

ReInHerit

Digital Exhibition Brochure

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ReThinking IDENTITIES, CONFLICTS and CRAFTSMANSHIP

A collaborative Digital Exhibition on Social Issues

ReInHerit ReThinking Digital Exhibition expands the concept of the ReThinking Travelling Exhibition into the digital world. It can be viewed as complementary to the exhibition in the analogue space and it can be experienced as a stand alone exhibition.

ReInHerit ReThinking has been created and implemented by the three museums “Museum of Cycladic Art” in Athens, “Bank of Cyprus Cultural Foundation” in Nicosia and “Graz Museum”. Every museum has developed a narrative around a Thematic Area related to the meta-topic social issues. All narratives are based on objects shared by the three museums. The exhibition will offer an engaging visitor experience, which is achieved by working with interactive elements.

Furthermore, the exhibition will be complemented by a collection of digitised objects. Any museum or cultural heritage institution can contribute by uploading relevant objects to the Thematic Areas and thus contribute to a collectively growing international Digital Collection. Different filter options and an interactive map allow to approach the digital objects in different ways. Possibilities to download the objects for professionals and visitors support the concept of the project’s claim #make it your own.



What is the project about ?

The Horizon 2020 project ReInHerit focuses on current challenges in the heritage sector across Europe and aims to foster further communication and exchange opportunities between actors of the cultural heritage sector. This includes the networking of Cultural Heritage Sites and museums, the transfer of knowledge, and the exchange and sharing of collections and contents.

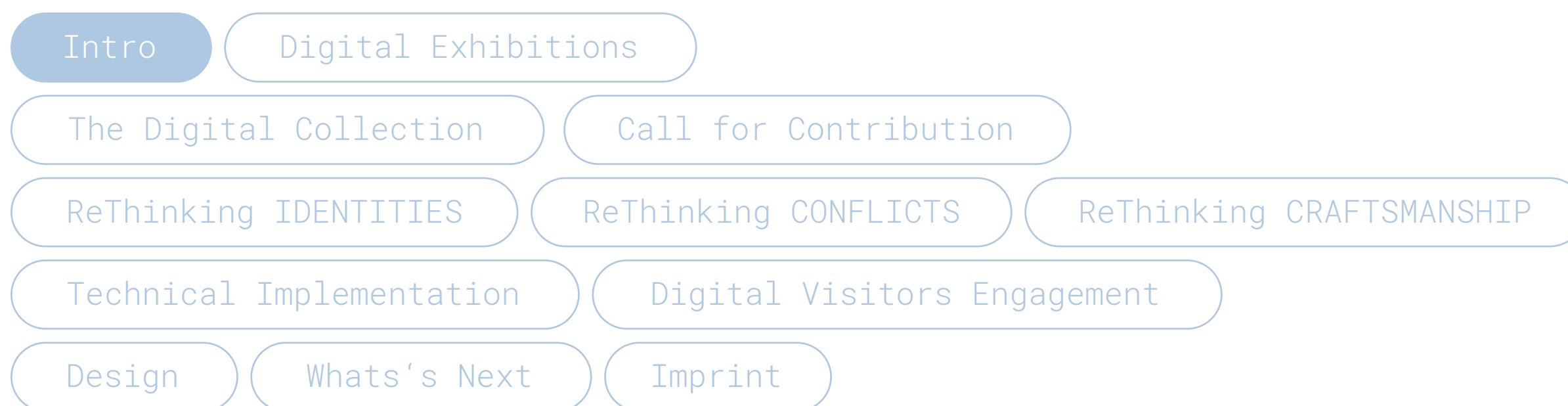
Based on the results of the primary and secondary research conducted in the ReInHerit project the three partner museums, Bank of Cyprus Cultural Foundation, Museum of Cycladic Art and Graz Museum have developed three Travelling and three Digital Exhibitions and a Digital Collection in a co-creative process.

Social Issues and the three Thematic Areas

The topic “Social Issues” serves as the basis for the three overarching Thematic Areas. Societal challenges in the changing context of times are of equal concern to societies worldwide. The Thematic Areas “Conflicts, Conflict Handling and Conflict Resolution”, “Gender Roles, Diversity and Discrimination” and “Craftsmanship, Production and Environmental Issues” have emerged from this context, taking into account the respective collections.

The subjects and concerns of this exhibition are at its core the different cultural skills and abilities that we cultivate in order to deal with social issues and social topics. If we look at how these skills and abilities are articulated through objects, museum collections can act as a starting point for the display, interpretation, and contextualization of social issues through a pan-European lens.

By having each museum supplement the other’s topic through the open sharing of their collections, the Thematic Areas are no longer separate from each other but in reality, share many commonalities. This collaboration highlights different ways of approaching social issues which fosters multidimensional perspectives and invites other museums to join the discourse.



