as a VR experience. Free WIFI as well as online audio and video guides were available.

In terms of energy efficiency provisions, none were evident or obvious besides motion detector sensors were used in showcases. (Saving energy).

This museum is part of the Brussels Card.

- Motion detector sensors were used in showcases.
- Sometimes the chronical display of objects was not so comprehensible
- Too much info, no focus on essential messages, not highlighted etc
- Missing legend in relief map (must not happen)
- Security was present and not very amused

Laminated infos were available in boxes in 5 languages (bit old school). This method could have been used to integrate more gamification approaches or funny facts etc besides giving even more infos and risking losing the focus even more. The fact that giving feedback was possible and even asked for was nice.

Maybe the opportunity to gain a digital object for the digital collection exists.

Some of the objects would perfectly fit into the WP6 ReInHerit Digital Collection. Especially Brussels tapestries/broderie, porcelaine and the faience ware would be related to the topic "craftsmanship". Also an old fire place shows some putti doing crafts. The fire which burned down the inner city and its relics could be narrated in the "conflicts"-section.

I had the possibility to talk to Bérengère de Laveleye, the head conservator of the museum, which told me that they are going through a renewal process. They will digitise more objects and they are looking forward to integrate Brussels citizens to open up the museum.

The city museum is the representative institution of CH in Brussels. Therefore, it is also connected to some CHS within the city in public space and it is collaborating with the city. It is planned, that the citizens will be more integrated in future processes of the museum. Unfortunately, I didn't ask for collaborations with other museums, but I couldn't identify any traces of that in the museum. The museum already has some more or less innovative approaches e.g., touch screens in every room which contextualise some of the objects in history and which locate artefacts to its original place within the city. It provides the possibility to have a closer look on interesting details of the object.

The museum is in a renovation phase, but this is also needed. The artefacts and objects, the narratives and the building itself are impressive, but there is neither an offer for young people, nor for kids. The outside of the museum doesn't attract people to go inside even though it has the advantage to be placed on one of the most interesting houses (Maison du Roi) at one of the most frequent places (Grand Place) in Brussels. The museum has a lot of potential, but it needs to learn how to implement and communicate that. Even the model of the city of Brussels and its beginnings, which was produced in 2001 seems outdated. It would be interesting to connect it to a projection of today's city plan and describe the transformation and development.

The location, the building and the objects are very valuable. By renewing it and by opening it up it could get the most important spot of the city's history, but it could also turn to an open space of exchange where the future of the city or important contemporary issues could be discussed. It's great that the narratives are provided in various languages. This might attract people around from all over the world. Since Brussels has a huge Arabic community as well, they could think about adding Arabic texts. The Smart Lens by UNIFI could be an interesting application for the museum. In addition, it could lead/guide the visitor through the city to its original location.

As described under "General Impressions in relation to ReInHerit" many objects may be fruitful for the Digital Collection.

Narratives/texts available in various languages.

3.5. Musical Instruments Museum (MIM)

MIM provides a sustainable heritage management.

Sustainable Development Goals and to cultural sustainability: 'Heritage preservation', 'Cultural skills and knowledge', 'Memory/identity', 'New audiences/inclusion', 'Cultural diversity/intercultural dialogue', 'Creativity/innovation', and 'Artistic vitality', by supporting research and cultural participation as main task (store and allow access to its collection and also scientific staff examine the socio-cultural context, the life, the construction characteristics and capabilities of each musical instrument).

Active member of the "Musical Instrument Museums Online" project, for creating a single access point to digital content and information on the collections of musical instruments held in European museums.

The MIM pays particular attention to children and youngsters with mental, physical or social disabilities. Whatever the specificity, the guide does everything possible to ensure that everyone feels welcomed and respected in their differences.

Poor evidence of the building's' history and its outstanding value, no caption in English.

The museum is fully accessible for visitors with reduced mobility.

MIM could contribute to promotion of professional and scientific excellence.

successful cooperation with the various communities (digital and physical), wide educational department which build skills with new learning tools and increase public value of the museum.

A museum worth visiting to see how technology is of major importance in order to make a museum visit worthwhile. Without the audioguide playing the sounds of the instruments, our visit would not have been as enjoyable and fun as it was. The multimedia guide with almost 300 sound clips, videos and extra information about the instruments is included in the price of admission.

They rely on donations, members of the non-profit organisation De Vrienden/Les Amis, patrons, company partners, donations of works of art, volunteer work. They even encourage people to include the MIM in their will!

MIMO 'reservoir' via Open Archives Initiative (OAI) protocol

Scientific staff examine the socio-cultural context, the life, the construction characteristics and capabilities of each musical instrument.

The multimedia guide includes almost 300 sound clips, videos and extra information. Apart from that, the technological tools are rather common.

The Reinherit toolkit could have a lot to offer to this Museum.

Accessible to people with disabilities.

The Art Nouveau exhibition on the last floor was in French, which means that this hindered understanding of the information.

Virtual tour
Podcasts
Image Studio

Member of the MIMO project <https://mimo-international.com/MIMO/>
Carmentis: As part of the Royal Museums of Art and History, MIM's collections can be searched through the online museum catalogue Carmentis.

Carmentis offers a full text or simple search option as well as an advanced search that allows the user to focus on a specific collection and/or set of objects of your interest. The user can generate overviews of the collections with online material by selecting the collection dropdown list in the advanced search module. Filtering options allow the user to search on object description with or without image or to select a term from the structured thesauri and dropdown lists.

Specialists in woodworking, lutherie, copper processing and surface treatment work on the conservation and restoration of instruments.

The MIM adheres to four basic principles of conservation and restoration: The aesthetic, historic and physical integrity of the object is respected. The quality of the restoration is not determined by the known value of the article. Every item in the collection receives careful treatment. If the results of the potential treatment techniques are not reversible, then they avoid such techniques. Treatment must essentially always be reversible. New parts receive a MIM stamp. Each treatment is the subject of a written report with photographs showing the state of the object and the materials and techniques used in its treatment. During work on instruments of great documentary value, the restorer makes detailed technical drawings.

ReInHerit could contribute to enhance the communication with visitors in this museum giving advice to improve design and textual interpretative elements of the exhibition through the ReInHerit's handbook (chapter 3.2).

In terms of energy, the museum optimizes energy consumption by installing energy-efficient lighting systems, including LED lights. In terms of preservation, the museum maintains the climate in galleries following international standard parameters (digital sensors in galleries show a temperature of about 20 °C and an HR of 56 %).

Collaboration with schools and groups for Wide range of Guided Tours: Guided tours addressing multiple audiences: children, youth groups, families, adults, even corporate groups for team building activities (the museum music educators are prepared to properly attend multiple audiences). Also, multimedia guide service. Special attention to school groups and groups with special needs. During the visit we saw live several workshops for children about the instruments. Open Access Resources: Great virtual tour, music podcasts, links to reference collections. Music Specialized Library service: library specialized on organology, ethnomusicology, and the history of Western Music. The library houses also several important collections, including the Robert Pernet collection devoted to jazz in Belgium and the Christian Poché collection devoted to world music. It also houses the iconographic and audiovisual collections of the museum, as well as the archives of the MIM and those of certain instrument makers (organs, bells, chimes...). There is a concert Hall. We attended a free piano concert.

The museography design should be improved. The route through the exhibition rooms is not very clear and some signs are difficult to read (font size too small and poorly contrasted), and do not provide all the information on some objects. Some poorly placed light sources produce shadows that also impede the reading of the information.

Accessibility and Inclusivity: Adapted tours for cognitive diverse and neurodivergent audiences: offering manipulations, a "musical bath", musical games, listening, observation and dialogue, according to the possibilities of the participants. A preliminary contact with the group leader is

planned beforehand, in order to adjust the program as well as possible. A visit to the workshop is possible but not necessary. The museum is fully physically accessible for visitors with reduced mobility thanks to specific arrangements: access ramp at the entrance to the museum, elevator, adapted toilets, folding seats accessible at the welcome desk and two designated parking places in front of the museum entrance.

This museum should be a good candidate to join the ReInHerit digital collection, due to its large collection with important masterpieces.

3.6. Autoworld

A private museum hosting an extensive collection of vehicles, mostly cars.

Since 2014, Autoworld has been working together with the Green Key Label to reduce its carbon footprint. This label rewards meeting and event venues that contribute to a socially and environmentally sustainable society.

Autoworld has established partnerships with several stakeholders from the industry, museums and the media.

Media Room

The Media Room is the ideal place to take a seat, relax and enjoy a movie about Autoworld's history and exhibitions. Besides highlighting the history of the automobile and Autoworld, short videos about exhibition related themes are also shown and thus the offer changes regularly. With its huge screen and seating area for up to 30 people, the Media Room offers a true film experience in four languages (English, Dutch, French and Spanish).

Tintin and its motorcars.

The start of 2022 sees the creation of a brand-new permanent section devoted to the motorcars from the unforgettable Belgian comic strip, The Adventures of Tintin. The aura of the young reporter created by Hergé will attract a new public, both Belgian and international, to the museum, intrigued to discover the links between the adventures of Tintin and the motorcar. The comic strip books of the renowned series created by Hergé are teeming with splendid vehicles. Overall, there are no less than 79 models featured in the 24 adventures.

The Reinherit toolkit could be suitable for such a museum.

I found the ladder to the upper floor to be unsuitable for a person who is acrophobic. Fortunately, there is an elevator available.

Virtual visit

Videos <https://vimeo.com/user16340967/videos>

3.7. Migration Museum

The Migration Museum (MMM) in Brussels, known as the Migratie Museum Migration, is a project initiated by the Foyer Foundation. It was established in 2019 in Molenbeek, a district located in the Brussels canal zone, which historically served as an arrival area for migrants. The museum aims to showcase the significant contributions of migrants and migration to the development and

promotion of Europe, particularly emphasizing the values of multicultural diversity and multilingualism that support European integration. The MMM has been recognized for its cultural significance and sustainable practices. It has been awarded the EU Heritage label and holds the distinction of being the only museum in Brussels to receive the Green Key label, symbolizing its commitment to environmental sustainability (Photo 6 point 1). The museum tells the diverse stories of various communities connected to the city and different European nations, providing a comprehensive portrayal of the migrant experience. During our visit, we had the opportunity to meet with the museum director, Loredana Marchi, in an unplanned meeting to introduce her to the RelnHerit project. The staff at the reception desk were helpful and represented a multi-ethnic background, offering us complimentary audio guides along with tea and hot coffee (Photo 6 point 4). The museum also features an accessible garden area that serves as a space for co-creation and community participation. Here, visitors can explore a variety of exotic plants from around the world and admire artworks created by international artists. On the first floor, the museum showcases stories of migration through carefully curated displays filled with photographs, objects, and personal belongings donated by individuals who have embarked on migration journeys (Photo 6 point 3). The second floor houses an immersive audio-video installation featuring fragments from a Mediterranean migrants' boat and artworks related to migrant objects. It also includes video installations that share stories of migration and superdiversity, particularly engaging for multi-ethnic student groups visiting the museum (Photo 6 point 2). The museum provides audioguides with headphones, offering informative and engaging storytelling in multiple languages. These guides allow visitors to delve into the history of the museum and explore its objects, providing a strong emotional and human connection to the stories being shared. Overall, the MMM stands as a welcoming and inclusive museum that celebrates the experiences and contributions of migrants. It creates a space for reflection, dialogue, and understanding, promoting a deeper appreciation for the complexities of migration and fostering cultural exchange.

