Performing Cultural Heritage in the Digital Present
Conference 2023

10-13 September 2023
Università di Torino

BOOK OF ABSTRACTS
Performing Cultural Heritage in the Digital Present

DRHA Conference 2023

Book of Abstracts

Edited by

Letizia Gioia Monda
About DRHA Conference 2023

DRHA (the 27th Annual Conference for Digital Research in the Humanities and Arts) brings together artists, scholars, educators, curators, digital researchers, and entrepreneurs interested in the ways digital technologies intersect with the arts and humanities. The 2023 conference celebrates the interplay between notions of intangible and tangible heritage, investigating how digital strategies can be used to widen participation, facilitate inclusivity, and promote a wider range of ways of appreciating and understanding the intersections between our tangible and intangible heritage.

Cultural heritage plays a key role in shaping societies, identities, and nations, and it has a strong relevance as an asset in the economies of many countries (not only in highly developed economies). It is important that individuals, communities, and institutions develop a strong engagement with their cultural heritage, both in terms of social awareness and economic exploitation. That means researchers in cultural heritage must enter into a dialogue with notions such as citizenship, social cohesion, political engagement, and accessibility as well as with the powers that govern and influence society such as political authorities, economic players, industries, and media providers.
Sunday 10 September 2023
(Rettorato)

Opening
(5.30-7.30 P.M.)

DRHA Exhibition

Curated by Federica Patti and organized in collaboration with UniVerso, the permanent observatory on contemporaneity of the Università di Torino.
Factory 42 presents *UnEarthed: The Beetle Story*

*UnEarthed: The Beetle Story* is created by Factory 42 in conjunction with Meta Immersive Learning. Designed to inspire people to respect, protect and restore the planet, The Beetle Story is one sequence of a multi-story adventure, set across the Amazon and the Tongass National Forest. The player is a new research assistant, following ‘The Professor’ - the world’s leading biodiversity expert - to gather research and learn about biodiversity. The Professor is played by Indira Varma (HBO’s Game of Thrones, Disney +’s ‘Obi-Wan Kenobi’), and guiding throughout is the Ecobot, Hazzi, a droid created by the Professor, voiced by Richard Ayoade (Pixar's ‘Soul’, Disney +’s ‘The Mandalorian’).

Factory 42 combines the magic of technology with the science of stories to create emotionally engaging interactive experiences with purpose. Our team consists of leading experts in game design and development, multi-sensory technology, animation, graphic design, and immersive film, television, and live event production.
**Azman** is an interactive narrative game concept about the 1919 Egyptian Revolution against the British occupation. Here presented as a video installation, it introduces one of the most significant revolutions in the modern history of Egypt. Azman takes the player on a journey back in time, exploring images, meeting prominent Egyptian feminist role models, and learning about their input in politics and society. The game allows players to become active participants in critical events during the revolution.

**Of This Parish** is a film essay that follows St. Anthony on a journey from a church tower to the threshold at which its bells can be heard. The film is both a sonic portrait of the Parish of Sul and a meditation on the changing role of bells in a rural community. It was filmed on location in the parish of Sul and features the voice of Luís Costa, who was born in the region and is one of the founders of the Binaural/Nodar, the art organization that co-produced the film with Liminal. Liminal is a UK studio, which explores the relationship between, sound, space, and listening.

This sound installation consists of an aural work based on the data gathered for the Naked Data research project presented by Enrique Tabone and Toni Sant at DRHA 2022. This emerged from artistic research on prehistoric female figurines found in Malta, which also led to the creation of a 3-meter-tall art installation called Ninfa. This originally appeared as part of the Prestorjha exhibition at Spazju Kreattiv in Valletta in March/April 2023. The sound art is accompanied by a video document and three models of Ninfa, which are based on the artist’s own body as seen through insights provided through the prehistoric figurines. This data sonification presents the body elements as depicted in the Heritage Malta figurine collection and captured in the dataset developed by the artist Wikidata.

The project shows a renewed perspective of the Murazzi – Turin’s important cultural center composed of several locations along the walls of the Po riverside – mediated by digital factors and generative elements. It enacts an audiovisual installation in which archive materials are collected and reproduced. The visual and sound data, relating to artistic and cultural events that have occurred there since the 1980s, are processed using machine learning algorithms. Through the protagonists’ shreds of evidence, the installation retraces the Murazzi evolution and context, in which artists such as Subsonica, Willie Peyote, Vinicio Capossela, Statuto, Linea 77, Africa Unite, and The Winstons took part; at the same time, it revisits the audiovisual contents through the unpredictable outputs produced by artificial intelligence, projecting them into the digital future towards which the city is currently heading.
Abandoned in 1971, Al-Jazirah Al-Hamra in the Emirate of Ras Al Khaimah was a tidal island and village that was inhabited up to the formation and unification of the United Arab Emirates. This project aims to retell its story as a material artifact of the community that merged into the new federation. Stemming back to ancient times of the medieval Julfar settlement, today an archeological site near Ras al Khaimah, Al-Jazirah Al-Hamra is located on the trade routes between Asia and Europe. Using technologies of photogrammetry and volumetric time-based videography, this presentation is exploring the potential of storytelling using the aesthetic of 3D point cloud and mesh representational modes. This immersive experimental documentary uses a range of volumetric video capturing strategies and 3D reconstruction workflows exploring the limits of AR/VR presentation modalities.

The artwork is part of the research project “Practicing Odin Teatret Archive”, being developed at Ghent University. It is a translation of the analog archives of Odin Theatre into an XR experience of embodied techniques. Odin Theatre group has a long tradition of more than 60 years, in which it has developed its psychophysical techniques and practices for actor training. In this interactive artwork made for Oculus Quest 2, Marouda & Parente are showcasing some exercises that represent a translation process, by extracting the intrinsic qualities in each one of them and interpreting them into interaction scenarios. The project additionally explores how an entanglement of exercises can renegotiate the learning process and create space for new ways of experiencing one’s own scenic presence.

The audience interacts with a digital map of Galway, Ireland, to navigate through its public spaces using audio and visuals. The map will have highlighted locations where the viewer can ‘stop’ and interact with digital representations of tangible elements of cultural heritage (pathways, arches, etc.) and listen to intangible elements in the public spaces such as stories (traditions, folklore, etc.) or soundscapes related to the location (the sound of the river, market hustle, boat horns, etc.). While the stories and soundscapes serve as the primary narrative for the user, at certain locations the visuals add to the experience of digitally drifting through the public spaces. This project is an immersive experience where the audience explores the cultural heritage of the city through varied sensory experiences. It is an overlap of perspectives - of everyday city dwellers, of tourists, of artists, of local historians, of merchants. The audience can drift through, get lost in alleyways and corners, and reflect on their perception of places, of their existence and roles in public spaces, and the ways in which we consciously and unconsciously contribute to the evolution of the cultural heritage of our cities.
VR Performance  
(Courtyard)

Margherita Landi, Agnese Lanza  
(Portsmouth University)  
Peaceful Places

There is something that touches us all when we can let go of our resistance and share a hug. The global pandemic has destroyed our trust in this simple act. "Peaceful Places" are the spaces between our arms. Can we learn to hug again? Hugging is a gesture that we all know and share from birth. Being in a hug forces us to confront our vulnerabilities, sometimes with the discomfort of proximity, but it can also open a temporal space where we can allow ourselves the luxury of slowing down and finally listening to ourselves. Peaceful Places allows everyone to transform their emotional state into motion, training their empathy and body to hug. Real people, with real emotional bonds, lead the participant’s movements by sharing their tenderness, becoming archetypal characters with whom we can all identify.