The Exhibitions

One Travelling and an online Digital Exhibition will be dedicated to each of the three Thematic Areas. All Thematic Areas will be on display at the three venues in Athens, Nicosia and Graz, with the respective objects, as well as the changing narratives, travelling exclusively digitally. The three exhibitions can be taken over digitally, built up in physical space and expanded by interested museums. The Digital Exhibitions are hosted by the Digital Hub, which was developed by the University of Graz.

Digital Collection

As an integral part of the exhibitions, a Digital Collection was created considering the three Thematic Areas. In addition to the three project partners, other museums and Cultural Heritage Sites will be invited to contribute their objects to the collection. This growing collection serves as the basis for the exhibitions, and it aims to simplify the exchange of collection objects between museums in the future.

Digital Exhibition Target Groups

The ReInHerit Digital Exhibitions will be made available online to the target groups through the Digital Hub. Given the fact that no physical space will be provided, there is special focus on the following target groups, which as the ReInHerit research suggests are more willing to engage and interact in a digital environment of cultural heritage, leisure, and life-long learning, namely:

- Cultural Heritage professionals
- Students
- General public: Young audiences and particularly, digital natives (Generation Z , Millennials and digital heritage tourists).

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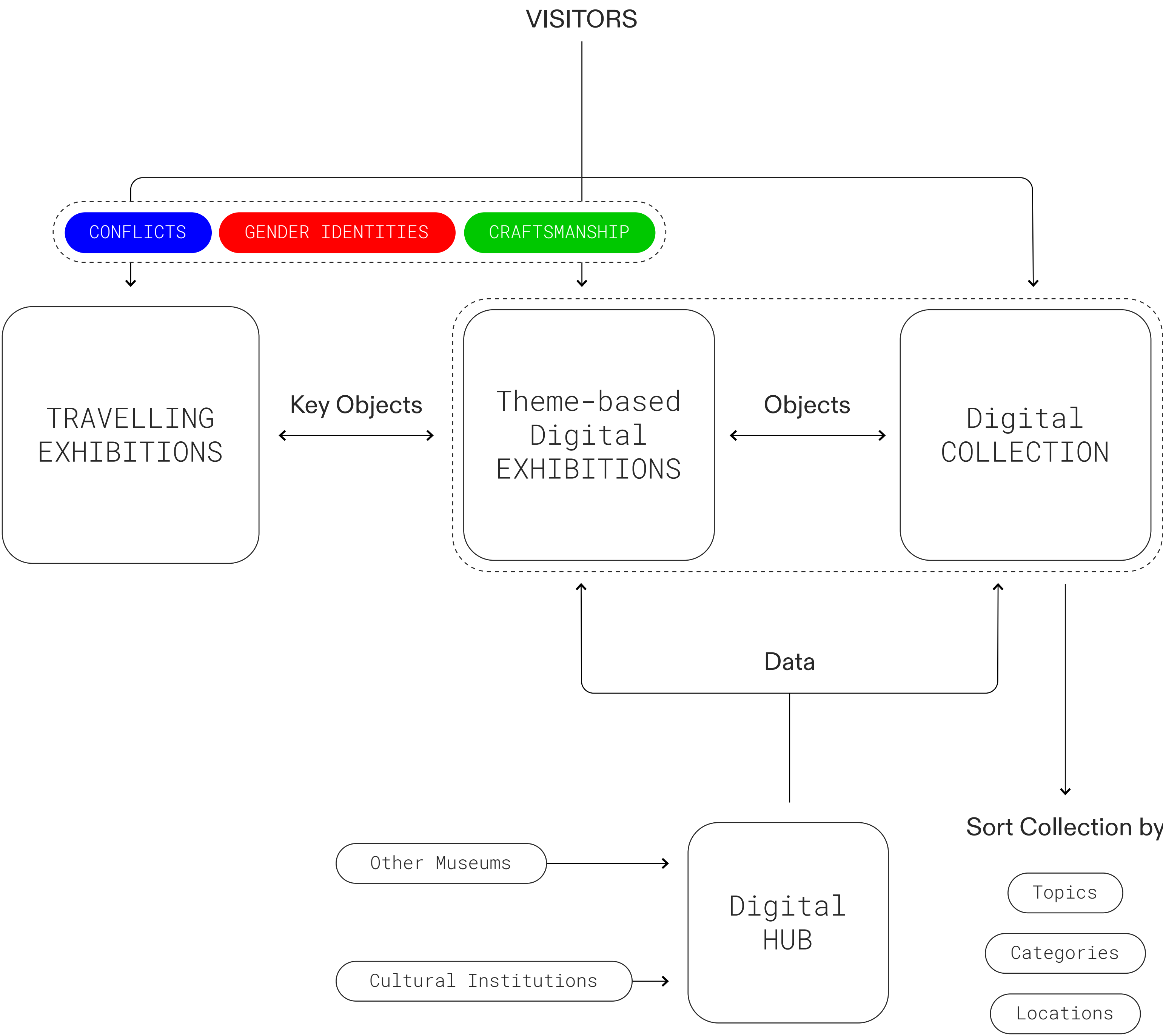
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The Digital Exhibitions will foster digital communication with the target audiences through co-creation and narration of their own stories and personal experiences. Social media channels will also play an important role in target groups' engagement especially Instagram (target group age: 18-34) as well as activities and online special events and workshops tailored to the needs of these younger target audiences.