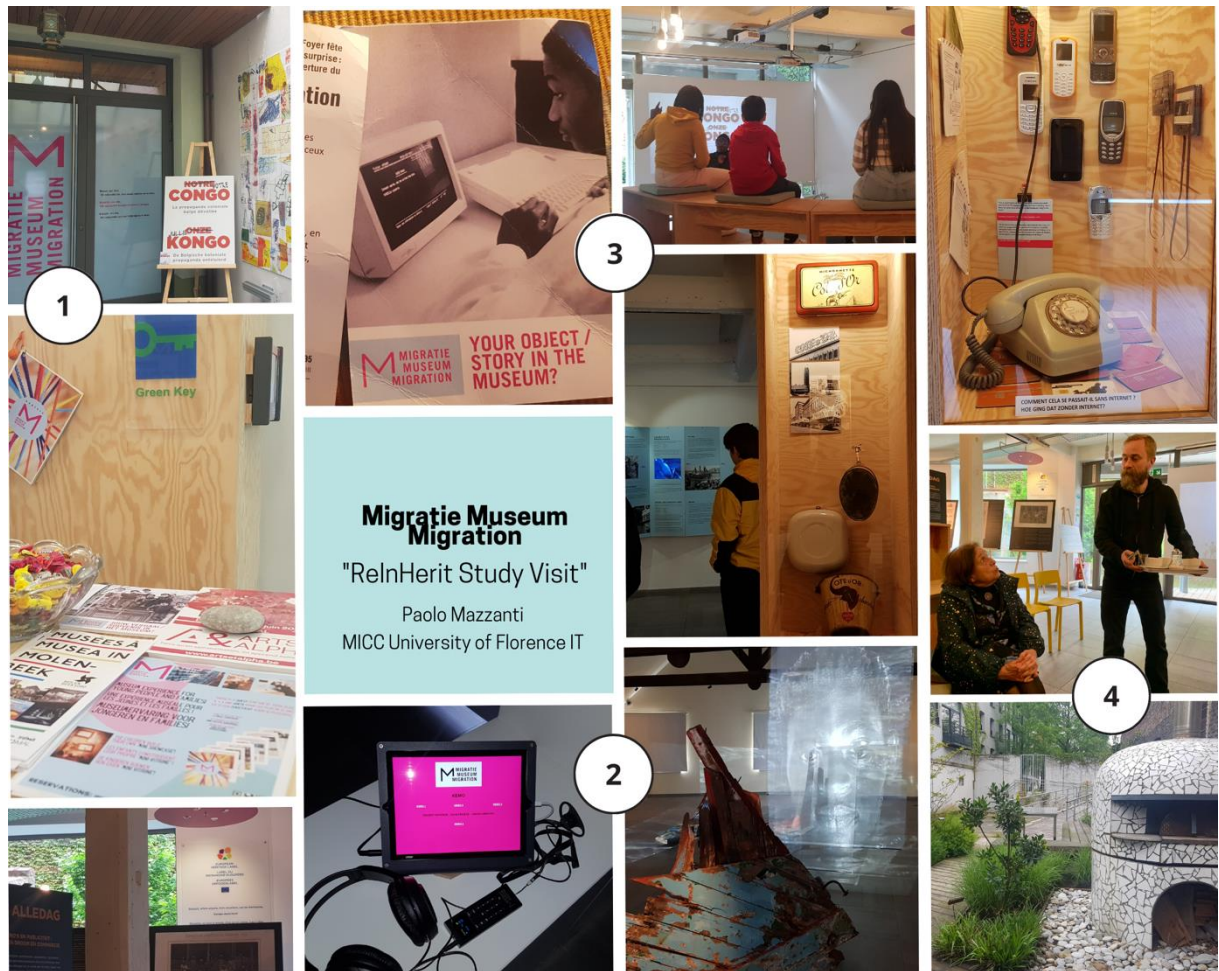


Fig. 6 Visiting Migratie Museum Migration - Paolo Mazzanti UNIFI

The sustainability tactics implemented by the Migration Museum (MMM) are integral to the museum's financial stability and its commitment to environmental conservation. The museum is managed by the Foyer Foundation, which plays a crucial role in ensuring its financial sustainability. Moreover, the MMM proudly holds the "key green label" as recognition of its efforts to promote environmental sustainability. Environmental consciousness is a core value of the MMM, and it actively engages in sustainable practices. The museum prioritizes recycling and utilizes recyclable materials throughout its operations. These efforts contribute to reducing waste and minimizing the environmental impact associated with its activities. Furthermore, the MMM places great emphasis on ecology and strives to incorporate eco-friendly solutions. The museum harnesses solar panels to generate clean energy and employs water collectors to efficiently manage water resources. These sustainable initiatives align with the museum's commitment to environmental responsibility and contribute to its overall green profile. For more information about the foundation and values of the Migration Museum Migration, I recommend visiting the museum's official website at <https://mmm.brussels/en/history/>. The "Foundations and Values of the Migratie Museum Migration" page provides comprehensive insights into the museum's history, mission, and guiding principles, including its dedication to sustainability.

1. The MMM chooses to represent the diversity of migration and the inhabitants of Brussels as a whole, while giving more weight to the element of superdiversity than to the number of people in a community.
2. The MMM chooses to adopt a bottom-up approach in organising its collection, starting with the people of Brussels, the inhabitants.

3. The MMM chooses to remain accessible to people who are not used to visiting a museum. Accessibility takes precedence over the possible majestic and impressive character of the museum.
4. The MMM deliberately chooses to focus not only on the cognitive aspect of the visit, but also on the empathetic aspect of the visit.
5. The MMM wants to be a museum in which every Brussels citizen feels at home.
6. The MMM wishes to remain continuously evolving, which is reflected in regular additions to its collections as a result of contact with people on the front line, especially visitors, and constant attention.
7. The MMM particularly wants to contribute to the development of the offer for young people, children, and families on the one hand, and for people with disabilities on the other.
8. The MMM wishes to be pluralistic and independent of any political party, in an active and positive way.
9. The MMM wishes to contribute and benefit from international outreach. The European dimension must be explicitly present.
10. The MMM visitors should have the impression of visiting Brussels at a glance, as the city exists today, with a historical perspective.

The Migration Museum (MMM) employs various collaboration tactics to foster community engagement and create a sense of belonging. One notable initiative is the museum's call for objects, which was launched in 2019. This call invites individuals to share their migration experiences through personal stories and associated objects. By collecting items such as souvenir photos, fabrics, administrative papers, cassettes, CDs, telephone cards, and work permits related to Brussels, the museum aims to create a collective understanding of the diverse migration journeys. These objects are showcased to represent the different waves of migration and highlight the rich tapestry of stories within the museum. The museum's garden space serves as an inclusive area for co-creation and participation. In addition, the space features an oven where the local community can come together and cook for social events, fostering a sense of connection and shared experiences. Within the reception hall, an open space with video displays and circular seating is utilized for meetings and events, including those with schools. During educational activities with students, children are encouraged to create their own dioramas using objects and stories, providing a hands-on and interactive learning experience. Collaboration with artists from around the world is another key aspect of the MMM's approach. The museum features several collective artworks in the garden, including a large photomosaic titled "MarePlurale." This artwork was created through a participatory workshop in which newcomers acted as petrographers in Lampedusa, exploring the theme of migration. Additionally, there is an iron table adorned with inscriptions and memories, titled "Day 12 Monday March 7: A way of life that swallows up everything," created by a Ukrainian artist. Through these collaborative tactics, the Migration Museum engages with the community, embraces diverse perspectives, and creates an inclusive space for dialogue, reflection, and creative expression.

The Migration Museum (MMM) implements innovative practices that contribute to its engaging and dynamic approach. Despite having a small staff, the museum leverages the expertise and potential of individuals through job placement programs at the Foyer Foundation. This enables people to receive training and participate in mediation and educational activities, fostering their professional development while enhancing the museum's offerings. The staff at MMM possesses

digital skills that allow them to effectively manage social media channels and support digital storytelling activities. This emphasis on digital platforms enables the museum to reach a wider audience and create interactive and immersive experiences for visitors. Digital storytelling, specifically related to the diverse migration stories represented in the museum, is a prime example of an innovative practice employed by MMM. By utilizing digital tools and techniques, the museum brings these stories to life in a highly engaging and impactful manner. The integration of digital technologies and social media not only enhances the museum's outreach efforts but also facilitates the dissemination of these stories to a global audience. Through innovative practices like digital storytelling, the MMM creates a dynamic and interactive environment that encourages visitor participation and fosters a deeper understanding of migration experiences. Overall, the MMM's utilization of digital skills, job placement programs, and digital storytelling showcases its commitment to innovation and ensures that it remains a vibrant and forward-thinking institution in the field of migration museums.

Despite being an important small/medium-sized museum and a valuable takeaway from the ReInHerit study visit in Brussels, the lack of funds poses challenges for the museum. Financial limitations impact its ability to expand the collection, implement innovative technologies, and engage in effective marketing and outreach. However, the museum's commitment to the concept of 'Make it Your Own' is commendable.

The director, Loredana Marchi, is keen on promoting the museum within the ReInHerit context and exploring collaborative opportunities. Firstly, she is interested in testing the SmartLens App on selected showcases that feature objects with significant stories. Additionally, the museum is eager to participate in the ReInHerit call for traveling and digital exhibitions, specifically by selecting objects from their collection. She provided us with her contact details for further communication.

The garden at MMM is designed to be accessible for individuals with disabilities. The museum has collaborated with the municipality of Sint-Jans-Molenbeek to transform the adjacent garden into a green area that is also accessible for all.

The museum is adopting a "Make it Your Own" model for its collections and activities. In my opinion, this museum provides a suitable context for implementing the SmartLens App, which enables smart interactions with objects. It has the potential to inspire playful digital learning and foster connections among people, collections, and stories. The Bring Your Own Device (BYOD) and open-source approaches of the ReInHerit Toolkit are well-suited for the visiting styles and characteristics of medium-sized and small museums. The museum director is interested in utilizing the app and participating in the travelling and digital exhibitions of the Digital Hub.

ReInHerit might contribute to the MMM finance stability by giving the advice to improve their fundraising strategies through ReInHerit's handbook (chapter 3.2). Since digitalization seems not to be very developed during the visit, ReInHerit could help the MMM to implement the use of Apps of the Toolkit to offer a more interactive visit to this museum. At the same time, there are synergies between the topics of ReInHerit's Digital exhibitions (mainly "Identities") and the permanent collection of this museum. For this reason, the MMM could be a strong candidate to host one of the traveling exhibitions. The director was open to this proposal, and also to include some of the objects into the ReInHerit Digital Collection.

Social approach: contemporary discussion: current migration flows and migrant population in Belgium "MMM explicitly chooses to highlight the diversity of migrations to and residents of Brussels, and to let this super diversity take precedence over numbers". Also, contemporary discussions such as women and migrant's entrepreneurship, media literacy, history of migrants in

Belgium, etc.) Besides, the MMM also holds the "European Label" (the building is a former factory linked to immigration), and the "Key green label" (the only one in Brussels) due to the application of environmental sustainability protocols (using recycled and reused materials for exhibitions and displays, energy efficiency, etc)

Partnerships with institutions such as Sekira Foundation, ICOM, Molen Beek, Vlaanderen, Green Key, Brussels brand, or the Ministry of Culture of Spain (they are hosting an exhibition).

Growing Digital Presence: Project "museum@home": An experienced MMM guide will take you on a virtual tour of the museum using a PowerPoint presentation with images and archive material from the museum. An interactive presentation using art, historical facts, statistics, objects and personal stories about Brussels immigration (1',5h). Also, available audio tour in different languages downloadable on your smartphone. Use of VR installation in the temporary exhibition "Ecstasy".

The main gap for the MMM is the weak financial stability, as the Director explained during our visit.

Artistic Approach: Besides being an institution devoted to current migration flows and the history of Belgian migration, the MMM also fosters contemporary local artistic projects by migrant artists and exhibits contemporary artworks. / Open resources and initiatives: educational materials, open podcast, video-lectures in the museum, film sessions, Museum blog.

The MMM Brussels aims to provide accessibility for all visitors. The museum likely offers wheelchair ramps and elevators, accessible entrances and exits, a wide place at the entrance (patio) and in the indoor garden for people with physical disabilities, and clear signage. The MMM provides assistive devices like audio guides or captioning systems, as well as accessible restrooms and seating throughout the exhibition spaces.

As said, this museum should be a good candidate to join the RelnHerit digital collection and to host one of the traveling exhibitions (identities).

Educational Approach: MMM Academy is the academic branch of the MMM Museum. the history of migrations to Brussels since the Middle Ages; the diverse communities of Brussels citizens with migrant roots; specific migration-related topics. The presentations are based on academic research and archive material. Also, the MMM Academy offers group presentations including film sessions (in English, Dutch and French). Also, the MMM offers specific workshops for students and children to deal with contemporary discussions on migration and foster empathy towards migrant collectives. The MMM has specific group activities (lecture, video, quiz and gamified teaching strategies) addressing migration in contemporary contexts for groups of young adults.

This is a small museum that has been set up by an organisation, Foyer, that works with integration issues. The collections are based on contributions from local residents of the Moelenbeek area (where the museum is located), that has a long history of migration. It is a former industrial area that has many workshops and small factories that attracted migrant workers both through internal migration and from other countries in Europe such as Turkey, Italy, Spain, Morocco. The Migration Museum is precisely the size of museum that the project intends to extend support to. We were lucky that it was possible to meet the museum director at very short notice (30 min after our arrival at the museum). We provided her with information on the digital exhibition and the possibility to contribute to it. We also alerted her to the Relnherit hub and the resources available there.

The museum has received a Green Key award and is the only museum in Brussels to have received this reward. The sustainability practices used in the museum are: Solar panels, a rain water cistern in the garden of the museum that collects rain water for the watering of the plants in the garden, the exhibition cabinets and seating is built from wood board (a cheap and sustainable material) and for temporary exhibitions they use easels to display cardboard posters containing the exhibition information. This also makes it possible to easily lend out the material and send it on tour, as well as reducing transportation costs because the material does not weigh a lot. The tea and coffee served in the museum is ecological and fair trade.

The museum has collaborated with artists to develop their most recent addition to their permanent collection that is an immersive experience using audio and video on the theme of the Mediterranean migration wave. For the museum it is important to keep the dialogue open when you cooperate with artists and not only have the relationship be based on provocation. It is important to invite the community in and to encourage school groups to visit the museum. The museum considers that one of its important aims is to support local identity and pass on information about local history, to build a bridge from the past to present generations of young Moelenbeek residents.

The museum has developed something called the MMM Academy. It is a website featuring videos of experts talking about various aspects of the Moelenbeek area, its people and history. There is a workstation in the museum where you can watch the videos and get more in-depth information on the themes that the museum deals with - migration specific to the local area. They also appeal to the public to let them know if there is anything that should be added to the collection, objects, facts and to give them feedback because they are in a constant process of progressing and evolving, just like society. Information that introduces the visitor to the museum is found via a QR code displayed on the ticketing desk.

The main collection of the museum is based on storytelling - it is through the personal experiences of the local residents that we get an insight into what migration means and how it affects individual people. As we live in an experience economy it is apt and effective to use personal experiences and everyday life as a basis for the museum collections. Visitors are introduced to the local history and identity of migration through various means: objects and stories tied to the objects, where the object contributors talk about their personal history, how they view themselves, what is important to them, what their heritage means to them; a historical timeline containing images (photographs) and historical information; a large poster mapping out a specific part of the area, an industrial workshop area - focus on one particular industry; A long list of names most typical to the residents of the area - the list follows you as you walk up the stairs, making visible the ethnic composition of the area.

This is a young museum, established in 2019, and still in the process of developing. Hard to identify gaps at this moment.

The museum only has 3 permanent staff. This restricts them in participating in projects and of course also restricts them in terms of development work. They could benefit from networking with similar museums working on migration issues, organise exchanges of staff and temporary exhibitions. The issue of migration is very concrete and an extremely important part of the current and future societies of Europe. They can play a very important role in creating dialogues around pressing social issues that link in with migration, integration and identity.

There is an elevator and a ramp in the garden. A special toilet is reserved for Muslim women. The exhibition spaces have enough space for moving with a wheelchair. All the information in the main exhibition space and the temporary exhibition is in audio format (audio guides are available as part of the ticket price).