Immersive Experiences  
(C-Lab)

Joan Karlen  
(Independent Artist)  
My Father’s Song: Interaction Design Installation

Choreographer and media artist Joan Karlen invites participation and inclusion with digital media and contributes to a wider range of ways of appreciating and understanding intersections between tangible and intangible heritage. The installation juxtaposes large-scale public projection with private experience, and reflective content with the grandeur of nature, the elements, ancestry, and generation. 19 projected, layered, and moving video scenes are programmed to unfold quietly in 16-minute cycles revealing an array of visual stories altered by participant interaction. The user interacts with a Kinect Xbox making editing decisions in real-time – drawing and overlaying cursive and block text poetry, changing video dimensions, and generating animated leaves from their fingertips. During each immersive installation cycle, the video scenes appear in a new, randomized order; the work is never the same twice.

AI Interactive Experience  
(Principe D’Acaja)

Random Quark: Theo Papatheodorou*, Jessica Wolpert**  
(*Hong Kong University of Science and Technology, **Goldsmiths University of London)  
Lights! Dance! Freeze!  

Lights! Dance! Freeze! is an experimental media art installation exploring tangible, whole-body interaction between humans and machines; it invites participants to use their entire body, as a query, to explore dance musical films and stitches the visual responses together to create new cinematic narratives. Using an RGB camera, machine-learning-based skeleton tracking technology, and a custom pose and film indexing system, we track a participant’s movements and mirror them in real time by finding matching poses from well-known musicals. We built a large database of hundreds of thousands of poses by scanning 50 musicals from different eras, from 1936’s Wizard of Oz to 2016’s La La Land. As the participants move their bodies activating different movie clips from different eras, they build a new custom montage of stories, breaking the linear narrative of the source material and effectively rethinking time. Participants become the masters of the virtual world and the stars on the screen become their puppets, forging an intimate connection between the real and virtual bodies.
**Ananya Rajoo**  
(University of Galway)  
*A Practice-Based, Qualitative Research Model to Study the Intersection of Tangible and Intangible Elements of Culture in Hybrid Environments.*

The poster presentation illustrates a methodological framework that combines practice-based, participatory research methods and qualitative analysis to study digital cultures, the impact of digital heritage, and the evolution of digital society. As a part of Rajoo’s ongoing doctoral research in Digital Arts and Humanities, this methodology is developed to facilitate an embodied inquiry into the sociocultural dimensions of hybrid spaces, which are defined as a combination of physical and digital spaces. In the context of a massive migration of our day-to-day existence to hybrid spaces, Rajoo’s research is using this methodology to answer the timely question of how to rethink our existence as spatial and social beings and reimagine our cultural identities by accounting for the combinations and overlapping of physical and digital spaces. Through the poster presentation, the intent is to demonstrate how the design of this methodology is well-suited for research into the intersection of tangible and intangible elements of culture in hybrid environments.

**Giulia Fabbris**  
(Universitá Ca’ Foscari di Venezia)  
*Use, Reuse and Valorization: A Web App for the Italian Cultural Heritage.*

This contribution aims to present an ongoing PON doctoral research project whose goal is to create a web application for the valorization of the Italian Cultural Heritage within the digital paradigm, starting from large repositories and narrowing down the field to reuse and enhance existing resources. The benefits deriving from its implementation will be first and foremost the conservation and further dissemination of the Italian CH, with special consideration for the reuse of existing data and the adoption of digital standards, to valorize and promote the work of other institutions and individuals. The online availability of resources is not enough. They need to be integrated into formally coherent, supplementable, and reusable representations (Gagliardi/Guarino 2021). Moreover, the application will be designed to be intuitive, and adaptable to different audiences and purposes.

**Sala Wong**  
(California State University)  
*InterPlaces: Un-Local Art from Around the World*

*InterPlaces* is a networked, Augmented Reality (AR) platform through which 10 invited creators interpret existing works of public art for local and international audiences. The project involved the collection of Art Spaces, Inc., which has led a public sculpture program in the City of Terre Haute, Indiana, U.S.A. for over 15 years. Each wonderful sculpture responds to a specific location of Terre Haute, often addressing the history, culture and/or geography of its corresponding site. These sculptures are set firmly within their physical locations and illuminate a sense of place for residents and visitors to contemplate and enjoy. To a certain extent, the city has grown and moved forward with these sculptures, as one-by-one they started appearing and occupying places in the city.

**Natalie Willens**  
(CUNY Graduate Center)  
*ReQueering Spaces: Digital Mapping as a Tool for Reclaiming Spaces*

ReQueering Spaces is a project that aims to reclaim these sites of queer arts activism through collaborative mapping and community education. What role does digital mapping play in both preserving marginalized histories and developing models for space-making in ways that have the potential to transform our current social-political landscape? How can digital maps serve as new sites of collaborative identity formation, solidarity, and radical forms of artistic activism? This workshop will explore the pedagogical, political, and artistic possibilities of ReQueering Spaces by inviting participants to develop their collaborative map of transgressive spaces using the HistoryPin interface. Willens will also consider how this approach can be used in educational settings as a way for young people to produce knowledge about the past and the future alongside other artists and activists.
Monday 11 September 2023
(AUDITORIUM--ALDO MORO COMPLEX-- 9.00-10.00 AM)

Keynote Presentation
by

ANNET DEKKER
(University of Amsterdam)

Annet Dekker is an independent researcher and curator. She is Assistant Professor of Archival Science at the University of Amsterdam and Visiting Lecturer at London South Bank University. Previously she was Researcher of Digital Preservation at Tate, London, tutor at Piet Zwart Institute, Rotterdam, and Fellow at The New Institute, Rotterdam. She initiated aaaaan.net with Annette Wolfsberger in 2009; they coordinate artists-in-residences and set up strategic and sustainable collaborations with national and international arts organisations. Previously she worked as a Web curator for SKOR (Foundation for Art and Public Domain, 2010–12), was programme manager at Virtueel Platform (2008–10), and head of exhibitions, education and artists-in-residence at the Netherlands Media Art Institute (1999–2008). Together with Annette Wolfsberger, she produced Funware, an international touring exhibition in 2010 and 2011 about fun in software (curated by Olga Goriunova). In 2014, she completed her PhD under the supervision of Matthew Fuller on the conservation of net art at Goldsmiths University of London, Enabling the Future, or How to Survive FOREVER. A study of networks, processes and ambiguity in net art and the need for an expanded practice of conservation.

Introduced by

GABRIELLA GIANNACHI
(University of Exeter)
Monday 11 September 2023
(Aldo Moro Complex)

Parallel Sessions in the Morning
The purpose of this contribution is to analyze the digital resources available for research on manuscripts and their evolution over time. The paper aims to highlight the problem of the fragmentary nature of these resources and how attempts have been made to resolve the problem. Problematic aspects of this issue and possible solutions to resolve them will be discussed. There are several types of digital resources for manuscripts, which can be divided into three macro-categories: digital facsimiles for manuscript reproductions, digital scholarly editions (DSE) in text-only format, and DSEs which offer digital facsimiles together with diplomatic and/or interpretative transcription. A structured tool to link together the above-mentioned digital resources seems to be missing. To make up for this shortcoming, we propose a service in the form of a web application offering a workspace for users: starting from the different types of resources present online, the objective is to allow the user to collect, save, and link the data offered by each of them.

