



**ReInHerit**  
**Redefining the future of cultural heritage, through a disruptive  
model of sustainability**



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## Project

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## Acronyms and abbreviations

European Commission	<b>EC</b>
Research Executive Agency	<b>REA</b>
Grant Agreement	<b>GA</b>
Consortium Agreement	<b>CA</b>
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# 1. Executive Summary

The report on the Digital and Travelling Exhibition Pilot Phase Strategy describes the innovative co-creation process of the implementation of the vision and objectives laid out in the Grant Agreement.

The three museums in the consortium, which are very different in terms of collections, explored ways to effectively communicate and work with each other.

In this collaborative working process, strategic decisions were made in order to enable sharing of collections as a base for the digital and travelling exhibition. These strategic decisions involved issues such as the common vision, values, curatorial questions, thematic areas, target groups, audience engagement, digital representations of objects and technical solutions. Furthermore, the main results of the primary and secondary research of WP2 were included in the work.

The results of the pilot phase will be considered and further developed in the brochures and the development of the travelling and the digital exhibitions.

## 2. Introduction

The following introduction aims to describe and characterize WP6 “Pilot Phase Tested through Digital & Travelling Exhibition” and its central role in the ReInHerit project. Additionally, it will be shown in which way the WP6 core team and the results of the other WPs have influenced the process (e.g. by interpreting, redefining or complementing it) and the progress (e.g. tasks, objectives) of WP6 already.

It must be noted that all sections within this introduction refer to the predefined objectives and tasks in the GA and its Annexes. However, the results of the work carried out in the first year as well as the needs of the WP6 group and the partners have had its impact on these predefined parameters.

Current work on WP6 and the process we adopted in its development can be divided into three phases:

- **Phase I - Preparatory Work Phase** (M1-M11, before WP6 officially started):

The initial phase comprises the team building process and brainstorming (design thinking method) of the WP6 core team. During these sessions, the team discussed the missions/visions and key values of the home institutions (Bank of Cyprus Cultural Foundation, Museum of Cycladic Art, Graz Museum) as well as their roles in the ReInHerit project. They decided on strategic issues, and shared ideas on how to implement the pilot phase strategy.

- **Phase II - Kick-off & Prototyping Phase** (M12-M15, official start of WP6): The WP6 core team shared all information, ideas and possible (technical) needs in a kick-off meeting and individual sessions with the (tech) partners. Then first drafts, prototypes and case studies for the implementation of the pilot phase (e.g. exhibition structure and architecture) were developed and a draft strategy report was produced. Phase II is completed with the submission of the strategy report (D6.1).

- **Phase III - Concept and Implementation Phase (M16):** Based on the results of the pilot phase strategy the curatorial and design concepts for the travelling and the digital exhibitions will be finalized, the brochures prepared, the implementation planned and the exhibitions realized. Concerning the sharing of the digital objects, data and IPR management issues will be specified in line with the ReInherit Data and IPR management plans (D1.8, D1.4)

These three phases are described and discussed in more detail in section 6. Process & Action Plan.

In the following subsections of this introduction, the **Scope & Tasks** (2.1) of the ReInHerit pilot phase are defined and described. It is pointed out which main requirements of the GA and Annexes have to be considered for the pilot phase facilitation and which tasks derive from them directly.

In subsection **Problem Statement** (2.2), the initial situation and its challenges are described in order to give insights into the decisions made for the pilot strategy. Moreover, parameters like team building in times of a pandemic, different museum missions, visions and collection focuses as well as finding common definitions and values are central aspects.

Finally, the subsection **Curatorial Question and Guiding Principles** (2.3) gives brief insights into the raw concept for the exhibitions, and will be outlined in greater detail in the following sections. Subsection **Objectives** (2.4) is dedicated to the objectives of the pilot phase itself as well as those of this strategy report.

## 2.1 Scope & Tasks

WP6 “Pilot Phase Tested through Digital and Travelling Exhibitions” has a central role in the overall ReInHerit project and is carried out by three museum partners: The Museum of Cycladic Art (Cycladic), the Bank of Cyprus Cultural Foundation (BoCCF) and the Graz Museum - City Museum of Graz (GM). It must be noted that these are different types of museums with different collections and focuses.

The importance of WP6 and its role is described in the GA and its Annexes (DoA, PartA, p. 35): *“The purpose of WP6 is to promote the pilot phase of the project, which will be tested through*

*the sharing of collections between the museums participating in the consortium. (...) The pilot phase (through collections sharing and exhibitions) will prove how effective collaboration & communication can be achieved in the sector, and whether the proposed ReInHerit sustainability model is valid. Key conclusions from this project phase, will provide meaningful data for the project's final report recommendations' section, on how to promote effective sustainability practices in the sector."*

The first deliverable foreseen in WP6 is the present report on the "Digital & Travelling Exhibitions Pilot Phase Strategy" (D6.1), and it is associated with the main task "Pilot phase facilitation" (T6.1). In the GA and its Annexes (doA, PartA, p. 35), the task is pointed out as follows: *"Effectively, this means that the partners will create a strategy for the pilot phase of the project, which will be mainly focused on achieving the digital and travelling exhibitions."*

Overall, the defined tasks of WP6 are the following:

- T6.1 Pilot phase facilitation
- T6.2 Travelling exhibitions
- T6.3 Digital exhibitions
- T6.4 Pilot phase conclusions

T6.1 "Pilot phase facilitation" is connected to the other subsequent main tasks of the ReInHerit project process. T6.2 "Travelling exhibitions" deals with *"organising and hosting the travelling exhibitions. The thematic content will be drawn by the museum partners, and possibly by other museums who would be willing to support the ReInHerit pilot phase. Based on the thematic area promoted each time, a team of curators will work on finding the presentation tools and methods of each exhibition."* (DoA, PartA, p. 35)

The travelling exhibitions are directly connected to T6.3 "Digital Exhibitions", as the thematic areas (and therefore also the content) of the travelling exhibitions and the digital exhibitions will be adjusted to match and complement each other.

Finally, the last WP6 task T6.4 "Pilot phase conclusions" will summarize all results of the pilot phase in a final report, *"showcasing the ReInHerit as a good case example of sustainability, cooperation and exchange amongst CH sector."* (DoA, PartA, p. 35)

The four tasks are planned and carried out by the museum partners with GM as leader for T6.1, T6.2 and T6.3 and Cycladic as leader for T6.4. Due to the interrelation of WPs, all ReInHerit partners are involved in the tasks, especially as participants in the pilot phase facilitation and conclusions. *“Although the major contributors (from a content point of view) will be the museums participating in the group, all the partners will be very active in the organisation and facilitation of the pilot phase. Therefore, all the partners will conclude various online meetings in order to develop the optimal strategy for this purpose.”* (DoA, PartA, p. 35)

For the extensive tasks of WP6 and its related deliverables, a design thinking method is applied (see section 4. Methodology). In this approach, close collaboration (e.g. weekly meetings, shared online documents) combined with an open mindset, brainstorming, drafting and prototyping, correction loops, and a general hands-on mentality in the team as well as a necessary transparency of the process are important. The planned development of the digital exhibitions (T6.3) can serve to illustrate this approach: *“Digital exhibitions will be achieved through a hands-on collaboration between the ReInHerit curators, tech specialists, and museologists. The digital exhibitions will all be hosted under the ReInHerit Digital Hub.”* (DoA, PartA, p. 35)

The Digital Hub is a central task deriving from WP4 and the tech specialists in the consortium. It is planned that the exhibitions will be hosted on the hub and an upload tool containing a database will be provided. Additional tech expertise for the development of digital tools for the exhibitions can possibly be provided by partners working on WP3 “ReInHerit Toolkit”.

One of the main benefits for the whole ReInHerit network is the learning of this Europe-wide collaboration, which is also pointed out in the GA and DoA, *“Since our consortium includes representatives from museums, tech experts, cultural tourism policy makers, and researchers, the collections sharing activities, will be a common experience and lesson for everyone participating in ReInHerit.”* (DoA, PartB, p. 15) First lessons learned in the WP6 core team as well as in the whole consortium will be described in section 10. Recommendations.

## 2.2 Problem Statement

As mentioned before, collaboration and communication play a central role in ReInHerit in general and in WP6 specifically. Team building is essential for the whole process and progress of the project. The COVID-19 pandemic with its travel restrictions and limitations has reduced the teambuilding activities to digital meetings only. Luckily, all partners were prepared to quickly adapt to this situation. An agile mindset, open communication, a high level of engagement and a professional attitude have helped to overcome the difficulties of these constraints.

At the beginning of this collaborative project, a common vision and shared values had to be agreed upon by the museum partners team. Furthermore, it was important to get to know each museum in terms of the respective collection(s) and their specific focuses, their institutions' missions, their curatorial approaches and their resources and competencies, e.g. relating to digital skills and digital methods. (For a better understanding of the terms "Vision, Mission, Values, Scope and Aims", see D.2.2 State of the Art Report - Literature Review, p. 18).

Initially, it was also important to develop a common view on the tasks and deliverables predefined in the GA, and adapt and redefine them together where necessary. It became quite clear already at an early stage of the project that the time constraints due to the deadlines in the GA are challenging, which should not be underestimated and need to be managed well in the project.

One must not forget, even though all team members are fluent in English, nobody is a native speaker. This can lead to misunderstandings in discussions or explanations. Therefore common definitions and wordings have to be agreed on, e.g. museum objects can be referred to as "objects" or "artefacts".

Many of the above mentioned issues apply to cross-departmental or joint international or interdisciplinary projects with different institutions involved in general. There are, however, some museum specific challenges when organising exhibitions together, since different museums have different collections (e.g. artefacts from different periods and places) and different thematic focuses.

In the case of RelnHerit, three different museum partners are involved:

- **Bank of Cyprus Cultural Foundation** - comprising of two museums and six collections - aims to encourage the research and study of Cypriot civilization in the fields of archaeology, history, art and literature as well as to preserve and disseminate the cultural and natural heritage of Cyprus, with a particular emphasis on the international promotion of the island's centuries-long Greek civilization.
- **Museum of Cycladic Art** is a cultural organization in Athens, which focuses on the promotion of the ancient civilizations of the Aegean and Cyprus, with special emphasis on the Cycladic art of the 3rd millennium BC.
- **Graz Museum** is the culture-historical museum of the city of Graz. Its collection and exhibitions reflect upon the history and present of the city. Most of the objects are from the second half of the 18th, but mostly 19th and 20th centuries.

The focus of each museum described above shows that all partners have different collections, missions, expertise (and therefore most likely different target audiences) and need to find strategies and possibilities in the project to interlink their collections for finding common themes, topics and a narrative frame within which everyone feels equally comfortable and able to contribute.

In the case of this project, an open thematic narration was chosen and interlinked by an umbrella topic, bridging the gaps between the collections. However, at the same time this makes the curatorial concepts even more complex.

Exhibition space, its size, shape, accessibility, the particular lighting situation etc. play an important role for the exhibition design. The travelling exhibition is to be designed for three or even more museums or interested institutions – *“whoever is willing to host them”* (DoA, PartA, p. 35). Therefore the design has to be not only modular for displaying the changing content, but also adaptable to different settings.

Last but not least, the museum partners have different audiences, target groups, regular visitors or users, which need to be taken into account appropriately.

As part of the pilot phase strategy, these difficulties were tackled. The process as well as important resolving skills (e.g. way of communicating, transparency, mindfulness) in Phase I are described in section 6. Process & Action Plan.

## **2.3 Curatorial Question & Guiding Principles**

### **2.3.1 Curatorial Questions**

The curatorial concept is based on the idea of exchanging the collections and the collaborative development of the exhibitions by the three partner museums. The basic framework of the exhibition is subdivided into four parts; The general, unifying curatorial question is therefore devoted to the umbrella topic "Social Issues", which was already chosen in the preparatory phase. There are three sub-topics deriving from the umbrella topic. These sub-topics are called "Thematic Areas" in the following. Each of the three parts of the exhibition must pose its own thematic related curatorial question on the basis of which the narrative can emerge. The three curatorial questions, each of which forms a narrative thread, always refer back to the initial curatorial question, since it brings together and connects the three parts of the travelling exhibitions.

The linking theme of "Social Issues" is the basis for the other themes that emerge from it. Social issues concern our communal living; they arise through and are sustained by community. They determine our origins, how we grow up, external circumstances and the society in which we find ourselves. Health, violence and war, social inequality, stratification and hierarchies, and the legal system are just a few keywords that show how all encompassing this topic is. The three thematic areas that have emerged from this reconnect to the umbrella topic at different points and make the social relevance apparent.

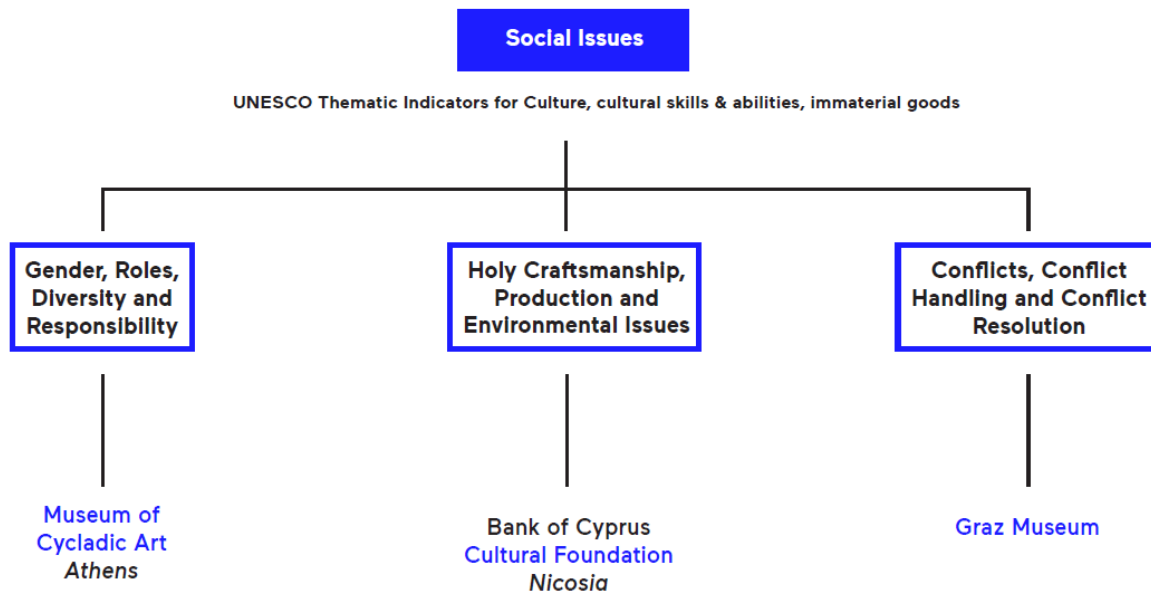


Figure 1: Overview of the umbrella topic and the three resulting Thematic Areas, Graz Museum

The following section is an excerpt from the "Exhibition Exposé" of the preparatory phase. It already dealt with the umbrella topic of social issues and outlined the three thematic areas. The document serves as a basis for the elaboration of the curatorial questions.

“The subject and concern of this three-part, complementary, modular and collaboratively expandable travelling exhibition is social issues, competences and sustainability. These individual, societal, and cultural "skills/abilities" for handling social issues can be understood as immaterial goods passed on among individuals, people, groups and societies; they can be stored in the cultural memory of a society/group, or can as well be lost again. Their dissemination and use varies: they can be regionally limited in their application or (inter)nationally recognized or applied. They are strongly influenced and affected by the respective social environment, the ecological environment, the legal framework or set of rules and conventions within a respective group, or the form of society and legislation. Since the beginning of our material culture, these skills and abilities have been manifested in things or objects; they have been depicted in the form of images or illustrations; they are described in texts or referred to in other ways. Therefore, they can also be shown, explained, or interpreted on the basis of objects and furthermore allow references to other contexts as well as to the present.

The wide range of "Social Issues" - which is intentionally chosen, but also inherent to the nature of the ReInHerit project as a cooperation between museums in Cyprus (Bank of Cyprus Cultural Foundation), Greece (Museum of Cycladic Art) and Austria (Graz Museum), which are distant both locally and with regard to their different collections - opens up a pan-European context and the possibility of inviting other museums in Europe to contribute objects to the joint exhibitions. A puzzle character of the exhibitions is useful for this invitation of others, in the sense of "pars pro toto" or "totum pro parte", respectively, in order to make the exhibitions richer and also denser in terms of content. The contributions/references thus enable us to share, pass on, co-tell history and participate in the current discourse about it.

(...)

Based on the rather broad main topic or the meta-theme "Social Issues", which is omnipresent in the exhibitions, and supplemented by a methodology of outlining and touching on the subject, but always with reference to specific objects, the respective parts of the exhibitions use a wide variety of museum objects in European context in order to take up and explain related central issues in history and make it easy to establish current contemporary references to them:

The first part of the exhibition deals with the topic "Conflicts, Conflict Handling and Conflict Resolution", i.e. skills and abilities for handling and negotiating conflicts: Based on examples of different approaches and techniques for avoiding, containing or even overcoming conflicts, and following the lines of development, different types of conflicts are shown. Hereby, the consequence of the conflict with its positive or also negative effects is the starting point of the consideration. This is in turn traced back to basic conflicts in history, which serve as examples and also highlight the usefulness and meaningfulness of conflicts and the individual as well as societal confrontation with them. Similarities and differences in the course of conflicts in history demonstrate that apparently similar problems do not necessarily lead to the same results and the same resolution. The decisive factors are influenced by a wide variety of parameters, which must also be taken into account.

The second part of the exhibition deals with "Gender, Roles, Diversity and Responsibility Issues" and how societies deal with these topics. The negotiation and constant re-negotiation of one's own position and role within a society or groupings is central to human beings as social creatures. Likewise, the comparison of the rules, expectations and needs of others with

one's own. Role attributions and distributions, as they already existed in prehistoric societies, partly changed in the course of time, transformed and remained approximately similar or even the same, are brought into focus as a starting point. On that basis, it will be shown how roles and their distribution, attributions and diversity changed in different places and times and consequently in different forms of society in Europe.

The first parts of the exhibition are rounded off with Part 3 "Craftsmanship, Production and Environmental Issues", which deals with traditional manufacturing skills and the problem-solving approach of sustainable regional "slow production" linked with environmental and social issues, e.g. the process of production as a reassurance of one's own identity: The traditionally handed down or passed on skills of the craftsmanship, which often vary depending on the region and the available natural materials, are not only addressed as intangible cultural heritage. For in the sense of the current climate crisis, these regional manufacturing techniques can be seen as a counterdraft or counterpart to industrialization, mass production and therefore as well to globalization. The rediscovery of and recourse to them can perhaps also be seen as a possible approach to solving various environmental problems and social questions as well as related issues, e.g. in relation to the labor market."

As one of the main goals of the ReInHerit project and also of WP6 is to make collections accessible to other museums and subsequently share or exchange them. The collections of the three partner museums are the starting point of the curatorial process. As a first step it is important to get an overview of the collection in order to subsequently pass individual objects through the "curatorial filter". The objects in the exhibitions will not move physically, but will be exchanged digitally only. This joint decision has been made on the basis of three aspects: first of all, the ecological footprint should be kept low, on the other hand some objects are not allowed to leave their current location and the digital scope of ReInHerit will be broader. Due to this decision, all objects must be digitised and forms of representation must be found on the basis of the chosen narratives.