The Smart Lens app could be used here in connection to objects that are displayed in dioramas. They also said there were historical tours organised in the area that included the museum. In connection to this the Smart Tourism app could be used. The building itself is a certified heritage site, an old factory/industrial workshop. Through the Smart Tourism app, it would be possible to provide visitors with more information on the building itself, its history, the re-building/renovation of it into a museum. We also invited the museum to participate in the digital collection of ReInHerit.

3.8. Belgian Comic Strip Centre

Belgian Comic Strip Center provides a sustainable heritage management.

Environmental sustainability: Eco friendly building by using natural light.

Social sustainability: supporting research and cultural participation.

Developing occasional and regular partnerships with many comic book publishers.

Due to partnerships with governmental institutions for the promotion of tourism, professional bodies and enterprises from the tourist sector, the Belgian Comic Strip Center welcomes new visitors

Poor connection to the historical path of Belgian comics (photographic and video evidence) poor evidences of the buildings' history and its outstanding value (UNESCOS' cultural heritage, Blue Shields' emblem)

For more effective sustainable heritage management model, Belgian Comic Strip Center could include a procedure of preservation and conservation of its artifacts and collections open to the public.

Belgian Comic Strip Center could contribute to public awareness on European cultural heritage through shared digital exhibitions.

Belgian Comic Strip Center also produces, for many partners, conferences, books, creative workshops and counselling, making the cultural and museum field more relevant to its audiences and more impactful in the community.

It was an interesting museum, especially for those interested in comics and their history. It was rich in activities for children. No special technologies were in use.

It seems like a dynamic museum open to collaborations mostly with cartoon artists and publishers.

No apps were used for a more interactive experience.

The ReInHerit toolkit could be useful in this museum. Through the addition of apps such as smart lens for increased interaction with the exhibits or Face Fit to increase the playfulness which is a key element in this museum. A collaboration with ReInHerit's eshop could also be of interest.

Situated in a renovated Art Nouveau building designed by Victor Horta, the museum aims at forging links between the world of comic strip artists and their readers hosting temporary and permanent exhibitions. It highlights the diversity of the Ninth Art and its constant evolution through the years. The Belgian Comic Strip Center also houses a Comic Strip Library, which includes more than 60,000 works. The documentation room allows visitors access to all the collections of albums, magazines and reference works conserved at BCSC however by buying an additional, yet very cheap ticket. The Documentation Room collection can also be viewed online. This museum was a special surprise for our team, since we spotted a Blue Shield emblem.

Conservation - preservation of collections
Exhibitions of tangible and intangible cultural heritage
Community participation
Educational role, knowledge sharing

The safes at BCSC currently hold over 7,000 original plates and drawings. BCSC also conserves items from the personal archives of several comic strip authors and is always interested in taking care of donations that professionals wish to entrust to it. BCSC actively collaborates with IRPA (Royal Institute for Cultural Heritage) for the conservation of its collections.

Nothing noticeable. In terms of technology, it was rather basic. It does however foster visitors' engagement with the walks and the team building opportunities.

In terms of technology, I highly doubt that the museum employs innovative tools despite the fact that such a museum offers abundant opportunities. The scanning to liven some characters never worked on my phone.

It would be a good idea to come into contact with them and explore how willing they are to collaborate with us.

For visitors in wheelchairs, the museum can be accessed by the Brasserie Horta where there is an elevator on the right of the staircase allowing access to all the museum floors.

I believe that this museum is a splendid opportunity to cooperate with based also on the fact that they have a huge number of digital collections. The BCSC states that it possesses all the necessary equipment (A2 scanner and servers) to allow it to digitize all the works entrusted to it, whether for the duration of a temporary exhibition or for long-term storage in its permanent collection. This service is available to comic strip authors and other eligible persons wishing to make use of it. All this sounds quite basic and not advanced.

3.9. House of European History

A huge museum that represents the history of Europe using many and various tools with a lot of interaction. At the entrance the visitor can take a tablet that offers tours and descriptions in many languages.

Different installations offer the opportunity of different creative and hands-on experiences for the adults, the families and the kids. There is a rest area where the visitor can sit and share photos or videos, about his visit and his experience, on the Museum's social media.

Except for the presentation of the history of Europe, there is a big place of the Museum that is offered for temporary exhibitions.

A lot of innovation, many digital tools and also very interesting for all visitors.

A lot of technology and innovation, a place that is used for temporary exhibitions.

The museum is partly innovative. They also might have a great and interesting network and the ReInHerit exhibitions could also be an interesting installation to integrate into temporary exhibitions or the top floor (the rest area).

At the moment they are displaying a temporary exhibition about the history of waste with the title "Throwaway. The history of a modern crisis". This exhibition might start a reflecting process of the visitors in terms of environmental sustainability. The museum's general sustainability plan is unknown to me and is not apparent in the museum - except in relation to sustainable education. The website of the museum shows multiple cooperation partners in Europe and beyond.

The museum shows several innovative approaches. The top floor is particularly interesting, as it is designed for contemplation, but also has some low-threshold technological and partly immersive offers. Unfortunately, the tablet/audio guide is not entirely self-explanatory/intuitive and has a few hurdles. Nevertheless, the guide is necessary because there are no texts on the objects, and everything works via the tablet.

The Audio Guide/Tablet could work differently. The staff said that they even have also an offer that works through one's own Smart Phone but it is not complete yet, therefore they still offer the tablets. It would be good to have at least some object labels instead of reading everything on the tablet - this makes a short visit almost impossible.

It is important to have such a museum which shows the history of the European countries - its communalities and its differences, but it also doesn't allow to go into depth. Maybe some specific paths through the museum would help to get a clear understanding on at least some of the interesting aspects of the museum.

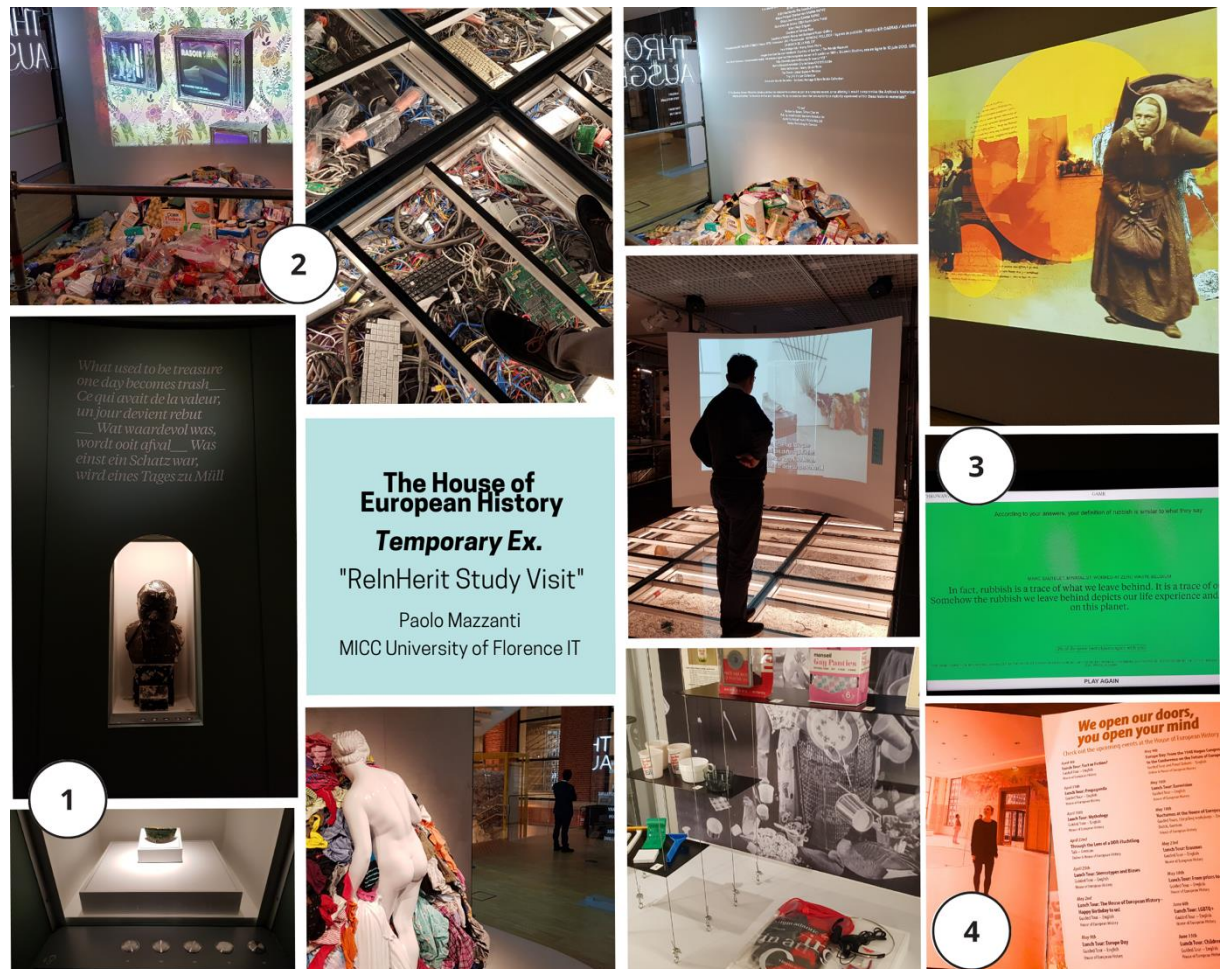
There are elevators and staircases. They have a descriptive and auditive offer. The audios and texts are available in many languages. I have no information about additional inclusive program, but they might have that. They also have some interactive corners for kids on every floor. Good partner for the European network since they are connected to many museums, institutions, NGO's, collections, communication, and tourism organisations.

The museum is made for everyone. Even an audience which is usually not going to museums, will find topics, objects, narratives, media and interactive stations of their interest.

The House of European History aims to be a reference museum on transnational phenomena that have shaped our continent. Interpreting history from a European perspective, the House connects and compares shared experiences and their diverse interpretations. The House of European History takes a broader approach to history and - as a museum - places objects, as testimonies of history, at the centre of interest. It is a conducive space for learning, reflection, and debate, open to all types of audiences, across generations and backgrounds. It presents Europe's history in a way that raises awareness of the multiplicity of perspectives and interpretations. It preserves both shared memories and those that divide. It presents and collects the history of European integration and its foundations. The House of European History, a project of the European Parliament and part of its visitor offerings, is academically independent. Its transnational collection and exhibitions provide unexpected and stimulating experiences.

Temporary Exhibition was on "The history of a modern crisis Rubbish. Perhaps the most visible and physical aspect of the looming environmental crisis". "Throwaway" uncovers Europe's hidden history of waste, showcasing its role as a catalyst for social change. From the industrial revolution

to wartime scarcity, post-war consumerism, and today's waste crisis, the project takes us on a journey through the evolving approaches to waste management and our changing attitudes towards it. By exploring the past, "Throwaway" sheds light on the present criticisms and the urgent need for change, making them both relevant and impactful. Some artworks are displayed in glass cases with buttons to listen to audio (Photo 7 - point 1). There are numerous video projections, an audio-video station with an educational game (Photo 7 – point 3), and various interactive and touchable supports that can be opened or rotated to discover information. The highlight is the walkable transparent floor with the waste of various digital devices stored under it. (Photo 7 – point 2). At the beginning of the visit, visitors encounter the famous artwork "The Venus of rags" by Italian sculptor Michelangelo Pistoletto, with an audio testimonial by the artist projected on a large screen.



**The House of European History
Temporary Ex.**
"ReInHerit Study Visit"
Paolo Mazzanti
MICC University of Florence IT

Fig. 7 Visiting House of European History / Temporary Exhibition- Paolo Mazzanti UNIFI

Permanent Exhibition of The House of European History is a space full of inspiration and possibilities for interaction. Visitor are guided through the whirlwind of history that unfolds throughout the entire journey, like the metaphor of a beautiful sculpture made of words that unfolds on all the floors. A word that I photographed is IDENTITY. (Photo - point 1) This Museum wants to stimulate public discussion of European memory and consciousness. At the beginning of the tour, a free audio guide in the form of a tablet with headphones is provided, and the museum staff is very helpful in explaining how it works. Sensors recognize the visitor's position on each floor, and in front of each showcase or display, one can select audio clips that tell many stories related to the collections. Museum also provides a shortened version of the audio guide in various languages, accessible online via a QR code (Photo - point 2). The most emotional story is the human

experience of migration told by an African man on the island of Lampedusa, speaking about memory, the loss of objects, and how one's identity is linked to them. <https://vimeo.com/77179552> This storytelling is very similar to the one used by the Migration Museum (Photo - point 4). There are several interactive displays that offer a highly engaging approach capable of attracting and stimulating curiosity. My favourites are the indoor videowalls where historical dictatorships are depicted through projected images and videos, as well as a car with video projections on glass. Despite the abundance of digital tools and, there is also a physical workstation used with schools and children that asks the question "What can you smell and where does it come from?". (Photo - point 3). It invites visitors to recognize spices by smelling them and placing them correctly on a map. A space of the exhibition is devoted to a collaborative digital mapping experiment, "Tracking my Europe". Contributions of online and onsite visitors from everywhere are collected to produce a unique cartography mapping people's connections and preferences. It allows visitors to map their personalia on the world and explore what connect them to others in Europe. (Photo - point 5)