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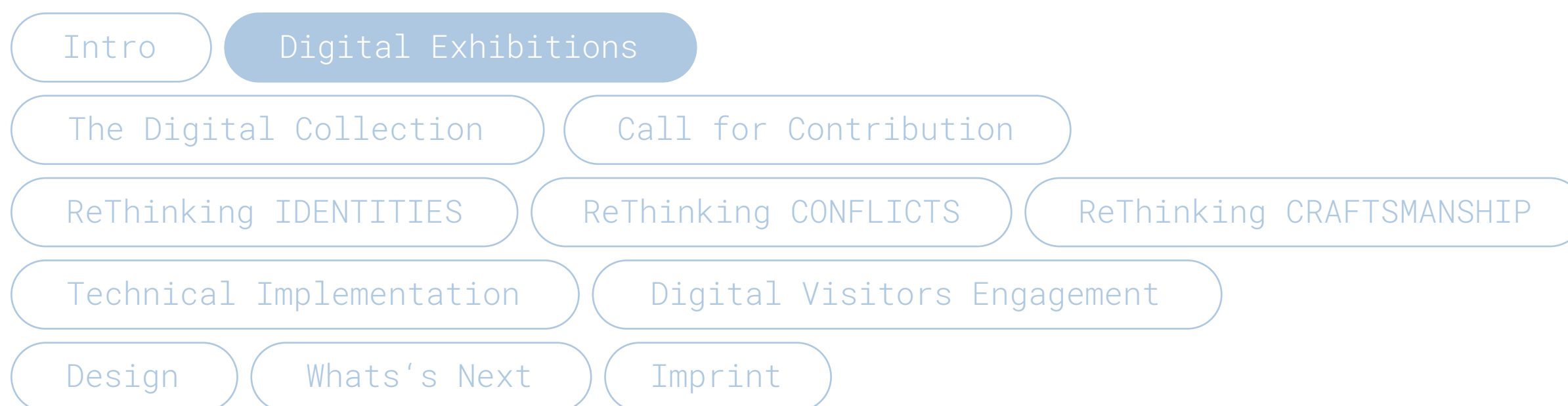
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Digital Exhibitions

The Digital Exhibitions comprise three theme-based digital and interactive exhibition sections and a growing Digital Collection. Each of these theme-based exhibitions is developed by one of the partner museums and made accessible to the users on the ReInHerit Digital Hub.

Implementation

The Digital Exhibitions of the ReInHerit project aim to expand the concepts of the Travelling Exhibitions into the digital world. In doing so, they specifically make use of the varied possibilities that digital spaces offer rather than simply digitising the Travelling Exhibitions as they are. They will focus on creating an engaging visitor experience, which is achieved by working with interactive elements that can adapt to the Thematic Areas of the Travelling Exhibitions. Implementing the Digital Exhibitions with these interactive elements requires the content framework to support a variety of media - such as photos, videos and 3D objects – as well as different interaction activities – for example, quizzes or branching scenarios. One option for designing interactive experiences is to use H5P, a cross-platform content collaboration framework that is often used in online learning content. H5P is designed to be user friendly and easy to incorporate into other platforms.

Three-dimensional Objects in Digital Space

The ideal form of incorporating three-dimensional objects into Digital Exhibitions is to create 3D models. Evolving technological developments continually make the tools for creating these models more accessible. 3D models allow the audience of Digital Exhibitions to explore and interact with the objects in a more tangible and comprehensive way compared to objects represented through traditional photographs. These models enable the visitor to spin and move the object, zoom into its structure and view it from any angle. This leads to a more engaging interaction with the object, even compared to seeing it in a traditional analog exhibition. Additionally, 3D models with multimedia metadata enable museums to exchange and share objects from their collections more easily. Therefore, contributing to an ever-growing inventory of 3D models in the museum context is an important endeavour for the future of museum practices. A Webinar, especially for smaller museums, on how to produce 3D models with limited expenses will be held and uploaded on the Digital Hub.

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A growing Digital Collection

Many collection objects gather dust in depots and archives and are never used in museums because they do not fit thematically with the given exhibitions or they simply fall into oblivion due to the lack of digitisation. This experiment of a general, digitally growing collection intends to put a stop to this and to mark the beginning of a new age for collections and their objects worthy of protection.