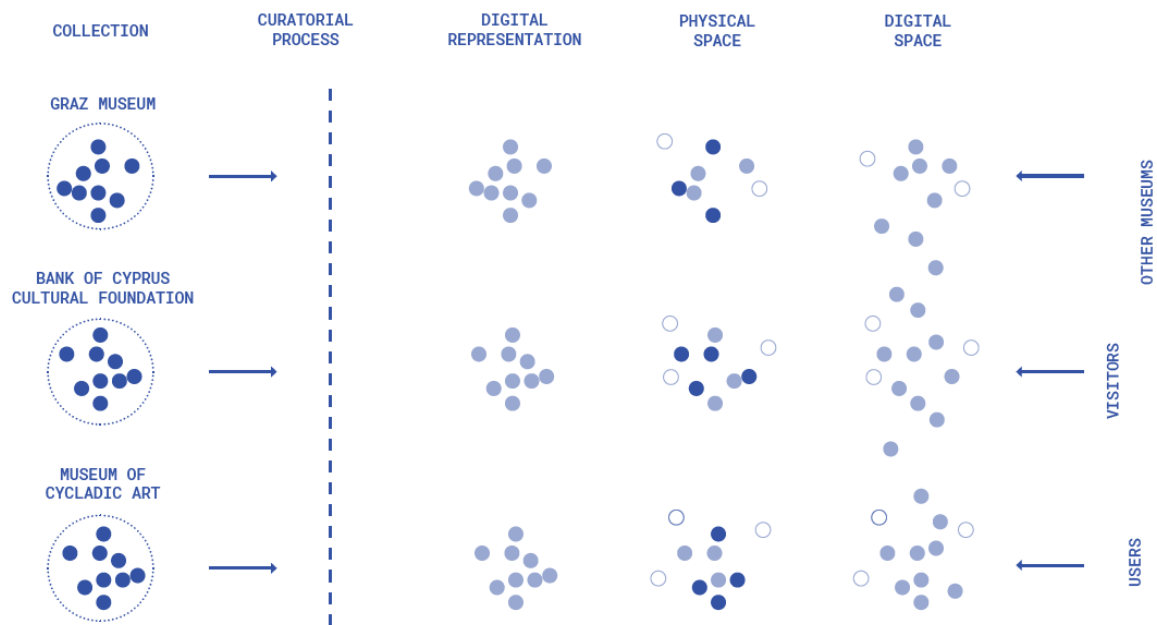


Figure 2: Visualisation of the pilot phase process by studio.itzo

Due to their collections, all three partner museums work with past aspects of coexistence. At the same time, we look at these objects/artefacts with our contemporary lens and try to analyse the relevance for the present. The collection objects and artefacts tell stories from the past in a certain context, but they also give us the opportunity to compare, reflect and contrast them with the present. What has changed? How have different issues been dealt with? What social circumstances preoccupied people at a particular time, what shaped them and how did that affect them as people and communities? In what larger context should the episodes be viewed?

By considering past aspects, the museums are able to ask one question in particular, which turns out to be one of the main curatorial questions regarding the topic of social issues: What remains?

The question of what remains poses further questions on its specification. It asks what remains of our tangible and intangible cultural heritage and why certain elements from the past have manifested themselves. It is important not only to look for regional answers, but always to understand them in the European and international context of time. Moreover, the question of what remains raises a follow-up question that relates to the future of what remains: how does the remaining influence our present?

Within the WP6 team, five key values that are particularly important for the exhibitions were selected. These key values, which are pointed out in section “4.3 Values”, are decisive for the resulting curatorial questions of the individual thematic areas. These will be formulated more specifically by the three institutions with regard to their thematic areas and will serve as a common thread for the narrative exhibitions.

### **2.3.2 Guiding Principles**

Alongside curatorial questions there are also guiding principles to be considered:

- Are we able to prove how effective collaboration and communication can be in the sector?
- Is our work a good “case example of sustainability, cooperation and exchange amongst the CH sector”?
- Is the proposed ReInHerit sustainability model valid?
- Should the outcome be “reusable”? And if yes, how?

These questions have to be kept in mind during all stages of the collaboration among the three museums and have to be evaluated on a regular basis.

## **2.4 Objectives**

Evidently, ReInHerit itself has its overall project objectives that should be reached and accomplished by the implementation of the WPs. In the context of WP6 and the pilot phase, the following goals can be highlighted, as laid out in the Annex of the GA:

*"To increase public awareness on European cultural heritage by opening up the access and use of cultural content through travelling exhibitions and shared digital exhibitions, and by creating digital educational activities that will position European heritage within its historical/geographical background. The travelling and digital exhibitions will be presented to museums and heritage sites across Europe and will give the opportunity for the various stakeholders to interact with each other." (DoA, Part B, p. 3)*

The specific objectives of WP6 concern the RelnHerit pilot phase and are connected to the predefined tasks and deliverables:

- to organise the pilot phase and describe the strategy in a report (T6.1 with D6.1);
- to host Travelling Collections shared by all museums participating in the project (T6.2 with D6.2-D6.4);
- to host and share on the Digital Hub, Digital Exhibitions and the museums' Digital Collections promoted by all partners (T6.3 with D6.5-D6.7); and
- to summarise the pilot phase key learnings used for the project's further exploitation and impact (T6.4 with D6.8). (DoA, Part A, p. 35)

Regarding the above mentioned objectives of WP6, the objective of the present report (D6.1) is not only to create a strategy for the pilot phase of the project, but it should also serve as a case study with recommendations for professionals or stakeholders in cultural heritage management in general. On one hand, professionals and stakeholders can use the results of the RelnHerit pilot phase as a state-of-art best-practice example or case study and reuse parts of it. On the other hand, the key conclusions of the pilot phase are crucial for the final project report (T6.4 with D6.8) on how to promote effective sustainability practices in the sector.

The objectives for the travelling exhibition (T6.2) are that it should be *“designed in a way that it is easily transferable, with a selection of flexible and compact material. It will be represented alongside relevant digital exhibitions, and it will be presented in museum partner countries (Cyprus, Austria & Greece) and by any partner who is willing to promote and share these exhibitions. A minimum of 1 exhibition per museum partner needs to be produced, thus a total of 3 thematic travelling exhibitions will be hosted under the RelnHerit project. The exhibitions' content will be adjusted in such a way that it can be easily understood and accessed by the general public (...).”* (DoA, Part A, p. 35)

Specifying the objective, the WP6 core team consisting of the three museum partners decided to interlink the themes of the travelling exhibitions. Furthermore, the team agreed that the three digital exhibitions will be complementing the travelling exhibitions in the digital space.

To promote effective sustainability practices in the sector is an objective for different tasks in the project: in terms of material, which will be used in the exhibitions (e.g. How is it produced? Is it reusable?), or even concerning the travelling of artefacts (e.g. transport, CO2 emissions),

but also in terms of the reusability of the result or output (e.g. reuse of the exhibition concept, the exhibition architecture or technology, digital tools and elements implemented for the exhibitions).

Regarding the reuse of the concept, the WP6 core team decided on a modular, extendable format, which can be reused by refilling this modular and therefore rearrangeable system, templates and modules with different content. For example, it shall be designed in an "open" way so it can be topic-independent (for more exact description, see section 5. "Concept" and section 6. "Implementation"). Together with the tech partners of WP3 and WP4, another important objective was formulated at the kick-off presentation and discussion: In the spirit of sustainability, only technologies that are already existing and applicable are (re-)used (or recombined or reinterpreted) in the project, no new ones will be developed.

Last but not least, it will be of great importance for the pilot phase that the process involves co-creation and collaboration and therefore communication. It is also about enabling the sharing of ideas, the re-use of material in disruptive ways and about creating opportunities for audience engagement (Cf. DoA, Part B, p. 26).

## **3. Theoretical & Conceptual Framework**

### **3.1 Results of WP2**

The primary research conducted by the RelnHerit project is structured in three phases and, has produced qualitative and quantitative (via questionnaires and focus groups)<sup>1</sup> data. The overall aim is to collect data on the current methodologies and practices used in the Cultural Heritage Sector, for communication, collaboration, and exchange of good practices in heritage management within a digital framework.<sup>2</sup> This initial research is essential, since it

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<sup>1</sup> Questionnaires: one questionnaire was directed to heritage professionals (886 responses) and one questionnaire was directed to visitors (2481 responses from 37 countries in Europe) collected between October and December 2021. Focus Groups for heritage professionals conducted in May 2021 and in March 2022: 72 participants from more than 12 countries in Europe.

<sup>2</sup> ] For in depth information see Deliverables: D2.1 Focus Group Report Phase I, D2.2 State of the Art Report (Literature Review), D2.3 Questionnaires Report, D2.4 Focus Group Report Phase II, D3.1 National Surveys Report/

gives an overview on the current state-of-the-art in the sector as a whole, examining specifically the communication modes between museums and cultural heritage sites, thus identifying bottlenecks and opportunities in cultural heritage management and digital innovation at the same time. The research results identify the challenges, wishes and needs of museums, stakeholders and visitors (or even users) which highlight sustainability, digital technology and transformation, and audiences as crucial components of cultural heritage management and, hence, of exhibition planning. These interrelated issues are an important base for planning, organizing and implementing the ReInHerit pilot phase.

This chapter is structured in 3 sections examines the bottlenecks and opportunities of audiences, digital technology and digital sustainability in relation to exhibition planning as identified by the ReInHerit research. The first section outlines the categories of audiences and how to successfully reach them. The second section looks at how to make exhibitions that are relevant to these audiences and how technology contributes in this. The third section looks at the key issues related to the relationship between sustainability of emerging technologies and exhibitions.

### **3.1.1. Museums/Heritage sites and Audiences**

The role of the museums has changed in the last years. Being and staying relevant for their audience and for the people in general has become a central objective for many CH institutions. One of the proposed strategies enabling to reach this goal is **democratization of knowledge** and an **inclusive** and a **human centered approach**. This is also taken into account in the ReInHerit project:

The secondary research points out that the focus has been shifted from the artefact to the visitors and users based on primary literature (Cf. Hall & McArthur, Pearson & Sullivan). The very existence of cultural heritage is largely based on the multiple values that people attached to it. As a result, it is important to note that cultural heritage belongs to the societies that value it. In this respect, in recent years Cultural Heritage Management approaches tend to transform from the 'conventional approach' to the 'human' or 'integrated approach'. In other words, the focus has been directed from the resource itself to both the resource and the

'users'. It is an attempt to ensure the quality of the visitor experience, following, at the same time, the preservation practices and principles at the heritage property. Following these arguments, cultural heritage management should guarantee the long-term protection of cultural heritage considering its sustainability and taking into account the current needs of the public. It includes many different types of engagement of community with cultural heritage. It is the way to manage the past and current culture of humanity for the sake of the present and future generations. This complex process contains approaches about what actually is cultural heritage, how it can be used, protected and interpreted, by who and for whom. Exhibitions are designed and made by people for people. And at the very least, it became part of most museums' strategies to "open up" the museum to the outside world, becoming more participatory and collaborative (e.g. with citizen science projects) and to hand over at least parts of the interpretive sovereignty/authority to the public.

Sustainability has become part of cultural heritage management in the last decade at the latest. Museums and other cultural heritage institutions are considered to be role models and therefore need to adapt to new concepts, requirements and regulations. It has long been clear to all stakeholders in CH (at the latest when ICOM published their recommendations and strategy based on the United Nations 17 Sustainable Development Goals – 17 SDGs<sup>3</sup>) that the concept of sustainability is not just a trend, but *"it acts as a framework for developing long-term strategic cultural policies and rethinking about patterns of consumption and current practices, modes of operation and managerial organization through a comprehensive approach that includes care for the environment and public health, develops practices for using new technologies and brings the concept of social awareness to the forefront."*

Along this line, for the professionals that participated in the focus groups, the key challenge is for museums and heritage sites to redefine their relevancy to today's society. It was noted that people want to see cultural heritage preserved but they do not support the sector practically. The ReInHerit research identified local communities, young people, tourists, global audiences and policy makers as key categories of the exhibitions' audiences. Based on the ReInHerit research results, this section will provide an overview of how to successfully reach these categories of audiences through exhibitions and the possible contribution of

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<sup>3</sup> McGhie, Henry: ICOM. The sustainable development goals: Helping transform our world through museums. Online: <https://icom.museum/en/news/the-sustainable-development-goals-helping-transform-our-world-through-museums/>

digital technology in this. The common line for all categories is the urgent requirement to achieve relevance, active participation and co-creation in cultural heritage management.

### Young people

This is an important category as investing in young people (up to 35 years old) creates a returning audience for museums/heritage sites:

- Make cultural heritage more relatable to young people and their future for them to deal with it today. This means to determine what is important to them, to give them space for reflecting on the whole idea of what heritage is and to be part of the dynamic process of heritage forming information.
- Introduce new language/ways of understanding the world that resonate with digital natives. It is difficult for digital apps used in museums to reach the complexity, artistry and sophistication used in other digital encounters they have.
- Younger generations have lost touch with their own roots.
- Museums have to reach young audiences through educational activities (physical and digital). It is important to start the educational process before going to the museum to create the desire to go to the museum.
- Make the learning material more memorable with a creative storytelling approach and inspire children to pick up an interest and learn more.
- As an educational tool, digital services can make abstract concepts more concrete so that visitors can visualize and understand them, especially children. An example would be to educate them on curators' methods, this will help them to reflect on historical stereotypes and involve them in co-creation.
- Digital natives consume fast, in visual formats, not only choose their content but also produce audiovisual content. This reflects society: everybody has become a producer of content. The cultural heritage sector needs to involve people who are working with music, sound and acting to create new language for communicating with digital natives. This very much changes the perspective and can help professionals understand different formats of communication.

## Local communities

There is an increasing focus on local communities as another key category of audience:

- For local communities intangible heritage is a prerequisite of their livelihood and existence. Traditionally more focus has been placed on tangible heritage than on intangible heritage by museums and heritage sites. For museums/heritage sites to effectively communicate with their local communities, there is a need to include intangible heritage.
- Need to preserve the character of the local community but ensure the sustainability and authenticity of the tourist product as well. ??
- Use social media [for] communication with the local and the international audience.
- Raise awareness to local communities that they can come, participate in workshops and spend a day in the museum/heritage site.
- Smaller museums have a much closer connection to the immediate community.
- Demographics are changing faster than ever, making societies more pluralistic which makes engaging local communities more complex.
- Create a real dialogue with local communities, where heritage professionals accept the need to be thinking of the planet and their community, which has the possibility to maintain a loyalty to the local museum or local archaeological site.

## Global audiences

Museums and heritage sites have a potential global audience, through digital means:

- Museums/heritage sites need to be relevant in Europe and globally as well.
- Digital tools allow people that don't have the time or are unable to travel to visit a cultural heritage site or a museum (for different reasons, for example they live in remote places). Digital tools are used to reduce the cost (including travelling), time and effort of physically visiting a museum.
- Tourists visit museums/heritage sites digitally because they want to know the history of the city and to understand the place they are visiting.
- Ensure an objective marketing and media exposure aiming at potential cultural digital visitors who have interest in visiting museums and heritage sites.

## Policy makers

- There is a gap between what cultural heritage professionals understand as heritage and its impact and what policy makers understand.
- There is a lack of cultural politics and cultural heritage is not relevant enough as a topic.
- Communicate with other authorities to make everyone aware of what museums do (marketing strategies).

Relevance of cultural heritage to all of the above mentioned audience categories is a crucial issue that needs to be addressed urgently by heritage professionals and this can relate to:

- Make a change in the society through the impact of the activities taking place in a museum or heritage site can cause. Museums are increasingly interested in talking about societal issues and how people interact (locally and globally), creating cultural, economic and social impact.
- The political role of cultural and cultural heritage institutions is to act as a uniting agent to address all societal issues humanity is facing.
- Show that heritage professionals can create together with people a possible future that can be sustainable and equal.
- Reposition museums and heritage sites as active members of cultural promotion in communities.
- Show the contribution of culture to sustainable development and SDG's.
- 

### **3.1.2 Exhibitions and ICT for engaging audiences**

Exhibitions and the possibilities of **digitization** and the process of **digital transformation** play an important role in engaging audiences through active participation and inclusion. **Digital** projects in combination with collaborative approaches have another impact, namely on **audience development**. The above mentioned categories of audiences, who are important (e.g. as information multipliers) as well as optimal sources of knowledge and experience

(e.g. eyewitnesses or loaners) can be more easily involved in projects, because it is possible to reach them, e.g. via the website, social media, mailing lists or newsletters. They are crucial for the design process of future successful (depends on values set by the team, stakeholders and target audience, e.g. relevant or inclusive) exhibitions. Moreover, digital projects and especially international collaborations in digital projects such as ReInHerit, enable a sudden supra-regional (out)reach: they increase public awareness on European cultural heritage through co-creative and participatory digital practices.

To achieve the above, the following exhibition design approaches have been identified by the ReInHerit primary and secondary research:

- Adopt hybrid models when engaging audiences, offering experiences on-site and in virtual museum and cultural heritage site environments.
- Promote social participation by which people interact and co-create within and outside museums and heritage sites. This should be accompanied by outreach activities for young people and local communities.
- Develop dynamic exhibits that make visitors feel part of what is happening on site and allow space for multiple interpretations that represent many different voices and stories to promote inclusivity that connect people.
- More stories and layered knowledge (communicated in a clear and understandable ways) is offered, which audiences do not need to absorb in one visit but can come back to it at any time. Audiences can choose how deep they want to dive into in what they learn.
- Allowing people to touch the artefacts enables a connection as they feel the object without a mediator. This creates new important values.
- Give space to visitors to combine and recombine artifacts with their context and stories to make new narratives, which contributes to co-creation and sustainability.
- Have different kinds of tools to address different needs (for example visitors 65+ still prefer audio guides). Another example: for local visitors, exhibits can be linked with other aspects that are of interest to locals; for tourists, they can identify the context of the artefact and link it with broader histories. Personalized experience inspires audiences to become loyal visitors as additional new things are offered to them

- Introduce contemporary art and popular culture in archeological museums and museums that have low visibility to engage young audiences.
- Visitors attending with most of their senses can change the visitor participation in terms of quality. Develop an extended experience for the audiences that triggers emotions not only on site but also before and after the visit to a museum/heritage site.

Digital technologies have a crucial role to play in these exhibition design approaches:

- Personalization and wearable devices create a more powerful connection between visitor and the story.
- Augmented Reality/Virtual Reality/Mixed reality that brings exhibits and artifacts to life in new and immersive ways and creates multisensory and multimodal experience.
- Gesture Technology/Non-touch Interactives. Especially, in the post COVID-19 era touchless technologies and proximity sensors will likely gain popularity.
- Mobile Technologies (web and hybrid Wi-Fi apps, mobile apps, tour-based apps, that enrich the exhibit content, mobile ticketing technology, etc.).
- A personalized experience offered by digital tools can generate new values for all the visitors by redesign spaces and new forms of storytelling
- Create digital services with AI that a) go beyond the stage of the visit at the museum site but create a follow-up of the visit as well and b) produce live experiences by which exhibitions interact with the visitors and amplify their emotions.
- Having tools that are user friendly or having user information in order to be able to pair-up the different kinds of interests and needs of the users.
- Digital services can promote active participation of visitors and even working as co-creators where visitors can take something with them (for example the design of a costume they created themselves). Apps that invite people to share their experience, narratives and point of views, and to share with others.
- To expand the user experiences by putting the museum into a wider journey using digital devices that visitors might have. Through virtual tours museums can connect with remote areas.
- Give attentional focus and guidance to the visitor during the museum visit. AI can be used here to adapt information to the needs of visitors.

- To create a diversification of content combining different mediums.
- Provide the context of the artefacts and connect them with their provenance.
- Recombine digital assets to create different narratives out of them; recreate the story behind the object (history, community, traditions) and connect it with its larger collection.
- Apps and tools should be easy to handle, have usability of interfaces and be able to learn and use them immediately. Apps should not be attached to technologies that are available in certain countries and should be able to run on different devices.

