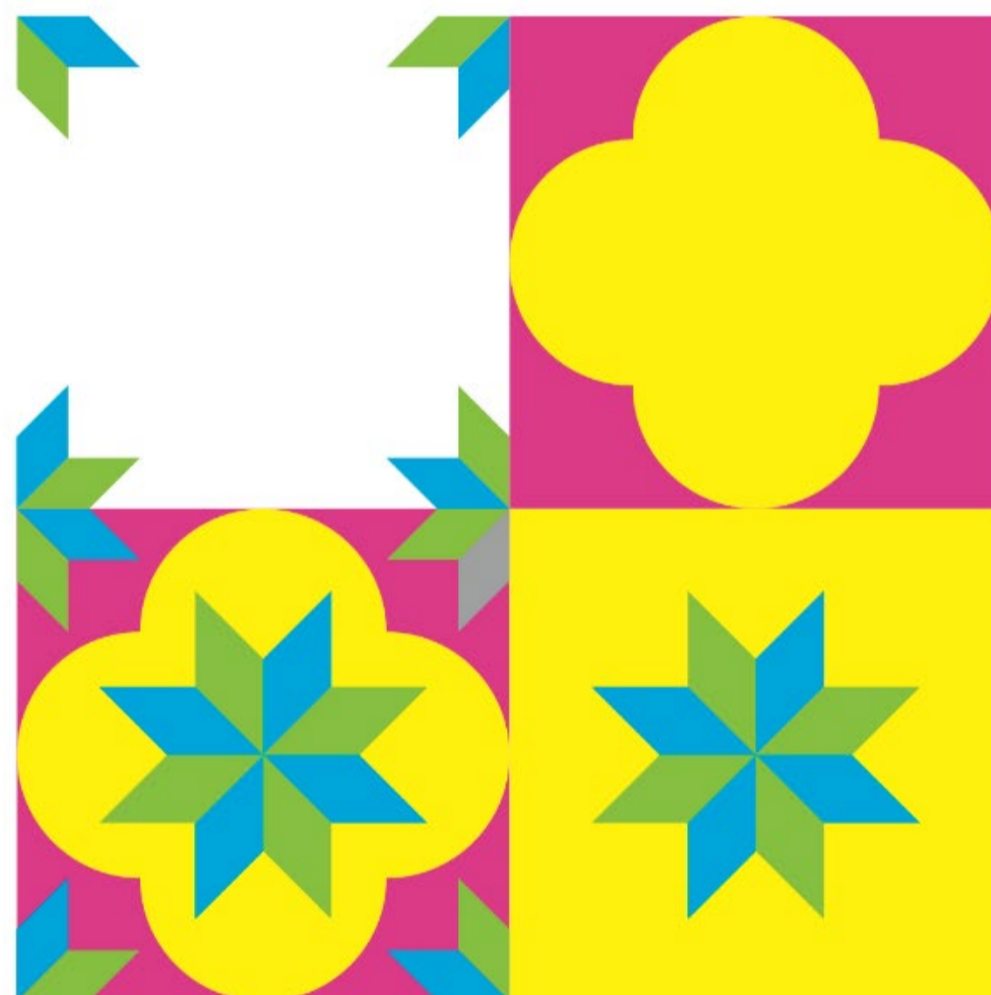




**ReInHerit**  
Redefining the Future of Cultural Heritage, through a  
disruptive model of sustainability



**ReInHerit**  
Redefining the Future  
of Cultural Heritage

[www.reinherit.eu](http://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

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## Deliverable

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Task	
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Type of Deliverable	Brochure
Leader	Graz Museum
Due Date	30.09.2022
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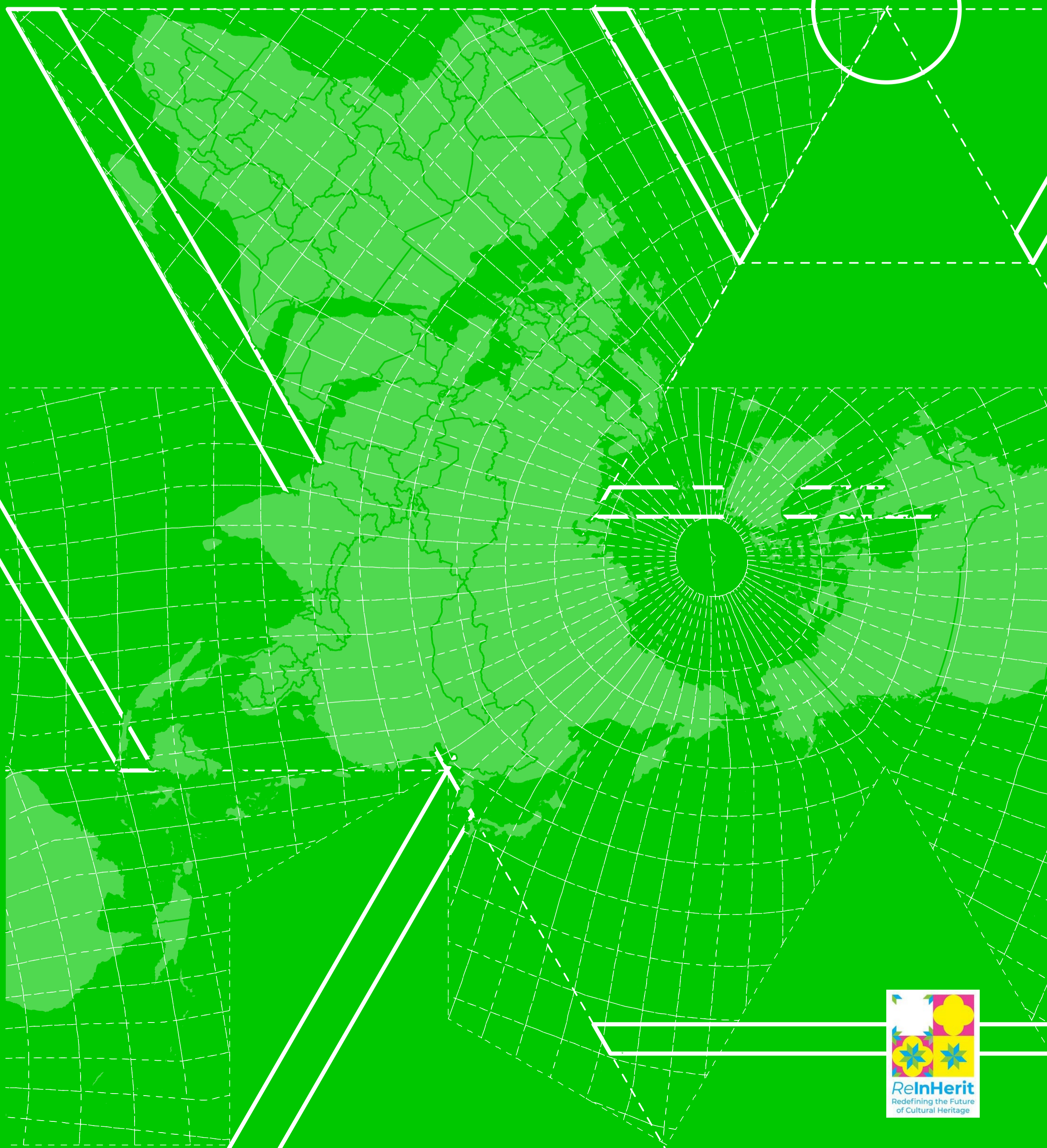
## Version History

Version	Date	Authors	Notes
V1.0	17.10.2022	Nefeli Bantela, Catalin Betz, Sibylle Dienesch, Helene Gödl, Irimi Khenkin, Martina Schiller, Rainer Stadlbauer, Chiara Zuanni	Review by: Paolo Montemurro (MateraHub), Susanne Ådahl (ARCADA), Dr. Panayiotis Charalambou (CYENS)



ReInHerit  
Travelling Exhibition Brochure  
→ *Open Call*

ReThinking CRAFTSMANSHIP



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## ReThinking CRAFTSMANSHIP

### A modular Travelling Exhibition

Have you ever considered making your museum's objects part of a European exhibition? Have you always wanted to take on a Travelling Exhibition that allows you to include your own local perspective and references? Are you thinking about innovative and affordable ways to exhibit digital representations of objects in your physical museum space? Are you intent upon offering an exhibition that specifically attracts a young audience?

ReThinking CRAFTSMANSHIP is a Travelling Exhibition designed for small and medium-sized museums that addresses the above-mentioned questions for the topic of craftsmanship, production and environmental issues:

As part of intangible cultural heritage, traditional craftsmanship practices not only represent facets of cultural identity but also highlight methods of production that focus on the sustainable use of natural materials.

ReThinking CRAFTSMANSHIP is a Travelling Exhibition that presently covers a small fraction of the topic but has the potential to accommodate a large number of objects and perspectives. It provides a modular structure for the physical space and can host many more objects in the digital collection.

ReThinking CRAFTSMANSHIP is analogue and digital at the same time. It is easily adaptable and extendable. It is interactive and specially addresses a local audience and young adults.

## 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 “Craftsmanship, Production and Environmental Issues”, “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.

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## 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 subsequently be taken up and expanded by other museums.

## Digital Collection

As an integral part of the exhibitions, a digital collection is being created within the three Thematic Areas. In addition to the partner museums, 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. It will be hosted on the RelnHerit Digital Hub provided by the University of Graz.

## Target Group

The exhibitions intend to address a mainly local audience with a special emphasis on a younger audience. As these visitor groups represent an important audience, specific content and media, such as the integration of Social Media tools, developed with a focus group, are explicitly developed that may make a visit to the exhibitions more attractive.