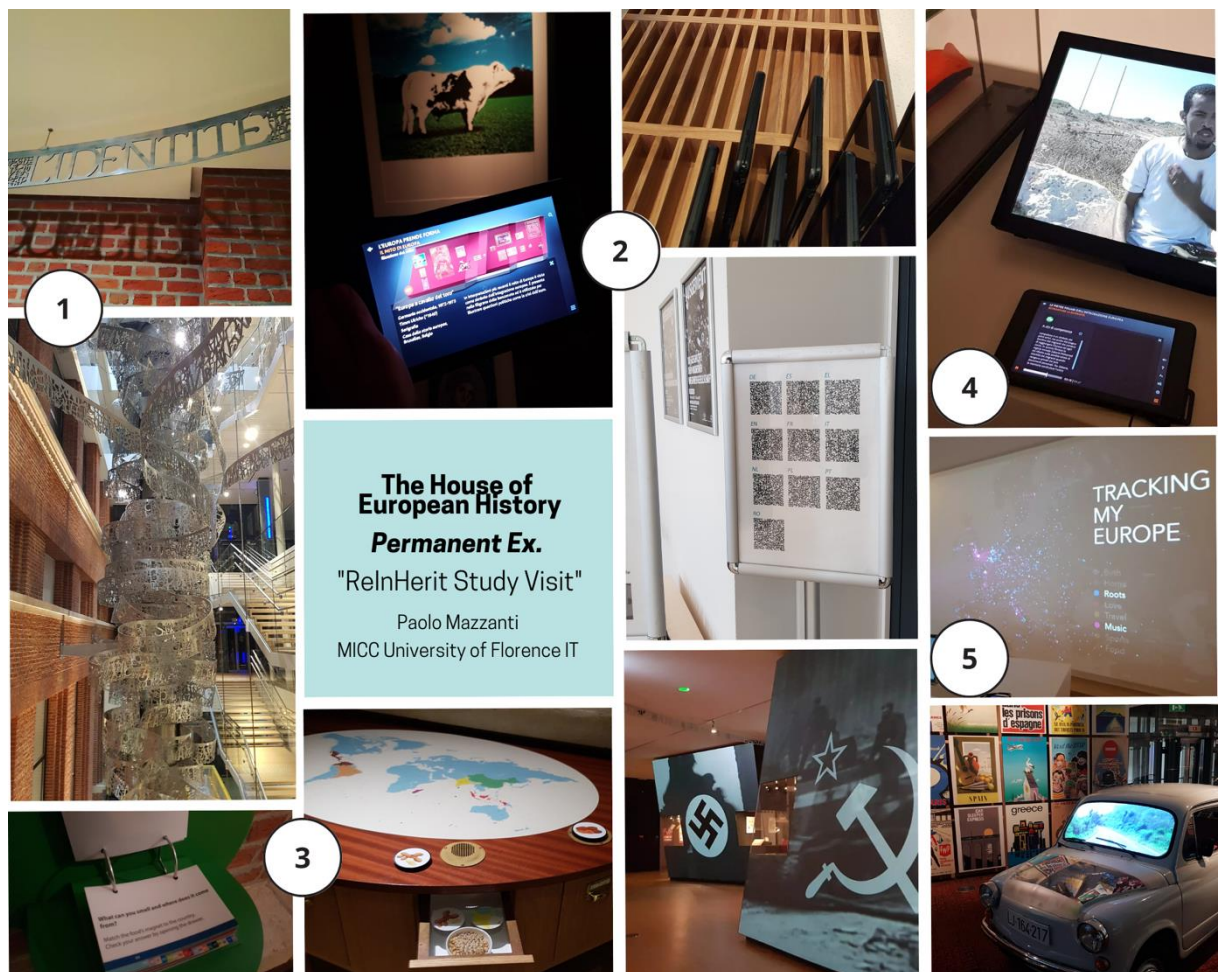


Fig. 8 Visiting House of European History / Permanent Exhibition- Paolo Mazzanti UNIFI

An important and challenging Project with a large investment from the European Parliament. Admission is free throughout the museum. The House of European History is a place of encounters and exchanges that offers a multifaceted interpretation of the past, establishing connections with issues that matter for today's Europe. The brochure titled "We open doors, you open your mind"(Fig 7 – point 4) provides interesting insights into current events and free guided tours at the museum through awareness-raising actions and partnerships, the museum aims to strengthen the European dimension in the discourse, presentation, and learning of history. On the website the "Throwaway" Exhibition includes:

- a digital platform: this online platform explores the topic of waste from a transnational and transdisciplinary perspective. It also offers a variety of content co-curated by 10 European museums. <https://throwaway-history.eu/en>

- a publication. <https://historia-europa.ep.eu/en/publications/throwaway-history-modern-crisis>

- a programme of activities <https://historia-europa.ep.eu/en/agenda/nocturnes-2023-house-european-history>.

The museum is a model of a phy-digital museum, combining physical and digital elements to create a unique immersive visitor experience. It offers a wide range of interactive features and state-of-the-art technological solutions that capture the attention and encourage learning for visitors with different backgrounds and interests. The incorporation of technology within the museum's exhibits and displays is not merely intended to provide a superficial wow-effect, but rather serves as a powerful tool to deepen subject matter and encourage deeper understanding. Through the skillful integration of physical artefacts and digital enhancements, the museum creates a dynamic environment in which visitors can actively participate in the exploration of historical concepts and narratives. Whether through interactive touchscreens, audio guides or immersive multimedia installations, the technology employed within the museum acts as a facilitator for meaningful engagement and interactive digital learning. Technology is not the final goal and is used to enrich the visitor's experience, enabling them to go beyond superficial engagement and to go deeper into the subject matter. By making use of these innovative tools, the museum encourages visitors to explore historical contexts, get in touch with personal stories, and gain a more complete understanding of the topics covered. Overall, the incorporation of physical and digital elements in a harmonious way exemplifies the essence of a 'phy-gital' museum, where the boundaries between real and virtual merge seamlessly, creating a unique and engaging environment for exploration, discovery, and education.

Audio-guide in the form of a tablet is well-organized and designed. It may be slightly cumbersome to use, but fortunately, in this museum, visitors are allowed to bring a cotton shopper bag to store personal belongings and paper materials. Just like in any other museum, visitors naturally use their smartphones to take photos. The automatic recognition of the visitor's location through sensors is a smart and helpful solution. However, if one chooses not to use the tablet during the visit, accessing and searching for content through the online version is less smart and accessible.

The shorter online version collects a lot of materials but, of course, it does not allow for the automatic recognition of objects in the showcases. The use of a web app like Smart Lens on a smartphone, associated with the content available in the online version, would enable a smarter interaction with hotspots and key points, providing visitors with a similar experience to that of the tablet.

The architecture, services, diverse range of interactions offered, choice of topics covered, and multilingualism make the space an accessible place for all.

The BYOD (Bring Your Own Device) model and the engaging and fun approach of the Digital Hub toolkit align well with the vision of this museum. The digital platform on the museum website, presenting related objects and stories, is similar to the ReInHerit digital collection on the Digital Hub.

A truly innovative and modern museum. It narrates recent European History using state-of-the-art technologies. There is increased interaction between the exhibits and the visitor, all tools are state of the art and updated. Also, the temporary exhibition "Throwaway" was centered around waste, a theme which is of concern for our societies and different media were used for the presentation

of this exhibition fostering visitor – exhibit interaction and raising awareness on the issue of waste. Upon entering, the visitor is given a tablet with headphones which accompany them on every floor. The tablet is activated providing a guided tour with images, texts, and videos for every floor.

In terms of sustainability, the museum promotes sustainability through the use of digital means and also through the themes it promotes.

The museum runs various projects and activities focused on audience development, research and building of networks that facilitate partnerships, collaborations and alliances with other institutions and organizations.

Upon entering, the visitor is given a tablet with headphones which accompany them on every floor. The tablet is activated on each floor and floor specific guided tours begins. There are images, texts and videos for different exhibition areas which complement the exhibits and enhance the visitor experience. There are calls to action and also visitors are prompted to share their experiences and connect with the museum through social media through the same tablet. There are spaces for relaxation and reflection, making it a museum open to all.

Opportunities for collaboration through the hosting of the ‘ReThinking exhibitions’ would be great given the fact that the ‘ReThinking exhibitions’ are focused on social issues. Also, use of the Digital Hub of ReInHerit as a networking platform would also have been possible. The House of European History has a state-of-the-art eshop, perhaps we could reach out to them in case they would like to make available any products on ReInHerit’s eshop.

The Digital Hub could be used as networking hub to bring together professionals in the field of arts and culture all over the world and also foster audience development.

The whole museum could be considered a good practice for the ReInHerit project. User-friendly tools that are still current seven years after the museum has opened. Visitor – exhibit interaction, sharing of personal experiences of the visitors in-gallery using interactive boards and maps but also on social media. An easy to navigate website and availability of tools online.

3.10. Parliamentarium

Parlamentarium, also known as the Visitors' Centre of the European Parliament, focuses on the role, functioning, and activities of the European Parliament. It is not strictly a museum in the traditional sense as it does not have a collection. Instead, it complements the House of European History. Admission is free. The visit is completely immersive and interactive. Visitors can access different content by using the audio guide to interact with various exhibits. There are videowalls, multitouch tables, and a mobile support that can be moved around while walking on a map of Europe, searching for hotspots to unlock audio and video content. To explain how the European Parliament works, an immersive room has been created where visitors can sit, and a panoramic video wall projects videos of European Parliament sessions with testimonials (The sensation is that of actively participating in decisional processes, and it is highly inclusive. At the end of the visit, there is the opportunity to take a photo and share it on personal social channels and on a large video wall, creating a puzzle of different interactions.

This context is interesting in relation to the new definition of a museum proposed by ICOM in 2022, which states that a museum is an institution that researches, collects, conserves, interprets, and exhibits tangible and intangible heritage. This new definition aligns with the major changes in the role of museums, recognizing the importance of inclusivity, community participation, and sustainability. Museums operate and communicate ethically and professionally, involving

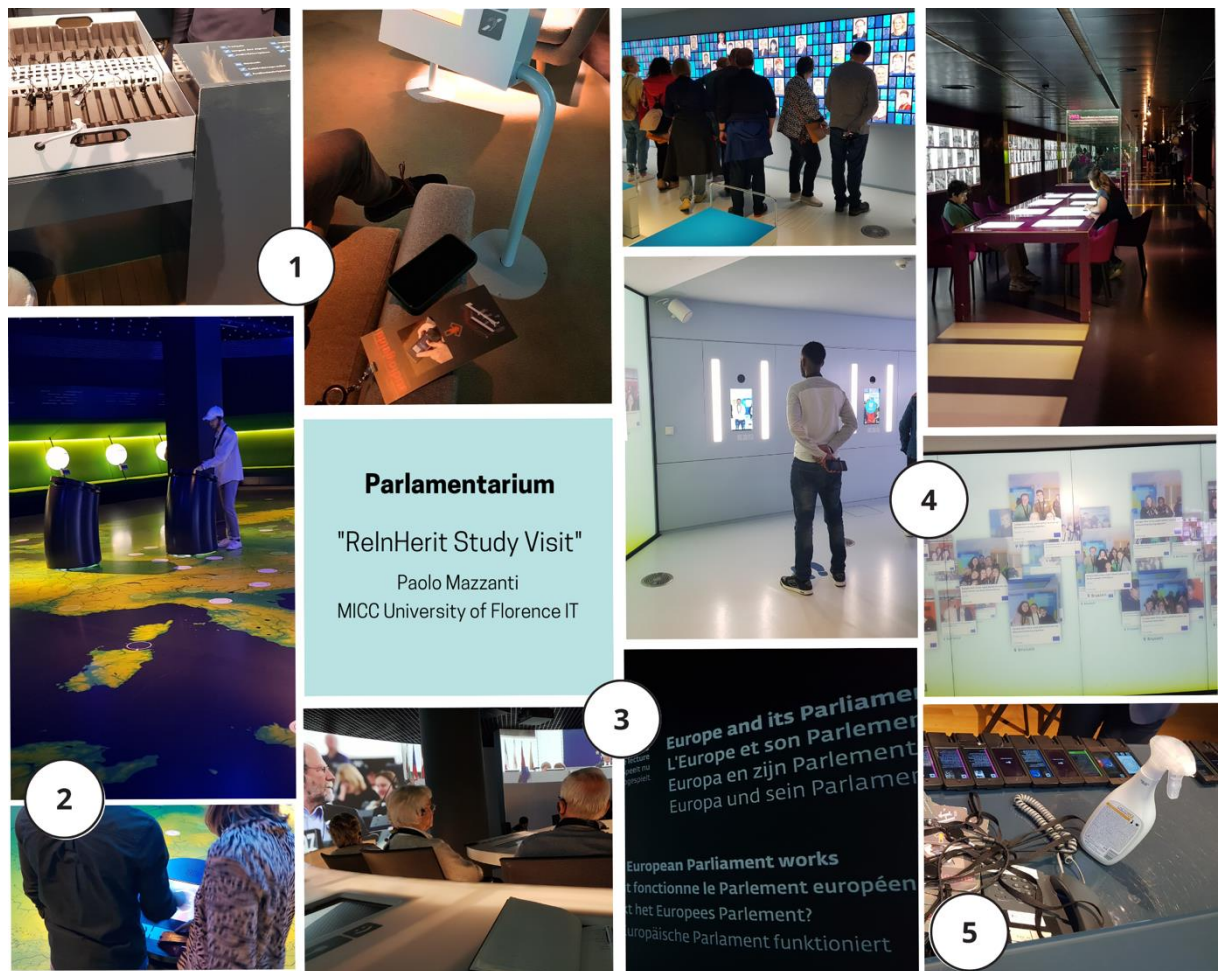
communities and providing diverse experiences for education, enjoyment, reflection, and knowledge sharing.

The visit experience at the Parliamentarium is highly emotional, focusing on new forms of digital learning and transforming traditional "content-based" learning into "experiential" learning that includes intentional and non-intentional activities. It is in line with some recent museum practices that have inspired the development Toolkit model proposed by ReInHerit. For example, the current and emerging themes addressed by the Working Group Learning Museum of the European museum network NEMO: [Digital Learning and Education in Museums - Innovative Approaches and Insights](#) | Report 2023 "[Emotions and Learning in Museums](#)" | Report 2021, "[Is Learning Better Without Objects? -The Meaning of Learning in Museum Visitor Experiences](#)" | Report 2020.