The survey for professionals focuses on the thematic area of digitization and the development or use of digital tools and formats: the results of the survey for professionals indicate that small and medium sized organisations are less likely to adopt these tools unless they are provided with support and guidance. This is mainly interesting for WP3 “toolkit”, but should also be important for WP6 when it comes to the digital exhibitions that should include playful (e.g. gamification) and interactive or activating parts as well. When designing and implementing digital tools, elements or templates and offering them on the hub as reusable open-source tools to interested museums and CH sites, there must be educational material (guiding and information material, “how to use it”). In addition, “The results of the surveys indicate that in the digital hub it is important to include webinars that guide museums and cultural heritage sites in technical issues related to the use of the digital tools we will be offering, as well as promoting these tools so as to reach a wide audience base. Small- and medium size organisations seldom have the in-house resources to maintain digital tools, so the start-up packages we will be offering should be all inclusive and have clear use instructions.

The national surveys of ReInHerit showed that 67.33% of museums/cultural heritage sites are equipped with standard ICT tools and around 33% with innovative ICT tools. There is a uniform and heavy use of standard ICT tools. However, the difference in the use of standard vs innovative ICT tools is more prominent in organizations with 1-10 employees.

➤ **Innovative ICT tools**

Artificial Intelligence applications | Chatbots | Games and/or gamification | Digital storytelling tools | Digital tools for exhibition planning

➤ **Standard ICT tools**

Video and audio recording equipment | Web applications | Mobile applications | Online exhibitions | Digitalization systems | Analytics and Feedback tools | Social Media Management tools | Ticketing systems | E-shop

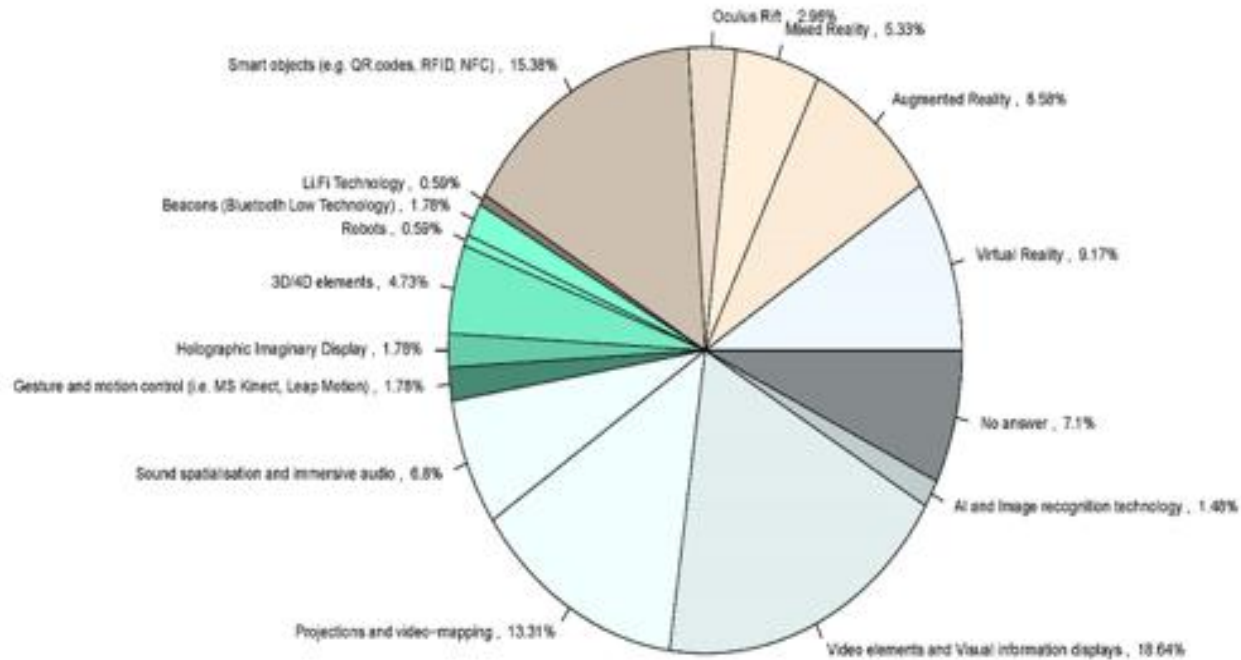
The pie chart below (Fig. 1) shows the standard types and tools that are commonly used for running digital components in a museum/heritage site. Projections and video mapping (13.31%), smart objects (e.g. QR codes, RFID, NFC) (15.38%) and video elements and visual information displays (18.64%) are commonly used by heritage sites and museums.

Regarding visitors and users, one outcome from the questionnaires is interesting, as it concerns virtual exhibitions and tours. In all different age groups, the majority of people find virtual exhibitions and tours useful. We would like to highlight, though, that the proportion of people in the age group of “65+” that finds such tours and exhibitions “very useful” is significantly lower than the proportions for the other age groups in the study. To sum up, the report states that young museum visitors (18-29) are thus more likely to use the digital tools the ReInHerit project is offering, but within this category of young users we can also include 30-44 year olds when it comes to the use of digital tools.

Also, the majority of the respondents (58.88%) of the ReInHerit survey would like to create their own creations using digital museum collections. This trend is most prominent in younger and medium age groups. The survey showed that common trend among all ages is the preference for interactive surfaces and multi-touch tables (24.42%), immersive rooms and responsive environments (23.97%) and audio guides (21.78%). This trend is seen in all age groups. A high percentage of the visitors (41.47%) responded that they prefer using QR codes, this prominent among young and medium ages.

Figure 3:

**Other types of tools that are commonly used for running digital components in your museum or cultural heritage site**



### 3.1.3. Digital Sustainability and Exhibition Design

The literature – mainly based on documents of the National Park Service (NPS) from 2001 and on a guide for designing exhibitions of the Smithsonian Institution - lists the following important steps for the conceptual/prototype phase and the designing process to achieve successful cultural exhibitions:

- Specify the objectives and goals of the exhibition
- Identify the target group or groups (e.g., local communities, students, tourists, visitors, minorities and indigenous peoples, Special Needs Groups, etc.).
- Do research and collect information that will be used in the exhibit design
- The planning team should produce a written document in order to specify a wide range of issues such as exhibition's objectives and goals, concept, target audience, working team and method of working, feasibility study results, description of the planning process, timing and a draft budget, etc.

All of the tasks mentioned above were discussed and processed in WP6. The results are addressed in the present pilot phase strategy. Also, the smaller following tasks listed below are considered in this report connected to Phase I, II or III of WP6 (see section 2. Introduction):

- Identify the exhibit topic
- Read background information on the topic
- Find the right slice of the story to tell
- Make it relevant. Give visitors a reason to care about your subject
- Research the most current scholarship
- Develop exhibit sub-themes
- Identify appropriate objects in the collection
- Study object documentation
- Discuss the proposed topic with curators of similar collections and exhibits
- Consult with subject matter specialists
- See museum exhibits and historic house installations
- Obtain materials analysis where necessary
- Study collections at and of other institutions
- In cases of loans into the exhibition, determine what they will and how they will exercise the highest standards of care in securing and looking after the objects

- Appoint a working group that includes diverse points of view, especially those who have a stake in the exhibit

The ReInHerit secondary research examines the **design process of cultural exhibitions**. It points out that Planning, Research/Interpretation, Development/Design, Production and Installation have been identified as main tasks in the design process of cultural exhibitions. One of the most important recommendations when designing a cultural exhibition is, for example, that *the concept of sustainability should be at the center of attention when preparing all the stages of an exhibition*. Another one concerns exhibition planning as an interdisciplinary process, as it combines methods and practices from other disciplines such as architecture, conservation, industrial process management, computer programming, etc. Therefore, the participation of different specialists with skills, knowledge, expertise and experience is suggested. It is important for museums and other cultural institutions to create a small planning team including the specialist curator or curators, the designer, the conservator and the education officer and assign tasks according to each member's expertise. The ReInHerit team is interdisciplinary and consists of different specialists with their various professional backgrounds.

The sustainability of the exhibitions' digital components has been identified by the primary and secondary research as a crucial issue that needs to be considered in the design phase of exhibitions. In the focus Groups the participants also discussed the Digital Platform "The ReInHerit Hub" linked to their wishes and needs. The output of this part is mainly interesting for WP4 (e.g. the design and implementation of the Hub). But some of the points discussed can also be useful for the (digital) exhibitions, for example for the handling (e.g. exchange of exhibition content between museum professionals or presenting the digital exhibitions to the online audience). The role of the data hub for the design and implementation of WP6 grew alongside the idea to have no travelling artefacts because of sustainability and for ecological concerns as objective and value. Although the focus group participants were not sure about the uncertain future of the Data Hub and its content after the ReInHerit project is finished: Concern was expressed over the **sustainability of the digital environment**.

Before this is pointed out in the sections 5 and 6, it can be presumed that the exchange platform is an ideal vehicle for letting digital content (e.g. artefacts, data, texts, design direction, templates etc.) "travel" without shipping/transportation or insurance issues and as

a modular and flexible system that everybody can reuse (this relate both to content and the construction plans for the exhibition architecture).

For example, it enables the possibility that any institution can take over and showcase the travelling exhibition by downloading the content and following the instructions; they may even add their own artefacts or content.

The key aspects of digital sustainability that have been identified are cost, skills, development and maintenance, IPR and collaboration:

- The development of digital applications has a finite life cycle: the product is designed, developed, maintained and improved. Workshops and tutorials are provided on how to use and tailor them to different museums. However, soon they become obsolete. It is important to consider the development of processes that will enable heritage professionals to automate their work. The requirement for organizations to be agile, flexible and always ready to change, highlighted by the COVID-19 pandemic, is highly related to this issue.
- Need to be as impactful as possible with less information. Use strategies such as bring your own device so people have the option to choose. The biggest challenge is to keep it simple. To reach every country, heritage professionals need to keep digital apps simple, which everyone knows, but connect them with the novelty and what the audiences are accustomed to.
- The above points lead to the requirement of defining and developing a **minimum viable product**. This means to start small using modular design (in terms of architecture) so that museums can build on it and look at the project with a long-term perspective rather than trying to do everything at once and then do this all over again when the application is outdated. In this way, the development of applications can be sustainable, as more funding comes in.
- Cultural heritage institutions and sites need to be aware and take into account IPR issues, especially concerning the digitization and exploitation of the items in their collections. The increasing use of new technologies such as virtual and augmented reality, gamification, immersive performances, and so on, make this need even more imperative. Key questions are: how can we know that we can share

knowledge equally? (for example copyright charges, artefacts that are displayed in museums outside of their source communities).

- If there is no budget for an in-house development team or experts to maintain digital services, a cooperative or clusters of museums with the common goals can be formed that will put together the money for producing common digital services. This will save money from the initial investments and then individual museums can customize them.

### **3.2 Best Practice & State of the Art Examples**

Research on best practice examples and the current state of the art is an important first task before designing and realizing (digital) exhibitions. Thus each WP6 museum partner was asked to search for best practice and state of the art digital exhibitions. The examples were discussed and evaluated in the WP6 core team. Based on the evaluation, a variety of criteria was set to be integrated in the travelling and digital exhibitions such as elements, tools, features or formats. This led to a vague first ideation about a prototype of exhibition parts/elements as well as to a first definition of needs for the technical implementation. The final selection of best practice and state of the art examples was used for the communication with the consortiums' tech partners on their possible contribution.

The suggested final selection can be put into categories:

- 1) Digital exhibitions
- 2) Digital collection
- 3) Artefact/object representations (digital objects/artefacts) in digital exhibitions
- 4) Connection of physical (real-spatial) and digital exhibition spaces
- 5) Digital artefacts/objects (innovative representations and visualization of artefacts) in physical space

- 6) Transferable and sustainable (e.g. modular, strongly digital, printable) travelling exhibitions

### **Digital Exhibitions:**

"Ich hasse die Natur" ("I hate nature"), Germany

<https://ores.klassik-stiftung.de/ksw/natur/home.html>

"Making Van Gogh" a Digital by Städel Museum, Germany

<https://vangogh.staedelmuseum.de/en/>

"Below the Surface" by the city of Amsterdam, Netherlands

<https://belowthesurface.amsterdam/en>

"KALLOS: For me this is beauty" by the Museum of Cycladic Art, Greece

<https://kidscontest.cycladic.gr/en/>

### **Digital Collections:**

"Museum of the World" by the British Museum, UK

<https://britishmuseum.withgoogle.com>

"Histography" by Matan Stauber is based on historical events from Wikipedia, which self updates daily

<http://histography.io>

### **Artefact Visualisation Digital Exhibitions:**

3-D Artefacts on Sketchfab

[https://sketchfab.com/3d-models/akali-turban-73895f8cceab4a8aba0457a1892c458e?utm\\_medium=embed&utm\\_campaign=share-popup&utm\\_content=73895f8cceab4a8aba0457a1892c458e](https://sketchfab.com/3d-models/akali-turban-73895f8cceab4a8aba0457a1892c458e?utm_medium=embed&utm_campaign=share-popup&utm_content=73895f8cceab4a8aba0457a1892c458e)

“Sculptures and objects in 360°” by the National Portrait Gallery, UK

<https://www.npg.org.uk/collections/explore/from-all-angles/>

Viewer Tool by University of Graz and Graz Museum

<http://gams.uni-graz.at/o:gm.1784>

“StoryMapJS” by Knight Lab

<https://storymap.knightlab.com/examples/bosch-garden/>

### **Digital content representations in physical exhibitions:**

“monument” by Julian Michel, Germany

<https://julian-michel.com/monument.php>

“microfilm” by PanGenerator, Poland

<https://pangenerator.com/projects/microfilm/>

Art of London Augmented Gallery by Art of London, in partnership with National Gallery, National Portrait Gallery, Royal Academy of Arts and broadcast partner Sky Arts, UK

<https://www.youtube.com/watch?v=ry1v2G1WoJo>

### **Travelling Exhibition:**

“The Glass Room” by Tactical Tech, Germany

<https://theglassroom.org/>

## **4. Methodology**

A central objective of ReInHerit is to establish effective communication and collaboration as well as knowledge transfer between museums and cultural heritage sites. “Design thinking” tools have proved to be useful for developing digital exhibitions, especially for the Graz

Museum. Different perspectives, knowledge-levels, mindsets, values and ideas can be included and have impact on the process and output. Therefore this set of cognitive, strategic and practical skills for co-designing projects in an iterative, collaborative, interdisciplinary way seems to deliver a good methodological base for the WP6 process. In order to implement design thinking, research, brainstorming and ideation phases must be planned; non-linear processes (e.g. through trial and error) and therefore revision loops are allowed and evaluation as a basic skill is of high importance.

The human-centered approach in ReInHerit and design thinking is also central, since focus groups and user/visitor experiences have been queried. In order to develop first prototypes for the exhibitions, personas and user stories are created in Phase II. Therefore, **section 4.1 "Audience & Target groups"** discusses some guiding questions on the design and co-creation process, such as "Which Audience is our audience for the exhibitions?", "Who are the target groups of our exhibitions?" and "What is the role of the audience in the pilot phase and therefore the exhibitions?".

Upon reflection on these questions, the WP6 core team elaborated possible case studies or user/visitor stories, in order to determine the level of participation for the travelling and digital exhibitions. The ideas and discussion results of the WP6 core team are pointed out in **section 4.2 "Collaboration & Contribution"**. It has become evident that collaboration can affect the audience (visitors/users) as well as professionals (museums and CH sites all over Europe).

Section **4.3 "Values"** discusses the mindset, common vision and mission of the WP6 team derived from defined common values and their exhibitions as results of the pilot phase facilitation process.

The last subsection, **4.4 "UNESCO's thematic indicators for culture"**, deals with aspects of the 2030 Agenda for Sustainable Development. These indicators serve as a basis for the curatorial concept and as inspiration for the thematic areas of the WP6 exhibitions. The wide range of these thematic areas allow professionals and audience alike to contribute (e.g. with artefacts, views, opinions, stories).

## 4.1 Audience & Target Groups

For design thinking processes and methods it is indispensable to consider audience and target groups by involving them in the project at different points of the process and conducting surveys. On the basis of the results, case studies in the form of personas (fictive persons that should/could be visitors or non-visitors and think about their different motivations behind it) and user stories can be elaborated. In the ReInHerit project, a big part of this task was fulfilled with the implementation of the research phase in WP2 (see section 3). Other aspects were taken care of in WP6.

Depending on the types, missions and visions as well as the focuses of the collections, museums and CH sites have different target audiences, visitors and digital space users, for instance visitors interested in local history, families, schools or students, researchers or tourists. All these different visitor groups have different needs and requirements. The WP6 core group - consisting of three very different museum partners (see 2.2 "Problem Statement") - needs to identify their audience and target groups for the travelling exhibitions and digital exhibitions. As pointed out in the Literature Review Report, *"This is not an easy task given the diversity that characterizes any of these groups. Many variables must be taken into account such as differences in ages, levels of education, tastes, interests, and people's prior knowledge of the subject. However, it is not possible to equally satisfy all different people that belong to these groups."* (Literature Review, p. 51)

A central question at an early stage in the WP6 meetings was, "What audience are we doing this for?". Reflecting on this question, we have to keep in mind that an overall objective of ReInHerit is to *"increase public awareness on European cultural heritage"* (DoA, Part B, p. 3) and another more specific objective of the WP6 exhibitions implies that *"The exhibitions' content will be adjusted in such a way that it can be easily understood and accessed by the general public (...)"* (DoA, Part A, p. 35). In addition, in the DoA, Part B, p. 26 target groups for the travelling and digital exhibitions were defined as follows: *"Museums, Cultural Heritage professionals and General public"* (DoA, Part B, p. 26).

Concerning the general public, the WP6 core group decided to choose an easily accessible umbrella topic and three thematic areas for the exhibitions with the view to be as inclusive

as possible and open for everyone. Local audiences as well as tourists should be able to connect with the main topics.

In addition to the target audience and the general public, the WP6 group also has to focus on museum and CH professionals. This task will be considered during Phase III (see section 6.3.3).

It needs to be highlighted that there will be different target groups for the digital and the travelling exhibition. The travelling exhibition is going to invite mainly young people, tourists and locals. Young, culturally interested visitors in particular are to be attracted by new forms of implementation, e.g. an audiovisual exhibition that dispenses entirely with written text, and interactive elements that create new forms of access to objects. Through locally relevant offers as well as the development of content with regional groups, a site-specific audience is particularly addressed. Tourists are offered a combination of regional content with insights into their current surroundings in a larger context, as well as a fresh concept of an international travelling exhibition.

It targets two different groups of visitors. On the one hand, professionals and policy makers interested in the implementation of the digital exhibitions and their forms of representation as well as those who are concerned with the ReInHerit project and hosting the travelling exhibition. On the other hand, the other main target group is the general public who is not able to visit the travelling exhibitions – thus, the digital visitors - but would be interested in the topics. They should have the opportunity to engage with the thematic areas in depth and to discover the project. Even though the digital exhibitions stand on their own, they also serve as a supportive element for the travelling exhibitions.