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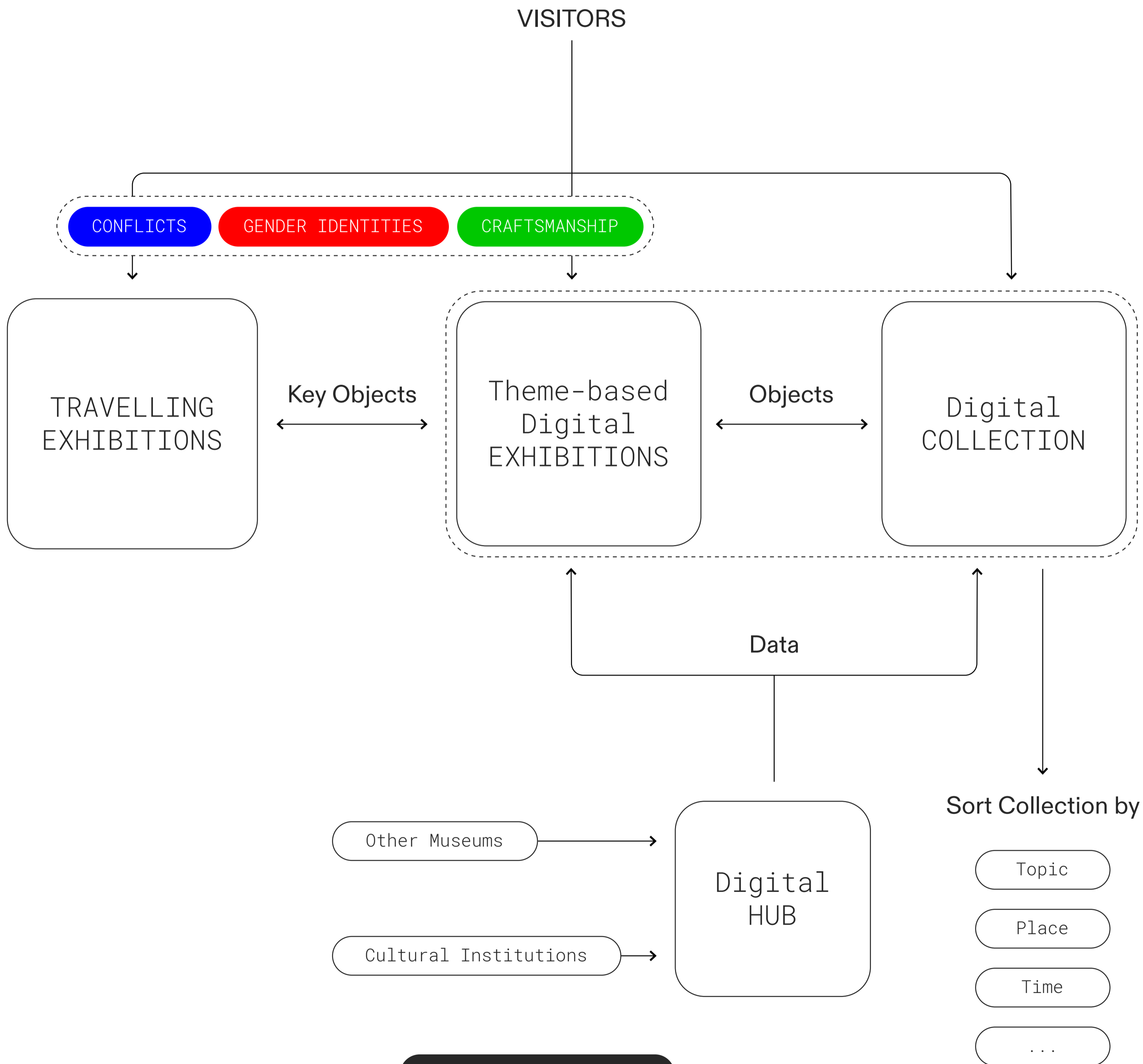
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## Call for Hosting an Exhibition

The Travelling Exhibitions aim to be shown in as many different places as possible. To this end, they are designed in such a way that they can also be taken on by smaller and medium-sized museums without major costs and effort. The exhibitions are structurally conceived like a puzzle, which can be expanded with new puzzle elements that can be filled with their own narrative strands and objects. The exhibition will be shared digitally and the easy to implement exhibition architecture can be produced regionally and with locally available resources with the help of concrete instructions.

## How to host a Travelling Exhibition

The exhibition concept consists of various puzzle components and aspires to be expanded. Therefore, the already provided content (audios, texts, digital objects) can be taken up and extended with new content and objects from the respective museum/cultural institution. The exhibition grows with each takeover.

In the exceptional case that an interested institution cannot add its own content or would like to show an existing puzzle element within a thematically matching exhibition, it can also be shown without its individual extension.