The term “digital rhetoric” is perhaps most simply defined as the application of rhetorical theory (like analytic method or heuristic for production) to digital texts and performances. Rhetoric aims to study the techniques writers or speakers utilize to inform, persuade, or motivate particular audiences in specific situations, as well as the processes of taking decisions or praising and blaming someone. Already in 1997, Zappen suggested we need to focus on eight areas to establish digital rhetoric as an integrated theory. Lately, in 2016, VanKooten explained how digital rhetoric can be a fruitful result of crossing over digital humanities, rhetorical composition, and general rhetorical theory. In this context, the contribution aims to examine which are the spaces to develop classical digital rhetoric. The subject will be discussed by taking into consideration its performance through the application of web tools. Moreover, the paper will reflect on the methodological paradigms developed for studying ancient rhetoric through the digital humanities, in particular focusing on research dissemination outputs and public engagement.
This talk will propose an innovative filtering solution derived from in-gallery curatorial practices. The paper will argue physical group exhibition practices, namely associative approaches that have been dubbed “creative curating”. Creative curating’s alternative logic can be described by means of associative theory, a well-established psychological model of creative thinking. This model holds that associations between remote elements can be created in one of three ways: similarity, serendipity, or mediation through an implicit term. Throughout different examples, this intervention will explore the main advantage and disadvantages of implementing this mediating logic in collection interfaces to facilitate the public’s discovery of art digitizations. The speculated impact on user experience and interaction will be discussed.

**Pedagogies of Black Digital Curatorial Practices.**

Jasmine Mahmoud, Eric Villiers

(University of Washington, Seattle)

How do we teach Black digital curatorial practices? How do digital engagements and technologies frame the curation of Black artists? How might digital practices differently consider the aesthetics, materiality, and form of Black art in museums and galleries, especially given the racist histories and practices of art institutions? Starting from these questions, this paper presents outcomes from working on Black digital curatorial studies at sites across Seattle. These include: researching Black digital curation within a digital humanities summer fellowship; working with the Washington Foundation to digitize and digitally preserve their collections; teaching a micro-seminar on Black curatorial and digital practices; facilitating students to curate a Black art exhibition.
The subject of the speech is a case study of stage practice by the theatre company Dead Centre. Born in Dublin in 2012, founded by Bush Moukarzel and Ben Kidd (artistic directors), the group has built its plays on the re-working of great classics of literature, theatre, and philosophy, combining the thought and the biographies of authors from the past with the most contemporary languages and technological tools. The intervention tries to bring out how the work of Dead Centre is a significant case, as it experiments with an interesting declination of scenic practice in relation to the Classics: the work on the Classics is to select, use, rehash, and transform material which is now part of the intangible asset of a culture, without renouncing the most innovative languages and questions of the contemporary.

Alicia Corts
(Carson-Newman University)
Not Honour'd with Human Shape: Shifting Shakespeare in the World of VR.

The works of William Shakespeare have long been reimagined through new digital technologies, from the remediation of analog sources into optical disc imprints of his works to video games such as Elsinore and Fit for a King. The advent of VR, however, brings a new layer of possibility to Shakespearean performance: the post-biological, or “the human beyond biology.” This project investigates the potentials that emerge when performers and audiences become unmoored from the constraints of the biological body with technologies like virtual reality. The presentation analyses Shakespeare’s The Tempest as performed in the VR app The Under Presents. It explores the effect of skinning in other virtual spaces as a means of containing these potentials rather than exploring them. Specifically, the work Sweet Sorrow (a VR application from Carnegie Mellon University) will be analyzed.

Francesco Melchiorri
(Università IULM)
Theatrical Characteristics Behind Immersivity through the Idea of “Arche-Screen”: a First Case Study.

Festen. Il gioco della verità (2021) by Il Mulino di Amleto is the first Italian drama adaptation of the early Dogma 95 movie Festen by Thomas Vinterberg. The theatre company from Turin chose to test the Danish masterpiece through an original staging which puts in dialogue different media in a constant, simultaneous double storyline representation. With a live camera, the company shot a part of the piece in a non-stop sequence, which was projected on a transparent canvas on stage framing the entire prosenium. With this solution, the audience was able to follow both the real and live-action and the audiovisual live streaming. Beyond the artistic result, Festen. Il gioco della verità would be considered a case study to question interesting issues around the idea of immersive experience, intersecting with Mauro Carbone’s idea of arche-screen. Finally, considering different media, human imagination and perception, and their complex interstructure, the paper will try to discuss the mutual influence between tangible and intangible heritage.

Alessia Corts
(Carson-Newman University)
Not Honour'd with Human Shape: Shifting Shakespeare in the World of VR.

The works of William Shakespeare have long been reimagined through new digital technologies, from the remediation of analog sources into optical disc imprints of his works to video games such as Elsinore and Fit for a King. The advent of VR, however, brings a new layer of possibility to Shakespearean performance: the post-biological, or “the human beyond biology.” This project investigates the potentials that emerge when performers and audiences become unmoored from the constraints of the biological body with technologies like virtual reality. The presentation analyses Shakespeare’s The Tempest as performed in the VR app The Under Presents. It explores the effect of skinning in other virtual spaces as a means of containing these potentials rather than exploring them. Specifically, the work Sweet Sorrow (a VR application from Carnegie Mellon University) will be analyzed.
This paper reflects on a series of digital artworks created by John D’Arcy and Una Lee. Each uses digital media and speculative fiction storytelling to address the past and future urban redevelopment of Belfast. The works use a mixture of traditional narrative and performance strategies alongside new media platforms and techniques. They do this to share representations of Belfast’s past, present, and future, and to question how Belfast’s cultural heritage is being variously nurtured and neglected. The trio of works discussed in the paper are: *North Street* (2018); *Raise Your Expectations: Exchange 1NE* (2018); *Belfast Before Flood: A New Living Museum* (2023). The paper frames these works within contexts of speculative fiction; site-specific storytelling and theatre; mainstream adoption of VR and XR technologies; and ongoing dialogues around Belfast’s urban regeneration and cultural heritage.

Carmelina Concilio
(Università di Torino)

*Digital “Epitexts” and Literary Celebrities in (Postcolonial) Digital Humanities.*

The paper examines the role of distinguished writer’s official websites (Amitav Ghosh, Madeleine Thien, Chimamanda Ngozi Adichie, Teju Cole), as a source of augmented hypertext, providing an interpretative key to the author’s own creative works of fiction as well as to their role of intellectuals as highlighted by their essay-production. Websites, as parallel “epitexts” (Genette 1989) to the published works, together with public interventions on the web, for instance in the form of the so-called TED talks, the production of video-essays or photo-essays, blogs, and flash fictions and a whole series of new digital genres, allows for a reflection and an assessment of new ways to produce, promote, publish and publicize literature. In the meanwhile, all this produces changes in the perception of celebrities (Elliott 2018; Giles 2018), creating new visibility/credibility for authors. The intervention aims at underlining a critical evaluation of the new digital contents, within the framework of DH, that surround successful literary works and their authors in the Anglophone world.