## **4.2 Collaboration & Contribution**

When applying participative working methods, it is important to be clear on the extent of the planned involvement of the respective persons. Participation and participatory approaches

vary according to the definition of Nina Simon; participatory projects can be (1) contributory, (2) collaborative, (3) co-creative or (4) hosted.<sup>4</sup> She defines them as follows:

- (1) *"In contributory projects, visitors are solicited to provide limited and specified objects, actions, or ideas to an institutionally controlled process. Comment boards and story-sharing kiosks are both common platforms for contributory activities.*
- (2) *In collaborative projects, visitors are invited to serve as active partners in the creation of institutional projects that are originated and ultimately controlled by the institution. For example visitors' choices shaped the design and content of resulting exhibitions.*
- (3) *In co-creative projects, community members work together with institutional staff members from the beginning to define the project's goals and to generate the program or exhibit based on community interests, e.g. The staff partners with visitors to co-produce exhibits and programs based on community members' interests and the institution's collections.*
- (4) *Hosted projects are ones in which the institution turns over a portion of its facilities and/or resources to present programs developed and implemented by public groups or casual visitors. This happens in both scientific and cultural institutions. Institutions share space and/or tools with community groups with a wide range of interests, from amateur astronomers to knitters. Online, programmers may use cultural object registries or scientific data as the basis for their own research or products. Game enthusiasts may use the grounds of an institution as a giant game board for imaginative play. Hosted projects allow participants to use institutions to satisfy their own needs with minimal institutional involvement."<sup>5</sup>*

Simon writes that the participatory models are distinct, but a lot of CH institutions mix different elements with each other. It is important to note that there is no ranking and *"there is no best type of participation in cultural institutions"*<sup>6</sup>. However, when it comes to the visitor-centered approach, community building, outreach for new audience groups and furthermore audience activation connected to the levels of interaction with museum content, Nina Simon distinguishes five stages of interface between institution and visitor.

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<sup>4</sup> Simon, Nina: *The Participatory Museum.*, p. 187 and 190-191.

<sup>5</sup> Simon, Nina: *The Participatory Museum.*, p. 187.

<sup>6</sup> Simon, Nina: *The Participatory Museum.*, p. 188.

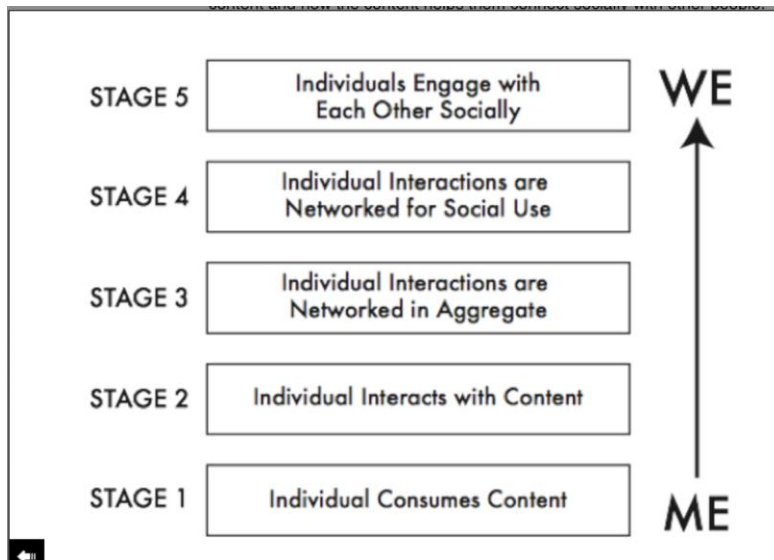


Figure 4: Nina Simon "5 Stages - The evolution of visitor experience from personal to communal interactions" (<http://www.participatorymuseum.org/chapter1/>)

*"The foundation of all five stages is content. What changes is how visitors interact with content and how the content helps them connect socially with other people."*<sup>7</sup> The five stages are from "me" (interested individual) to "we" (well established community) and show the evolution of visitor experience from personal to communal interactions. For museums or CH sites it is only possible to reach higher stages if they leave traditional structures and at least partly give control over the content to the audience (keyword: interpretive authority). The fact that many museums still use an authorial approach and decide on the topics that are presented to visitors instead of employing a participatory approach, was also addressed in the first "Focus Group Report" of WP2 (see 3. "Theoretical & Conceptual framework").

As one result of the report, the recommendation was made to leave hierarchical structures of museum and CH management (i.e. also internal antiquated staff structures) and generate and foster openness to innovation for a good reason, *"When it comes to developing participatory experiences in which visitors create, share, and connect with each other around the content the same design thinking applies. The chief difference between traditional and participatory design techniques is the way that information flows between institutions and users. In traditional exhibits and programs, the institution provides content for visitors to consume. (...) In contrast, in participatory projects, the institution supports multidirectional content experiences. The institution serves as a "platform" that connects different users who*

<sup>7</sup> Simon, Nina: The Participatory Museum., p. 26.

*act as creators, distributors, consumers, critics and collaborators.*"<sup>8</sup> Here it is useful to add that this platform - the ReInHerit Hub - is one main objective of the ReInHerit project.

Further following the definitions of Nina Simon, one central question for the WP6 team was how much control we want to have over the participatory process, and how much moderation (e.g. evaluation/curation/feedback of results of the process or support in case of questions) we can enable. In this respect, it again makes sense to distinguish between the selected target groups, i.e. the **(1) general public** and **(2) CH professionals**. Already in the research phase, the WP2 team included both groups, distinguished them and offered different survey formats (e.g. online questionnaires, focus groups).

### **1) Participation of visitors/users as our audience (= general public)**

The WP6 core team decided on having participatory (and interactive) elements in the travelling and digital exhibitions (see 5. "Concept" and 6. "Process & Action Plan"). To give an example, the travelling exhibitions will also introduce and involve visitors/users in the exhibitions with low-threshold questions on the thematic areas, and then project the results of the opinion polls via live visualizations. The data will be anonymised.

Another possibility would be to "inspire" the visitors with the content of the travelling exhibitions and let them try things out by themselves at an interactive digital station (e.g. enable the visitors to digitally work with or manipulate artefacts, which is still unusual in the museum space, and save, share or download the new creation) or at a hands-on station (e.g. enable the visitors to learn more about techniques to produce/create objects or the materiality of artefacts). As a benefit, they could add their objects to the museum exhibit, or all visitors' objects could be displayed as co-creations, or they could take their objects home.

### **2) Participation of CH professionals (European museums and CH sites)**

To enable a collaboration of the three different museums of the WP6 core team and taking into account additional museums and CH sites, a rather open approach was chosen for all elements of the exhibitions (e.g. printable objects, content, design and even furniture). Following the idea of creating a big puzzle, thematic picture or map of Europe, each CH

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<sup>8</sup> Simon, Nina: *The Participatory Museum*, p. 3.

institution can be invited to contribute "puzzle pieces". This approach can potentially raise public awareness for the museum landscape across Europe. Furthermore it allows to visualize and interrelate different local views (multiperspectivity) on issues of global significance (see 5. "Concept" and 6. "Process & Action Plan"). Thus the content of the travelling and digital exhibitions is supposed to get more complete and denser in the course of time.

The "call for contributions and collaboration" concerning professionals has another impact: the ReInHerit network of CH professionals will grow as a result. *"A key aspect of the ReInHerit project is that it aspires to become a real product in the future, since the relationships and the network created among the consortium and collaborating institutions and museums further creates long-term potential for the future of cultural management and network."*<sup>9</sup> And the digital exhibition can, of course, still grow alongside the ReInHerit network, even after the ReInHerit project is finished.

The invitation and submission process must be designed in an easy way so that everybody who wants to contribute feels invited and can do so easily (e.g. via an online template with exact and easily understandable instructions). The hurdles to contribute must be set very low so that museums can contribute without consuming many resources, which is especially relevant for small to medium sized museums.

### **4.3 Values**

All ideas and suggestions concerning the participatory possibilities (e.g. collaboration and contribution) derive from defined values of the WP6 core group. First of all, common values (alongside common principles and objectives) are central for team building and the vision and mission of the team as they are discussed and jointly defined one after another in a collaborative process (see section 2. "Introduction").

Moreover, values have an impact on the mind-set, the design and creation process of WP6. They also influence certain deliverables resulting from WP6, for example the exhibitions, in which these values can be perceived implicitly. Some values derived from the objectives of

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<sup>9</sup> D.2.2 State of the Art Report - Literature Review, p. 17.

the GA and its Annexes (see 2.4 "Objectives") or from the chosen methodological approach such as design thinking, the human-centered approach (e.g. involvement of visitors and CH professionals) and sustainability are central to the brainstorming and ideation processes.

Within the WP6 core team five key values that are particularly important for the exhibitions were selected: to be relevant, inclusive, interactive, collaborative and educational. These values are defined as follows:

- Relevant: Nina Simon defines relevance as *"the key to unlock meaning"*. She states that *"relevance opens the doors to experiences that matter to us, surprise us, and bring values into our lives"*<sup>10</sup>. Relevance in an exhibition can derive from various elements in exhibitions, e.g. the topic itself, the way it is narrated, how it is contextualized, through new methods and inventive forms of presentation.
- Inclusive (in terms of openness): The exhibitions are accessible in terms of physical/digital space and content. They offer multi-perspective views, multi-sensory designs, different levels of interaction and explanations/text.
- Interactive: The visitors get involved in a playful way. They are enabled to interact with the exhibition content (e.g. direct feedback/perspectives from audience and live-visualization) following the project's claim *"make it your own"*.
- Collaborative: We want to try out more participatory approaches and open up a collaborative process to the audience and CH professionals for contribution, or maybe even enable co-creation (as pointed out in section 4.2).
- Educational: The audience is invited to learn something which they try and work out on their own. We believe in the democratization of knowledge, which again refers to the value of inclusiveness. Additionally, we want to create different (digital) educational activities not only in WP6, but during the whole ReInHerit project, which will position European heritage within its historical/geographical background, or offer knowledge exchange activities (e.g. workshops) for CH professionals.

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<sup>10</sup> Simons, Nina: The Art of Relevance, p. 25.

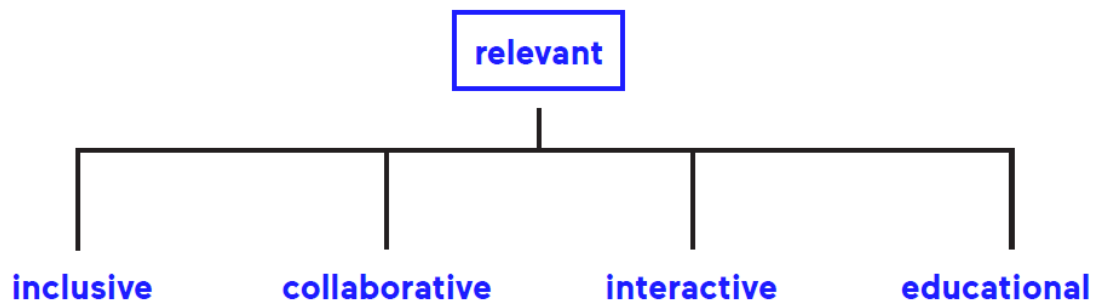


Figure 5: Mapping of the five key values of the WP6 team for the exhibitions

## 4.4 UNESCO’s Thematic Indicators for Culture

The **UNESCO Convention for Safeguarding Intangible Cultural Heritage (ICH 2003)** plays a very central role in ReInHerit and in WP6; it demands the ICH to be a key to community resilience. Furthermore, the International Council of Museums (ICOM) recently adopted sustainability as one of its core priorities and UNESCO published its **2030 Culture Indicators Agenda**. ICOM is increasingly focusing on how museums can help to solve urgent global challenges (such as climate change, risk management, migration and decolonization). They can play an important role in creating healthy and just societies in which their members live with ecological integrity. Addressing current issues (e.g. natural disasters), but mainly social issues (i.e. migration, conflicts, lack of security, youth unemployment etc.), these policies have reconceptualized museums as spaces where communities meet, work, share and mediate ideas, build social, economic and environmental sustainability, foster personal and collective well-being for the common good.<sup>11</sup>

The UNESCO "Thematic Indicators for Culture"<sup>12</sup> in the UNESCO 2030 Agenda of Sustainable Development is "a framework of thematic indicators whose purpose is to measure and monitor the progress of culture’s enabling contribution to the national and local implementation of the Goals and Targets of the 2030 Agenda for Sustainable Development."<sup>13</sup>

<sup>11</sup> DoA, Part B p. 7.

<sup>12</sup> UNESCO’s Thematic Indicators for Culture (<https://whc.unesco.org/en/culture2030indicators/>)

<sup>13</sup> UNESCO’s Thematic Indicators for Culture (<https://whc.unesco.org/en/culture2030indicators/>)

# THEMATIC INDICATORS FOR CULTURE IN THE 2030 AGENDA



Figure 6: UNESCO "Thematic indicators for culture in the 2030 Agenda" connected to the 17 SDGs (<http://whc.unesco.org/uploads/activities/documents/activity-959-35.jpg>)

**1) Environment & Resilience** (linked with SDG targets 12.b Sustainable tourism management, 11.4 Cultural & natural heritage, 13.1 Climate & disaster resilience, 16.4 Recovery of stolen assets, 11.7 Inclusive public spaces): For ReInHerit the relevant dimension of this Indicator addresses tangible and intangible heritage, as well as natural heritage, as a lever for sustainable development and as an end in itself - safeguarding of cultural and natural heritage, providing evidence of sustainable management of heritage and the inclusion of traditional knowledge in culturally sensitive planning.

**2) Prosperity & Livelihoods** (SDG targets 8.3 Jobs, entrepreneurship & innovation, 8.9 Policies for sustainable tourism, 11.4 Cultural & natural heritage, 10.a Differential treatment on trade, 8.a Increase Aid for Trade): This Indicator provides a framework for assessing the contribution of culture in driving and enabling more inclusive and sustainable economies. It gives evidence of the governance structures in place to support a thriving role for culture in local and national economic development and livelihood generation.

**3) Knowledge & Skills** (SDG targets 4.4 Skills for employment, 8.3 Jobs, entrepreneurship & innovation, 4.7 Skills for sustainable development): The Indicator focuses on the contribution of culture in transmitting local cultural values, knowledge and skills and fostering empowerment through education training, processes, policies and materials. This is relevant to ReInHerit, since it stresses the importance of integrating and leveraging cultural knowledge to foster respect and appreciation of cultural diversity, understanding of sustainable development and transmission of cultural values, as well as prioritising cultural training (including advanced training in heritage conservation) and promoting skills and competences in the creative field.

**4) Inclusion & Participation** (SDG targets 10.2 Social inclusion, 16.a Prevention of violence, 9.c Access to information technologies, 16.7 Participatory decision-making, 9.1 Quality infrastructure/equitable access, 11.7 Inclusive public spaces): This Thematic Indicator is relevant to ReInHerit, because it focuses on the abilities of people to access culture, the right of all people to participate in cultural life, and their freedom in cultural expression, including artistic and creative freedom. This dimension also explores ways in which cultural practices, sites, elements, and expressions convey values and skills conducive to social inclusion.

All of the four above listed Thematic Indicators for Culture can be linked to the umbrella topic "**Social Issues**" and the three sub-thematic areas of the planned exhibitions in the ReInHerit Pilot Phase, namely:

**1) Conflicts, Conflict Handling and Conflict Resolution** (refers to all Indicators, as all of them can be connected to conflicts)

**2) Gender, Roles, Diversity and Responsibility Issues** (refers especially to Indicator 4)

**3) Craftsmanship, Production and Environmental Issues** (refers to Indicator 1)

All three exhibition parts present cultural skills and abilities for dealing with social issues and social topics and therefore can be connected with and refer to Indicator 3.

The thematic areas are specified and explained in the following section 5. "Concept" in detail. Additionally, connections and references between them are shown and pointed out.

# 5. Concept

## 5.1 Introduction

The above-mentioned UNESCO Thematic Indicators of Culture are the basis for the umbrella topic of “social issues” and for the three thematic areas of the exhibitions. The aim of the WP6 team is to work together in order to develop three physical travelling exhibitions that include digital elements, and three digital exhibitions. This implies that ultimately six slightly different concepts will be created. In the following, the overall concept common to all exhibitions will be presented. In addition, the differences between the concepts of the physical and the digital exhibitions will be outlined. Each of the six exhibitions will be distinct from the others in terms of content and realisation, since they will be based on various creators and different collections. This possibility to vary is part of the basic concept, as the collaborating three museums "Bank of Cyprus Cultural Foundation", "Museum of Cycladic Art" and "Graz Museum" are characterised by different focuses and collections; this diversity should also be reflected in the exhibitions.

Exhibitions in physical space have the advantage of spatial dimensions - they can expose visitors to an immersive experience through their physical presence - and tactile and haptic forms of representation. Digital forms of exhibition, on the other hand, offer the possibility of diversity and quantity. Large amounts of objects and information can be stored, presented and made accessible to users in digital space. The digitally created international collection, for example, is probably less attractive to exhibition visitors than it is to digital users, who can gain an overview and access it over and over again. This diversity also has the potential of engaging more deeply with the subject matter over a longer period of time. The physical space is therefore not opposed to the digital, multi-perspective space, but they complement and supplement each other.

The most important aspects of the concept were already mentioned in section III of the Exhibition Exposé:

“III Conception & implementation as well as design approaches

The three-part travelling exhibition, with its rather open thematic approach, has the defined goal of being an unlimited collaboration offer to all European museums and with its "topic and design template" can be understood and implemented as a common European object puzzle: In its basic content and design structures as well as frameworks conceived and developed by the Graz Museum, the Museum of Cycladic Art and the Bank of Cyprus Cultural Foundation, the exhibition invites all museums in Europe to show the exhibitions at their premises or to contribute their own objects and views to it. This is possible, because the essence of the exhibition - the content outlines and questions - allow many contextualizations, further related content and consequently countless possible matching objects. Blank spaces and gaps in the story are also allowed if no objects are available as references to concrete facts. Gap fillers or placeholders can be used.

All three main partner museums [...] are each responsible for the overall conception of the complementary exhibitions and each has main responsibility for the content of one of the three exhibition sections. This means that the basic framework of the content and the main curatorial question - the common thread - are developed by them. Nevertheless, the other two museum partners contribute in equal measure with objects and content to these exhibition parts, in order to close object or content gaps in the coverage of times or complementary relevant topics. At the same time this method allows to check whether the template puzzle concept is valid and it also allows a polyphony and multiperspectivity on the topics. Therefore the arrangement of the objects is not primarily meaningful, since the idea of equality of content and the puzzle concept allows a start/entry and interpretation from any starting point in the exhibitions. There is no linear path predefined.

The puzzle concept requires concrete content, design and technical conditions that make it possible for other interested museum partners to participate easily and without major hurdles in the procedure of "sharing objects" or "borrowing exhibitions". Accordingly, modular, expandable and exchangeable aspects must be considered when it comes to a concrete implementation strategy. The map of Europe connects the objects with each other in an overview. At the same time, it will not only show their current "depositories", but also the object biographies or production and transmission contexts "behind" them (place of production, place of discovery, etc.). However, the objects contributed by the participants do

not necessarily have to belong to collections of their own museums. It is also necessary to take cultural heritage sites into account and invite them to contribute to the puzzle as well.

Moreover, illustrations of other real-spatial connecting points could be possible as "objects", in the sense of an inclusion of the fact that not everything historically relevant can be stored in the museums, as quotations on concrete facts and topics. Our whole surroundings can be seen as proof of historicity."