1

### DOWNLOAD INFORMATION

- Thematic Areas
- Exhibition Architecture
- Content Implementation

2

### CREATE A NARRATIVE

- Select a topic
- Choose objects
- Find key objects

3

### ORGANISING THE CONSTRUCTION

- Check the dimensions of the exhibition space
  - Check what media are needed
- Find local workshops and (reused) material
- Install the structure and the devices

4

### CONTENT IMPLEMENTATION

- Download the "implementation instructions"

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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 globalization, many traditional craftsmanship practices have been rendered stagnant – or in the worst case obsolete. Confronted with the current climate crisis, the skills, knowledge and custom<sup>92d</sup> 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 three partner museums cover different subjects within one Thematic Area. The diversity of the museums and their collections evoked the emergence and adoption of different perspectives. The objects in all three collections represent parts of social life from different times. They tell stories of the past, but they also give us the opportunity to compare, contrast and reflect on them with the challenges of today.

## CREATIVE USE OF EXCESS



Frame decorated with silkworm cocoons with black and white picture

20th century

Bank of Cyprus Cultural Foundation

The process of cultivating silkworms and producing silk was primarily an industrial process, used to make durable linens and clothing but was also approached in villages as a type of folk art. Using cut-up empty silk cocoons, a by-product of silk spinning, Cypriots would adorn velvet, satin or other cloths with shapes resembling flowers, birds and other decorative patterns. Often used as picture frames, these silk cocoon collages highlight how natural materials can be used in different processes and approached from different perspectives. Since the 1960's there has been a decline in silkworm breeding, a craft that now has almost disappeared.

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## CRAFTSMANSHIP AND THE ART OF POTTERY

White lekythos  
Clay

around 420 BC  
Museum of Cycladic Art



In the Ancient Greek Civilization, men seemed to be very skilled craftsmen, and this was one of the male professions of the time. Clay was a material which was everywhere in the ancient Greek world and was used for the creation of a wide range of objects, ranging from everyday objects to luxurious items. The ancient techniques used in pottery seem to be alive today and in use by modern ceramics. In the framework of experimental archaeology, archaeologists reconstruct imitations of ancient objects using only techniques known at the time. The main difference today seems to be the use of electricity in modern techniques.

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## GUILDS AND CRAFTS: PASSING ON SKILLS



Trade Guild Chest of the Graz  
Gingerbread Baker's  
Inlaid wood

1744  
Graz Museum

The richly decorated Gingerbread Baker's Chest is a symbol of a rich craft tradition that has disappeared. The Gingerbread Baker's were one of many guilds that formed in the Middle Ages, building up communities and (later mainly) organising the crafts. The rules of the guilds ensured the preservation and passing on of the crafts. The system of rules became a tradition. Guild chests were an integral element of each guild, as they served to keep important documents. The trade regulations of 1859 marked the end of the guilds in Austria. The industrial revolution was accompanied by a change in the craft sector, knowledge of craft skills got lost and the passing on of intangible heritage became increasingly less important. Nevertheless, traditional crafts are still used today, which raises the question of value and significance anew.