Mary Festa
(Università di Torino)


By starting from Mitchell’s concept of the “pictorial turn”, this paper explores the impact of the digital world and new media on the body of current migration narratives. Migrants’ conditions are often characterized by political and/or economic crises. It occurs as a direct result of colonial rule, decolonization, or neo-colonialism. Because of the pictorial turn the human face itself has gained a digital life, and the consequent ‘facialization’ of life experience allows individuals to take a predominant role as real-life protagonists in their own real-life stories. These real-life stories may be told by current migrants or descendants of earlier migrants, by intellectuals as well as by individuals working for the publishing industry who take a stand against the mainstream narrative of current migrations engendering in return an online community. In these multimodal narratives, digital storytelling centering on the daily experience of migrants also renders the human rights issues facing stateless persons pressing and immediate. The intervention analyses this issue under a cross-disciplinary lens ranging from textual analysis, postcolonial theories, and visual studies.

Ke Zhao*, Yi Zhang**
(*Wuhan University, **Politecnico di Milano)


This paper examines the issue of trust in cultural heritage in the context of digital humanities from the perspective of digital storytelling. Particularly in the field of DH, there is a growing number of digital storytelling projects on cultural heritage that restore, represent, and disseminate historical culture. However, cultural heritage data itself is characterized by uncertainties such as imprecision, controversy, and incompleteness, and the application of technology and media to the narrative process has raised doubts about rigor and authenticity. As a result, the credibility of digital storytelling of cultural heritage has become an important topic. The aim of this paper is to introduce a framework of trust for digital storytelling of cultural heritage that provides guidelines for stakeholders to design trustworthy digital presentations, explore new pathways for digital narratives with knowledge service characteristics, and facilitate cultural communication.
To make the museum experience more engaging and captivating for visitors, it is essential to take a people-centered approach. This involves interacting with visitors in dynamic and powerful ways, providing them with transformative learning experiences throughout their journey, from before their arrival to after their departure. Playful, interactive, and immersive experiences can be employed to evoke emotions, inspire creativity, and facilitate participatory learning. The integration of new technologies, specifically AI and Computer Vision tools, can help establish a stronger connection between artwork and visitors, leading to the development of a "phygital museum". This allows for the rethinking of museums in terms of diverse spaces, tools, and contexts, with a variety of individuals and modes of interaction.

Within the ReInHerit project has been developed a toolkit that uses CV and AI technologies with the primary goal of letting visitors interact with collections and exhibitions in a playful approach, based on gamification and learning-by-doing techniques. The development strategy for the ReInHerit toolkit involves the use of interactive tools, which will increase visitor engagement in a user-centered approach.

**Luc Steels**, **Sofia Baroncini**

(*Barcelona Supercomputing Center (Spain) and Venice International University (Italy); **Alma Mater Studiorum - Università di Bologna*)

*Bringing Digital Humanities to Life. Case studies for Figurative Art Interpretation.*

Significant recent advances in AI are progressively giving DH a range of powerful tools to analyze and contextualize artworks using techniques from computer vision, pattern recognition, ontology engineering, natural language processing, and the semantic web. These tools can help to analyze visual representations of artworks and enable access to a vast range of additional online materials (catalog descriptions, art history texts, thesauri, etc.). However, to obtain their full potential we need to tackle three issues: (i) how to integrate the fragmented and sometimes contradictory information these various knowledge sources provide, (ii) how to make it much easier for art historians, curators, and artists to supply more data and knowledge to the tools and use them more effectively, and (iii) how to enhance the art experiences of viewers with this growing body of information. This paper reports on progress in tackling these challenges.

**Marco Bertini, Paolo Mazzanti**

(Università degli Studi di Firenze - MICC)  Improving Museum Visitors' Engagement using Computer Vision Tools.

**Cristina Locatelli, Luca Melchionna**

(Machineria)

*The AI Empire.*

Should the cultural heritage sector jump on the bandwagon and use artificial intelligence to develop content, engage visitors and improve their visiting and learning experience? Well, yes of course, but no, not really...

While generative artificial intelligence has recently taken the world by storm, Machineria used predictive AI for the cultural sector since 2016. By believing in the benefits that audiences and professionals could derive from tailored, structured applications, the company harnessed the best of new technologies and put them at the service of human creativity, for the purpose of learning and communicating. The many tools made available to the cultural sector are thoroughly tried and tested to keep precisely their nature based on nurture and care for the relationship between an institution and its public, blending in the background of the experience rather than taking center stage. The presentation will outline examples and statistics on Machineria’s works, as well as insights from the experience in the field.

**Yaël Eylat Van Essen**

(HIT)

*Integrating AI in Museums - A New Phase in Museum Transformation*

This paper will suggest that AI has the potential to significantly alter the museum institution and can mark a new phase in its continuous transformation. The intervention will examine how the various operational trajectories, made possible by the new AI tools, change basic museum concepts and affect the museum’s performance as an overall comprehensive system. Yet, in order to understand the profound potential impact of AI technologies in museums, the presentation will examine not only the different ways in which AI applications are being implemented in museums but also the infrastructures and mechanisms on which they operate. The different agents and stakeholders (revealed and concealed) involved in these processes and the power structures that they form will be discussed. In this context, it will be explored how the distinct ecosystem generated by AI industries - governmental and academic funding for developments and innovations in the fields of AI and cultural heritage - is affecting the way in which museums are designed.
This article aims to legitimize the framing of the cultural landscape living elements in museological terminology. Starting from the respective meanings of the terms Musealia and Cultural Landscape, the term "Ecomusealia" is proposed as a meeting point of these two definitions. The legitimation of the world "Ecomusealia" will be tested through the development of a literacy and communication strategy for the Alto Douro Wine Region Cultural Landscape. The research is part of a communication project involving the Universities of Oporto and Aveiro, in collaboration with "Quintas of Douro", namely Casa do Remezal. This research regards the museification of the Cultural Landscape as a process that encompasses patronization and communication. It recognizes the convergence of the Cultural Landscape elements with the Museum Object, given their potential to bear witness as authentic sources of knowledge and emotional experience, and their divergence due to their function, context, and dynamics. It also argues that the Cultural Landscape, perceived as an ecosystem, requires a communication strategy that promotes its literacy emphasizing the living component.

**Ana Moreno, Nelson Zagalo*, Héctor Alvelos**
(FBAUP - Faculdade de Belas Artes da Universidade do Porto, *University of Aveiro)

**Ecomusealia: Communication Strategies Through Digital Media in Situ. The Case Study of the Alto Douro Wine Region.**

The intervention aims at presenting research based on the application of 3D projection mapping to create an impactful exhibition prototype to convey the history of a private family archive in a private house. The enquired archive is housed in the Sabit Villa in Cairo. The archive and collection span two centuries of inter-related Egyptian military, political, and diplomatic public figures and are relatively inaccessible to the public. The exhibit narrative tells of three generations of independently wealthy Egyptian Muslim women, matrilineral inheritance, Islamic inheritance laws, and trusts between 1830 and 1980. The paper concludes with reflections on the impact of the exhibition on a variety of audiences.