## 5.2 Travelling Exhibitions

Each of the three travelling exhibitions consists of the following five elements:

1. **Entrance station** on the topic of "social issues" (interactive questionnaire with classification in an overall picture, collection objects in European map, digital, interactive puzzle overview, project presentation with thematic areas)
2. **Objects of the own collection and objects of the contributing museums** on the thematic areas
3. A **local narrative** which takes the **European/international context** and the two international narratives of the partner museums into account – each with a key object on the thematic area with a self-defined focus
4. **Interactive or playful access** to one or more digital objects
5. Tangible access through the possibility of creating something oneself and **getting active**

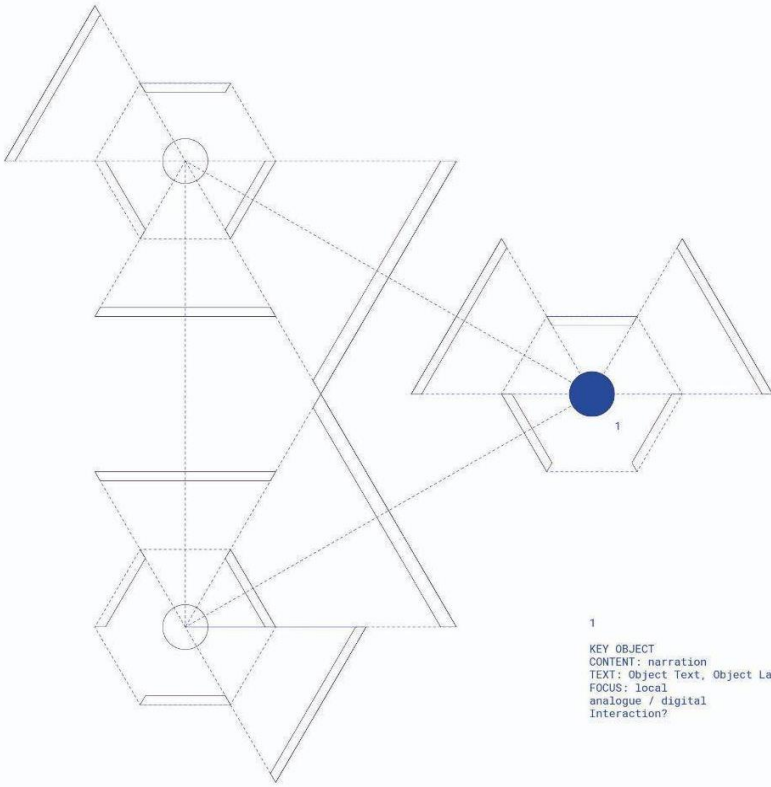
The travelling exhibitions differ from the digital exhibitions especially in the way they deal with the interaction of physical and digital space. The physical spatial access to the exhibition, i.e. the exhibition that can be perceived and experienced through several senses. The visitor can be addressed by elements that only function in the three-dimensionality of the space. Non-original objects/artefacts not only offer a haptic experience, but also the possibility of changing them or manufacturing new objects on the site and letting them have an effect in space. Most of the objects in the collection are artefacts, i.e. man-made objects. Visitors can become the creators of artefacts themselves and thus become part of an immersive experience that is complemented by digital elements. The visitor should be able to experience what the interaction of digital and physical space can mean in the context of an exhibition.

Cultural heritage has the potential to be more approachable, more accessible, more tangible by mixing physical and the digital elements.

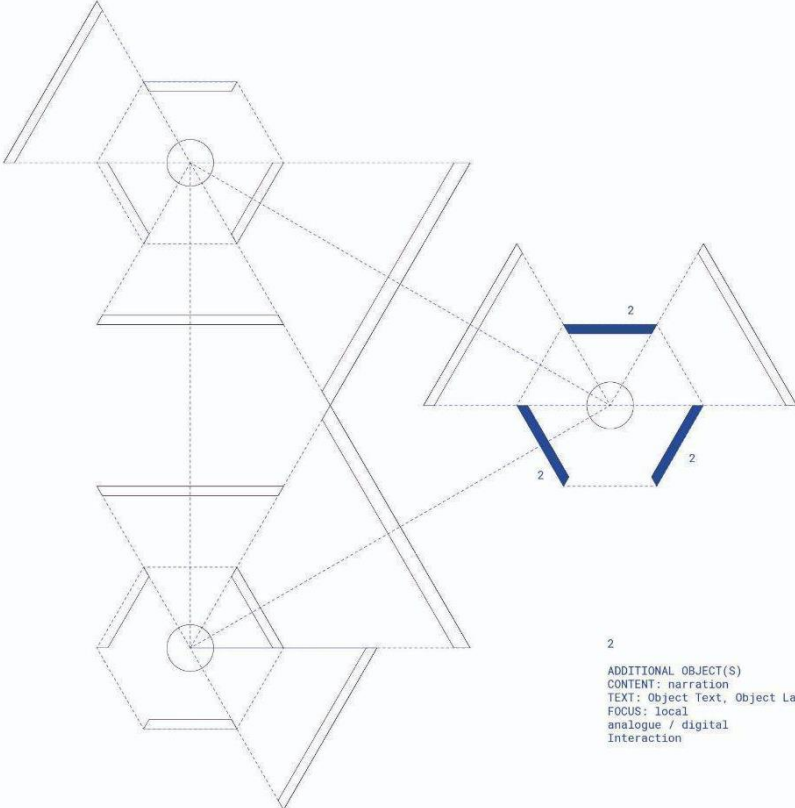
### **Thematic Areas and Focus**

Each museum works out one thematic area and presents it primarily with objects from its own collection. Since all three thematic areas are very broad, it is necessary to set a focus, based on the curatorial question. This is not only important in order to be able to work on one's own area in detail, but above all not to overwhelm the visitors and in order to give them the opportunity to engage with a topic in a more profound way and to reflect on it. Setting a focus according to a curatorial question gives the topic space to be experienced on several layers. A clear line and a well-developed logical narrative can then be complemented by important immersive experiences and interactive elements without distracting from the topic itself. The claim of the RelnHerit project "make it your own" should be particularly evident in the exhibitions. As the visitor can adopt different chosen objects as his or her own, process them further or place them in a new context, it is possible to create an individual approach to the narrative and in the best case relate to it.

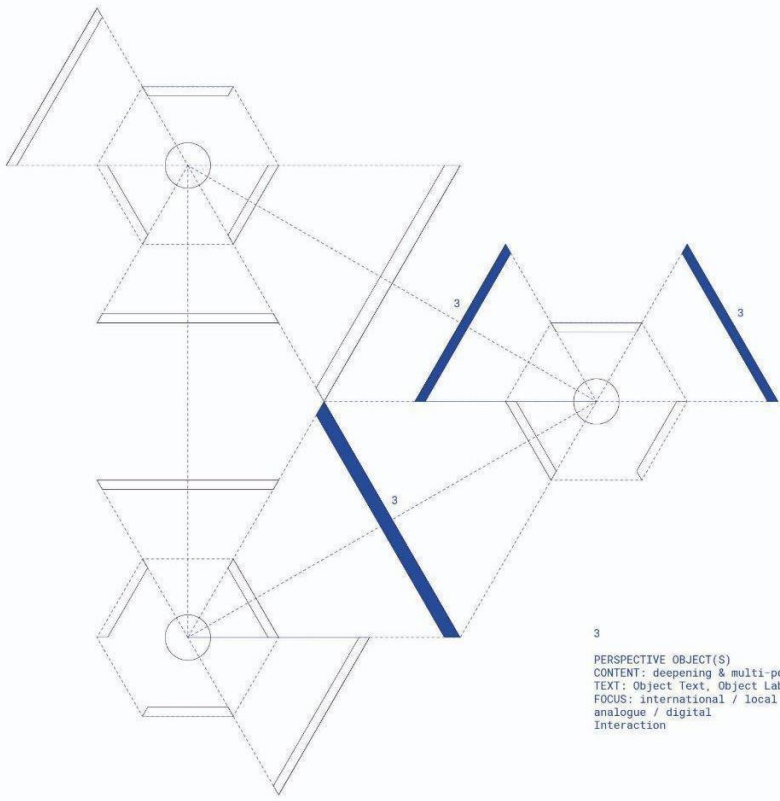
The following visualisations of the concept, elaborated by studio.itzo, clearly show the layers on which the various narratives are built. The narrative starts on a first layer with a key object that originates from one of the three partner museums' own collections. On the next layer, an international contextualisation is created. This second layer can be deepened by additional objects from the museum's own collection and the continuing narrative. On the third layer, the second layer is complemented by objects/artefacts from the other museums that open up a multi-perspective view. These can already create a transition to the other two narratives or support the focus narrative. On a fourth layer, a meta-level is created that connects the three narratives and establishes references. The narratives fit together like a puzzle and provide an overall picture of the focuses based on the thematic areas.



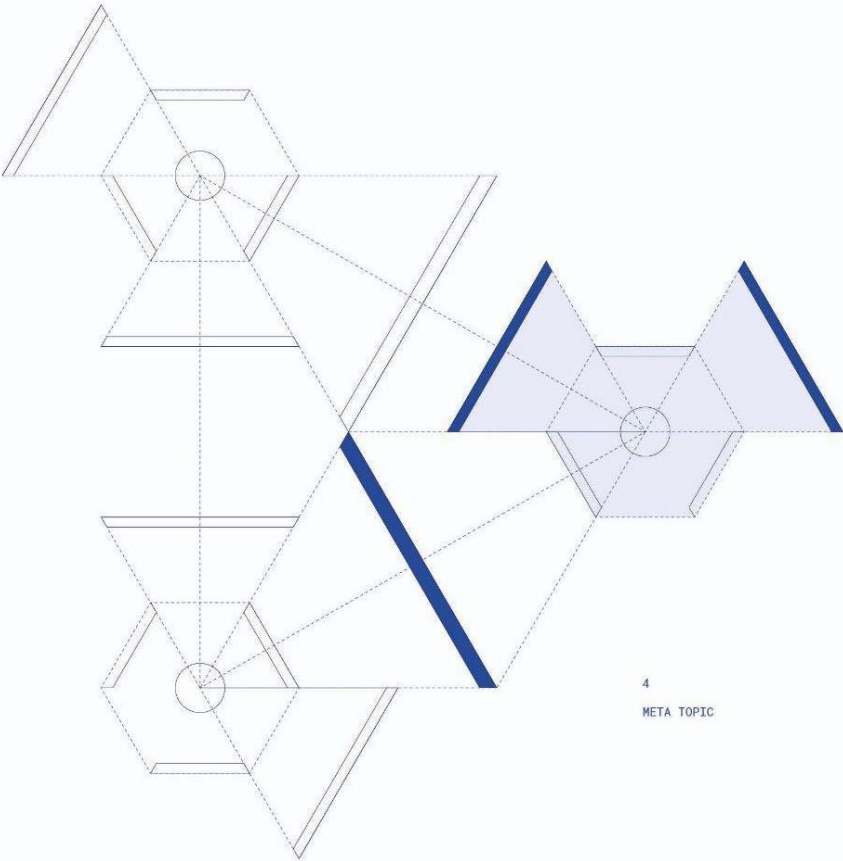
1  
 KEY OBJECT  
 CONTENT: narration  
 TEXT: Object Text, Object Label  
 FOCUS: local  
 analogue / digital  
 Interaction?



2  
 ADDITIONAL OBJECT(S)  
 CONTENT: narration  
 TEXT: Object Text, Object Label  
 FOCUS: local  
 analogue / digital  
 Interaction



3  
 PERSPECTIVE OBJECT(S)  
 CONTENT: deepening & multi-perspective  
 TEXT: Object Text, Object Label  
 FOCUS: international / local  
 analogue / digital  
 Interaction



4  
 META TOPIC

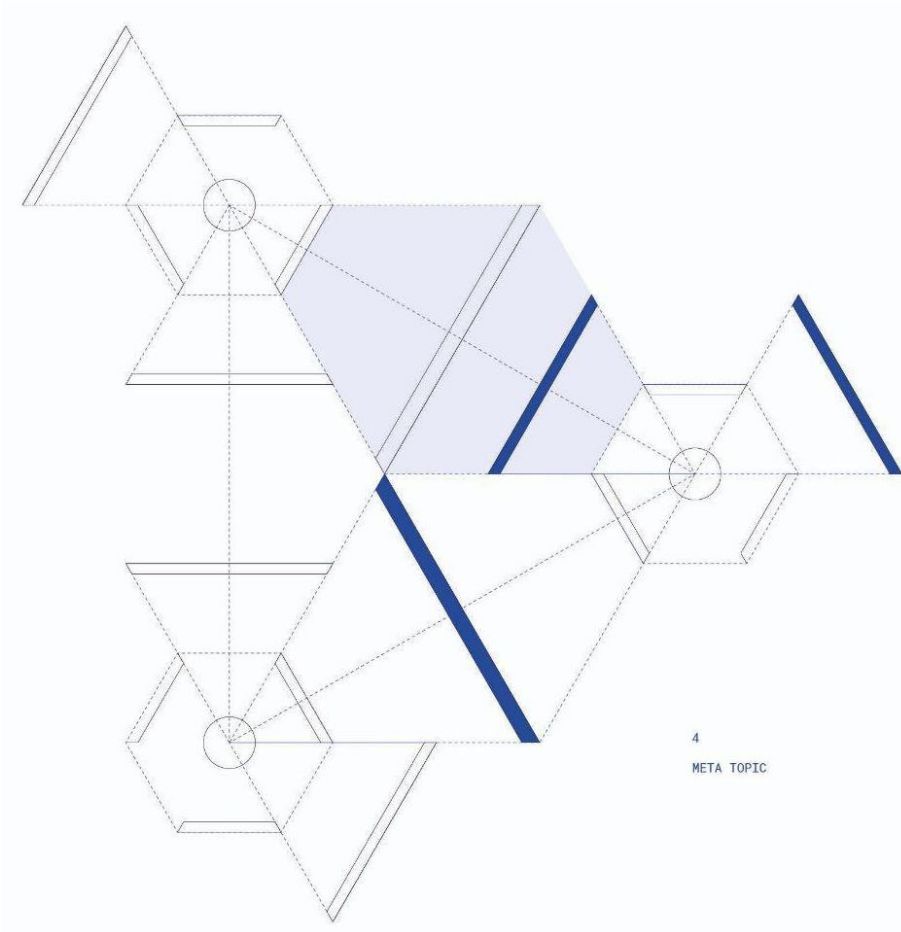


Figure 7: "Diagram" of the exhibition concept in their individual elements and interlinking areas by studio.itzo

## Entrance station

In order to welcome visitors to the physical space and give them an overview, there will be an interactive station at the beginning of all three exhibitions. This station will provide an insight into the RelnHerit project and introduce the visitors to the umbrella topic and the individual thematic areas. This introduction will take place through the active involvement of the visitors. For this purpose, a questionnaire will be created, which could work intuitively. The visitors may be addressed directly and given personal access through various elements. Access can be created, for example, through yes/no questions, through identification with objects and through simple scale controls. The anonymous information of the visitors is directly evaluated and then processed and shown in a digital, graphic representation. In this representation, the information obtained by the visitors is also incorporated into an overview that helps them to orientate themselves and to explore how other visitors and users have answered the questions here and in other places of the world.

This introduction is also the entry point to the digital exhibitions. Through the reception of the visitors and users, the digital and physical exhibitions will be complemented and expanded over the course of the period. The interactive access, as well as the anonymous data gained from it, can be valuable for WP7, the exploitation phase, which is carried out after the exhibitions. All issues about the data handling of the visitors and users will be addressed by WP8.

### **Collection objects and the idea of sharing**

The exhibitions are divided into several layers. They consist of the local/regional layer, the international layer and a multi-perspective layer. The regional layer is considered in a wider context, which is why the international layer is derived from the European context of the regional layer.

The three digital and three physical exhibitions each consist of three parts/narratives. As the main aim is to show, digitise and share the collections and to promote communication between museums, each of the three thematic areas will be covered with physical as well as mainly digital objects from all three collections. The narratives will be based on key objects.

The digitised objects also offer a broader access to objects, which will be used in the digital as well as in the physical exhibitions. It is precisely the differences and their effect on physical and digital objects that are to be played with. Sharing and passing on the collection objects/objects on loan will be simplified by digitising them. In addition, the objects do not have to be shipped at high cost and the ecological footprint is thus kept low. For this to happen, however, it must be possible to adapt the exhibition architecture at the respective locations.

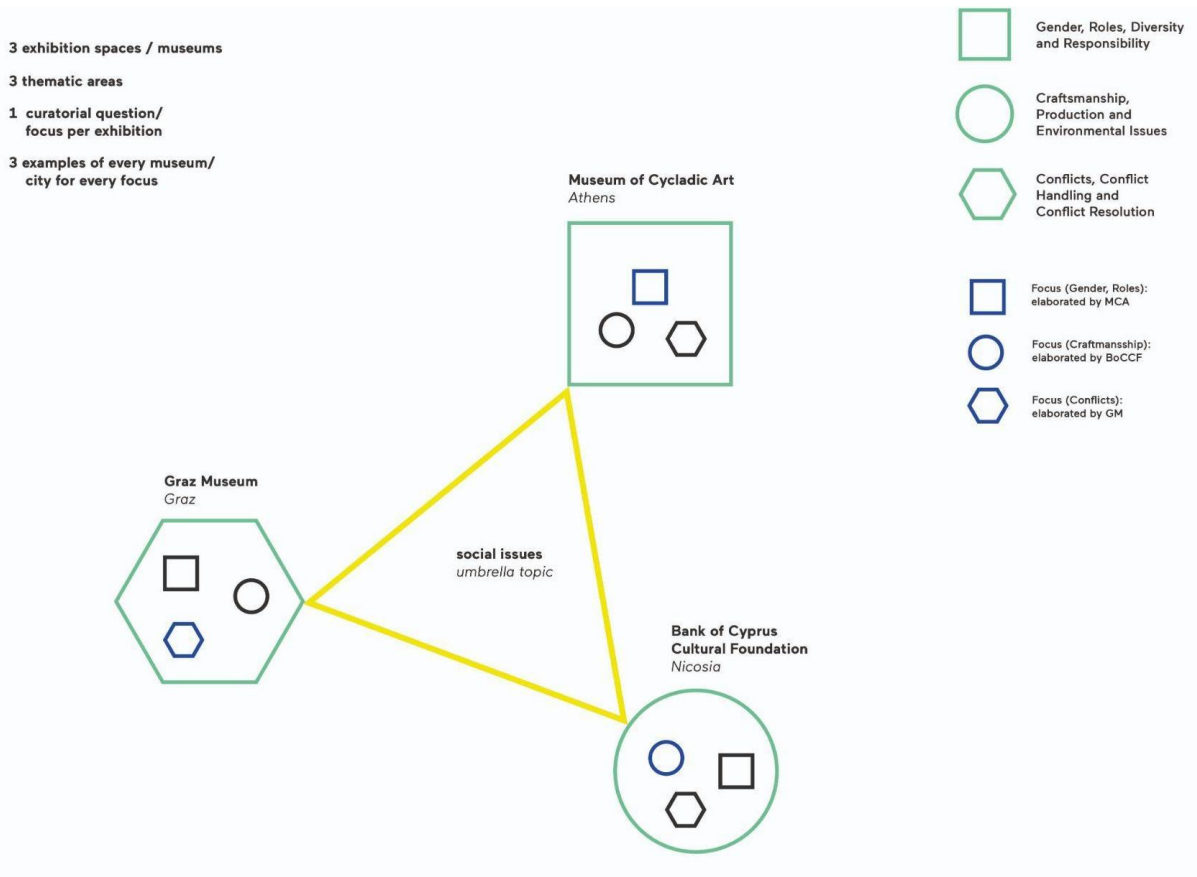


Figure 8: Schematic representation of the three travelling exhibitions, Graz Museum