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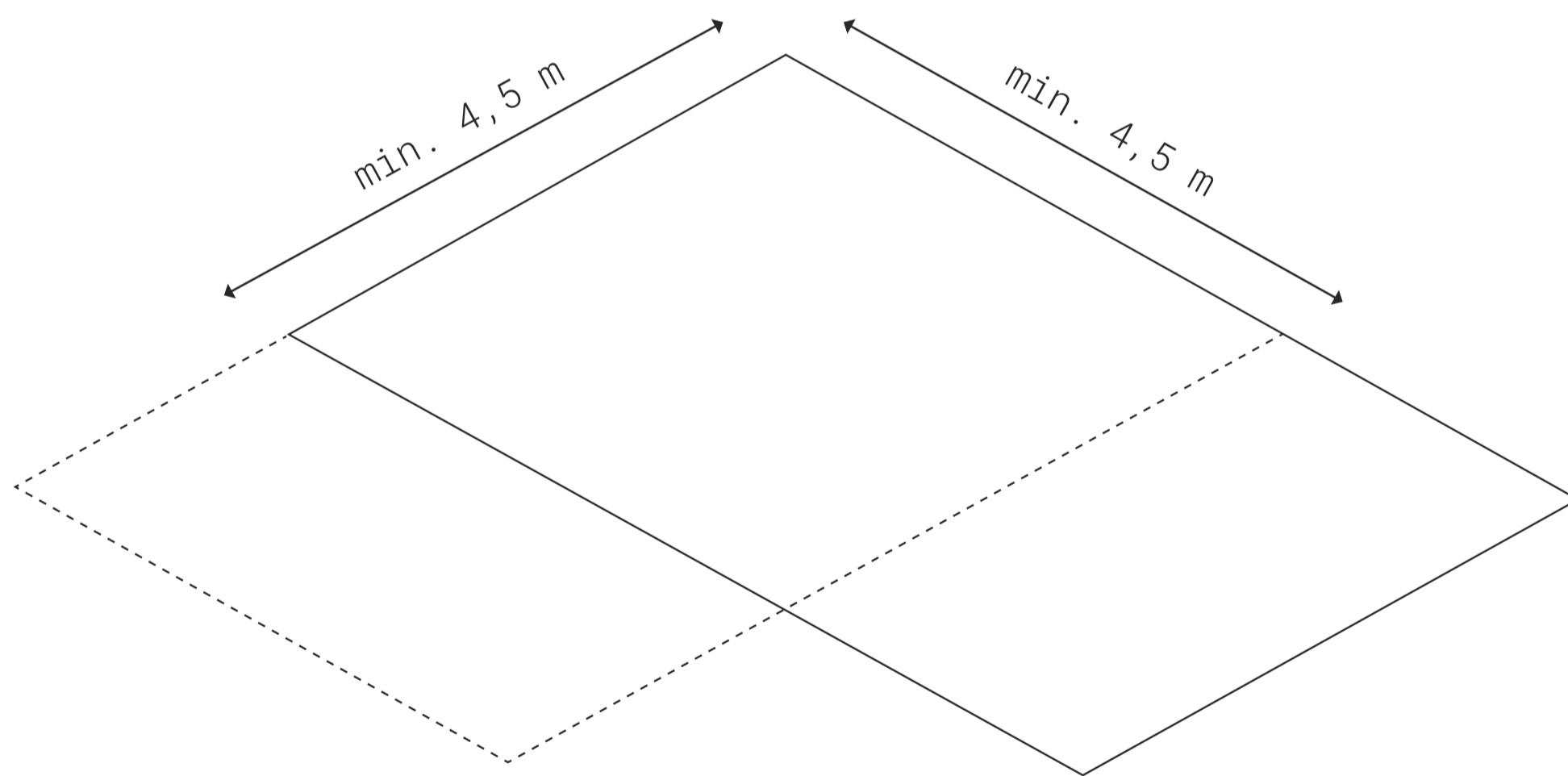
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## Exhibition Design and Requirements

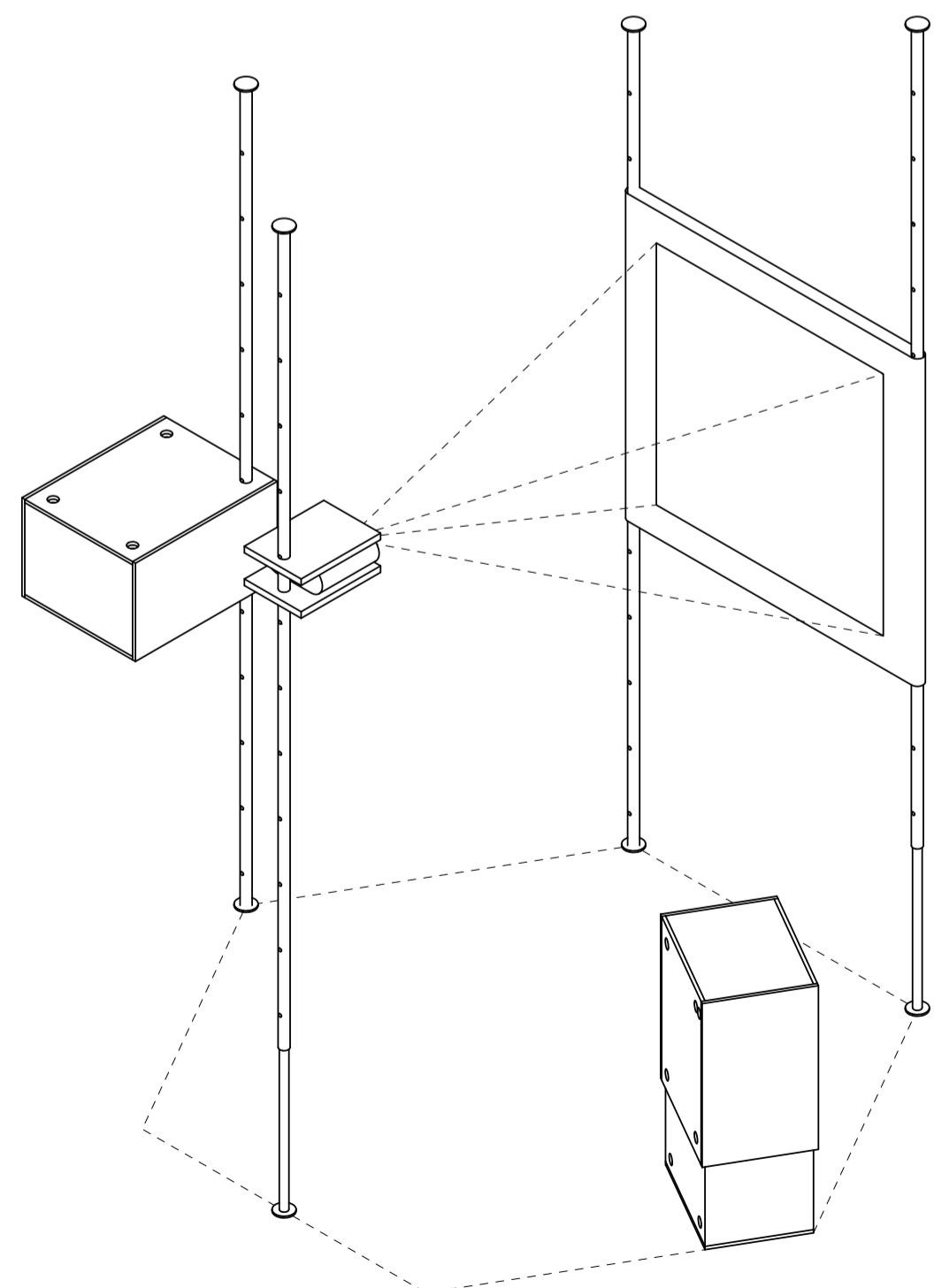
ReInHerit's Travelling Exhibition architecture adapts to the specific conditions of each venue. It is modular, flexible in use and expandable. The design of the modular components is related to the physical dimensions of digital key objects as core entities. Each of the key objects defines a spatial footprint in the exhibition spaces independently of its actual physical presence. Transport boxes materialise the dimensions of the objects within the network of the exhibition and redefine the absence of objects as different form of presence. Various properties of the key objects can be exhibited via digital media like projection mapping or holography.