Immersive Experiences, Digital Learning, and Playful User Engagement. In today's world, museums and learning centres are embracing innovative practices to captivate and educate visitors. They are incorporating immersive experiences, digital learning, and playful user engagement to inspire curiosity and encourage further learning. Digital learning innovations revolutionize museum education by offering interactive apps and multimedia content User engagement is vital in creating memorable experiences. By incorporating a playful approach, museums invite visitors to actively participate and explore.

The visit is completely immersive and interactive. Visitors can access different content by using the audioguide (Photo - point 1). to interact with various interactive exhibits. There are videowalls, multitouch tables, and a mobile support that can be moved around while walking on a map of Europe (Photo - point 2), searching for hotspots to unlock audio and video content. To explain how the European Parliament works, an immersive room has been created where visitors can sit, and a panoramic video wall projects videos of European Parliament sessions with testimonials (The sensation is that of actively participating in decisional processes, and it is highly inclusive (Photo - point 3). At the end of the visit, there is the opportunity to take a photo and share it on personal social channels and on a large video wall, creating a puzzle of different interactions. (Photo - point 4)

Unfortunately, when we arrived, the audio guides couldn't be provided due to a system issue that required a 20-minute wait. We had to enter without them and were given special badges (Photo 9 - point 1) to wear around our necks for security purposes, which we had to return at the exit desk. The visit without the audio guide loses a significant amount of meaning because it's not possible to unlock any devices for interaction. Basically, we observed the interactions of others. This highlights the problem of using a single device such as the audio guide to access different content. In the case of a system malfunction, users cannot enjoy the expected contents.



Parlamentarium
 "ReInHerit Study Visit"
 Paolo Mazzanti
 MICC University of Florence IT

Fig. 9 Visiting Parlamentarium - Paolo Mazzanti UNIFI

Certainly, a web app on a smartphone allows for a more accessible visit, especially if an audio guide is not functioning.

The space is accessible, and I was pleased to notice a useful aspect and practice. At the end of the visit, the audio guides returned by visitors were being disinfected and cleaned (Photo 9 - point 5). The opportunity to experiment with the Toolkit creates synergies within the Digital Hub.

A huge Museum where the visitors can discover the world of the European Parliament, with free admission. Many and different installations, videos, animations and audio guides in many languages. A lot of visitors and especially a lot of children.

Many discovery places with audio or visual experiences, use of technology and digital installations. The visitors can interact and share their opinions.

The whole Museum is innovative.

The innovation, using various digital tools, offers many opportunities. An app that the visitor could download it to his smartphone would be useful.

A modern and interactive space which helps visitors learn the inner workings, history, and different activities of the European Parliament. Audio guides are offered to all visitors which also act as keys to unlock various interactive boards.

In terms of sustainability, this organisation promotes sustainability through the use of digital means and also through the research, climate actions and other activities it promotes. Upon entering, the visitor is given an audio with headphones. The audio guide also acts as key to unlock certain interactive activities. It is a space fully accessible and open to all. Given the nature of the exhibits and the use of tools, it is not clear how the ReInHerit products could be of use at the Parliamentarium.

The whole organization could be considered as a good practice especially in relation to exhibitions of museums without tangible objects as are the 'ReThinking exhibitions' of the ReInHerit project.

4. Best Practices Identified

4.1. Royal Museums of Fine Arts of Belgium

Made to Measure Museum: guided tours in sign language as well as special tours for blind visitors are organized in French and Dutch.

The Bruegel collection was digitised in 3D. In the exhibition room, where you can navigate at 360°. Also, many works are digitalized and available in high resolution online.

Programmes addressing contemporary social issues: exhibition 'Women's Gaze' (connections between contemporary artist Isabelle de Borchgrave and Frida Kahlo's work) and 'Our collection in question' (How to reconstitute cultural goods to their legitimate owner, delving into the responsibility of museums to be inclusive and non-discriminatory and contribute to decolonize art/museum pieces): <https://fine-arts-museum.be/en/exhibitions/our-collection-in-question> .

Entrepreneurial spirit in the museum management.

Strong connections with research and educational institutions.

4.2. Bozar

- The use of VR to enrich the exhibition experience
- The openness to the local communities and society
- The fostering of open debates and dialogue
- International collaboration practices.

Communication: call to action was given, share your visit - Combination with sound, there was even a QR to Soundcloud –

- Art installations (telephone) interactive + retro
- Displaying buyable goods already in the exhibition (catalogue) .

Workshops, interactive concerts, public participation. Collaboration with major thinkers and figures from cultural, scientific, economic, political and social realms reflecting on society and how to address the major challenges it faces that is environment, climate, social equity, well-being. Bozar has been a regional centre of the prestigious international STARTS network since 2019. The pilot project is consistent with the purpose of Bozar Lab: to make the Centre for Fine Arts a trailblazer for innovation in the arts and to foster synergies between art, science, and technology.

An interesting VR-experience to their exhibition "Swedish Extacy" which is also an example of well-implemented technology within an exhibition, since it complements the exhibition in an interesting way. The VR installation is up to date, is exciting and it is spatially well placed.

4.3. Arts and History Museum

A good way of bridging old and modern are the art interpretations and fusions in the photographs. Furthermore, the projected and moving text on the wall next to pictures.

4.4. Brussels City Museum

The use of VR booths for enriched visitor experience.

Virtual Reality: The bombing of the Grand-Place in 1695

VR experience is back!

After a few updates and the replacement of faulty hardware, visitors can now enjoy the unique VR experience about the bombing of the Grand-Place in 1695.

Visitors can dive into the heart of this historical event and witness the reconstruction of the Grand-Place as it is today. Grand Place is a UNESCO World Heritage Site.

<https://www.youtube.com/watch?v=VdXeFzTWAmo>

Narratives/texts available in various languages.

4.5. Musical Instruments Museum (MIM)

Successful cooperation with the various communities (digital and physical), wide educational department which build skills with new learning tools and increase public value of the museum.

Community engagement: Teambuilding activities, family trail, educational activities etc.

Specialists in woodworking, lutherie, copper processing and surface treatment work on the conservation and restoration of instruments.

The MIM adheres to four basic principles of conservation and restoration: The aesthetic, historic and physical integrity of the object is respected. The quality of the restoration is not determined by the known value of the article. Every item in the collection receives careful treatment.

If the results of the potential treatment techniques are not reversible, then they avoid such techniques. Treatment must essentially always be reversible. New parts receive a MIM stamp. Each treatment is the subject of a written report with photographs showing the state of the object and the materials and techniques used in its treatment. During work on instruments of great documentary value, the restorer makes detailed technical drawings.

4.6. Autoworld

Autoworld is a private museum that rents its historical buildings (with a surface of 16.000m²) from the community. It is open for the public almost 365 days per year and managed by an experienced team and dedicated Management Board. Autoworld serves as the location for many car related and high quality events, that not only increase the museum's visibility but also financially support its cultural mission. Furthermore, the museum shop and restaurant contribute to the visitor's total experience and the museum's funding.

The following values characterize Autoworld's DNA:

Dynamic:

Autoworld wants to react quickly and appropriately to each situation, in all aspects: (crisis) communication, marketing, events, etc.

Human:

Each decision is about their client satisfaction.

Independent:

Autoworld is a private museum without shareholders and operates independently. Its working therefore differs from publicly traded organizations and government agencies.

Sustainable and inclusive:

the only way to grow and ensure a healthy future is by doing so sustainably and by welcoming everyone equally.

4.7. Migration Museum

Educational Approach: MMM Academy is the academic branch of the MMM Museum. the history of migrations to Brussels since the Middle Ages; the diverse communities of Brussels citizens with migrant roots; specific migration-related topics. The presentations are based on academic research and archive material. Also, the MMM Academy offers group presentations including film sessions (in English, Dutch and French). Also, the MMM offers specific workshops for students and children to deal with contemporary discussions on migration and foster empathy towards migrant collectives. The MMM has specific group activities (lecture, video, quiz and gamified teaching strategies) addressing migration in contemporary contexts for groups of young adults.

The museum is made for everyone. Even an audience which is usually not going to museums will find topics, objects, narratives, media and interactive stations of their interest.

4.8. Comic Strip

Belgian Comic Strip Center also produces, for many partners, conferences, books, creative workshops and counseling, making the cultural and museum field more relevant to its audiences and more impactful in the community.

Comic strip walks

The comic strip route to explore the city and its famous comic strips frescoes. Guided tours of the comic art route are outdoor activities. They can be organised for groups made up of max. 25 participants/guide.

Teambuilding

Besides various guided tours they also offer the experts' quiz as a team building activity for companies. Teams have only a short time in which to hunt through the museum and find the answers to several questions about the comic strip. An activity leader is on hand to offer encouragement and decide which team has won.

Saturday workshops

At the Saturday workshops young comic strip fans construct their own stories, guided and advised by a professional comic strip artist. The sessions are designed for young artists to teach them various techniques for constructing and drawing out a whole story. The aim is a thorough understanding of comic art as well as creating a personal story. Students work towards a final presentation of their works at the end of the course.

4.9. House of European History

The whole museum could be considered a good practice for the ReInHerit project. User-friendly tools that are still current seven years after the museum has opened. Visitor – exhibit interaction, sharing of personal experiences of the visitors in-gallery using interactive boards and maps but also on social media. An easy to navigate website and availability of tools online.

4.10. Parliamentarium

The whole organization could be considered as a good practice especially in relation to exhibitions of museums without tangible objects as are the 'ReThinking exhibitions' of the ReInHerit project.

4.11 Brussels Card

A best practice including several museums and heritage sites is in the form of smart and integrated ticketing by the '[Brussels Card](#)'. This is a digital application that gives with a single discounted purchase:

- Admission to 49 museums.
- Discounts to the best attractions, guided tours, shops, restaurants & bars in Brussels.
- Free app & maps.
- Transport options.

All in one card.

The Brussels Card 24, 48 or 72 hours saves visitors both time and money.

With the Brussels Card, visitors get a whole range of discounts on popular sightseeing attractions, deals in quality restaurants or bars, and rebates on various guided tours and outdoor activities.

With the Brussels Card App one can:

- Buy and save the Brussels Card, and those of friends and family, on a smartphone. At the museum entrance, simply need to have them scan the QR code.
- Get the best guide to Brussels and discover all the museums, current exhibitions, and attractions in Brussels, along with directly accessible discounts.
- Consult the map of Brussels and its transport network and get real-time, practical information about all the places you want to visit with the Brussels Card.
- Save favourites and stay tuned for the latest news.
- Indicate interests and receive best recommendation.

All the app's content is available offline, including the map of Brussels.

When purchasing your Brussels Card, visitors automatically receive an information guide, a handy city map & an up-to-date museum map which provide all the essential information about the Brussels museums including opening hours, public transportations' networks & accessibility.

There are also:

- Public transport option: Free access during 24, 48 or 72 hours to Brussels' public transport operated by STIB-MIVB. Most of the lines operate between 6 am and midnight. The ticket also allows access onto Noctis night buses and line 12 to and from the national airport (Brussels Airport Zaventem).
- Hop on Hop off option: Free access for 24, 48 or 72 hours to Hop on Hop off buses operated by TOOTbus. If the Hop-on Hop-off option is chosen with a Brussels Card, visitors can board the Tootbus panoramic and 100% electric buses as many times as wished for 24, 48 or 72 hours. Audio guides are available on board in English, French, Dutch, Spanish, Italian and German with dedicated audios also available for children in English, French and Dutch.

5. Synergies

Several synergies between ReInHerit CSA and other highly relevant initiatives and actions have been identified, explored, and exploited during the study visits week in Brussels. The location of the study visits in Brussels provided an excellent springboard for liaising with representatives of related initiatives at EU level, to present the ReInHerit aims and outputs, as well as discuss relevant issues on cultural heritage with pan-European bodies based in Brussels.

5.1. European Heritage Hub

During the study visits week in Brussels, the ReInHerit partners' representatives had the unique opportunity to participate in the launch event of the highly relevant '**European Heritage Hub**' (EHH) which took place on 10 May 2023 at the emblematic [Art and History Museum](#) in the [Jubelpark Cinquantenaire](#), a site of the study visits on the same day. There is high potential to further promote and exploit the ReInHerit Digital Hub by linking it up with the new EHH. The EHH is a pilot project co-funded by the EU Creative Europe programme and aims to strengthen the cultural heritage-driven movement in Europe. The new pilot project will gather diverse expertise and pool resources to mobilise and strengthen a cultural heritage-driven movement in Europe. The hub will build on the success of the European Year of Cultural Heritage 2018, and on the European Framework for Action on Cultural Heritage, established by the European Commission with the aim to capture and scale-up the success of the European Year and to ensure its lasting impact, through an ambitious set of 60 actions (a synergy with ReInHerit CSA WP5). EHH will also carry on the legacy of the [European Year of Youth](#) 2022 and contribute to the [European Year of Skills](#) in 2023.

The main objective of the establishment of a European Heritage Hub is to:

- promote a joint action, by pooling cross-sectorial expertise and resources, both public and private, in the cultural heritage sector
- promote a holistic and integrated approach to cultural heritage policies at all levels (at EU level and/or transnationally, national and regional levels) and contribute to its implementation, in line with the European Framework for Action published by the European Commission in 20185
- monitor the inclusion of cultural heritage dimension into relevant policies at EU, national - and where relevant - regional and local levels
- provide the Commission with relevant data, analysis, studies and recommendations on how to better integrate the heritage dimension in public policies at all public sectors levels, with regard to the five sectors identified in the European Framework of actions on cultural heritage
- promote innovative models of participatory governance and management of cultural heritage, involving all stakeholders, including public authorities, the cultural heritage sector, private actors and civil society organisations.