**Sally Ann Skerrett**
(German University in Cairo)

**Grandmother, Mother, Daughter, a 19th Century Egyptian Inheritance: Exploring the Impact of Archival Storytelling through a Site-Specific 3D Projection Mapping Exhibit in a Private Historic House.**

The Sloane Lab project is funded by the UK Arts and Humanities Research Council program as part of Towards a National Collection (TaNC), a major investment using digital technology to create a unified national collection of the UK's galleries, libraries, archives, and museums with the aim of "dissolving barriers between different collections – opening UK heritage to the world" (TaNC, 2023). Its case study is the vast range of collections, from coins to manuscripts, stuffed animals, natural specimens, books, and letters, held at the British Museum, National History Museum, and British Library. The aim is to bring segments of these together online for the first time using a co-design participatory methodology and to enrich debates on issues such as imperialism, colonialism, slavery, loss, and destruction that have shaped the UK's national collections until now. The presentation will cover technical challenges and opportunities offered by the project, including the potential of technologies, such as IF, PIDs, and Linked Open Data for creating aggregated collections (Padfield, 2020; Winters et al, 2022; Kotarski et al, 2022) and the implications of restrictive copyright frameworks for the reuse of collections (Wallace, 2022).

**Alda Terracciano*, Juliane Nyhan**, Andrew Flinn**
(The Sloane Lab, *University College London, **TU Darmstadt)

**Participation and Inclusion with Digital National Collections: Co-Designing the Sloane Lab.**

**Dominik Lengyel*, Catherine Toulouse**
(*BTU Brandenburg University of Technology Cottbus-Senftenberg; **Lengyel Toulouse Architects)

**Visualization as a Way of Mediating the Interplay of Tangible and Intangible Heritage.**

Tangible heritage in architecture, and this applies especially to antiquity, is often in a state of advanced erosion. Viewing is therefore generally restricted, protective devices and barriers allow neither use nor viewing separate from the historical romanticism of the actual intellectual achievement hidden behind the visible. Common visualizations attempt to convey a true-to-life picture of the building’s past, but in doing so they rely mainly on speculation and convey above all an image of a world from which we are far removed today. In order to resolve this dilemma and to direct the view back to the intention of the original builders, the paper will present a method developed for the visualization of uncertainty, which, based solely on the state of knowledge in archaeology, gives an idea of the intention of the builders of tangible heritage.
Monday 11 September 2023
(AUDITORIUM--ALDO MORO COMPLEX-- 3.00-4.00 PM)

Keynote Presentation
by

JOHN CASSY
(FACTORY 42)

John Cassy is the Founder and Chief executive of Factory 42, one of the UK's leading immersive content studios. The company's mission is to reimagine the future of entertainment and has a multi-disciplinary team made up of artists, producers, engineers, animators, writers, researchers, gamers and an architect, and a neuroscientist. Commercial partners include Sky, the BBC, Google, Facebook, and Magic Leap while the company also works with a wide range of publicly funded organizations ranging from Innovate UK and AHRC to the Natural History Museum, Science Museum, Tate, and Royal Academy. The company also works with talent including Sir David Attenborough and the environmentalist Chris Packham. Prior to founding Factory 42, John spent 10 years at Sky, Europe's largest entertainment company, where he ran TV channels and commissioned programming on subjects as diverse as arts, Premier League football, and golf's Ryder Cup. He is a Trustee of London’s Almeida Theatre and on the Advisory Board of the National StoryFuture Academy. He has an MA from St John’s College, Cambridge, and is an Honorary Professor at the University of Exeter.

Introduced by

GABRIELLA GIANNACHI
(University of Exeter)
Monday 11 September 2023
(ALDO MORO COMPLEX)

Parallel Sessions in the Afternoon
The purpose of this intervention is to highlight how feminist thinking pushes us to understand conservation practices today as distributed, open-ended, dynamic, and collective networks of care, involving different kinds of bodies (human, organic, and inorganic), documents, media, institutions and communities. The paper will point out some key elements to fully acknowledge the relevance of this contamination. The discussion considers crucial the concepts of intangibility, materiality, temporality, contemporaneity, presence, and survival, emphasizing how the study of performance-based practices, feminist thinking, and contemporary conservation studies contribute to a crucial redefinition of these concepts in the present. It explores three key points: (a) the radical transformation of the archive in response to feminist thinking, disrupted by the unforeseen intervention of the feminist subject. (b) The unprecedented relevance the body assumes, both as the object of theory and site of knowledge production, and its impact on the comprehension of documental bodies. (c) the feminist notion of care as the backbone for radical conservation practices in contemporary institutions.

JULES PELTA FELDMAN
(Bern Academy of the Arts)


With reference to digital culture, the paper focuses on the value of the artwork and its conservation. The intention is to open a discussion based on the complex system of value attribution in order to distinguish, on the one hand, the human factors involved from the moment of the work’s creation until its fruition and, on the other hand, how to manage them through new conservation methods that can support museum strategies suitable for the management of complex works. DIAL (Digital Index of an Artwork’s Life) is analyzed as a case study. The software is intended as a support tool for museum professionals to encourage reflection on the impact of decision-making processes on the artwork’s life cycle. DIAL replaces the standard object-based research of museum conservation practice with a process-based one, incorporating a qualitative approach that considers the entire life of an artwork. It aims to challenge professionals dealing with complex artworks to adopt a considered approach, aware of the impossible neutrality of any interpretation, conservation, or display treatment.

TONI SANT, ENRIQUE TABONE
(University of Salford - Digital Curation Lab)

Art through Wikidata: A Digital Curation Perspective.

Digital Curation Lab Director started a research project exploring the visualization of specific datasets from Wikidata for artistic practice in 2019. Initially, this involved digital curation work conducted by Tabone on the women artists whose works are in the University of Salford’s Art Collection. Through data analysis, employing Wikidata tools, this project revealed how works by women and non-binary artists can be given greater public visibility, while also suggesting ways for addressing the gender gap. Employing SPARQL language and data visualization tools on the wiki platform, this artistic research project has developed a creative workflow model for processing essential information about art collections and specific museum structures. For DRHA 2023, the project will bring together the research work conducted over the previous years, towards a coherent conclusion. This will be demonstrated through a sound and video art installation (see DRHA Exhibition) accompanied by a physical object intended to extend the concept of materiality beyond the specific contents of Wikidata, which are taken to be a medium of production rather than dissemination.

RAFFAELLA TARTAGLIA
(Università di Roma Tre)

The Impact of Choices: the DIAL Project.
The paper presents the project of Museopolis.EU, a web-based virtual museum that showcases the most intriguing and significant archive from the Polish-Czech borderland. The institutions digitized and cataloged a selection of exhibits from their and other museums’ collections. Both traditional photographs and 360-degree visualizations of the exhibitions’ images are used to present essential information about the objects on display. On the portal, one may find both the artifacts displayed in permanent exhibitions as well as the rarest and most precious pieces held in the museum’s storerooms. Different forms of engagement with the archive are made possible through this platform. It might be viewed as a unique opportunity to provide audiences with creative and different ways to engage with cultural heritage assets. The objective of the virtual exhibition is to engage viewers to value and appreciate the heritage in addition to providing amusement and boosting heritage understanding.