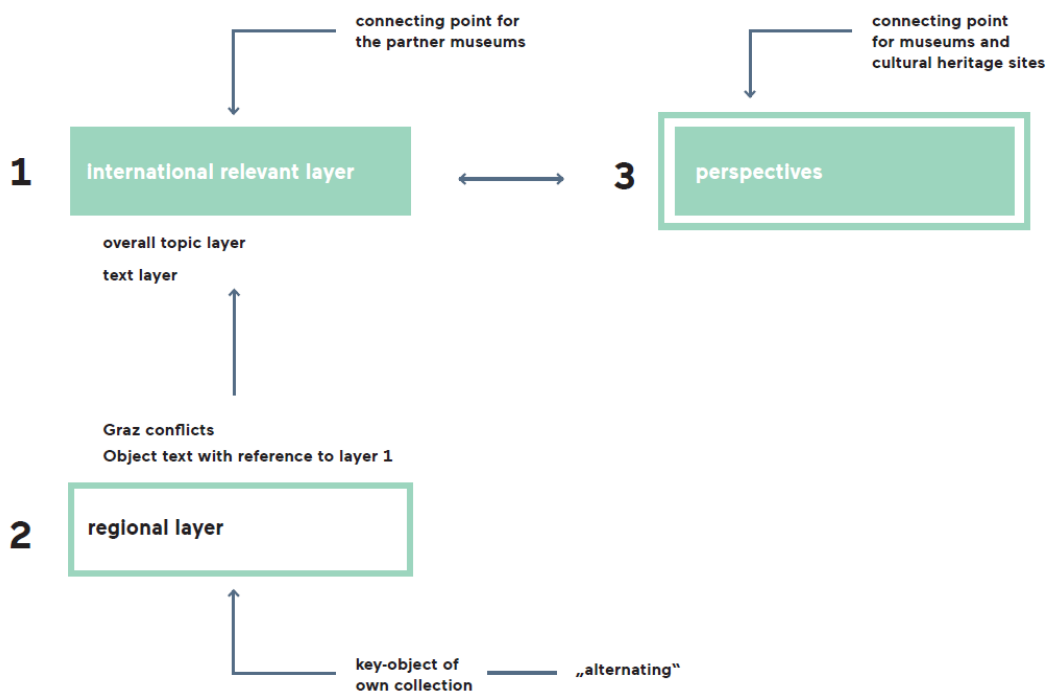


Figure 9: Representation of the different layers based on the thematic area of the Graz Museum

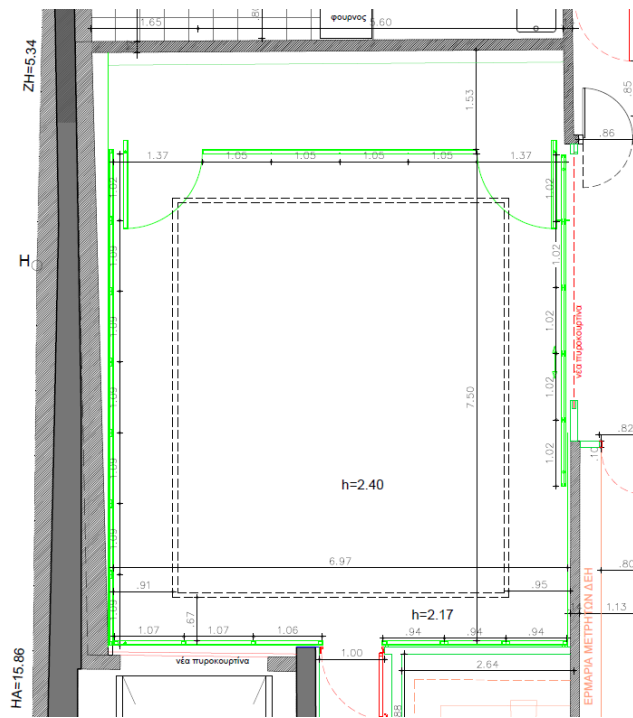
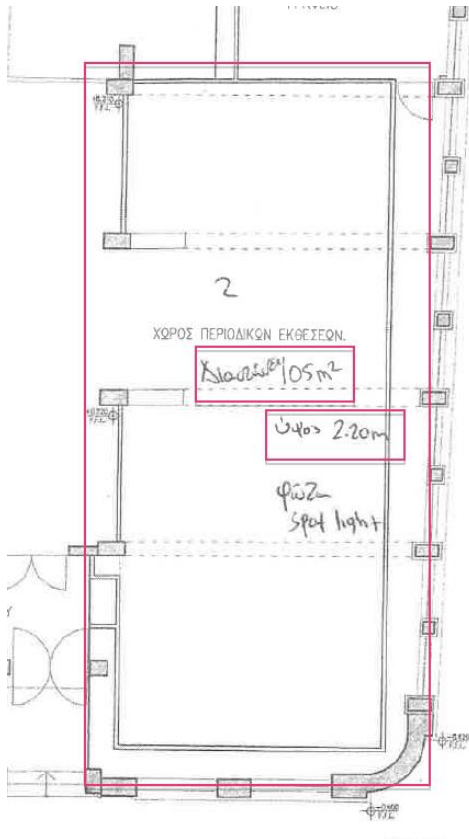
## Exhibition design

The exhibition architecture goes hand in hand with the general concept. Since the collection objects only move from place to place digitally and not physically, and the exhibition architecture is to remain at the respective installed location, it must be modular, adaptable and flexible. All three exhibition spaces, even though they have a similar footprint, are different in character. The exhibition architecture must therefore be able to adapt to the spatial conditions as well as to the different contents of the three changing exhibitions.

Since the travelling exhibition is also available to other interested museums and cultural heritage sites, instructions for the construction of the potential exhibition furniture components will be produced. These instruction files have an "open source" character, which should also enable smaller museums to display the travelling exhibitions in a form suitable for them. In this way, each museum that wants to show the exhibition, extended by its regional focus, can mount it tailored to its spatial conditions and needs by itself or by local exhibition production companies. With each museum that shows one or more parts of the travelling exhibition, the exhibition grows and adds a new piece to the puzzle through its own regional perspective.

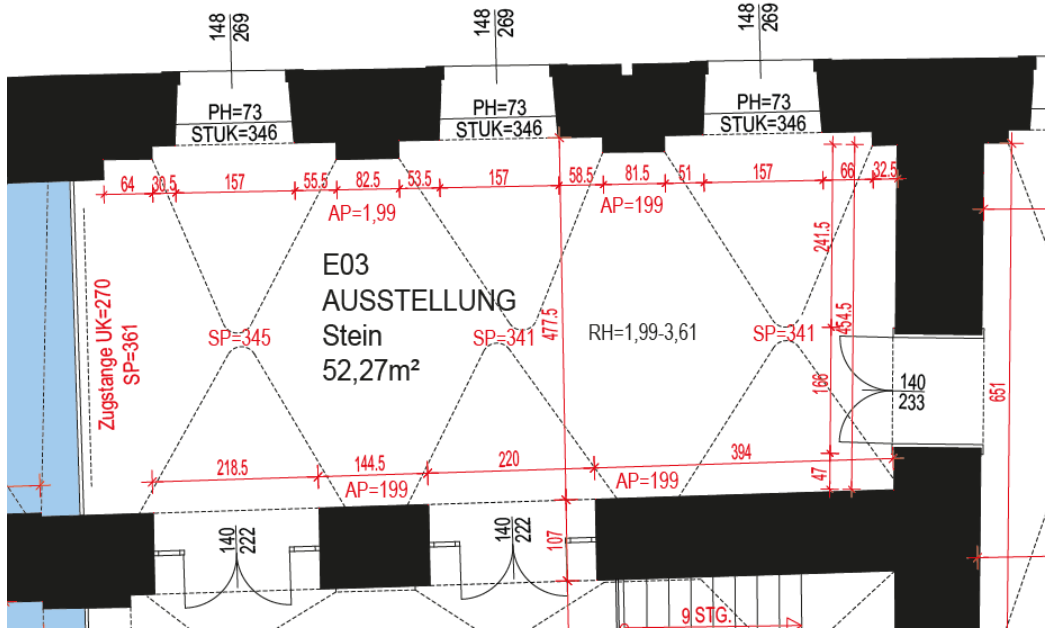
A major concern is to produce modular and flexible furniture, as far as possible from materials already available. This also means that costs are kept low and that smaller museums in particular can also afford the equipment. In addition, materials should be used that are sustainable and suitable for recycling. The flexible modular system also gives each institution a margin to design some aspects of the equipment themselves so that it fits the corporate identity of the respective institution. In addition, the digital forms of representation should also be easy to install or adapt to the needs of the particular museum.

Below the floor plans of the three possible museum spaces hosting the travelling exhibitions (this may still be subject to change):



Bank of Cyprus Cultural Foundation

Museum of Cycladic Art



GrazMuseum

## Involving the target groups

One result of deliverable D2.5 is that local topics also attract a **local audience**. Therefore, the starting point of the narrative in all three travelling exhibitions is a regional one. The identification of the visitors takes place in the regional context, but it is strengthened by the contextualisation in the international narrative and the accompanying global relevance. The identification of the visitors with the narrative and the self-speaking objects is an essential aspect. This level of identification can create a link to the present and is thus able to evoke reflection and stimulate discussion. Through workshop formats that take place during the exhibition period, a regional target group can be addressed and involved. However, they are also a method that can be used in advance; workshops with local groups to develop the content, i.e. the possibility to help shape and form the content, also offers identification opportunities. The reflection of an object or a narration can be supported by the ReInHerit claim “make it your own”, through wisely chosen methods, which enable the visitors in a conscious way to incorporate it while visiting the exhibition.

Since we want to address a **young audience** in particular - though we also ascribe a certain digital competence to an older audience - digital elements should characterise the exhibitions. The digitisation of objects offers a new way of dealing with cultural heritage and artefacts. Not only can they be shared and passed on more easily, but an interactive, playful engagement with them can be generated. The final form of digital interaction has not yet been determined, since it is strongly interwoven with the emerging content and should be chosen specifically. This is not only important due to the different types of objects shown (vases, figurines, paintings, handicrafts, everyday objects), but also because the digital access results from the content and adapts to it so that an interaction that is comprehensible to the visitor can emerge and does not appear projected. The digitised artefacts and objects also provide us with the opportunity to try out new/innovative representations. These also depend on the type of object and must therefore be determined in further progress.

The international context of the topics and the choice of dealing with globally relevant thematic areas are the basis for inviting **tourists** into the exhibitions. Especially the relation of cultural heritage on site and its significance in an international context can be appealing to foreigners. The exhibitions aim to confront people with content they can easily relate to their own living environment. By planting a thematic seed that is based on a regional narrative, but

shows that this aspect has taken place or could take place in a similar way in many places, a reflection is started from which new considerations can arise. Through this connection, the global audience can learn both about the place of interest they are in and about the connections and interconnectivity of the thematic areas in the European context.

## Challenges

The challenges of the concept lie in taking into account all premises and still implementing a substantive exhibition with the possibility of in-depth discussion. Since the three cooperating museums cover different thematic areas and also accommodate collections from different eras, it is challenging to reconcile them and to follow a consistent and logical line. In order to integrate all three partner museums as well as all three collections, the exhibitions have to be developed in close cooperation and collaboration.

## 5.3 Digital Exhibitions

The basic structural frame behind the digital exhibitions is a very common, widespread and simple web exhibition structure that can be exemplified by many web exhibition projects, e.g. "[Ich hasse die Natur](#)" (Klassik Stiftung Weimar - Germany) or the Städel Digitalis (Städel Museum - Germany), e.g. "[The 80ies](#)", or even on the example of the Graz Museum's very own web exhibition "[A Story of Graz](#)".

One advantage of such well-known web formats and structures for exhibition content is that a broad user base is already familiar with the application. Another advantage is the possibility to link the three thematic areas on one platform and represent the whole (digital) content including an introduction to the thematic areas and the umbrella topic "Social Issues" in one space or website. Besides, this is resource-saving, since only one template for the front-end and a single workflow in the back-end, customising the content management system (CMS) for the requirements of the digital exhibitions need to be programmed and can be used and filled by all museum partners. One technical solution can bring together all exhibitions on one web platform.

For the front-end, one basic web based template means that the same structural elements, e.g. introductory elements (Introduction chapter for "Social Issues" and connections to the sub-topics and the ReInHerit project itself), three main chapters (the three thematic areas with their subtopics, content, artefacts and in-depth information) or in-depth elements (e.g. regarding the artefacts and additional information on them), are available for the three museum partners. They share one fillable back-end or CMS (Content Management System), from which they can add content. The basic content would be mainly texts, images, video, audio as well as interactive tools/features, for instance annotated [3-D objects](#) or a [viewer tool](#).

The introduction chapter for ReInHerit and "Social Issues" can be understood as the participative and most interactive or experimental part of the exhibition. Here, visitors leave practised familiar paths and are transformed from consumers to "co-creators". After the basic part with the general introduction to the ReInHerit project, which includes all the thematic areas chosen by the WP6 museum partners, two different additional areas are embedded: 1) for the live involvement of the general public and 2) for showing the results of a Europe-wide museum collaboration process.

### **1) Participation of general public:**

The involvement of the general public (= users/visitors) is central. This happens through voting/opinion polls/mood polls connected with the thematic areas and subtopics of the exhibitions. To give an example, the online exhibition "[Neuland](#)" contains a voting part that leads directly to the visualisation of all voting results (scroll down to the voting part, results are visualised when clicking on "results"). A low-threshold approach (e.g. yes/no answers, already-made answer options) are necessary so that a wide range of visitors/users are able and want to contribute (keyword: value "inclusive"). Or it could as well be designed in the form of a quiz, such as the quizzes in the [Debatorial](#). The live-visualisation of the current or latest and total option/mood statistics on the topic exemplified by "Neuland" is important and can be seen as a kind of feedback or reward to the general public involved in this process. In the best case, there is also the possibility to browse, filter or otherwise influence the visualisations.

## 2) Visualisation "Europe-wide artefact contributions"

The idea of creating an international, growing collection will be built on a collaborative basis, since digital loan objects are used to show the density and thematic breadth of the umbrella-topic "Social Issues" as well as of European museums and CH sites and landscapes. This collection also connects the umbrella topic with the three thematic areas of the travelling/digital exhibition parts and further related topics and issues. In addition, it creates and shows new contexts and perspectives.

Before this idea is implemented for the web, the WP6 team invites museums & CH sites in Europe to digitally contribute by uploading their artefacts on the ReInHerit hub (connection to WP4) via a web form, for instance. This contribution of artefacts should contain mainly images of the chosen object with a short text regarding to the thematic area chosen, the metadata (e.g. geolocation) and categorization (according to our topic ontology related to the thematic area) as well as the chosen CC licence. For the handling of the digital loan objects there will of course be a "loan contract", which is not meant for the general public.

For the visualisation of the Europe-wide artefact contributions to "Social Issues" in the digital web exhibition for the general public, two different forms of representation are planned:

- a) **Space/Time Visualisation:** Digital loan objects as well as additional information on them and their home museums are located on an interactive map of Europe connected to a time slider.
- b) **Thematic Area Visualisation:** The contributed loan objects are placed according to the Thematic Areas or further keywords and topics.

Related best practice examples concerning exciting, educational or easy to use/browse "collection overviews", which were evaluated and chosen, are "[Educart](#)" (Montreal Museum of Fine Arts - Canada) or "[Museum of the world](#)" in cooperation with Google (British Museum - Great Britain). It is important to add that there must be possibilities for users/visitors to explore the collections in an interactive way in both forms of visualisations (e.g. possibilities like zooming, rotating, getting more information via annotation or (cross-)linked content, clicking, manipulating the data or time slider, filtering/searching). Both forms of visualisation, a) and b), could either be presented separately or also jointly in a hybrid mixed form. The adequate technical solution must be found in cooperation with the technical partners.

## **IPR and Data Management of the Travelling and Digital Exhibitions**

The three partner museums fully comply with the procedures of the D1.4 IPR Management Plan (e.g. measures to protect the results, co-ownership/joint ownership etc.) and are taking into account the data processing throughout the WP6. The data processing includes:

1. Data (photos, videos, texts) generated and used by the 3 museum partners
2. Data (photos, videos, texts) provided by other museums
3. Data (photos, videos, texts) provided by the public through crowdsourcing
4. Final product produced: the travelling exhibitions

The final product, that is the Exhibitions, is owned by the three museums. All museums material (texts, images and videos) is owned by each museum. Any other resources ( e.g. ReInHerit apps, ReInHerit podcasts etc.) to be used for exploitation activities are owned by the consortium.

The digital exhibitions will be hosted on the Digital Hub, and therefore their management and security will be guaranteed alongside that of the other content of the Digital Hub. Access via a content management system is reserved to ReInHerit partners, with individual logins, and the exhibitions will have a dedicated area of the Hub, so that only the museum partners – and the partners indicated by them – will contribute to its development. Each object uploaded in the Hub and the digital exhibitions themselves will have a license, in line with the IPR Management Plan of ReInHerit.

The proposed “collection overview” and a dedicated session in the Forum of the Digital Hub will also support the collaboration with other European museums. In this case, members of the ReInHerit consortium (BoCCF, MCA and Graz Museum) will moderate the content prior to its publication (in the “collection overview”) and moderate the conversations in the Forum.

## **6. Process & Action Plan**

The process and action plan is based on the three main phases of the WP6 process as presented in 2. Introduction. They are:

- **Phase I Preparatory Work Phase**
- **Phase II Kick-off- and Prototyping Phase**
- **Phase III Concept and Implementation Phase**

In such a big project like ReInHerit it makes sense to split the internal process of WP6 in different phases and processes. The three above listed phases have processes with different focuses, tasks, challenges, special requirements and results. Through these intermediate steps, one also gets a better overview of the progress of the overall process. Retrospectives to and reviews of completed phases or stages are important in terms of learnings. The design thinking mindset and methods derived from it assume the possibility of failure and the lived "culture of mistakes", which allows us to learn from the processes we have gone through and even allows us to reject ideas that were originally thought to be sensible. Evaluation loops are essential at least in between the phases.

## **6.1 Preparational Work: Teambuilding, Research & Brainstorming**

The Preparatory Work Phase of WP6 was carried out before WP6 officially started in M12 of the first ReInHerit year. In preparation of the kick-off meeting, it is essential for the leader to know the project framework and general conditions very well. In the case of WP6, the Graz Museum as leader had to characterize and present WP6 for the other partners and identify leading questions and linkages across the WPs. At this point it was already clear that the pilot phase is connected to most other WPs and had to be built upon them and their results.

Moreover, the repeated close reading of the GA and Annexes revealed that there was a great need for the museum partners to start early with preparatory work and to be able to contribute to the other WPs, for example by giving input for the design of the questionnaires and focus groups in WP2 along the very own expertise, experiences and needs as a CH institution. The WP6 team had to be present at the meetings and involved in the activities carried out by WP2 "Research Phase", since the results of WP2 are the basis for planning, conceptualizing and implementing the pilot phase, especially with a view to the design thinking approach in the strategy. Research, an understanding of the main problems and the

target audiences are crucial for the further steps (keyword: empathize) and the ideation and brainstorming process of the core team that must follow.

During the overall process of WP6 the Graz Museum prepares and moderates the meetings (e.g. defining the objectives, setting up an agenda and planning the co-working process ) and is responsible for the documentation (i.e. meeting minutes).

For the team building process it is important to understand that the WP6 core group consists of museum partners that did not know each other before the ReInHerit project. Additionally, they could not meet in person due to the physical distance as well as the COVID-19 pandemic and its travel restrictions. The first step at the internal kick-off meeting was therefore concerned with getting to know each other and with the team building. Presentations of the different institutions and team members (e.g. professional and educational background) were necessary, taking into account the different museum partners, their institutions, perspectives and focuses, their missions and different collections. A process of consensus finding regarding common mission, vision, values, definitions, themes, topics and content could be started this way.

The result of the first meetings of the preparatory work phase is a “common ground, basis and vision” for WP6 and the overall project. Furthermore, first decisions were made on a common strategic concept, on an exhibition exposé and on planning the implementation phase. In order to get a better understanding of Phase I and its processes, the workshops can be summarized as follows based on the documentation (meeting minutes):

### **1. Workshop I (15.11.2021)**

The first workshop aimed at getting to know each other and getting a feeling for the partners and their ideas and wishes for WP6. It was also about developing a common vision and framework and a common definition of the main goals. Short presentations were held on the museums, their mission statements, their strategies, their collections and their roles in WP6. An overview of tasks, deliverables and milestones was given; related questions were discussed. As a first result of these discussions, the following decisions were made by the team:

- The thematic areas of the travelling exhibitions will be complementary;

- and the content of the digital exhibitions will be adjusted to match the thematic areas of T6.1; so they will complement each other.