The EHH has the following strands of action:

- **Knowledge sharing through a web based dynamic interactive hub**, including an online repository of relevant Cultural Heritage policies and projects funded by the EU (and if possible beyond, by other governance levels (particularly at regional level), to be regularly updated.
- **Networking** by bringing together and mobilising the widest possible spectrum of European stakeholders active in the field of culture and cultural heritage, and both public and private, to reflect the richness and variety of Europe's civil society actors working on the cultural heritage ecosystem including beneficiaries of EU funded programmes involved in the implementation of cultural heritage related projects; International networks working at European level on

issues related to cultural heritage; Other national, local and regional actors, including civil society organisations active at local level, social entrepreneurs, cultural and educational NGOs and local and regional authorities. Particular attention will be given to the regional dimension, in order to reach out beyond the 'Brussels bubble'. Involvement of universities and other higher education institutions involved in heritage related studies and research would be a plus.

- **Training and capacity building:** to implement capacity building activities addressed to national and regional stakeholders in the EU MS as well as cultural operators, including specific topics (e.g. climate change and cultural heritage, participatory governance, funding of cultural heritage etc.); to disseminate existing material and produce new materials for capacity building; to share existing material and to produce new educational material for young people, in the most appropriate format.
- **A policy lab:** Policy analysis and development, particularly at European level and, where appropriate, at national/regional/local level with a view to evaluate existing current frameworks on cultural heritage and recommend new developments; production of research and strategy papers on important or emerging trends relevant for cultural heritage policies; mainstreaming and development of synergies with similar platforms, actors and policy initiatives in other fields, such as architecture, urban planning, rural development, environment, climate action, cohesion, the Sustainable Development Goals, energy, education, cultural tourism, research, innovation, education, cultural and creative sectors and industries, and external relations.
- **A programme development lab:** Facilitating the development of established, well-functioning and efficient partnerships or synergies with existing initiatives at EU level, including Commission's and Council's expert groups, networks, platforms and fora, related to cultural heritage in Europe; establishment and development of synergies between various EU funded projects and various EU funding programmes which have a direct or indirect impact on cultural heritage, various heritage related initiatives and best practices developed by stakeholders at all levels of governance (local, regional national, European and international).
- **Communication and dissemination:** To effectively communicate about the project activities to wide audiences; including awareness raising campaigns in relation to the safeguarding of cultural heritage first within the framework of the European Year of Youth 2022 and then in the following years; disseminate information on relevant training opportunities on cultural heritage led by other organisations at international, European, national and regional levels; disseminate the knowledge, best practices and materials gathered or generated by the project to the wider cultural heritage community of stakeholders.

EHH will run from May 2023 to April 2025, therefore there is appropriate timing for the link-up of the ReInHerit CSA tool kit and digital hub outputs with the EHH actions.

The European Heritage Hub pilot project will establish and develop an autonomous advocacy and knowledge platform bringing together a large array of cultural heritage stakeholders, contributing to a more sustainable, innovative and inclusive future for the wider field of cultural heritage. It will foster synergies and cooperation between existing heritage initiatives and actors, and create new ones when relevant. The Hub will be at the forefront of advocacy for holistic and integrated policies at all governance levels and will support heritage professionals and volunteers in sharing and acquiring the necessary skills to build their resilience by adapting adequately to the triple transformation of our society – digital, environmental and social.

Europa Nostra is leading the EHH consortium with relevant partners, including the Europeana Foundation, Eurocities, ICLEI and KU Leuven and several associated partners.

The ReInHerit CSA partners have initiated a link with the EHH coordinator and main partners, (such as Europa Nostra and Europeana), aspiring to be a provider of relevant material and outputs for further use by the EHH after ReInHerit closure. This link has materialised in a presentation by the EHH coordinator at the closing conference of ReInHerit in Nicosia, Cyprus, in January 2024. Further involvement with the EHH is through the EHH forum, the Heritage Library and the Social Forum. In particular:

- The ReInHerit Handbook (D5.2) has been uploaded on the Heritage Library and
- A group has been initiated in the Social Forum on Sustainable Cultural Tourism (by ECTN).

Further links are under development, aiming to enrich the EHH based on synergies with the ReInHerit Digital Hub and its contents on Toolkit, Best Practices, Exhibitions, Podcasts, Webinars, Game, etc. The 2nd EHH Forum in October 2024 with theme on “Championing a responsible digital transition for and with cultural heritage” provides an excellent platform to advance the legacy of the ReInHerit results and outputs.

5.2. Europa Nostra / European Heritage Alliance 3.3

[Europa Nostra](#) is the European voice of civil society committed to safeguarding and promoting cultural and natural heritage. It is a pan-European federation of heritage NGOs, supported by a wide network of public bodies, private companies, and individuals, covering more than 40 countries. Founded in 1963, it is today recognised as the largest and the most representative heritage network in Europe.

Europa Nostra campaigns to save Europe’s endangered monuments, sites and landscapes, in particular through the [7 Most Endangered Programme](#). It celebrates excellence through the [European Heritage Awards / Europa Nostra Awards](#). Europa Nostra actively contributes to the definition and implementation of European strategies and policies related to heritage, through a participatory dialogue with European Institutions and the coordination of the [European Heritage Alliance](#). Each year Europa Nostra holds a major [European Heritage Summit](#) in a different city, issues [publications](#) dedicated to key heritage topics and has [partnerships](#) with various organisations.

The [European Heritage Alliance 3.3](#) is an informal European sectoral platform composed of 52 European or international networks and organisations active in the wider field of cultural heritage. The Alliance was launched in June 2011 on occasion of the European Heritage Congress 2011 organised by [Europa Nostra](#) in Amsterdam. On this occasion, Europe’s major heritage networks agreed to work more closely together to promote the untapped potential of Europe’s heritage, cultural and natural, immovable and movable. The Alliance founding members bring together Europe’s civil society organisations, historic cities and villages, museums, heritage professionals and volunteers, (private) owners of collections of artefacts, historic buildings and cultural landscapes, educators, town planners, etc. The “European Heritage Alliance 3.3” thus represents a very large constituency composed of tens of millions of Europe’s citizens. Europa Nostra is acting as facilitator of the Alliance.

The name of this Alliance refers to the article 3.3. of the consolidated version of the Lisbon Treaty of the European Union which stipulates that “[The Union] shall respect its rich cultural and linguistic diversity, and shall ensure that Europe’s cultural heritage is safeguarded and enhanced.”

The coordination of the European Heritage Alliance 3.3 (EHA) is part of Europa Nostra’s network project [European Cultural Heritage Agora](#) funded by [Creative Europe](#).

ReInHerit partner [European Cultural Tourism Network \(ECTN\)](#) is a founding member of the EHA. EHA members include highly relevant EU level potential stakeholders and users of the ReInHerit Digital Hub, such as: ICOMOS, NEMO, ICOM, Europeana, ENCATC, etc.

A presentation by Europa Nostra was given to the ReInHerit partners in the framework of the consortium meeting at the premises of the Committee of the Regions. The ReInHerit representatives in the study visits had the opportunity to exchange views with Europa Nostra Vice-President and EHA chair. Further contacts are expected to take place in promoting the ReInHerit CSA results in due course.

A timeline of relevant events is:

- European Heritage Alliance 3.3 meetings in June and November 2024.
- Europa Nostra Heritage Summit: Bucharest, 6-8 October 2024.
- European Heritage Hub 2nd forum: Bucharest and online, 7 October 2024.
- ECTN Cultural Tourism Conference: Dublin, 23-25 October 2024, with participation of Europa Nostra VP and contribution on the latest developments in the European Heritage Hub.

5.3. International Council on Monuments and Sites (ICOMOS)

[ICOMOS](#) works for the conservation and protection of cultural heritage places. It is the only global non-government organisation of this kind, which is dedicated to promoting the application of theory, methodology, and scientific techniques to the conservation of the architectural and archaeological heritage.

The members of ICOMOS, among which are architects, historians, archaeologists, art historians, geographers, anthropologists, engineers and town planners, contribute to improving the preservation of heritage, the standards and the techniques for each type of cultural heritage property : buildings, historic cities, cultural landscapes and archaeological sites.

A presentation by ICOMOS Belgium was given to the ReInHerit partners in the framework of the consortium meeting. The ReInHerit representatives in the study visits had the opportunity to exchange views with the ICOMOS representative, President of the ICOMOS International Scientific Committee on Historic Cities, Towns and Villages and Sits manager of the UNESCO World Heritage Site Grand-Place de Bruxelles. Further contacts are expected to take place in promoting the ReInHerit CSA results in due course.

5.4. Network of European Museum Organisations (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 more than 30,000 museums in 40 countries across Europe.

NEMO's vision:

- Museums safeguard tangible and intangible evidence of the manmade and natural world for current and future generations.
- Museums collections tell a rich variety of stories, interpreting past and present history.
- Museums encourage dialogue, they stimulate us to think, learn and reflect; to celebrate differences and discover commonalities.
- Museums contribute to developing cultural factors. They create memory and identity, and they stimulate creativity, diversity and knowledge.
- Museums are crucial to the building of today's society.

NEMO's Mission:

The network ensures museums are an integral part of European life by promoting their work and value to policy makers and by providing museums with information, networking and opportunities for co-operation.

A presentation by NEMO's was given to the ReInHerit partners in the framework of the consortium meeting. The ReInHerit representatives in the study visits had the opportunity to exchange views with the NEMO's executive board member and director of the Felix Art and Eco Museum in Belgium. Further contacts are expected to take place in promoting the ReInHerit CSA results in due course.

5.5. Europeana

[Europeana](#) is Europe's platform for digital cultural heritage, empowering cultural heritage institutions to share their collections with the world. Through the Europeana collections website, millions of cultural heritage items from around 4,000 institutions across Europe are available online. We work to share and promote this heritage so that it can be used and enjoyed by people across the world. Our work contributes to an open, knowledgeable and creative society.

The [Europeana Foundation](#) is the organisation tasked by the European Commission with developing a digital cultural heritage platform for Europe. Europeana DSI is co-financed by the European Union's Connecting Europe Facility.

A presentation on Europeana was given to the ReInHerit partners in the framework of the consortium meeting by the Europeana partner Michael Culture Association. The ReInHerit representatives in the study visits had the opportunity to exchange views. Further contacts are expected to take place in promoting the ReInHerit CSA results in due course.

5.6. European Commission Directorate General for Education and Culture (DG EAC)

This Commission department is responsible for EU policy on education, youth, sport and culture. DG EAC develops and carries out the Commission's policies on [Culture and media](#).

DG EAC department also supports these policies and priorities through a variety of projects and programmes, notably, [Creative Europe](#), [Erasmus+](#), [Marie Skłodowska-Curie Actions](#), [European Institute of Innovation & Technology \(EIT\)](#).

With individual EU Member States responsible for their own policies for the cultural sector, the role of the European Commission is to help address common challenges. These include the impact of **digital technologies**, changing models of **cultural governance** and the need to support the **cultural and creative sectors in innovating**.

The Commission carries out its actions in line with strategic documents on cultural cooperation as well as [its own priorities](#), established for a given Commission term.

In order to ensure that the social and economic role of culture is acknowledged in wider EU policy making and actions, the Commission works on a number of [key themes](#). It also makes sure that the complex nature of cultural and creative sectors is reflected in [relevant EU legislation](#).

The Commission also [helps Member States](#) mitigate the adverse effects of crises and any challenges where coordinated EU response might prove beneficial.

Due to the above responsibilities and actions of DG EAC, there are potential synergies with the ReInHerit CSA, particularly in terms of the ReInHerit digital hub. Cooperation possibilities with DG EAC will be further explored.

5.7. European Parliament Culture and Education Committee (CULT)

The **Education and Culture (CULT) Committee of the European Parliament** is responsible for all the cultural aspects of the European Union such as the dissemination of culture, cultural heritage, cultural and linguistic diversity, as well as for education, audiovisual policy, information and media policy, the cultural and educational aspects of the information society, youth and sports.

The European Parliament plays an equal role with the Member State governments in adopting new laws and supervising the EU's programmes in these areas. In that regard, CULT Committee is responsible for the 'Erasmus +' programme for education, training, youth and sport, 'Creative Europe' which supports European cultural and creative sectors and the 'European Solidarity Corps' programme.

The Committee also regularly holds public hearings to gather evidence from experts in the fields of its competence.

The Head Cultural Heritage Advisor (Seconded National Expert to the European Parliament) of the CULT Committee made a presentation at the ReInHerit consortium meeting. Further cooperation is planned.

5.8. Committee of the Regions SEDEC Commission

The European Committee of the Regions (CoR) is the voice of regions and cities in the European Union (EU). It represents local and regional authorities across the European Union and advises on new laws that have an impact on regions and cities (70% of all EU legislation). Given that several museums and heritage sites are the responsibility of regional and local authorities, the CoR is the EU institution closer to the matters concerning museums and heritage sites cooperation and digitalisation.

The legislative work of the CoR is carried out by 6 thematic 'Commissions', which cover a broad range of areas that concern local and regional authorities. Through the CoR Commissions, CoR members produce opinions on EU legislative proposals and initiatives and discuss other issues relevant to the work of Europe's more than one million regional and local policy-makers.

The CoR **Commission for Social Policy, Education, Employment, Research and Culture (SEDEC)** is in charge of employment, social policies, education, training (including lifelong learning), sports and culture related dossiers. SEDEC is also responsible for equality, social economy and youth files, as well as research, innovation and artificial intelligence. In this respect, the SEDEC Commission of CoR is actually highly relevant to the work of ReInHerit CSA.

The SEDEC commission also manages the [Knowledge Exchange Platform \(KEP\)](#), which is a form of cooperation with the European Commission's Directorate-General for Research and Innovation. The platform seeks the exchange of new R&I solutions and best practices, by organizing seminars in Brussels and peer-to-peer events in regions, or hosting showcasing events.