### Measure the dimensions of a possible exhibition space:



Area must be at least 45 m<sup>2</sup> &  
no side may be less than 4,5 m

### Choose display elements which relate to key elements:



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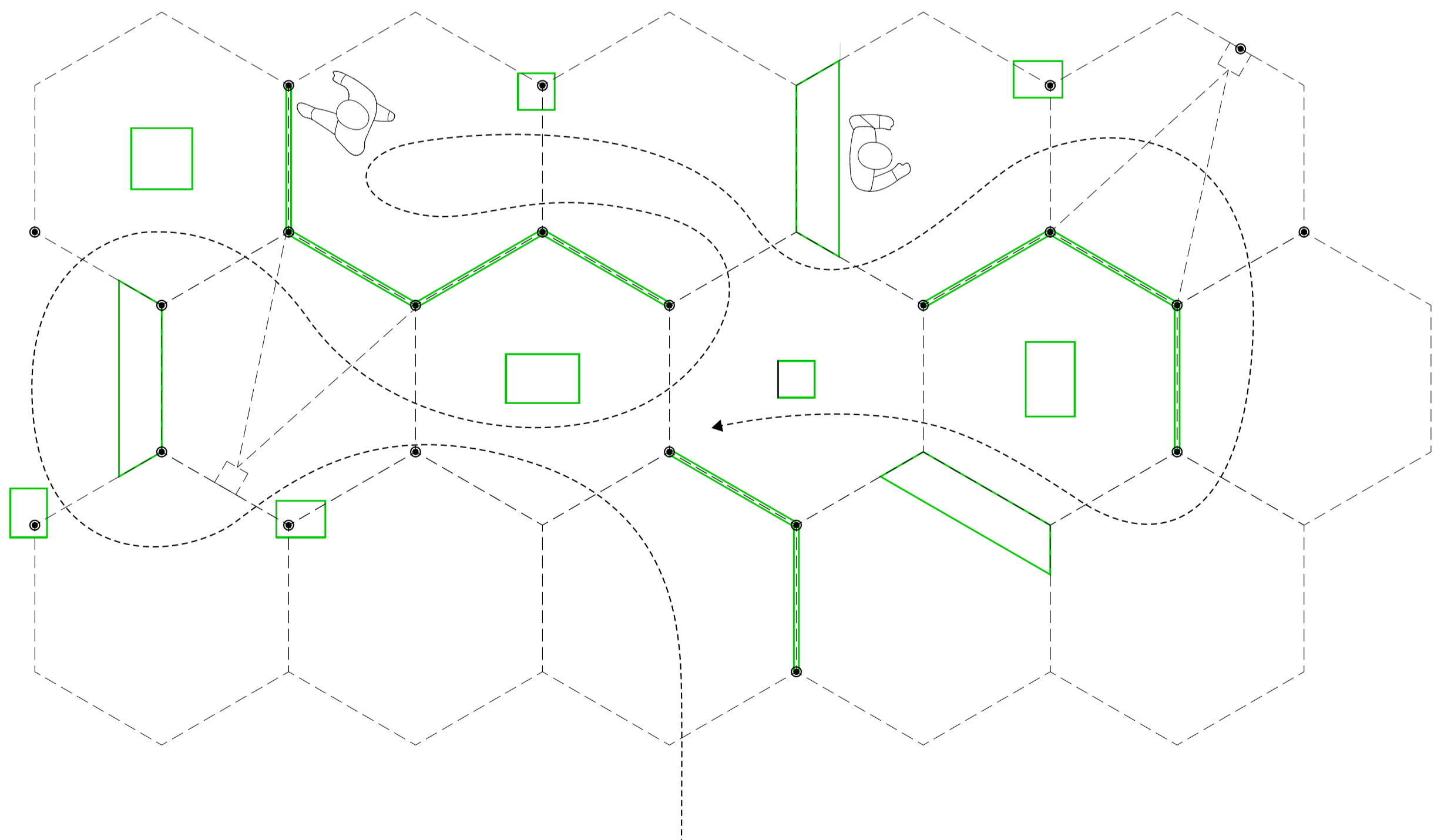
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Telescopic rods serve as anchor points for different screens within the display system. Depending on the point of view and interactive use of different media, each visitor creates his/her personal exhibition space.