CAROLA DEL PIZZO
(FINO - Northwestern Italian Philosophy)

The paper tries to access a tangled debate through the analysis of some recurrent patterns inside three beloved Italian pop-up installations: the Museum of Dreamers, visitable in Milan till March 2023, the Beautiful Gallery, with its two venues in Bologna and Milan and the Balloon Museum, rewarded as Best Proprietary Format 2022 during the prestigious Best Event Award Festival. With a philosophical approach enriched by socio-anthropological and psychological considerations, the intervention will identify and explore four common characteristics of these immersive exhibitions: the sense of surreality evoked by the layouts, their transitory nature, their emphasis on synaesthetic experiences, and, last but not least, the presence of balls pits. In an effort to avoid any polarized judgment, the primary purpose is to arouse new questions about and through these features.

DELMAR RODRIGUEZ MORALES
(Cultural RingUY - Anilla Cultural Latinoamérica-Europa en Uruguay & redes globales)

This paper describes a museography process in advanced Internet networking that connects museums, tangible and intangible heritage locally and globally. The text covers three fundamental stages - from 2014 to the present - the gestation and shaping of a new project, its successful development, along with current challenges and regressions as a consequence of the pandemic. The paper focuses on the proposal of networked museography, known mainly in the Latin American region and Spain, by the acronym MuRe. “MuRe, museography networking” aimed to create an exhibition circuit on the Internet, with narratives around heritage objects, dialogues, and interactions in real-time with these objects, where only their exhibition as a whole existed through advanced Internet networks.
MARIA CHATZICHRISTODOULOU  
(Kingston University)  
Digital Storytelling for Libraries as Community Hubs.

The paper will briefly present the ACE-funded project ‘Asset Based Storytelling in Kingston’ alongside UK Libraries’ vision to transform into community hubs, neighborhood spaces, or other (depending on local authority vision and terminology) and present early plans on a follow on the project that intends to integrate digital technologies as a means of reaching out to a wider range of underserved communities and different demographics (e.g. young adults). The intervention will reflect on successful digital storytelling initiatives within comparable contexts of public resource and community engagement in order to identify learnings we could employ for our projects. The follow on project is being developed between Kingston University, Camden Libraries, and the Digital Humanities Lab, University of Sheffield.

ANNA MARIA MONTEVERDI  
(Università degli Studi di Milano)  
Set Art Free from Artists! Giacomo Verde’s Archive, between Digital Arts and Theatre.

Giacomo Verde (1956-2020) was a pioneer in interactive art, video theatre, and net-art. His works were characterized by the employment of low-technology equipment, a choice motivated both by ethical and political stances and the will to share his creative practices making them accessible to everyone. As video artist and activist, he explored the use of electronic and digital video images in theatre and performances. Among the highlights in his career, he collaborated with Van Gogh TV during Documenta IX for the famous Piazza Virtuale project (1992), and worked with the group Correnti Magnetiche for performances and installations using virtual reality in the early 90s - see for instance Per Krizia (1994), and the popular Euclide with Pi greco group, in the same year, where he animated virtual characters by the cyber glove. Interaction for Verde was not just a characteristic of digital technologies and a pathway to be explored by art. It was a modality of social relations, the substance of human experience. The talk is an exploration of Verde’s archive that gave birth to the first anthological exhibition (La Spezia, June 2022) curated by Anna Monteverdi.

FLAVIA DALILA D’AMICO  
(La Sapienza Università di Roma)  
Reperto Antropologico 1997 by Giacomo Verde: The Distribution of the Sensible.

Starting from the analysis of the installation “Reperto Antropologico 1997” by Giacomo Verde, the contribution highlights the ability of some digital works to perform what the philosopher Jacques Rancière calls “distribution of the sensible”. Reperto Antropologico 1997 was exhibited only once in 1997. On the occasion of the recent exhibition “Liberare Arte da Artisti” at the Camec in La Spezia, the work was restored. The process of renovation allowed to observe the installation from another perspective. Indeed, it was assumed as an acknowledgment of an absence: the author of the writing could not move on his own legs, then how and where did this person-body end up? Who can part or not to the cultural system? Another work that suggests a similar question is “Cordata” by the artist Chiara Bersani. “Cordata” is a sound performance that can only exist thanks to the union of different bodies in form, rhythm, identity, place, and perception. It is a soundscape to be listened to with headphomes immersed in nature and guided by Chiara Bersani’s voice. In the context of the performance, the artist’s voice is the glue for a collective action but at the same time, it is a declaration of Chiara Bersani’s impossibility to stay there. The voice reveals an absence. In conclusion, the paper questions the power of digital technologies to engage or not different political subjectivities, fostering their accessibility.

FREDERICO DINIS  
(CITET - Portuguese Catholic University)  

This paper explores the audio-visual and memory relationship that confronts a sense of place with a “repertoire in intermedial mode” (Bénichou, 2020). Assuming that memory is a continuous performative act (Schneider, 2011), the role of memory is examined through the audio-visual context by discussing: (a) the process of re-enactment and its relationship with the memory work, (b) the new intermediate forms of memory representation as a resource for research-creation, (c) memory as a basis for the elaboration of audio-visual re-significations. This paper also relates these possibilities of re-signification of audio-visual performance through a dual path of reflection and artistic representation that resulted from a previous project developed under an art-based research regime (Dinis, 2021) developed throughout several processes of intangible and tangible heritage re-enactments in Portugal.
StoryTrails is the UK’s largest immersive storytelling project that utilized audio, archive footage, and 3D scanning technology to bring to life the untold stories from 15 different regions in the UK. This talk will present research conducted by a team of psychologists, sociologists, and anthropologists, aiming to evaluate the impact and effectiveness of the StoryTrails project. Through the use of surveys (N = 728), observations, and booth-assisted video interviews (N = 197), we assessed the audience’s response to the project and its potential as an educational and engaging community-bonding tool. Overall, this research highlights the potential of immersive storytelling as an effective tool for bringing people closer to their place and each other. This talk will provide valuable insights to future researchers and practitioners in the field of immersive storytelling, demonstrating the role of technology and storytelling in cultural heritage.

**Soﬁa Barocci, Marilena Daquino, Francesca Tomasi**
(Alma Mater Studiorum - Universita di Bologna)

*Erwin Panofsky's Interpretations: An Exploratory Data Analysis.*

Quantitative methods allow scholars to frame traditional inquiries of art history, such as detecting gaps in the literature and identifying patterns. However, the availability of relevant, structured data describing iconographical and iconological studies, as well as competing for artwork interpretations, is limited. Nonetheless, having such curated, semantic data would foster the creation of tools useful to both art historians and the general public in order to explore in a user-centered fashion the knowledge graph of art history. In this paper, we present a case study, based on a selection of Erwin Panofsky’s works (1933, 1955, 1969, 1972), wherein interpretations are represented according to RDF, the standard of the semantic web, and the exploratory data analysis (EDA) of his research results.

**Bethany Johnstone**
(University College London)

*Whirling Around a Digital Future.*

This paper begins by outlining research conducted before the pandemic that investigates the reality of such a digital turn in dance. The research questioned whether or not the digitization of dance archives could offer a way to engage online audiences, increasing the visibility and awareness of its content to establish a new online community. The paper will explore the ways in which dance archives can plan for a digital future, whilst also satisfying the user’s quest for dance performance online. By investigating how digitization and digital infrastructures can promote the use of dance archive content, insights will be proposed on how users may access to dance archive collections.