The KEP can be a useful tool for ReInHerit regarding the legacy of the CSA results and in particular the facilities of the ReInHerit digital hub to wider community users.

Due to the above very useful synergies, the CoR SEDEC Commission has been approached by the study visits organising partner of ReInHerit (ECTN) and the SEDEC Secretariat has hosted the ReInHerit participants meeting in Brussels on 11 May 2023. SEDEC Secretariat officers made presentations on the general work of CoR and SEDEC, as well as the specific aspects on culture.

Further cooperation with CoR and the SEDEC Commission is planned, including in the framework of the European Week of Regions and Cities.

6. Main Takeaways and the Way Forward

The main takeaways and the way forward reported by each participating partner for added value are given below.

Bank of Cyprus Cultural Foundation

- During the Study visit in Brussels, the participants had the opportunity to not only meet with representatives of distinctive institutions in order for them to be inspired by practices of those institutions and/or museums, but they also had the opportunity to exchange ideas around matters that are of great importance and concern when it comes to cultural management and promotion. Moreover, it was great to see how technologies can be integrated in museum settings and how those can enhance the visitor experience. Of course, apart from the advanced technologies used to boost the visitor experience several other tools were available in some of the museums such as the Royal Museums of Fine Arts of Belgium in order to help audiences from different age groups engage with the exhibits.
- Furthermore, during the study visit the participants had the opportunity to meet with Representatives of different bodies of the European Union / European Commission / Parliament and other Organizations such as NEMO, ICOMOS and Europa Nostra from which new and insightful information was gathered on best practices and tools or committees that the partner organizations can benefit from.
- Lastly, it is important to highlight that through connections made during the Study visit the partners will have the opportunity to not only further their knowledge in a number of aspects of cultural heritage management and promotion but also make new alliances and collaborations. We shall not omit to mention that during the Final Conference of the ReInHerit Project representatives of the European Parliament CULT Committee service and the European Heritage Hub were invited as speakers.

Arte Sostenible

Main takeaways (which contributed valuable insights to the Handbook D5.2) are:

- **Inclusivity and Accessibility:** Observed various approaches to public inclusivity and accessibility across the visited museums, providing insights for improving visitor experiences for diverse audiences.
- **Environmental Sustainability:** Gained an understanding of different environmental sustainability practices implemented in prestigious European museums, which can inform future initiatives in cultural heritage management.
- **ICT Integration:** Learned about the integration of ICT tools in museums for enhancing visitor experiences and managing cultural heritage, highlighting the growing importance of technology in the sector.
- **Communication and Collaboration:** Discussions with museum directors and experts underscored the significance of effective communication and collaboration in the museum sector.
- **People-Centered Methodologies:** Evaluated the implementation of people-centered approaches in museum practices.

Way forward

Arte Sostenible is currently applying and disseminating the ReInherit study visits key findings, particularly in the realm of education and professional development, by their integration into ongoing and new projects (2024 - ongoing):

- Actively incorporating the green perspectives gleaned from our Brussels museum visit, particularly from BOZAR, into our current Erasmus+ "Invisible" project. This integration is most evident in our "Climate Change and Environmental Sustainability in Museums" course, designed for young museum professionals and implemented at the Museum Tapies in Barcelona.
- BOZAR's approach to environmental sustainability has been especially influential in shaping our curriculum. We've been particularly inspired by BOZAR's emphasis on the role of art in raising awareness about environmental issues and encouraging future-oriented scenarios. Their strategy of actively bringing together diverse stakeholders - artists, scientists, decision-makers, and citizens - to address crucial challenges of our common future, and finally their recognition that sustainability efforts must extend beyond awareness-raising to include institutional and individual changes within the cultural sector itself.
- In October 2024, a new "Sustainable Museums" project will be launched, aimed at enhancing sustainability practices in museums throughout Catalonia, Spain. This initiative will directly apply the knowledge gained from our Brussels study visits, with a particular focus on the innovative approaches to inclusivity and community engagement observed mainly at the MMM-MigratieMuseumMigration. By adapting these best practices to the Catalan context, we aim to foster more inclusive, community-driven, and sustainable museum environments across the region. Notably, this project is funded by the local regional government, which provides a unique opportunity to promote ReInHerit's toolkit and digital hub to a wide array of stakeholders in the Catalan museum sector.
- Integrated insights from our Brussels museum visits into our current Training Platform for Museums and Cultural Heritage Management courses. This enhancement allows us to incorporate innovative approaches in green, social, and digital transformations observed at prestigious institutions such as the Royal Museums of Fine Arts of Belgium, BOZAR, the Musical Instruments Museum, and the Art and History Museum in Cinquantenaire Park. By leveraging these examples and strategies, we are significantly enriching the learning experience for our students, many of whom are practicing professionals in the field, equipping them with practical knowledge to better preserve and promote cultural heritage in their respective roles.

University of Florence, Media Integration and Communication Centre (MICC)

Main takeaways

- The use of digital tools, audience interaction with museum collections, and the implementation of BYOD (Bring Your Own Device) strategies to support the development of the ReInherit Toolkit.
- Engaging in discussions with experts and museum directors about digital transformations reinforced the relevance and growing importance of AI-based tools.
- These conversations highlighted future opportunities for collaboration and joint work within the Digital Hub, where synergies and potential partnerships were explored.

Way forward

- The connections made with key museums, such as the Art & History Museum in Cinquantenaire Park and the MMM-MigratieMuseumMigration, along with cultural associations, relevant experts, and the EHH network, present promising opportunities.
- These partnerships will be instrumental in the future development, application, and long-term sustainability of both the Toolkit and the Digital Hub.

European Cultural Tourism Network (ECTN)

Main takeaways

- The facility of the 'Brussels Card', allowing admission to 49 museums and heritage sites, with discounts to the best attractions, guided tours, shops, restaurants & bars in Brussels, including free app & maps. Possible combination with public transport, thus providing sustainable mobility solutions for visitors' access to museums and heritage sites. An excellent facility contributing to smart and sustainable cultural tourism activities that can be replicated to other cities of ECTN member destinations.
- The conversion of proposed car parking basement floors at the Royal Museums of Belgium into additional museum and display space, thus avoiding a mistake of attracting more private cars to the city centre causing traffic congestion around the museums and diverting tourism mobility to sustainable modes of transport with environmental sustainability gains.
- Redevelopment plans for 'Park Cinquantenaire', which includes several museums, with new facilities planned for visitors and accessibility provision for accessible cultural tourism, also a component of smart tourism.
- The combined role of Bozar as a cultural centre, concert hall, exhibition gallery, as well as a focal point of events for youth and social groups, effectively serving both residents and visitors.

Way forward

- Presentation of the ReInHerit results and outputs, particularly the Digital Hub and relevant Best Practices, at the next meeting of the 'European Heritage Alliance 3.3' (took place in June 2024), including stakeholders that facilitated the study visits in Brussels (Europa Nostra, ICOMOS, NEMO, Europeana).
- The ReInHerit Digital hub and Best Practices section included in presentation by ECTN at the European Association of Archaeologists (EAA) annual Conference 2024 in Rome, in which ECTN is co-organiser of a special session on 'The Living Heritage: Archaeological Cultural Routes in the Context of Cultural Tourism Networks' (took place in end August 2024).
- Planning a special session on ReInHerit results particularly for 'Sustainable and Smart Cultural Tourism', with sessions on Accessibility and Digitalisation, at the annual ECTN Conference 2024 (to take place in Dublin, on 24 October), including the Digital Hub and Best Practices from the study visits in Brussels.
- Initiating a special interest group on Sustainable Cultural and Heritage Tourism on the European Heritage Hub, with special reference to the relevant results of ReInHerit (done in July 2024).

Materahub

Main takeaways

- Firsthand knowledge of the Europa Nostra led project 'European Heritage Hub'.
- Valuable knowledge received from speakers and case studies presented on the topic of innovative approaches to digitalisation of cultural heritage, especially museum, users/visitors centered methodology to design innovative visits to cultural heritage sites, accessibility of cultural heritage and special projects related to this topic.
- List of valuable contacts of European networks and organisations working in the cultural heritage sector

Way forward

- Materahub managed to create valuable links with ongoing initiative and EU projects, in particular:
 - valorisation of the training program developed in the EU Heritage Erasmus + Sector Skills Alliance project
 - collection of links for case studies to be linked with CulTourData project and its observatory on cultural tourism data
 - link with Impactour Horizon 2020 project and its map of cultural heritage sites with high tourism impact
- The visits allowed to bring home connection with stakeholders for future initiatives, projects and transfer of knowledge towards pilot museums and cultural heritage sites Materahub is working with.

Museum of Cycladic Art

Main takeaways

- Introduced to innovative ways of storytelling around museum collections and audience engagement.
- What was of particular interest was the different ways to use established and new technologies, including VR to offer a new, immersive experience to the museum visitors.
- It is also important to stress how inclusive practices and policies form a great part of the strategic planning of the cultural institutions visited.

Way forward

- The meaningful contacts fostered during the study visits can contribute towards ReInHerit project results' sustainability.
- Pursue a collaboration with organisations such as Europeana so that the ReInHerit collection, key deliverables and research results remain visible, by also being hosted by other platforms as well and further enriched.

University of Graz

Main takeaways

- Introduced to innovative ways of storytelling around cultural heritage and cultural heritage institutions.

- Different ways to use digital technologies to engage museum visitors in different, people-centered, ways.
- In addition, the evaluation of the digital offerings and their target groups as well as the general inclusivity (e.g. accessibility) of the renowned institutions provides an essential insight and a basis for the application of the project results.
- The discussions with experts and museum directors about digital transformations reinforced the relevance of digital tools in the cultural heritage sector and also highlighted the need for future collaboration in the sector, underlining the important contribution that the Digital Hub could make.
- Thereby, ensuring an exchange of knowledge, feeding into the project's results and on the other hand, constituting an opportunity to address the mentioned issues within the project's tools and frame.

Way forward

- Based on the study visit impression and its results, the UNIGraz team refined their research question, via the notion of how such elaborated approaches, as demonstrated in Brussels, could be transferred to other, small heritage institutions outside agglomerations.
- By showcasing the relevant content on the DigitalHub and the expert communications in Brussels, the University team has now a reference point of knowledge which it has disseminated via its own stakeholder network in the cultural heritage sector.

Blue Shield

Main takeaways

- Collaboration and networking are crucial in times of great societal changes, calling for an urgent need to bridge linguistic and cultural differences and to foster community building.
- For instance, the visit to Bozar showed how important it is to have a holistic vision in building bridges between the arts and education, science, technology, health care and heritage in order to be an agent of cultural change.
- The fact that so many organisations are promoting the green, social, and digital transformation of the society through the preservation and promotion of cultural heritage is more than encouraging and proves once more that culture, as a source or form of soft power or an enabler of change, remains at the heart of EU policies.

Way forward

- Since it has been identified that there are numerous opportunities to collaborate with the organisations networking with and the museums/organizations/sites visited, having identified the gaps in terms of technological and cultural heritage management tools, it is of utmost importance that we continue to liaise with those interested in the Digital Hub, the Toolkit and the applications of ReInHerit project.
- It is possible to collaborate within the framework of digital exhibitions with the Royal Museums of Fine Arts Belgium: Musée Magritte Museum / Musée Oldmasters Museum / Musée Fin-de-Siècle Museum and have them test the toolkit.

Arcada

Main takeaways

- Sustainability (social, economical, ecological, ethical): Became acquainted with various practices related to sustainability such as the use of the Green Key Award, use of solar panels, rainwater collection, use of sustainable materials in exhibition design, use of ecological and fair trade beverages. Was also informed about projects involving sustainability in the area of water management and cultural heritage restoration.
- Collaboration: Gained an understanding of how museums collaborate with artists in the planning and building of exhibitions, how they stress open dialogue with creators, involve local communities and have diverse collaborations with artists, companies, local government, UNESCO, UN, embassies, international projects and community groups. Was also introduced to artist-scientist collaboration and outreach work involving schools.
- Innovation: Witnessed various forms of innovative practices such as use of empathetic communication in exhibition spaces, use of interactive games within museum exhibitions, use of storytelling to illustrate the impact of migration on local residents, using experts to highlight the history of migration to the area the migration museum is located in, use of big data and deep learning to enhance visitor experience, efforts to include diverse communities and address issues like sustainability, inclusion, and gender.
- Accessibility: Observed various practices used by museums to enhance accessibility such as sign language videos, tactile art, auditory enhancements, cultural inclusivity, audio guides, ramps and elevator availability, accessible signage.

Way forward

- Continue developing and implementing a research project involving Arcada students, future heritage and use of emerging technologies.
- Integrating the robotics lab in Arcada to develop a project involving robot use in museum as a means of mobilising young people (15-25 years) to visit museums.
- Integrating the use of ReInHerit tools (smart tourism app) into the thesis work of students in Cultural Production.

Graz Museum

- The discourse and discussions with museum directors and staff made it possible to learn about their approaches, methods and strategies that they are imagining and developing for their museum of the future. This is in particular the result of the exchange with various experts, which is why it was important to visit and get to know the museums and exhibitions themselves. Relevant questions about possible topics and implementations of the future were discussed. What changes are necessary and what new roles and areas need to emerge in order to strengthen museums as relevant places in the future?
- In addition, feedback on planned or partially already implemented parts of the ReInHerit project was important in order to take the responses into account on one hand and to be able to reflect on and draw conclusions from what has already been realised on the other. It was emphasised that closer cooperation and the simplification of the exchange of objects in the digital world would be beneficial and could enrich museum work.

- As representative of the Graz City Museum, the visit of the Brussels City Museum was particularly interesting. The participant was able to shortly meet with Bérengère de Laveleye, the Head Conservator of the museum, and exchange experiences and future approaches with her. An important topic was the digitisation of objects and museum content.