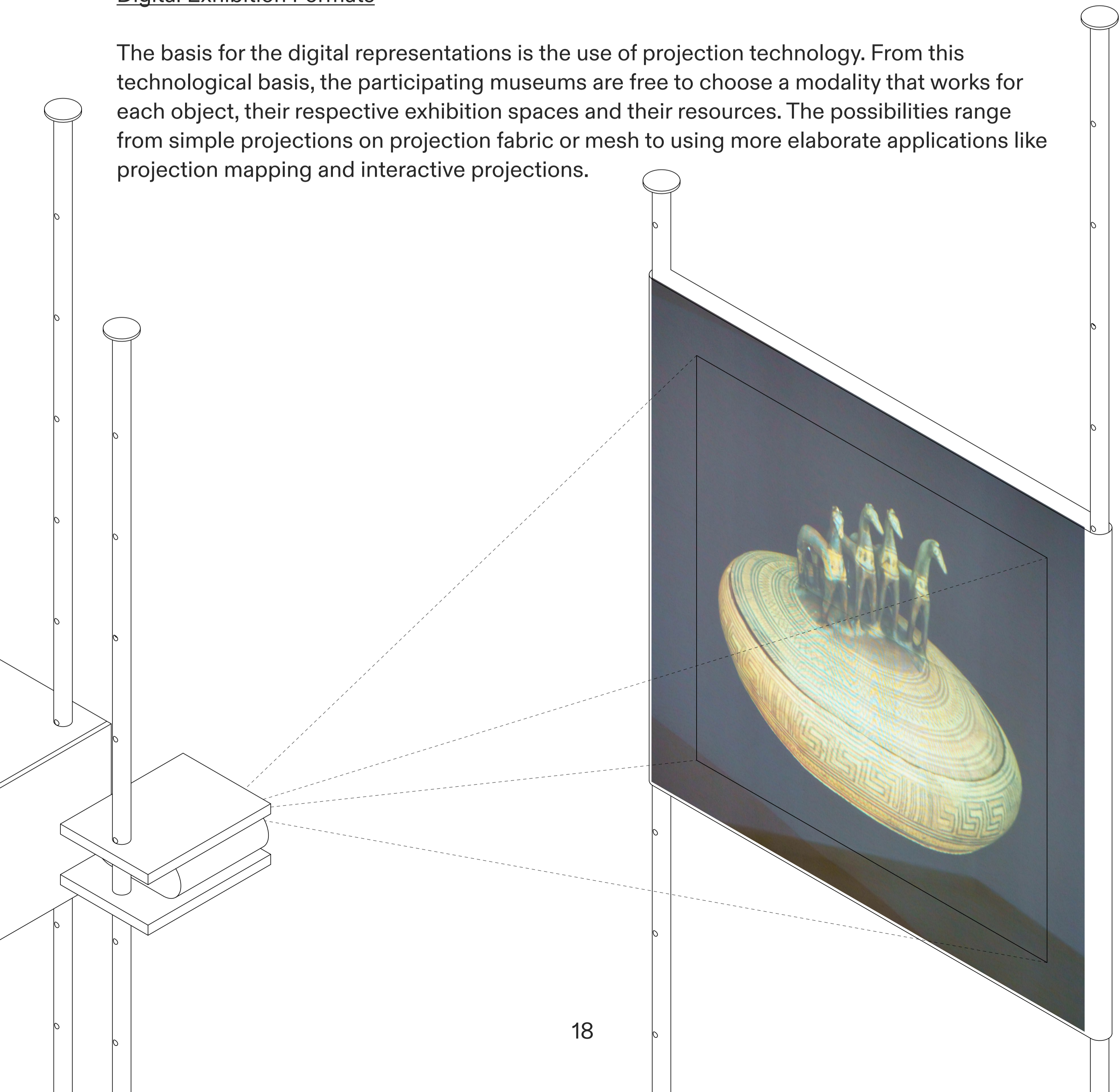
The display system can be adopted by a growing number of museums in the future. Instructions are provided so that the architecture can be produced by local carpenters and with the materials commonly used in the region.