First ideas for the draft of the exhibition exposé were based on the UNESCO's Thematic Indicators for Culture (<https://whc.unesco.org/en/culture2030indicators/>):

- Environment & Resilience
- Prosperity & Livelihoods
- Knowledge & Skills
- Inclusion & Participation

Additionally, a first concept for strengthening the idea of a Europe-wide close collaboration between museums and cultural heritage sites (e.g. a puzzle concept to invite other museums to contribute to the exhibitions) was formulated.

## **2. Workshop II (25.11.2021)**

In the second workshop, the WP6 team was working on exhibition topics (connected to UNESCO's Thematic Indicators for Culture). The museum partners considered different thematic areas that would match their collections. The group agreed on "social issues and social questions" as an umbrella-topic for the sub-topics / thematic areas of the three exhibition parts: *gender, roles, diversity and responsibility issues* (Cycladic); *conflicts, conflict handling and conflict resolution* (Graz Museum); *craftsmanship, production and environmental issues* (BoCCF). Each partner is responsible for one thematic area; the other museums complement the exhibitions with artefacts.

The size of the physical exhibition spaces at the museum buildings was determined (50m<sup>2</sup> each). It was decided that the original physical artefacts should not travel for ecological reasons (ReInHerit objective 7 "reinforce low environmental impact"). Moreover, the collaborative aspect in ReInHerit is central. As a result, the team noticed that the three physical travelling exhibition parts cannot be thought without their complementing digital parts, since they expand the exhibitions in the digital space and provide a lot of possibilities to visualize artefacts or collections as well as information on them in an innovative way (e.g. include participative elements which allow visitors/users to have influence on or modify the artefacts to create something new). Afterwards, the team discussed how to interlink the

digital and physical spaces and how to connect the museums by using digital tools. This has led to an increased awareness on the importance of WP3, “the toolkit”, and WP4, “the hub”, for the implementation of WP6.

### **3. Workshop III (16.01.2022)**

The team worked on a first draft version of an action plan for 2022 (especially the tasks in RP2). All partners reported back that the proposed thematic areas would correlate with their collections. In a brainstorming session about “Social Issues”, a common and deeper understanding was reached. As a main result of this workshop, lead partner Graz Museum started to work on the first draft of the “Exhibition Exposé”. It was sent to all WP6 team partners for being reviewed before the next workshop.

### **4. Workshop IV (24.01.2022)**

The WP6 team started a feedback round concerning the first version of “Exhibition Exposé” and mainly agreed on the suggested subject matters in it. As it covers the process and strategy of defining the thematic areas for the exhibitions (e.g. methodology, best-practice examples, state-of-the-art), it can be seen as a first essential and basic component of D6.1 the “pilot phase strategy report”.

As part of the action plan, the first implementation steps were discussed. A design direction for the exhibitions (travelling and digital) is necessary in order to connect the parts not only by content, but also by design. The integration of digital artefacts in the physical exhibitions was an important result and the ReInHerit tech partners needed to be consulted. More questions regarding the technical implementation were raised so that the Exhibition Exposé had to be expanded regarding the “digital” part, which is crucial for the whole pilot phase. A WP6 kick-off workshop for all partners was planned with a focus on presenting all WP6 workshop results to the partners and to discuss the technical implementation with them as well as the assignment of the first tasks.

The formal criteria and content of the strategy report (D 6.1) were also addressed in the workshop. The first parts of the table of contents for the Strategy report were suggested and the Graz Museum started to work on a first draft version immediately after the workshop.

## **5. Workshop V (10.02.2022)**

State-of-the-art projects, best-practice examples regarding digital exhibitions and digital content on physical exhibitions were presented by the museum partners. They were evaluated in a feedback discussion and integrated in the “Exhibition Exposé” with regard to the “digital” part.

Additionally, the team set criteria for the digital elements, tools, features and content that should be integrated in the digital parts of WP6. This was crucial, because the team had to identify the technical needs they would have to communicate to the tech partners for implementation. Furthermore, the museum partners integrated the results/learnings of WP2 and their deliverables in the concept.

The meetings and the process of the preparatory phase ended with the official start of WP6 in M12 of Y1. The results were a team with a common vision, mission, values and definitions as well as a common wording and an exhibition exposé along the resulting (technical) needs. In design thinking processes, the core team that starts the process is responsible for broad-based research and for formulating first conclusions and propositions. This is combined with a first ideation and brainstorming phase of the research team.

**Phase II “Kick-off and Prototyping Phase”** starts as the core/research team opens up to present the results and start a more specific ideation and brainstorming phase with the now enlarged "design team", based on the results of Phase I.

## **6.2 Kick-off Meeting & Prototyping**

The Kick-off meeting aimed to share the process and the intended objectives of WP6 with the ReInHerit Consortium.

The main points, core elements, themes and central questions as well as the learnings from WP2 were presented to all partners (image 1-3):

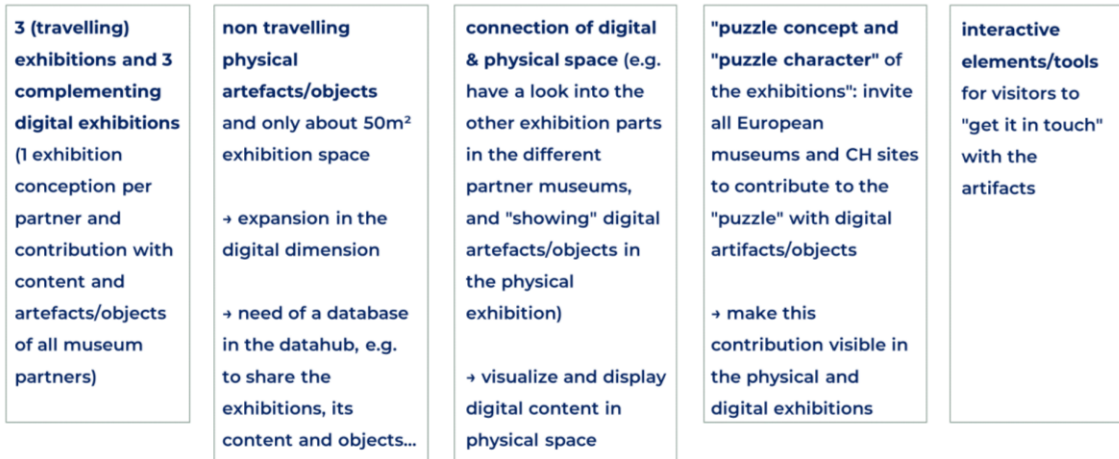


Image 1: Main Points Exhibition Exposé (presentation Graz Museum, "kick-off WP6 workshop" 17.2.2022)

## Two central core elements in the digital space of WP6

- 1 The "puzzle"** with unlimited parts as connecting core element and central playful, interactive and participative element → to connect content and storylines
- 2 Interactive map of Europe** combined with a timeline to generate a "space-time-continuum" → to connect collections, objects/artifacts, their biographies and mentioned places and to connect it with European history

Figure 10: Core Elements Exhibition Exposé (presentation Graz Museum, "kick-off WP6 workshop" 17.2.2022)

## Learnings WP2

Exhibition Exposé

Most importantly, the respondents felt that the overwhelmingly most central **role of the platform** is to connect professionals to each other **in an easily accessible, hierarchy free, welcoming and egalitarian manner**. There is great **need for sharing experiences, practices, contacts and information, both digitally and through physical visits and exchanges**. The **platform (...) is seen as an enabler of this connection**." (D2.1 Focus Group Report Phase I)

"The **Cultural Heritage Management should guarantee the long-term protection** of cultural heritage **considering its sustainability** (...) and taking into account the **current needs of the public**." (D2.2 State of the Art Report - Literature Review, p. 15)

"Concern was expressed over the **sustainability of the digital environment** (...)" (D2.1 Focus Group Report Phase I)

"The results of the survey for professionals **indicate that small and medium sized organisations are less likely to adopt these tools unless they are provided with support and guidance**." (D2.3 Questionnaire Report)

Image 3: Learnings WP2 (presentation Graz Museum, "kick-off WP6 workshop" 17.2.2022)

Opening up through the kick-off presentation has brought new input, which has in turn led to define the five most important key values (see section 4.3) for the exhibitions and to discuss the **digital forms of representation**. For this a **list of ideas** was drawn up:

a. **Digital introduction to social issues** and the ReInHerit project:

- Participatory elements (low-threshold visitor survey → opinion poll/positioning)
- Overview objects for social issues
- Representations of the survey opinion results → opinion poll visualisation

b. **"Augmented reality" elements or QR code references** to the web

e.g. making digital objects from the other parts of the exhibition visible, such as the example of the National Portrait Gallery via QR code (<https://www.youtube.com/watch?v=ry1v2G1WoJo>)

c. **Live video insights into the other parts** of the exhibition in form of a live video wall or live broadcasts of workshops/guided tours to the partner museums

d. **Overview visualisation of the contributed objects** (international collection)

1. **Europe map**

- Time slider
- Location of objects with their metadata
- Object biographies
- Aerial line visualisation to the same hotspot locations in Europe/worldwide (mental and real sense of distance/proximity)

2. **interactive artefacts puzzle**

- Overview for uploaded objects from other institutions, which could grow by thematic areas

e. **Digital merging of all exhibition spaces** (parts of the exhibition) as "one common virtual exhibition"

f. **Highlight possibilities and differences between a physical and a digital object:**

- Original auratic object next to interactive digital replica
- Playing with perception and inclusivity or interaction

In a next step, the WP6 team scheduled a **workshop with the tech partners** of the ReInHerit project, where the WP6 team presented their ideas and objectives as well as additional best-practice examples. Likewise, the responsible partners of the University of Florence presented possible technological approaches. The workshop allowed WP6 partners and tech partners to align their understanding and vision for the collaboration needed to deliver the exhibition. The necessary process to enable smooth communication and the joint development of the aspects needed for the implementation of technology in the exhibitions were clarified. Furthermore, by discussing the expertise of the tech partners and the wishes of the museum partners, it became clear that external experts might also be consulted in the process. In addition, the WP6 team has to define its desired level of interaction.

A very important aspect in the cooperation with the other ReInHerit partners is the "**Upload Area**" of the **Digital Hub**, which is elaborated by WP4. It is the **centre of exchange and communication** between museums and heritage sites. In the upload area, professionals from other museums can upload objects and narratives in order to contribute to the creation of the digital collection.

Considering the level of interaction, WP6 decided to elaborate a **basic curatorial structure**, since the elements of interaction depend strongly on the content and its narration. The next chart shows the first matrix of this curatorial structure. Therefore decisions on the length of the texts as well as a vague idea of the representation of the different layers needed to be made. As the dialogue between analogue and digital forms of representation is an aim of the travelling exhibitions, it was precisely this that was taken into account.

	UMBRELLA TOPIC	EXHIBITION THEME	META THEME	KEY-OBJECT + ADDITIONAL OBJECTS	PERSPECTIVE OBJECT
CONTENT	introduction and approaching the visitors	thematic areas	divided into categories/ sub-topics	narration	deepening & multi-perspective
TEXT LAYERS	introductory text IT	exhibition text ET	area/section text AT 500-600 characters	object text OT 800-1000 characters  object label OL	object texts OT 800-1000 characters  object label OL
FOCUS	international		international	local	international/ local
FORM OF REPRESENTATION	digital	analogue	analogue + digital (?)	analogue + digital	digital
LEVEL OF INTERACTION	active inclusion of the visitor, interactive island/ station	no interaction	no interaction	interaction possibilities (games, tangible/interactive objects)	level of depth regarding the content is up to the visitor

#### LEGEND

IT	one text for all three exhibition spaces = 1 text		
ET	one text each for every thematic area/exhibition = 3 x 1 texts	local	local collection → narration starts with a regional aspect
AT	one text for every section/category (the number of categories is not decided yet) = around 3 x 8 texts	inter-national	the narration is international or neutral OR the object comes from a partner museum and gives an international perspective, even though it has a local/regional origin
OT	one text for every object = around 3 x 8 text + additional objects		
OL	meta data and most important information (date, technique, material, collection etc.)		

Figure 11: Matrix of the possible exhibition structure, Graz Museum

At this point, the two **designers** from **studio.itzo** were introduced and integrated into the WP6 team. They work closely together in a **process of co-creation** with the Graz Museum and the WP6 team in order to implement the complex concept. At this stage, they support the WP6 team mainly with visualisations that depict the process of the pilot phase.

Each museum developed a **case study** based on an object of their collection. For their own further development and to set a focus, the project partners prepared a document which, on one hand, allows the further definition and narrowing of the thematic areas and, on the other hand, recorded information appropriately to the respective thematic area on the basis of several objects from their own collection. These case studies are a helpful tool for the preparation of the exhibitions, as they already address some important elements such as the length of the texts and the type of narration. A template by the Graz Museum was provided to

simplify the process.

The following images show the case study prepared by the Museum of Cycladic Art:

**ELEMENTS**

Sample Object: Marble Hunter or Warrior Figurine, ca 2300 BC



**TYPES OF TEXTS**

**ET** exhibition Text (introduction and exhibition topic)

**AT** area text (short text about the meta-category: 400 - max. 500 characters)

**OT** object text (about the object itself and the specific issue it is addressing + link to the meta-category: 800 - max. 1000 characters)

		<b>META LAYER(S)</b> international	<b>OBJECT LAYER</b> local	<b>PERSPECTIVE LAYERS</b> international
<b>TITEL</b>	<b>WHAT REMAINS? SOCIAL DIFFERENTIATION</b>	Hierarchy & Power Structures (Social differentiation)	A Symbol of Power and/or Social status	xxx
<b>TEXT</b>	<b>ET</b>	<b>AT*</b>	<b>OT**</b> Hunter/Warrior	<b>OT</b> bronze dagger and hammer/axe, beads ornament  From antiquity to this day, body and dress ornaments can reflect wealth, power, and social status (or lack of it).
				Nudity can be interpreted as lack of wealth along with clothing and the quality of dress — materials, weaving technique, construction, colour, accessories. Some ornaments may have also served as power or status symbols, such as the beads or the bronze dagger and the hammer/axe that indicated the warrior (or, according to a different view, the hunter).
<b>OBJECT</b>			Physical/analogue or digital form of representation	digital representation***
<b>OBJECT LABEL</b>			Marble hunter or warrior figurine	Bronze dagger and hammer/axe Stone beads Zoomorphic amulet

**\*AT**

**SOCIAL DIFFERENTIATION**

**This exhibition emphasizes the different gender roles and gender assumptions observed over time. The main purpose and starting point are to examine whether the roles that men and women held in prehistoric societies have been partly changed, transformed or remained the same. Taking this assumption into consideration, it will be shown how roles, their distribution, attribution and diversity have changed in different contexts and settings and consequently in the different forms of society in Europe.**

As far as the Early Cycladic Society is concerned, it is not easy to make assumptions on the role that women and men held, because of total lack of written evidence or depictions on vases, as happens in later years.

However, the constant redefinition of gender role in the society is innate in human nature as indicated by the archaeological remains which are the only witnesses of the prehistoric era.

**Case Study, MCA**

**ADDITIONAL INFO**

**Marble hunter or warrior figurine (object layer)**

End of the Early Cycladic Period (ca 2300 BC)

H 28.7 cm

Museum of Cycladic Art

**\*\*OT**

**A REPRESENTATION OF SOCIAL STATUS**

**The Hunter or Warrior figurine belongs to a group of male figurines and certain capacities are attributed to them. The facial features are shown in relief, except for the eyes and the mouth which are incised. From the left shoulder hangs a relief baldric, while at the point of its buckle is an incised triangular dagger.**

Hunter or warrior figurines are dated to the end of the Early Cycladic Period (2300 BC). Some researchers link their appearance with the upheavals observed in the Aegean region in this period, which were accompanied by violent destructions.



**Bronze dagger and hammer/axe  
(perspective layer)**

Length 24.2 cm and 8.5 cm respectively

Museum of Cycladic Art



**Stone beads (perspective layer)**

Early Cycladic Period

Museum of Cycladic Art



**Zoomorphic amulet (perspective layer)**

Early Cycladic Period



On May 23 2022 a workshop together with the Work Package leaders of WP3 and WP4 was held partly in the Graz Museum and at the University of Graz. The requirements for the Digital Hub for hosting the Digital Exhibition and the Digital Collection was discussed. Furthermore ideas, such as a chatbot to have an exchange with the object or a digital exhibition that could be created by the visitors and other playful, digital tools were presented. The responsables of WP3 promised to develop and elaborate an augmented tool, called "Smart Lens". WP4 is working on solutions to integrate all requirements of the WP6 to the Digital Hub.

## **6.3 Travelling and Digital exhibitions Communication, Dissemination and Exploitation strategy**

The project's travelling and digital exhibitions, per the GA (T7.3 and T7.6) will be open (free of charge) to the wider public, thus they present an excellent opportunity for the project dissemination, due visibility and key stakeholder involvement in the project. They will enable project ideas sharing and co-creation, cultivate active citizenship encouraging EU cohesion. Furthermore, the re-use of the museum artefacts in disruptive ways will create opportunities for audience engagement.

The exhibitions of ReInHerit (WP6) constitute an important exploitation tool. They will be presented to museums and heritage sites across Europe and will give the opportunity for the various stakeholders in cultural heritage and ICT to interact with each other. The puzzle concept of the travelling and digital exhibitions, is a core element of the "Exposé" for inviting museums and cultural heritage sites to complement the exhibitions with their artefacts or other artefact-/exhibition-theme-related content. Furthermore, the process followed with regular workshops among the three museums of the partnership (WP6) constitutes an important case-study for collaboration and co-creation among stakeholders working in small sized organisations. Using the ReInHerit Hub for sharing the travelling/digital exhibitions (along with all its content, tools, templates etc.) is crucial as it increases public awareness on European cultural heritage. This will give the opportunity to cultural organizations to open up their collections to the scientific community and society in new and innovative ways. All the above mentioned tasks and activities contribute in fulfilling one of the main ReInHerit's aims, which is to highlight the existing or promising social and cultural strengths of Europe, as well as reinforce the social, cultural and economic benefits of the fourth industrial revolution.

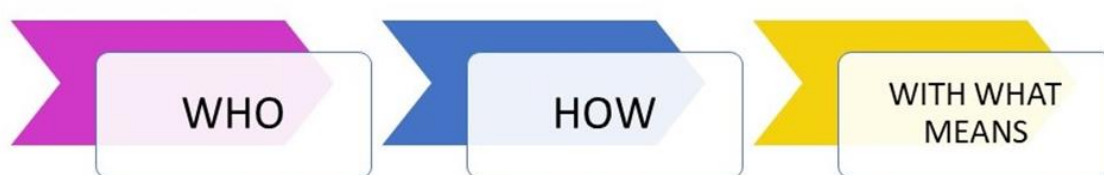
### **6.3.1. Strategy objectives**

The purpose of this strategy is to establish a roadmap, suggest ways for effective communication, dissemination and exploitation activities, and specify what will be presented, to whom, how and with what means. It will help the consortium to communicate, to disseminate and to exploit the travelling and digital exhibitions of the project effectively and reach a wide audience, define the target groups and key messages, and also actively involve different stakeholders. The roadmap will contribute an important guiding instrument in order to reach the KPI's of the project (more the 5000 viewers and more than 5000 visitors in all countries) and is essential at all stages of the travelling and digital exhibitions, before, during and after they take place.