The aim of the Digital Collection is to network and make the already existing collection items visible and accessible to the museum world. Three Thematic Areas are available as examples to illustrate the diversity of objects on different topics.

This particular collection is characterised by the fact that it is located in digital space and thus has the possibility of general visibility and can expand and continue to grow through all participating museums. It is intended to integrate as many 3D objects as possible in order to come closer to a modern way of exhibiting step by step.

On one hand, the collection serves curators to find objects that fit their exhibitions, and on the other hand, it provides insights to the general public about the many valuable and interesting objects that are stored in the museum depots.

A simple overview of all the objects welcomes the user to the collection. This low-threshold access invites the user to dive deeper and to interact with a variety of filters leading to different visualisations and enabling a theme-based browsing.



Download to make it your own

The Digital Collection also serves as a basis for the upcoming Travelling Exhibitions. Cultural heritage institutions and museums who will host a Travelling Exhibition are invited to download digital objects to implement them into their own exhibition narrative. The collection offers a growing pool of museum objects from all periods and from different museums that support each other by sharing and showing a variety of digitised cultural heritage in their institutions.

Filter Possibilities

The Digital Collection contains various filters. Objects can be shown and filtered by:

- the three Thematic Areas: CONFLICTS, IDENTITIES and CRAFTSMANSHIP
- by a map with the institutions, showing objects they contributed
- by different tags curated by the three partner museums in respect of the three topics

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What is the Call for Contribution about?

For a growing collection, all museums and heritage sites are encouraged to contribute objects and artefacts to the respective Thematic Area “Gender, Diversity and Discrimination”, “Conflicts, Conflict Handling and Conflict Resolution” and “Craftsmanship, Production and Environmental Issues”. In the context of increasing digital challenges for museums, the collection can facilitate and enhance future work and collaborations with other museums. This digitally worldwide accessible collection facilitates the finding and display of objects and opens up new possibilities for representation and a variety of possible perspectives. An expansion of the collection could support future museum management in creating exhibitions with a rich variety of suitable objects and in connecting analogue with digital objects. By bringing together objects from all over Europe and establishing unexpected connections, an extraordinary experience can be created.

How and what to contribute?

Contributions from museums and cultural heritage sites complement the collection. To create a variety and diversity, all interested institutions are invited to contribute objects to the three Thematic Areas. To enrich the experience of the objects in digital form, we aim to include as many 3D objects as possible in the collection. The objects, as well as the object description and a short text of around 600-1000 characters, can be uploaded via an online form on the Digital Hub from mid-February 2023 on.

<https://collection.reinherit-hub.eu/contribute/>

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ReThinking IDENTITIES – Gender, Diversity and Discrimination

In today's world, the notions of gender, sexual diversity and discrimination are more relevant than ever. We constantly face gender issues, instances of discrimination in all spheres of life and changing attitudes towards sexual diversity. However, how novel are such phenomena?

Distinct gender roles have always existed in society from the prehistoric era to our contemporary world. Although it is not easy to make assumptions on the role that women and men held in the Early Cycladic Society as we do today, we can assume that women and men held important but different roles. However, in later years, during the Historic Period, more information about the different roles men and women held is available. Women oversaw the raising of their children, and they only left the house to participate in burial customs and certain religious rituals, carry water for the household needs or visit a relative's grave. Women were also allowed to attend weddings.

Men had an active role in public life while women had an important role within their households. Men could hold office, become warriors, skilled craftsmen, or athletes. The craftsmen of the time were extraordinarily skilled in the techniques they had developed, which results in the remarkable fact that most of these techniques in sculpting and pottery are still alive today with minor changes mostly due to the existence of modern means.

While women were not part of social life, men enjoyed celebrations and symposia with other men. As a result, men formed strong friendships and romantic attachments with each other. During celebrations, it was usual for men to express their admiration for other men publicly. Men also formed strong bonds during the war.

However, in all spheres of activity, discrimination based on social status, social class and wealth, at war and in the society was quite usual. The privileged wealthy men of the society enjoyed certain privileges over other males and women, which could be interpreted as a source of social conflict. Violent conflicts in the battlefield were also quite usual at the time due to the upheavals in the Aegean region.

The objects in the collection on the Thematic Area of “identities” are very diverse and address different sub-topics. The following three objects deal with the topic of motherhood, with the (non-)identification with one gender and with socio-sexual dynamics. These subcategories can be expanded by the objects added to the collection and thus open up a range of different perspectives from different times.