Define the relation of key objects through defining a spatial network



## Digital Exhibition Formats

The basis for the digital representations is the use of projection technology. From this technological basis, the participating museums are free to choose a modality that works for each object, their respective exhibition spaces and their resources. The possibilities range from simple projections on projection fabric or mesh to using more elaborate applications like projection mapping and interactive projections.



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→ Workshops

### Common Event

From 27 to 31 March 2023, a joint week of workshops, impulse lectures, discussion sessions and other opportunities for interaction will take place. Interested people and visitors from all over the world can participate in the programme online or on site in Athens, Graz or Nicosia, exchange ideas and experience how the three locations and the three exhibition subjects grow together.

### Additional Programme

Across the duration of the exhibitions, the museums will offer different workshops that correspond to the Thematic Areas displayed at the time. Each museum develops workshop formats based on the topics. The museums can then pass on their formats and suggestions among each other and the participating museums and Cultural Heritage Sites. The programme addresses a heterogeneous target audience with a focus on young and local participants.

→ Engagement in the Travelling Exhibition

### Thematic Frames

Each of the three exhibitions includes interactive stations, which provide a thematic frame. The visitors are involved in the exhibition before entering (Intro), at various points in the exhibition (Stations) and after leaving the exhibition (Outro). The involvement is geared towards the respective exhibition topic and is therefore integrated into the Travelling Exhibition in a digital, analogue and partly hybrid format. The digital stations will collect the input from visitors anonymously and the collected data will be visible in the form of a general overview, offering a comparison of visitors input from other places around the world.

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## ReThinking CRAFTSMANSHIP

Visitors will share and pass on their experience and knowledge of crafts. The aim is to create a collection of crafts skills from the visitors input during the exhibition. Additionally, visitors are invited to choose a natural material and take it through a craft process in the exhibition, thereby developing a product themselves.

Visitors at each of the three museums will weave a loom together. This is both a reference to the Thematic Area and a representation of the collaborative processes of the ReInHerit project itself. Additionally, the collaborative looming creates another collection object for the museums made by the visitors

## Taking Action

In the Travelling Exhibitions, visitors can interact with some of the digital key objects. This is realised through gesture-controlled, playful applications of the 3D objects or through the Smart Lens developed by the University of Florence as part of the ReInHerit Toolkit. The Smart Lens may also be provided to the hosting institutions to integrate their objects.

## Social Media Engagement

As young visitors are expected to be the main audience, each museum develops a strategy for the respective Social Media channels. One part of the strategy will be for the outreach before and during the exhibition, therefore hashtags for every Thematic Area will be created and a young audience will be engaged, by specific tasks, to share or develop content on their own. The other part contains content and information of the exhibition and invites visitors and users of the exhibition to create new content out of it e.g. digital 3D models of the exhibitions will be implemented to AI Instagram filters and can be projected in any other place – photos can be taken and shared.

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## Travelling Exhibitions 2023

Bank of Cyprus Cultural Foundation

Nicosia

Week 9 – Week 21

CRAFTSMANSHIP

Week 25 – Week 36

CONFLICTS

Week 40 – Week 51

GENDER IDENTITIES

Graz Museum

Graz

Week 6 – Week 19

CONFLICTS

Week 24 – Week 36

GENDER IDENTITIES

Week 41 – Week 51

CRAFTSMANSHIP

Museum of Cycladic Art

Athens

Week 12 – 15

GENDER IDENT.

Week 18 – 21

CRAFTSMANSHIP

Week 24 – 26

CONFLICTS

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### When may I download the files?

15 January 2023

[www.reinherit-hub.eu/resources](http://www.reinherit-hub.eu/resources)



### What will be provided?

- An info sheet about how to host an exhibition
- Instructions about the exhibition architecture
- A manual about the estimated costs of the exhibition
- The digital content of the existing Thematic Areas (digital objects, audios, texts...)
- A webinar about producing 3D objects

### How will the exhibition be licensed?

This exhibition is licensed under a Creative Commons Attribution Share Alike licence. Further details on the licence as well as terms and conditions that apply for redistribution can be found soon on the ReInHerit Digital Hub.

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## Contact

Bank of Cyprus Cultural Foundation

[www.boccf.org](http://www.boccf.org)

Monika Asimenou

[monika.asimenou@bankofcyprus.com](mailto:monika.asimenou@bankofcyprus.com)



Bank of Cyprus  
Cultural Foundation

## Project Partners



[www.grazmuseum.at/en/](http://www.grazmuseum.at/en/)



[www.cycladic.gr/en](http://www.cycladic.gr/en)

## Exhibition Design

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[www.studio-itzo.com](http://www.studio-itzo.com)

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