**Quang Huy Nguyen, Marialena Belvedere, Luca De Sanctis, Marialetizia Tramontin, Fabio Fossati, Giuseppe De Rosa, Sergio Camici, Silvia Montini and Ioventina Aleksi**
(*Politecnico di Milano; Spazio Geco società cooperativa*)

*Digital Fabrication for Cultural Heritage Enhancement: A Tale of Three Projects.*

Digital Fabrication technologies discover methods to form physical reproductions from 3D digital models. The goal of this paper is to explore the possibility of using various digital fabrication techniques, particularly 3D printing or Computer Numerical Control machines, through in-depth historical, archaeological, and cultural research, in order to create highly interactive and speculative experiences in a specific heritage site. This research describes a process of CH valorization and digital reproduction taking place in three sites with distinctive objectives. Firstly, a visually and audibly experiential space was proposed in Belgioioso Castle. Secondly, it was a new conception of the “Wunderkammer” with highly accessible technology so as to reproduce Carlo Vidua’s artifact collection at the Civic Museum of Casale Monferrato. Finally, the intervention will present the application of the reproductive model in cultural representation and didactic activity.
Artificial creativity is a branch of artificial intelligence that has been studied since the middle of the 20th century but has only become truly capable of mimicking human creativity in the past decade with its primary purpose being to study, simulate and enhance human creativity. With advances in modern technology, it is purported that machines can be trained to be creative. But are machines capable of creativity as we understand the term? As the Turing Test is widely considered a benchmark for testing artificial intelligence if an AI were to undertake such a test relating to creativity and pass, could we consider AI creative? The presentation will deliver an overview of the project BenjAlmin: A Creative Turing Test for AI but asks questions related to the act of creativity and art making.

LUCA BEFERA
(Università di Torino)
Generative Social Knowledge in Participative Artworks: Two Case Studies by Salvatore Iaconesi and Oriana Persico.

Participative interaction has become increasingly prominent in intermedia works since the second half of the Twentieth Century, generally involving theatre productions, museum installations, videogames, or internet art. The socio-political relevance of technology significantly changed over the last decades according to the so-called transition from the second to the third wave of human-computer interaction, where digital media stand as pervasive and concealed entities strictly entangled with human activity. Consequently, artists have been considering concepts such as artificial intelligence and big data from a feminist or post-human perspective, thus comparing physical reality and human relationships with intangible data and automated tools. Within this framework, the present paper proposes a reflection on the role of data science in the artistic field, taking as reference works of the company HER: She Loves Data founded by the digital artists Salvatore Iaconesi and Oriana Persico in 2015.
This paper details the experience of developing a Second World War digital strategy game with immersive virtual reality as its gaming environment. The aims and objectives of the game are to provide an intangible heritage interpretation experience, based on counterfactual history, rather than a simple ludic experience dispensed by most of the games in the market. The chosen historical event is the planned, but never executed, Axis invasion of the British-held island fortress of Malta in 1942. This aspect of the war in the Mediterranean had already received attention in board games and video games as early as the 1980s, providing both gameplay and ample ‘what if?’ possibilities. The aim of this game is not pure entertainment but re-engagement with history and giving agency to players within an accurate and authentic historical framework. This can be presented as an intangible heritage interpretation.

This study aims to highlight to what extent museums with archaeological collections and those with historical items have embraced the digitalizing process to improve the accessibility of collections. Data was collected in 31 countries by disseminating a survey to the offices of ICOM and direct invitations to museums. Finally, the study underlines different channels through which collections are made accessible. Amidst them, social media (70%) prevails over the others, thereby allowing people to participate and interact with museums actively.

Craft-based content creation through social media platforms has emerged as a powerful tool for the preservation of intangible cultural heritage. In the UK, where many heritage crafts are at risk of becoming extinct due to a lack of new practitioners, social media-savvy crafters are using their digital skills to learn and share traditional craft practices. The Heritage Craft Association (HCA) has recognized the positive impact of social media-based strategies on the preservation of dying crafts, such as rug tufting, and has updated their Red List of Endangered Crafts from ‘critically endangered’ to ‘viable’ to reflect this shift. This paper explores the ways in which social media-based content creation can be harnessed to support the preservation of intangible cultural heritage and how craft-based content creators can be recognized for their impact in wider institutions.
Tuesday 12 September 2023
(AUDITORIUM--ALDO MORO COMPLEX-- 9.00-10.00 AM)

Keynote Presentation

By

CAROLYN CHRISTOV-BAKARGIEV
(Director of Castello di Rivoli - Museo d’Arte Contemporanea)

Carolyn Christov-Bakargiev has been Director of the Castello di Rivoli Museo d’Arte Contemporanea since 2016. She has also been Artistic Director of the Fondazione Francesco Federico Cerruti in Turin since 2018 and Honorary Guest Professor at the FHNW University of Applied Sciences and Arts Northwestern Switzerland since 2021. Curator at Villa Medici, Rome (1998-2000), she was Chief Curator at MoMA /P.S.1 in New York (1999-2001). From 2002 to 2008 she was Chief Curator at Castello di Rivoli Museo d’Arte Contemporanea and interim director in 2009. In 2008 she curated the 16th Biennale of Sydney, Australia, and was the Artistic Director of dOCUMENTA(13) in Kassel in 2009-2012. In 2012 she also received the Hessian Award. Following dOCUMENTA(13), she was a Getty Research Scholar in Los Angeles (2013), Leverhulme Professor at the University of Leeds (2014) and Edith Kreeger Wolf Distinguished Visiting Professor in Art Theory and Practice at Northwestern University (2013-2019). She directed the 14th Istanbul Biennial in 2015. From 2016 to 2018, in addition to the Castello di Rivoli, she was also Director of the GAM Galleria Civica d’Arte Moderna e Contemporanea in Turin. In 2019 she received the Audrey Irmas Award for Curatorial Excellence. Her major publications include the volume Arte povera (London, Phaidon Press, 1999), as well as monographs on Alberto Burri (1996), William Kentridge (1998), Janet Cardiff (1999), Pierre Huyghe (2004), Anna Boghiguian (2017), Hito Steyerl (2019) and Michael Rakowitz (2019). From the perspective of her research, Christov-Bakargiev is known for having introduced the topic of multi-species co-evolution in the field of art with the dOCUMENTA(13) exhibition in 2012 as well as for having premiered in 2022 a physical/digital/nft work (Beeple’s Human One) in a museum for the first time globally. She was in the jury of the Nasher Sculpture Prize 2022 awarded by the Nasher Sculpture Center in Dallas, she be in jury for the Gwangju Biennale Park Seo-Bo Art Prize at the 14th Gwangju Biennale 2023, and in the Wolfgang-Hahn Preis one in 2024

Introduced by

GABRIELLA GIANNACHI
(University of Exeter)
Tuesday 12 September 2023
(Aldo Moro Complex)

Parallel Sessions in the Morning
Drawing the Ring of Steel was a one-day commemorative event to mark the 30-year ethno-nationalist conflict in Northern Ireland, 1969-89, colloquially known as the Troubles. It took place in Belfast City Center on March 24th, 2022 and was designed as a moment of shared commemoration for all those who endured the conflict, while providing a unique opportunity to tell and gather stories about daily life during the Troubles before the period passes from living memory. Walking the Ring of Steel is a proposal for an app to guide locals and visitors on guided tours of the old security cordon. The app displays historical images of the structures, mapping them onto relevant sites in the contemporary city, where development has elided most traces of the conflict.