Cycladic Female Figurine

Unknown
2300-2000 BC
Marble
H. 39,1 cm

Museum of Cycladic Art



Self Portrait

Ida Sofia Maly
1928-1930
Watercolour on Paper
40 x 30 cm

Graz Museum



Temple Boy

Unknown
4th century BC
Limestone
H. 19 cm

Bank of Cyprus Cultural Foundation

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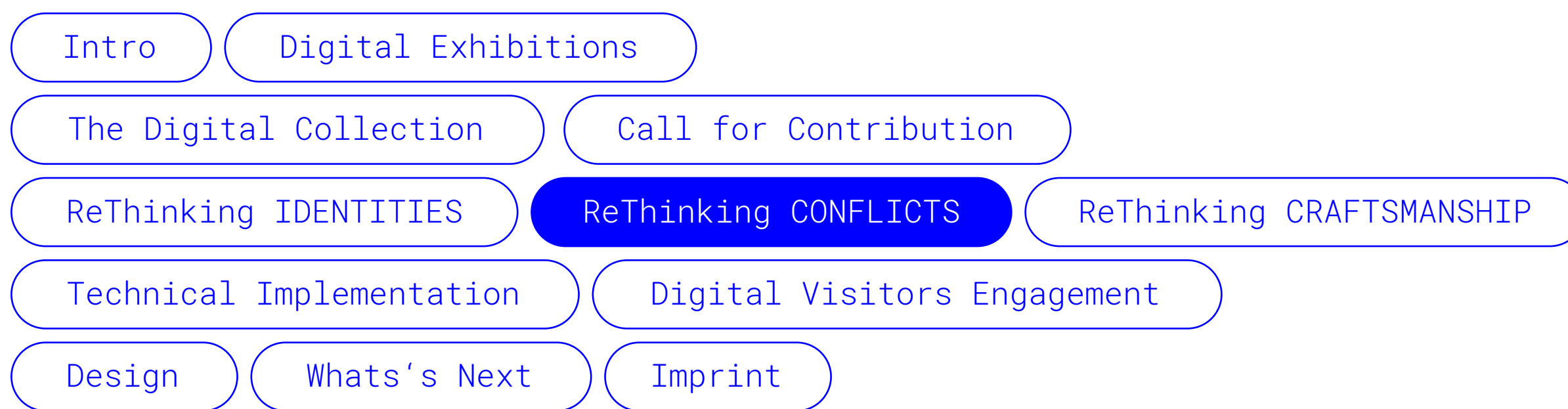
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ReThinking CONFLICTS

Conflicts have accompanied mankind from the very beginning. They are an intrinsic part of social systems. They manifest themselves in different forms such as fight, dispute, classism and competition, strike and industrial conflict, class struggle/class conflict and rebellion, war and civil war.

Conflicts can have different functions for society: they can relieve social tensions and, under certain conditions, even become the decisive motor for necessary social changes. Conversely, conflicts can escalate to such a high level and be carried out so destructively that they have fatal consequences for the people (societies) affected.

In the present, we experience multiple forms of crises. We cannot foresee where they will lead us, as individuals, on a national and on a global level. It is only clear that the world is undergoing a massive process of change. In this situation, conflicts are a normal and inevitable consequence.

Post-modern, individualistic societies that exhibit only weak social cohesion can cope less effectively with conflicts. It is therefore important to gain a deeper understanding of conflicts, their dynamics, the underlying systemic issues and the roles of each and everybody. The exhibition will support this insight with objects that mirror conflicts from different times and places and allow various perspectives. They will

- Represent/depict the conflict
- Show the consequences of a conflict or the result of reprocessing it
- Be part/ object/ trigger of the conflict

The exhibition explores objects in terms of what they reveal about conflicts across history and in a global context.

The objects in the collection on the Thematic Area of "conflicts" are very diverse and address different sub-topics. The following three objects deal with rising food prices and the effects of wars, with geopolitical conflicts and social hierarchies. These subcategories can be expanded by the objects added to the collection and thus open up a range of different perspectives from different times.



Cherry Rage 1920

Axl Leskoschek
1955
Woodcut
44,5 × 31,5 cm (with frame)

Graz Museum

CIPRO

Nicolò Nelli, Venice
1570 (first appearance)
Loose-sheet map
19,0 x 13,6 cm

Bank of Cyprus Cultural Foundation



Pyxis with lid

Pottery workshop in Attica
760-750 BC
Clay vessel
H. 26,5 cm, D. 32,5 cm

Museum of Cycladic Art

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ReThinking CRAFTSMANSHIP

As part of intangible cultural heritage, craftsmanship practices not only represent past traditions, but also contemporary methods of production focusing on sustainable use of natural materials in local manufacturing.

This exhibition aims to highlight different types of craftsmanship in relation to natural materials and the processes they undergo, how they relate to the current discourse on sustainability and environmental issues, and their relevance in cultural heritage.