7. Synthesis and Conclusions

7.1. Cooperation between museums and heritage sites

Brussels has a rich cultural heritage, and many **museums and heritage sites collaborate in various ways to enhance the visitor experience** and promote the city's history and culture. Cooperation between museums and heritage sites take different forms, such as:

- **Joint Exhibitions:** Museums and heritage sites in Brussels collaborate to organize joint exhibitions that highlight specific historical or cultural themes. By pooling their resources and expertise, they can create more comprehensive and engaging displays that attract a wider audience.
- **Complementary Ticketing:** Some museums and heritage sites offer complementary ticketing arrangements, where visitors can purchase discounted tickets to multiple attractions at once. This approach encourages tourists to explore various cultural sites in Brussels and can increase footfall for participating institutions.
- **Shared Educational Programs:** Educational programs and workshops aimed at schools and the general public can be shared among different museums and heritage sites. This way, they can offer a diverse range of educational opportunities and share the costs of organizing such events.
- **Marketing and Promotion:** Museums and heritage sites collaborate on joint marketing campaigns to promote cultural tourism in Brussels. By cross promoting each other's attractions and experiences, they can reach a broader audience and generate more interest in the city's cultural offerings.
- **Knowledge Exchange and Research:** Collaboration between institutions can facilitate the exchange of knowledge and research findings. Museums and heritage sites can work together on historical research projects, conservation techniques, or curatorial practices, leading to mutual enrichment and improved preservation of cultural assets.
- **Community Events and Festivals:** Collaborative events and festivals that involve multiple museums and heritage sites can be organized to celebrate the city's culture and heritage. These events often attract both locals and tourists and create a sense of community engagement.
- **Visitor Passes and City Cards:** Some cities offer visitor passes or city cards that grant access to multiple museums and attractions at a discounted rate. These initiatives are often supported by the local government and encourage visitors to explore various cultural sites during their stay.

7.2. Sustainability

Sustainability practices are gaining importance in museums, and Brussels is no exception. Several museums in Brussels embrace sustainability initiatives to reduce their environmental impact and promote responsible practices. Sustainability efforts include, inter alia:

- **Energy Efficiency:** Museums can reduce their energy consumption by using energy-efficient lighting, heating, and cooling systems. Switching to LED lighting, implementing smart energy

management systems, and ensuring proper insulation are some of the ways to improve energy efficiency.

- **Renewable Energy:** Some museums in Brussels are looking to source renewable energy to power their facilities. Investing in solar panels or purchasing renewable energy from local providers can help museums reduce their carbon footprint.
- **Waste Management:** Implementing waste reduction and recycling programs can significantly contribute to sustainability. Museums can encourage visitors and staff to separate waste into different streams, such as paper, plastic, glass, and organic waste.
- **Water Conservation:** Water-saving measures, such as installing low-flow faucets and toilets, can help museums conserve water resources.
- **Sustainable Procurement:** Museums can choose to source environmentally friendly and ethically produced materials for their exhibits, publications, and merchandise. This approach includes using recycled or sustainable materials whenever possible.
- **Public Awareness:** Museums can use their platform to raise awareness about sustainability and environmental issues. Exhibitions, workshops, and educational programs can focus on topics such as climate change, biodiversity, and sustainable living to inspire visitors to take action.
- **Green Building Design:** If a museum is planning to construct or renovate its facility, it can opt for green building practices that prioritize energy efficiency, natural lighting, and environmentally friendly materials.
- **Public Transport:** Museums can promote the use of public transport or cycling to reach their facilities. Offering information on public transportation routes and bike racks can encourage visitors to choose sustainable transportation options.
- **Social sustainability aspects,** such as accessibility, social awareness, decolonization, etc.

7.3. Innovation

As a vibrant and culturally rich city, Brussels has been at the forefront of embracing innovation in its museums to enhance visitor experiences and engagement. Several museums in Brussels are incorporating various innovative practices and technologies, such as:

- **Digital Interactive Exhibits:** Several museums in Brussels are implementing digital interactive exhibits that allow visitors to engage with the displays actively. Touchscreens, interactive kiosks, and virtual reality experiences are being used to provide additional information, quizzes, and immersive storytelling.
- **Augmented Reality (AR) and Virtual Reality (VR):** AR and VR technologies are being used to create interactive and immersive experiences within the museum. Visitors could use smartphones or specialized headsets to explore historical scenes, view 3D models of artifacts, or virtually step into artworks. (Also see Section 6.4 below).
- **Gamification:** To make learning more enjoyable and interactive, some museums integrated gamification elements into their exhibits. Visitors might participate in treasure hunts, quizzes, or role-playing games that provide a deeper understanding of the museum's collections.
- **Mobile Apps:** Several museums offer their dedicated mobile apps, providing visitors with audio guides, interactive maps, and additional content related to the exhibits. Some apps also allowed visitors to share their experiences on social media or access exclusive offers.

- **Virtual Tours:** Virtual tours of museum exhibitions and collections are becoming more common, allowing people to explore the museum's offerings remotely. These virtual tours are usually accessible through the museum's website or specialized platforms.
- **Art and Technology Collaborations:** Some museums collaborated with artists and technologists to create unique art installations that blended traditional art forms with cutting-edge technology. These installations often challenge visitors' perceptions and offer a multidimensional experience.
- **Multilingual Accessibility:** To accommodate an international audience, many museums offered multilingual content and translation services. Interactive language options or audio guides allowed visitors to experience exhibits in their preferred language.
- **Social Media and Digital Marketing:** Museums in Brussels use social media platforms and digital marketing strategies to reach wider audiences and promote upcoming exhibitions and events.
- **Data Analytics and Visitor Experience:** Data analytics are utilized to gain insights into visitor behavior, preferences, and interests. Museums could use this information to tailor exhibits and programs to better meet the expectations of their audiences.
- **Virtual Events and Workshops:** During times of restricted physical gatherings, museums adapted by organizing virtual events, workshops, and lectures. Online platforms facilitated engagement with the museum's content from the comfort of visitors' homes.

The field of museum innovation is continually evolving, and new technologies and practices are being introduced all the time.

7.4. Augmented and Virtual Reality Technologies

Augmented reality (AR) and virtual reality (VR) technologies are becoming increasingly popular in museums worldwide, including some in Brussels. AR and VR offer innovative ways to enhance the visitor experience, providing interactive and immersive opportunities to engage with exhibits and historical content. Examples of how AR and VR have been used in museums in Brussels are:

- **Virtual Tours:** Some museums in Brussels have introduced virtual tours that allow visitors to explore their collections and exhibitions from the comfort of their homes. Using VR headsets or even just a smartphone, users can navigate through the museum's galleries and view artifacts and artworks in a 3D, immersive environment.
- **Interactive Exhibits:** AR and VR technologies have been employed to create interactive exhibits within the museum premises. Visitors can use mobile apps or specialized devices to access additional information, videos, or animations related to the exhibits they are viewing. This supplementary content can provide deeper insights into the historical context of the artifacts on display.
- **Historical Reconstructions:** AR and VR can be utilized to reconstruct historical scenes or buildings that are no longer intact. Visitors can step back in time and experience historical events or architectural wonders virtually, gaining a better understanding of the city's heritage.
- **Educational Experiences:** Museums have used AR and VR to develop educational experiences for students and families. These experiences can be gamified, making learning about history and culture more engaging and enjoyable for young audiences.

- **Artistic Installations:** Some museums have collaborated with contemporary artists to create AR or VR installations that complement their permanent collections. These installations often blend the physical and virtual worlds, creating unique and thought-provoking experiences for visitors.
- **Accessibility Features:** AR and VR technologies can also improve accessibility in museums. For example, they can provide audio descriptions or sign language interpretation for exhibits, making the museum more inclusive for visitors with different abilities.

It's essential to note that the adoption and implementation of AR and VR technologies in museums can vary widely depending on the individual institution's resources, focus, and approach to incorporating new technologies. As technology rapidly advances, new and exciting applications of AR and VR in museums are emerging continuously.

7.5. Gaps and Opportunities

Several gaps and opportunities exist for Brussels museums and heritage sites. These represent potential areas of improvement and growth for the cultural sector in the city.

Gaps:

- **Accessibility:** Some museums and heritage sites in Brussels still face challenges in providing full accessibility for visitors with disabilities. Ensuring barrier-free access to exhibits, information, and facilities should be a priority.
- **Multilingual Experience:** While efforts have been made to provide multilingual content, there is room for improvement in offering comprehensive language options for visitors, considering Brussels' multicultural nature and diverse tourist population.
- **Digital Integration:** Not all museums and heritage sites have fully embraced digital integration and innovative technologies to enhance the visitor experience. There might be opportunities to further implement digital interactive exhibits, virtual tours, and other digital initiatives.
- **Sustainability:** While some museums have been implementing sustainability practices, others may need to take more significant steps toward reducing their environmental impact and promoting sustainable practices throughout their operations.
- **Community Engagement:** Strengthening ties with local communities and involving them in the development and curation of exhibits and programs could help museums and heritage sites foster a sense of ownership and inclusivity.

Opportunities:

- **Virtual and Hybrid Events:** The rise of virtual events during restricted physical gatherings offers opportunities for museums and heritage sites to reach a global audience. Embracing hybrid event models can cater to both local and international visitors.
- **Collaborations and Partnerships:** Museums and heritage sites in Brussels can further explore partnerships with other cultural institutions, artists, educational organizations, and local businesses to create unique experiences and expand their offerings.
- **Innovative Education Programs:** There is potential to develop innovative and engaging educational programs that cater to different age groups and learning styles, fostering a love for culture and history among younger generations.

- Cultural Tourism Packages: Collaborative efforts to offer joint ticketing and thematic cultural tourism packages can attract more visitors and extend their stay in Brussels.
- Cultural Heritage Preservation: Museums and heritage sites can actively participate in preserving Brussels' cultural heritage by digitizing artifacts, documenting historical sites, and promoting sustainable conservation practices.
- Inclusivity and Diversity: Embracing inclusivity and diversity in exhibits and programs can make museums and heritage sites more appealing to a broader range of visitors and create a welcoming atmosphere for all.
- Smart Museum Initiatives: Exploring the integration of smart technologies and data analytics can offer insights into visitor preferences, behavior, and satisfaction, allowing museums to tailor experiences accordingly.

7.6. Synergies with the ReInHerit Digital Hub

Synergies with the ReInHerit Digital Hub have been identified for some museums and heritage sites, viz:

- The Royal Museums of Fine Arts of Belgium can leverage the concept of a Digital Hub to create synergies between different models and tools, including the ReInHerit Toolkit and the models developed for the museums. The Toolkit, with its visitor-centred approach and focus on digital engagement, can serve as a valuable resource for the museums to enhance their technological innovation and digital transformation. By adapting the Toolkit to the specific needs and context of the museums, they can leverage its user-friendly digital tools, such as AI/CV technologies, web applications, and BYOD (Bring Your Own Device) functionalities, to create interactive and immersive visitor experiences
- Bozar: as it looks to strengthen its digital transition, the facilities offered by the Digital Hub may be useful, especially in terms of the special events held.
- Art and History Museum: There is possibility to experiment with the Toolkit presents synergies within the Digital Hub.
- MMM: The museum is adopting a "Make it Your Own" model for its collections and activities. In my opinion, this museum provides a suitable context for implementing the SmartLens App, which enables smart interactions with objects. It has the potential to inspire playful digital learning and foster connections among people, collections, and stories. The Bring Your Own Device (BYOD) and open-source approaches of the ReInHerit Toolkit are well-suited for the visiting styles and characteristics of medium-sized and small museums. The museum director is interested in utilizing the app and participating in the travelling and digital exhibitions of the Digital Hub
- House of European History: The BYOD (Bring Your Own Device) model and the engaging and fun approach of the Digital Hub toolkit align well with the vision of this museum. The digital platform on the museum website, presenting related objects and stories, is similar to the ReInHerit digital collection on the Digital Hub.

7.7. Conclusions

The conclusions of the study visits and related meetings in Brussels are as follows:

- Collaboration between museums is evident, but opportunities exist for further cooperation between museums and heritage sites.
- There are several cases of sustainability in the Brussels museums visited, although some gaps remain.
- Innovative practices have been identified; documentation and transferability are still required.
- Use of VR/AR has been experienced and proven attractive in enhancing the visitor experience. However, it is still rather limited. Most museums will benefit for increased use.
- Smart and integrated ticketing is provided by the very useful and successful 'Brussels Card'.
- Several Best Practices have been identified and will be included in D5.3.
- There are potential synergies with the new European Heritage Hub pilot action (in progress).
- There are several opportunities for ReInHerit to cooperate with pan-European and international bodies (such as: Europa Nostra / European Heritage Alliance 3.3., NEMO, ICOMOS, Europeana, Climate Heritage Network), as well as EU institutions (European Commission DG EAC, European Parliament CULT Committee, Committee of the Region SEDEC Commission). In particular:
 - Presentation of ReInHerit results and outputs at the meeting of the European Heritage Alliance 3.3 (held in June 2024).
 - Involvement in the Europa Nostra Heritage Summit 2024.
 - Liaising with the SEDEC Commission of the Committee of the Regions.
 - Informing the new CULT Committee bureaux and service of the European Parliament after the elections in June 2024.
- There are several possibilities for synergies with the ReInHerit Digital Hub, which will be explored further. In particular:
 - Promotion at events and conferences by relevant stakeholders, such as European Heritage Alliance 3.3 meetings (held in June 2024), Europa Nostra Heritage Summit, NEMO and ICOMOS relevant events.
 - Active participating at the European Heritage Hub forum titled "Championing a responsible digital transition for and with cultural heritage" (Bucharest and online, October 2024), to highlight the synergies with the Digital hub.
 - Special session on ReInHerit at the ECTN annual Conference and Awards 2024 (October 2024 in Dublin, Ireland) and beyond.

All of the above are expected to provide added value and enhance the legacy of ReInHerit, for the benefit of the research community, cultural heritage institutions, digital transition, as well as visitors, smart and sustainable cultural and heritage tourism.