The mission of the Travelling and Digital Exhibition communication, dissemination and exploitation Strategy is to raise awareness amongst the target groups, including visitors, researchers, CH professionals, media, policy makers and the general public. The travelling and

digital exhibitions' strategy will be a dynamic strategy offering guidance on the Communication, Dissemination and Exploitation activities that will be carried out in each country to spread the word about the project, raise awareness and create interest in organising relevant travelling and digital exhibitions. Moreover, the strategy will create a dynamic dialogue with museums/CHS and CH professionals and generate new knowledge. Whilst the travelling and digital exhibitions communication activities are common, the dissemination and exploitation activities for the digital exhibitions differ from those of the travelling exhibitions.

### 6.3.2. Digital and Travelling Exhibitions strategy



More specifically, the central objectives of the Communication, Dissemination and Exploitation strategy are to:

- Define the stakeholder's community in the project
- identify the main channels for communication
- Build and extend the contact base of the project by fostering synergies with other relevant projects, participation in events and conferences as well as exploitation of the partners' networks within and beyond their organizations
- Offer constant updates to the stakeholder community about news, events, and activities of the travelling and digital exhibitions
- Provide updated Communication, Dissemination and Exploitation materials by developing the travelling and digital exhibition brochures (D6.2-D6.4, D6.5-D6.7) and other materials including posters and leaflets.

## **WHO - Target Groups**

The main target group of this project will be a) professionals, academics and stakeholders from the cultural sector and more specifically cultural Heritage organisations/institutions and b) the general public, with special emphasis on young audiences and locals. Museums and policy makers will be engaged, having the opportunity to learn and be exposed to best practices on how to create travelling and digital exhibitions with the collaboration of different museums and professionals in different countries. Based on the different needs of the audiences, the level of engagement is also an important parameter that the consortium is taking into account. Thus, each foreseen activity engages the audience in a different way/level. Contrary to the travelling exhibitions that will be held physically, the digital exhibitions are to be hosted in the Digital Hub thus engaging different audiences. With the intention to connect with visitors without the prerequisite of physical presence, digital exhibitions aim to engage digital natives and digital heritage tourists, thus increasing digital communication.

The travelling and digital exhibition Communication, Dissemination and Exploitation strategy and subsequent activities will raise awareness about the exhibitions amongst:

1. Stakeholders within the partner organisations
2. Key external stakeholders, i.e., museums and organisations with an interest in participating or organizing similar exhibitions, cultural heritage institutions, academic institutions, commercial enterprises, and others
3. The research community in the cultural heritage management field
4. Young audiences
5. Locals
6. Tourists
7. Vulnerable groups and people with multisensory disabilities
8. Digital natives (including digital heritage tourists)
9. Policy makers

## HOW

Based on the five key values of the WP6 team for the exhibitions, the museum partners will embrace processes and organise activities that will facilitate relevance, interaction, inclusiveness, collaboration, and education. As stated in the section 4.3 Values, the exhibitions offer multi-perspective views, multi-sensory designs, and different levels of interaction. The crowdsourcing process will give the opportunity to different audiences to interact with the three thematic areas. Visitors will be also enabled to interact with the content of the exhibitions and be involved in a playful way. Furthermore, many parallel activities e.g workshops, have an educational scope providing to audiences new knowledge and experiences.

## WITH WHAT MEANS

### 1. Communication activities and tools:

Based on the D7.2 Dissemination and Exploitation Plan 1<sup>st</sup> Version, the communication activities aim to inform and engage all key stakeholders and target groups and maximise the impact of the project activities and results. The objectives of the communication activities are also to communicate all the project's announcements, updates, and results, to promote project's events and to ensure a strong online and social media presence for the project and its activities. Based on the above-mentioned, the three museum partners plan to organise the following communication activities within the framework of the travelling and digital exhibitions:

#### Communication activities

- Interviews in media
- Press releases (at least 3 - 1 from each museum partner)
- Social media posts

The content of the posts will be linked with the three thematic areas of the exhibitions and taking into account the events and actions within the framework of the

exhibitions. Impressive post formats will be used so as to communicate these thematic and to engage as much as possible people.

- Emails
- Flyers
- Videos
- Guided tours for journalists
- Media articles
- Citylights and posters in public space
- Newsletters regarding the opening of the exhibitions
- To use tags and hashtags e.g., #ReInHeritaCraft in our social media posts.
- Crowdsourcing through social media. For this, a campaign will be created in Facebook for the three exhibitions. Social media consist of an important tool to engage with audiences by asking them to take part or to be part or to share their knowledge and opinion. Social media can provide valuable insights about younger audiences, locals, and the public. For further information see below 'process of crowdsourcing'.
- Filming of short video-interviews with the curators and important contributors to the exhibition which will be featured in ReInHerit's social media, website and digital hub
- Presentation of the ReInHerit's Exhibitions during the MOI project's workshop in Athens in June 2022. MOI – Museums of Impact- is a European project in which the Museum of Cycladic Art is a partner along with esteemed partners from the museum and cultural heritage sector. The project will be promoted with the aim to create synergies between the two projects.
- To include ReInHerit exhibitions and parallel events (e.g. workshops) into European websites (e.g European Youth Portal)

## Communication Tools

- Social media channels of each partner organization. Each channel has its own audience in a different state of mind and with different reasons of use. Therefore, they each have numerous formats to be used to effectively communicate messages.

Facebook: target group age: 25-54, Posts: Live Video, Image post, Videos, Instant Experiences, Stories, Carousel

Instagram: target group age: 18-34, Posts: Carousel posts, Stories + Highlights, Guides, Reels, polls

Tik Tok: target group age: 15-24, Posts: videos, animations

- Communication platforms of each partner organization
- ReInHerit social media channels
- Digital Hub
- mailing lists
- calendar of events that would be useful for the partners to attend
- networks and alliances of each organization

## 2. Dissemination activities:

Based on the D7.2 Dissemination and Exploitation Plan 1<sup>st</sup> Version, the dissemination activities are to form the long-term scientific impact of the project. The three museum partners plan to organise the following dissemination activities within the framework of the travelling and digital exhibitions:

> [Conferences for museum professionals](#)

- a) ReInHerit conference “Reinterpreting Gender Roles, from Antiquity to the Contemporary World”

> [Lectures](#)

> [Webinar](#)

This webinar will be addressed to CH professionals. It will consist of a *how to guide* for small and mid-sized museums documenting the processes to create travelling and digital exhibitions, the technical requirements and digital tools as well as good practices for co-creation and collaboration among museums.

### **3. Exploitation activities:**

Based on the D7.2 Dissemination and Exploitation Plan 1<sup>st</sup> Version, exploitation is the use of results in further research activities other than those covered by the action concerned. The three museum partners, in order to engage the target audiences plan to organise the following exploitation activities within the framework of the travelling exhibitions:

### **Exploitation activities for travelling exhibitions**

> [Workshops for children](#)

- a) Hybrid workshops for schools, one special format for each of the 3 thematic areas of the travelling exhibition by the Graz Museum
- b) Workshops for schools and families under the title “ReInHerit a craft “, organised by BoCCF
- c) Workshops entitled “Reinterpreting Gender Roles, from Antiquity to the Contemporary World” organised by Cycladic museum

These workshops will run in parallel with the duration of the exhibition twice per month. The workshops will be interactive with group activities and will be designed for students

of museology, special education students, school students and students with multisensory disorders.

d) School visits from local schools for primary and high school students at the exhibitions

#### > [Parallel events/joint events](#)

a) To collaborate with universities in order to introduce the exhibitions to younger audiences who are studying in the fields of cultural heritage, arts and technologies

- In collaboration with the Department of Museology of the National and Kapodistrian University of Athens and Professor Marlen Mouliou, convenor of the Master's Degree in Museology, the Cycladic museum will organize an info day and two "Make It Your Own" workshops on the RelnHerit's Exhibitions, with emphasis on co-creation and co-curation of exhibitions, for the students of Museology.

- In collaboration with Professor Vassilis Argyropoulos from the Department of Special Education of the University of Thessaly, the CYCLADIC museum will organise info days in order to raise awareness among special education students on Relnherit's exhibitions. Guided tours will be offered with emphasis on the accessibility design of exhibitions which are open for all and especially for the blind and the hearing-impaired.

b) To collaborate with Embassies to help host the exhibitions in other countries

#### > [Podcasts](#)

The podcasts will be produced by:

- Professionals
- Experts on CH and ICT
- Policy makers

These podcasts will function as an exploitation tool in order to raise issues related to the thematic areas of the exhibitions. The podcasts will be short, in a simple language so as to meet the expectations and interests of the general public. They will be presented on Spotify, on apple podcasts and on google podcasts.

### > Exhibition tours

a) for the hearing impaired and other vulnerable groups with the use of the Clio Muse App. Tours will be also made in the sign language and videos will be created containing recorded tours in the sign language.

b) for young audiences

c) for locals

### > Process of crowdsourcing

The idea is to engage audiences by asking them to send photos they like (e.g of a craft) and to share their opinion through social media.

### > Promotion of the Travelling and Digital Exhibitions through the [Clio Muse Tours App](#)

Clio Muse Tours is an app which promotes the world's cultural heritage by using modern technology tools. There are 450 self-guided tours in over 35 countries in collaboration with tour guides, museums and organizations. RelnHerit's Exhibitions will also be featured in the App.

### > Open calls or assignment 'Discussion with young artists'

BoCCF will proceed with opens calls or assignment in order to invite young artists to participate in the exhibitions. These parallel events can also be hosted by other museums with the aim to engage more young audiences. They will be an add on to the minimum viable product. Therefore, beyond the tech riders<sup>14</sup> of the minimum viable products, the BoCCF could also provide add-on.

### > Exhibitions' catalogue

In order to respond to the social challenges for equal access to cultural goods, the exhibitions catalogue will be writtend in "an easy to read text". An acoustic QR code will be also included in the catalogue and in the exhibitions' spaces.

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<sup>14</sup> The consortium uses the term 'tech rider' to refer to the list of technical requirements to be used for implementing the travelling exhibitions.

## **Potential museums involvement:**

Embracing co-creation and collaborative processes, the museum partners aim to engage other museums to contribute to the exhibitions and enable them to be part of it, having an active role in the implementation. For these reasons the museum partners invite other museums to:

- 1) contribute by providing objects from their collections to be included in the Travelling and the Digital exhibitions
- 2) host one of the exhibitions to their premises.

After the brochures (D6.2-D6.4, D6.5-D6.7) being finalised, the three museum partners will introduce them to the consortium. All partners of the consortium will assist in finding potential museums to be part and involved.

Per the GA, the travelling exhibitions will be presented in museum partner countries and also by any partner who is willing to promote and share these exhibitions. The museum partners have decided to invite at least 3 museums to host the exhibitions taking into account the consortium countries.

This task consists of three phases:

### **Phase 1 - Call**

The three museum partners will proceed with a call inviting museums to host one of the three exhibitions after being present in museum partner countries. The consortium will use its network in order to engage new museums promoting their social issues thematic: "Conflict & Conflict Handling & Conflict Resolution", "Gender, roles, diversity and responsibility issues" and "Intangible heritage, Craftsmanship and Environmental issues".

#### Network:

- Experts who participated in the Focus Groups (WP2)
- Cyprus National Commission for UNESCO
- Ministries of Foreign Affairs

- Embassies (e.g. to invite Embassies to host the exhibitions)
- ICOM network
- Greek Ministry of Culture
- the Department of Special Education of the University of Thessaly
- “UNESCO Cities of Design“- network (Creative Industries Styria) e.g. item on the agenda of the “Design Month Graz”

## **Phase 2 - Selection**

This process consists of the selection of the museums that are willing to host the exhibitions. A committee by the three museums will make the selection, providing to the potential museum a list of requirements. For further information please see D7.5 Dissemination and Exploitation Plan 2<sup>nd</sup> Version.

## **Phase 3 – Implementation**

Very specific guidelines will be provided to the potential museums involved in order to implement the exhibitions easily without facing unnecessary costs. The ‘how to’ process will be included in the brochures of the three exhibitions (D6.2-D6.4, D6.5-D6.7). This should also include a tech rider<sup>15</sup> comprising the technical requirements for implementing each of the exhibitions. The tech riders will be also uploaded in the Digital Hub. A museum can choose to host one, two or all three of the exhibitions.

## **Exploitation activities for digital exhibitions**

Travelling and digital exhibitions will be interconnected. A QR code will be created for the travelling exhibitions leading the visitors on the digital exhibitions. In a parallel manner, digital exhibitions will inform digital viewers about the travelling exhibitions. Contrary to travelling

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<sup>15</sup> The consortium uses the term ‘tech rider’ to refer to the list of technical requirements to be used for implementing the travelling exhibitions.

exhibitions, the digital exhibitions aim to engage digital visitors. The process of crowdsourcing will be an important tool in order to engage this audience and reach the KPI's as defined in the GA (5000 viewers).

> [Process of crowdsourcing](#)

The idea is to engage audiences by asking them to send photos they like (e.g of a craft) and to share their opinion through social media. All collected data must comply with the IPR procedures of the data produced under WP6.

The consortium will use the numerous formats and scope of social media to effectively communicate its messages. The Facebook page will be the main content and social hub for the crowdsourcing. Instagram as a visual-centric platform will serve as a platform engaging with younger audiences. LinkedIn will connect with the professional community. Tik Tok will be also used in order to engage digital natives through a funnier way.

## **7. Expected Results**

The pilot phase focused on creating a strategy for the process of jointly developing a first concept for the 3 travelling and the 3 digital exhibitions. The working process itself followed a design thinking and agile methods based approach. The key to collaboration and co-creation was effective communication among the partner museums, which was achieved by clearly structured and facilitated online meetings. Good documentation of the process and the results proved helpful as well as graphic visualizations for complex issues.

Knowing the time constraints for deliverables, we decided on having three working phases, with Phase I "Preparatory Work Phase" starting 3 months ahead of the official start of WP6. This phase included team building, brainstorming, working on a common vision and on strategic issues. As a result, the group developed an extensive exhibition exposé. This document contains the leading ideas on the structure of the travelling and the digital exhibitions:

- the meta-theme “social issues” and the related 3 thematic areas – gender, roles, diversity and responsibility; holy craftsmanship, production and environmental issues; conflicts, conflict handling and conflict resolution – for the travelling exhibitions. The 3 topics were set very open and broad, thus enabling the 3 museums with their different collections to contribute to the respective other exhibitions.
- The decision to exchange digital representations of artefacts enables the sharing of collections without the necessity of physical loans. This also entails that the digital and the physical spaces are being interconnected.
- It is envisioned that other museums and cultural heritage institutions join in the idea of sharing their collections in both the travelling as well as the digital exhibitions. This would allow a polyphonic and multi-perspective view on the respective thematic area.

In Phase II “Kick-off and Prototyping Phase” (M12-15), the results of the literature research and the surveys and focus groups were integrated in developing prototypes of the exhibitions. Best practice examples from digital exhibitions, digital collections, artefact visualization as well as travelling exhibitions were searched and discussed in the group. As a result, first requirements for the technical implementation of digital tools could be developed and presented to the consortium’s members. A vivid exchange on possible technical support and solutions was initiated. Uni Graz will not only host the travelling and digital exhibitions on the Hub – as planned in WP4 – but also provide a database and an upload area for all museums and CH institutions who are prepared to contribute their objects. With Università degli Studi di Firenze (UNIFI) a workshop on the use of AI and CV will be held in order to find out how their know-how can be best integrated in the exhibitions. In order to develop the prototypes of the exhibitions, further case studies on objects were prepared by the partners. From what has been presented so far, we can conclude that the concept as laid out in the exhibition exposé is feasible.

Based on the results of the pilot phase strategy, during Phase III – the “Concept and Implementation Phase” – the curatorial and design concepts for the travelling and the digital exhibitions will be finalized, the brochures prepared, the implementation planned and the exhibitions realized.

## 8. Risks & Risk Mitigation

The previous sections entail that setting up an effective working process among three very different museum partners in terms of the types of museum and their relevant collection focuses (types and time periods) is rather challenging. Furthermore, the aim to share these different collections in the exhibitions lead to an open puzzle concept to fit them all in. In addition, other museums will be invited to contribute to the puzzle as well. And above all, we are supposed to develop travelling exhibitions, where the artefacts themselves cannot travel. All the aforementioned facts lead to a highly complex communication and planning process. The risks associated with this complexity can be overcome by applying agile working methods such as prototyping, case studies, digital representations of objects and good visualization by the designers as a means of communication.

Technical requirements regarding digital tools needed to be defined at an early stage. At the same time, we had to understand how the consortiums' tech partners could contribute to WP6. This was important because technical solutions which cannot be provided by the consortium need to be outsourced and might not be affordable. Therefore we decided to work with available ready-made solutions to meet budget needs and ease implementation. This decision was supported by the results from the focus interviews revealing that smaller and medium-sized museums need easy-to-use and affordable technical solutions/tools.

## 9. Conclusion

The pilot phase has the ambitious task of developing a strategy for implementing the visions and ideas regarding the exchange of collections, the collaboration and future exhibitions of the ReInHerit project. Some of these visions are laid out in the Grant Agreement and serve as a foundation for the development of the pilot phase. These visions and the composition of the cooperating partners entail some premises that facilitate the implementation. The diversity of the museums and their collections poses some challenges. However, this variety

of temporally diverse objects turned out to be of particular value: certain social issues play a role throughout all epochs up to the present and thereby strengthen the narration and the importance of dealing with them.

Working together in a co-creative process also means constantly redefining targets. This is challenging, but extremely productive precisely because of the barriers that have to be overcome together. It also exemplifies an innovative and meaningful way of collaboration and co-creation among museums regardless of their specific cultural background and collections.

The preliminary work of the "Preparatory Work Phase", which was already carried out before the start of WP6, has created an important foundation. The early exchange between the partner museums and the agreement on an umbrella topic and three thematic areas, which are defined in the Exhibition Exposé, enabled the project partners to start into the "Kick-off and Prototyping Phase".

Regular meetings with the partners turned out to be a useful way of constantly advancing the process and reflecting on the status quo. Through various practical work assignments and their presentations as well as through the constant exchange, new results were continuously produced. These outcomes will be incorporated in the further process and form a good basis for the third phase of "Concept and Implementation".

The process of writing down the already developed contents as well as the previous and planned actions in the Strategy Report was very helpful for sharpening the strategy and defining the objectives more precisely. The conclusions drawn from this provide an essential framework for further steps. It has turned out that many of the defined visions will be feasible.

The visions continued to take shape in the course of the second phase. In order to proceed with the digital needs, it was necessary to invite, inform and integrate the whole Consortium. Technical requirements were discussed, defined and communicated. Especially the two partners, University of Graz and UNIFI were involved in the process to find innovative solutions for digital tools to be used in the digital and travelling exhibition.

The introduction of the designer team at an early stage was an important and effective step. Especially in cooperative processes with international project partners in a digital environment, misunderstandings can occur at any time. Language issues, such as a not clearly defined wording and additional factors that might originate from the digital communication,

could cause these misunderstandings. Therefore, the clear and precise visual language of the designers especially contributed to general understanding and thus facilitated and advanced the process.

An important upcoming step of the strategy concerns object contributions of possibly cooperating museums. This pending Call for Contributions will be encouraged through targeted and diverse dissemination strategies. The future collaboration, the diversity of perspectives and narratives and the growing collection will set an innovative example for the future and serve as the basis for further projects. The evolving exhibitions and the Digital Hub as a facilitator for interchange have the potential to both simplify and redefine future work of museums and cultural heritage institutions in an international context. With contributions from international partners, we aim for a relevant joint collection, which may grow in the future and make the ReInHerit project and its objectives more visible, thus raising awareness for cultural heritage.

## 10. References

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