In the face of increasing industrialization, mass production and globalisation, many traditional craftsmanship practices have been rendered stagnant — or in the worst case obsolete. Confronted with the current climate crisis, the skills, knowledge and customs used in these practices can help shed light on renewable uses of locally sourced natural materials and otherwise overlooked sustainable methods of “slow production”.

Passed on from generation to generation and varying through different regions, these practices, always evolving in response to a fastly changing world, continue to provide communities with a sense of identity and respect for cultural diversity.

The objects in the collection on the Thematic Area of “craftsmanship” are very diverse and address different sub-topics. The following three objects deal with the topics of a creative use of excess, with the art of pottery and with the transfer of crafts skills. These subcategories can be expanded by the objects added to the collection and thus open up a range of different perspectives from different times.



Frame decorated with
silkworm cocoons

Unknown
20th century
Velvet, silkworm cocoon
57 x 60 cm

Bank of Cyprus Cultural Foundation



Trade Guild Chest of the
Graz Gingerbread Bakers

Unknown
1744
Inlaid wood
41 × 60 x 31 cm

Graz Museum

White Lekythos

Attic Workshop
around 420 BC
Clay
H. 28,8 cm

Museum of Cycladic Art



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Implementation on the Digital Hub

The Digital Hub hosts the resources produced within the ReInHerit project. Documentation and instructions for contributing digital objects to the Digital Collection are available in the professional area of the Hub. The collection will be shown separately, addressing a broader public. On the backend, the Digital Hub is conceived as a static website, developed in React and built on Gatsby – paired with the Netlify content management system. The digital objects contributed via the online forms will be added to the Hub and stored in it. Externally-hosted 3D models can be embedded.

Necessities

An online form is used by museums to easily contribute collection objects. This form includes information about the objects, the possibility of uploading photos, and the embedding of 3D visualisations from external platforms. The data from the form will be transferred and uploaded to the Digital Collection. A thesaurus helps to enter the information more consistently, enabling a choice among predefined options. The form helps to ensure consistency across the descriptions of the objects, thus facilitating their indexing and findability in the Digital Collection.

ReInHerit Thesaurus

In order to establish a metadata structure that facilitates the technical functions of the Digital Collection, the contributors will receive guidance for their data entries in the form of a thesaurus. This thesaurus will provide a general base structure and a content based core vocabulary to follow for entering and tagging objects in the Digital Collection. The structural guiding elements aim to optimise search and retrieval functionality in the database. In addition to the base vocabulary, the thesaurus will be equipped with the possibility to expand the predefined vocabulary. This serves the purpose of encouraging a larger variety of entries and avoids the issue of excluding potential entries that might not find themselves represented in the core vocabulary. The aim of this open and adaptable design is to generate a vocabulary through a collaborative process and to create a draft for a new thesaurus in the field of cultural heritage as an additional outcome of the ReInHerit project.



Networking Functions

The Digital Hub includes a networking area, in which a forum enables professionals to connect and share information. The forum is implemented through Gitter, and it requires authentication via GitHub or Twitter. Different ‘rooms’ can be created according to the needs of the community; the RelnHerit core team will be responsible for ensuring a safe environment for all participants. Here, professionals interested in hosting a Travelling Exhibition or in contributing objects to the Digital Collection will be able to ask questions and receive support, reporting back on their experiences.

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Engagement of the Users within the Digital Exhibitions and the Digital Collection

→ The Digital Exhibitions contain interactive tools, which support the content and its narrative. The users can explore the content in a playful setting.

→ The Digital Collection includes several explorative elements. First of all, this collection is supposed to be a growing collection. This means that it only works through the contribution of other institutions to gain its full potential. Visitors can browse the objects through different categories or filter them by topic. Alternatively, the objects can be explored on a world map.

Digital Engagement in the Travelling Exhibition and its connection to the Digital Exhibitions

→ The visitors of both the Travelling and the Digital Exhibition will be integrated by an encouraging question tool (INTRO and OUTRO), which fosters a reflection on the respective topic. This content will be transformed into a virtual overview where visitors may compare themselves with others in the world. Results will be shown online and in the exhibition. In this way the audiences and the Exhibitions will be connected and find a common ground. The tool is also an engaging tool for educational workshops.

→ The Travelling Exhibition displays mainly digital objects. These objects will be displayed on a tablet and projected on a semi-transparent textile. Showing digital objects provides interactive possibilities. The audience of the Travelling Exhibition can choose within different auditory narratives and is encouraged to take a closer look on the object, by scaling (2D objects, 3D objects) and rotating them (3D objects) .

The visitor of the Digital Exhibition is invited to use the implemented interactive tools and to use the 2D-viewer and the 3D-viewer (“Sketch Fab”).

All the three Thematic Areas have set different foci e.g. various perspectives, gender aspects or a closer look on crafts and intangible heritage.

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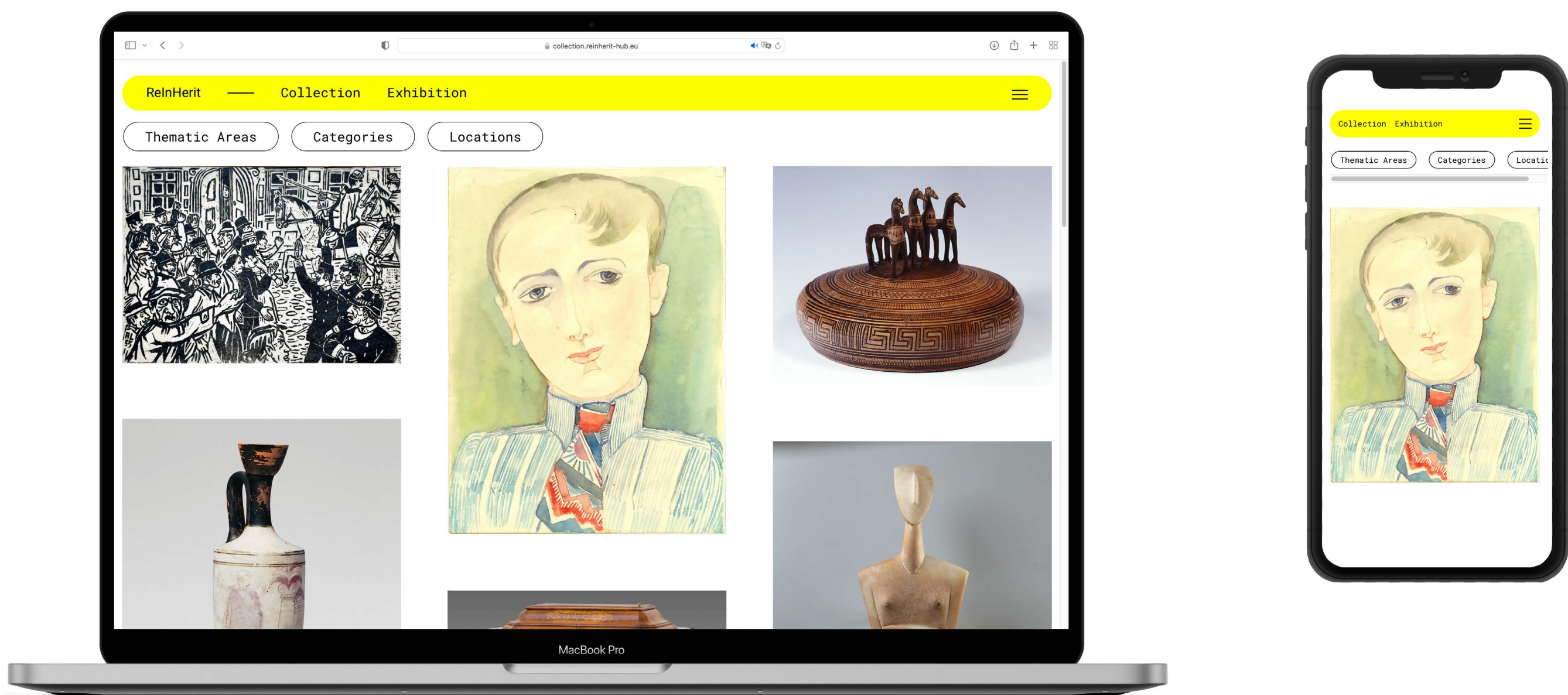
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Interface Design

The Travelling Exhibitions, the Digital Exhibitions and the Digital Collection share a common design basis to appear as one unit and to ensure the coherence between the different applications. Typography and colors, but also the organisation of information follow the same design guideline.

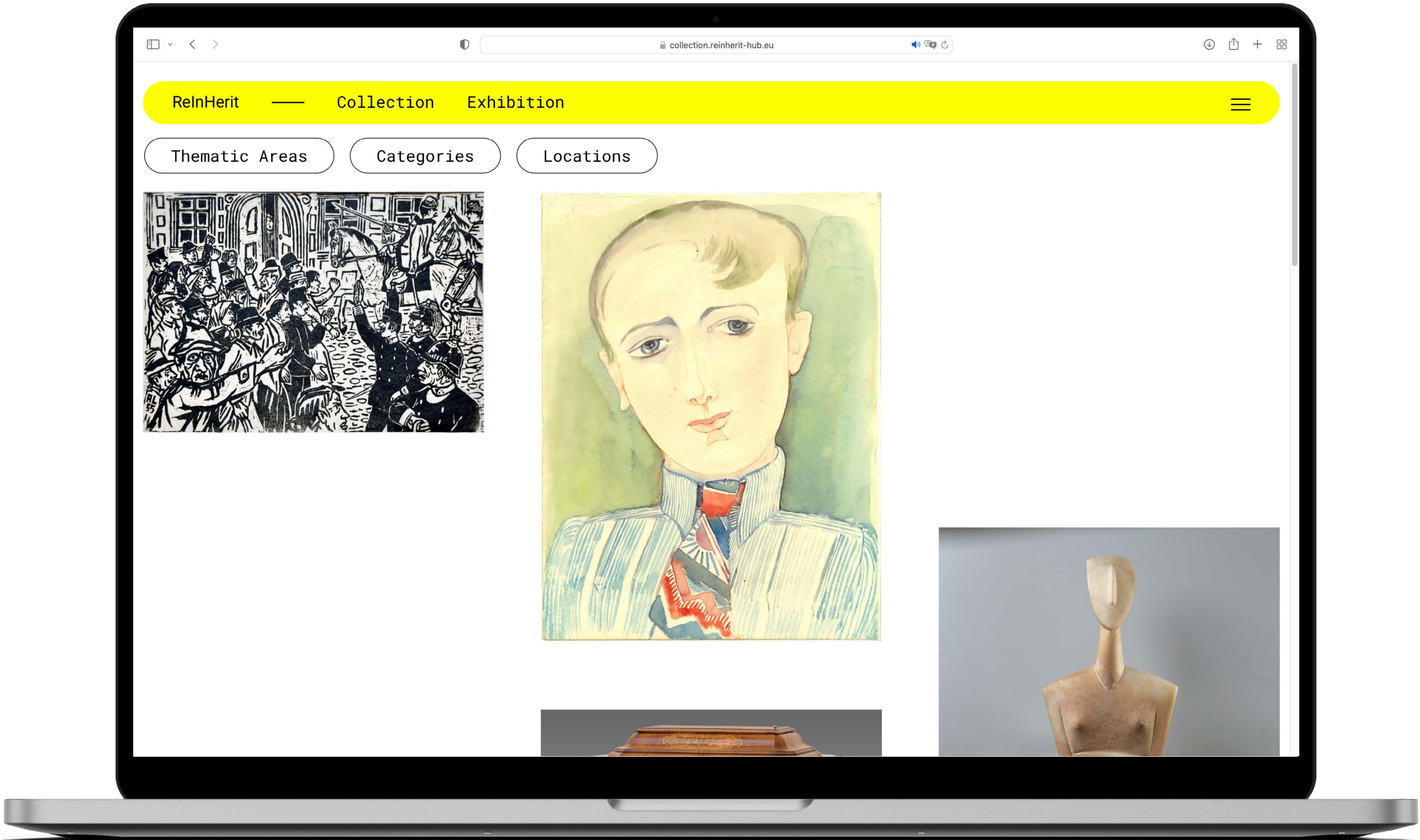
The interface of the Digital Exhibition is as intuitive as possible to show the objects to their best advantage. Usability is put first and consequently the interface design is restrained and very clear. It is equally important to make the interface work across multiple devices. Within the development of the interface the focus lies also on a mobile and responsive version.



Sorting Objects and Information

The Digital Collection gives an overview of all the objects contributed. Therefore the landing page itself works as a canvas showing all the items in the collection in an unsorted way. It is up to the visitors to make use of the filters to sort the collection based on their own interests or to search objects by its location on a map. Every object in the collection has an object label and object texts, which will be supported by 3D models and object photos.

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When will it be possible to contribute objects?

From Mids of February 2023 on.

<https://collection.reinherit-hub.eu/contribute/>



When will the Digital Exhibitions be displayed?

The first Digital Exhibition launched will be „Rethinking CONFLICTS“ on 15th of February 2023, followed by „ReThinking CRAFTSMANSHIP“ and “ReThinking IDENTITIES” will follow on 9th and the 16th of March 2023.

www.reinherit-hub.eu/exhibitions



Are my contributed objects protected and who can use them?

In order to support the goal of simplified access and exchange of objects between museums, we recommend the use of a Creative Commons licence for all contributions to the Digital Collection. The specific recommended licence type for licensing the objects in the Digital Collection is the Creative Commons Attribution - No Derivatives 4.0 International licence. It allows reusers to copy and distribute works in any medium or format in unadapted form only, and only so long as attribution is given to the creator. The licence also allows for commercial use. This makes it possible to use the objects in exhibitions and other presentation formats while protecting it from any modifications and guaranteeing that the original creator receives credit for their work. For further information on the Creative Commons licences, visit the Creative Commons website at the following link:
<https://creativecommons.org/about/cclicenses/>

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Bank of Cyprus Cultural Foundation
www.boccf.org



Bank of Cyprus
Cultural Foundation

Museum of Cycladic Art
www.cycladic.gr/en



Exhibition Design

studio-itzo
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