HOLLY TURPIN
(Loughborough University)
What Can Immersive Digital Storytelling Tell Us about the Homeless Heritage and Experience of Place?

How can immersive media be used in research on social challenges and as a tool for disenfranchised communities? The aim of the paper is to explore how immersive media experiences can be co-designed in an accessible way and the sustainability of this approach. The intervention will present findings from initial feasibility studies with students, and how these findings will impact the approach taken in the main study, to be conducted with participants who have experienced homelessness. It will be analyzed what these studies mean for how technology is used in future workshops and what further resources are needed. The potential of 360-degree film applied as technology in the research will be discussed in terms of a local heritage medium. The presentation of the research’s initial outcome will underline the temporal quality of the immersive media narratives created, and reflect on how these stories could contribute to local heritage and understanding of place. The intervention will also analyze how personal stories can be expressed in this medium and how the narrative structure changes in relation to the viewers’ experience of immersive media.

HILARY WHITHAM SÁNCHEZ, SYNATRA SMITH
(Purchase College - SUNY; Philadelphia Museum of Art)

Philly Necrofutures is a research partnership between Synatra Smith and Hilary Whitham Sánchez to address the lacuna in public and scholarly knowledge about the western and central African artworks held at the PMA. The project combines excavation with speculation, as reflected in its name. Utilizing local terminology identifying the city of Philadelphia underscores the aim is to benefit not only the museum and stakeholders within the scholarly community, but also the general public in this majority-Black city. The primary concerns included assessing the suitability of available technologies and identifying financial and institutional constraints, as well as considering the broader ethical implications of sharing these works that prioritize heritage-bearers on the continent and locally. Philly Necrofutures demonstrates the way scholarly research and digital humanities can be used as complementary tools to disrupt the white supremacist, patriarchal paradigms of the galleries, libraries, archives, and museum (GLAM) industry and their attendant lack of support for non-white scholarship, instead centering anti-racist collaborative initiatives. In this presentation, the authors identify the ways their combined skill sets enabled them to raise awareness about this collection by melting traditional academic research with innovative digital technologies.

DANI PLOEGER
(University of London)
Revolution Refridge: Domestic Technology for Democratic Futures.

Revolution Refridge is a project by the Rojava Center for Democratic Technologies. It is a cooperation between artists and engineers to develop a low-cost, energy-efficient refrigerator that responds to local cultural, environmental, and economic conditions in North-East Syria. Drawing from the Rojava Revolution principles of self-reliance, communist anti-capitalism, and ecology, the fridge takes its starting point from sci-fi imaginaries that are rooted in local and regional traditions and heritage.
**Panel 2: Re-enactment**

**Chair: Gabriella Giannachi (University of Exeter)**

**Federica Vacca, Angelica Vandi**  
(Politecnico di Milano, School of Design)  

Fashion corporate archives are considered engines of innovation and active culture resources for contemporary forms of branded communication, yet continuously integrated into the company's production and design process and construction. Companies’ owned archives have always displayed and collected objects like products, visuals, photographs, and prototypes in in-house, museum-like settings to illustrate the history of the company itself and its operations to employees, customers, or other visitors, especially for public relations and marketing strategies, without completely disclosing and disseminating them to wider publics due to competition and intellectual property reasons. This paper aims to provide an overview of the relationship between design and curatorship – especially when dealing with digital curatorship – for the creation of immersive online experiences for fashion brands. Considerations on future trajectories will be outlined based on existing digital valorization practices of fashion cultural heritage driven by companies’ communication and information retrieval strategies.

**Begoña Farré Torras**  
(Universidade NOVA de Lisboa)  
*The Modernist Mural in Europe: An Untold Story – Digital Curatorship Challenges and Opportunities.*

Mural paintings, produced by both well-known and lesser figures of the avant-garde, remain a largely underexplored part of Europe’s modernist heritage (unlike their counterparts in Latin America and the US, where muralism has long been central to the narrative of modernism and the avant-gardes). Originally commissioned by a variety of patrons, they are key to understanding the history of 20th-century art from a social perspective. However, having mostly been created indoors as an intrinsic part of a building, those murals that have survived demolitions and refurbishments are today often found in sites with limited or no public access. Historical attempts at bringing these monumental artworks into exhibition circuits have inevitably been costly, logistically complex operations. The paper will focus primarily on immersive curatorial strategies, including visuals and sound, given that a priori they offer the greatest potential to (re)create the spatial and collective reception conditions of the original works. The discussion will also address the issues of curatorial concern and historical accuracy raised by the use of such immersive strategies.

**Irene Calvi**  
( Alma Mater Studiorum - Università di Bologna)  
*New Technologies in Fashion Museums: Tools to Enhance Audience Interaction.*

Museums are experimenting with new digital strategies for displaying fashion heritage. Fashion and textile museums are dealing with the representation of several cultural identities, rich anthropological heritage, brands, and manufacturers’ histories, but especially they can investigate the complex relation between the body and how we chose to adorn it over time. Therefore, technologies are the means to reach a wider and deeper participation from the public, to promote a wider range of themes, and to raise awareness on the intersections between our tangible and intangible dress and textile heritage. The presentation will focus on the importance of the hybrid experience to both visit in person the institution and engage with familiar technologies to enhance people’s interaction and learning. Two case studies will be the main thread to investigate this approach: on one side Fashion for Good, a recently opened museum in Amsterdam, aims to involve the visitors to take action through a digital journey while telling the stories behind clothes, materials, and the fashion industry. On the other side is MoMu, the established Fashion Museum in Antwerp, which in 2015 introduced the Touch Wall, a tool to present the entire digitized collection and enhance the visitor’s journey.

**Noemi Iglesias Barrios**  
( Faculty of Fine Arts ULisboa; CIEBA-VICARTE Research Group)  
*Technoceramics, Mining the Urban Landscape.*

A techno-ceramic object is a reference fossil from modern society, conceived to explore possible forms of geo-subjectivities, applying respectful actions towards natural resources in the creation of ceramic objects. The methodology focuses on procedures involved in the recycling and re-use of pre-extracted minerals like cobalt that are found in our obsolete electronic devices to obtain the necessary information, raw material, and skills to develop insights into the prospects of sustainable ceramic artifacts. As a lithic testimony of our digital lifestyle, this techno-ceramic proposal aims to respond concisely to the environmental questions that arise from our current technological era.
Giulia Carluccio*, Stefania Rimini**
(*Università di Torino; **Università degli Studi di Catania)

Reinventing and Relocating Opera Digital Creativity and Opera Heritage in the Intermedia Project by Davide Livermore and D-Wok.

From the systematic hybridization of imaginaries to stage reworking through digital technologies, the reinvention path of operatic heritage carried out by Davide Livermore’s direction and D-Wok’s video and virtual design appears today as an ecosystem project requiring the overcoming of boundaries of theatrical space itself. From Ciro in Babilonia at Rossini Opera Festival (2012) to Don Pasquale at La Scala (2018); from Attila (2018) to Macbeth (2021), again at La Scala; from Aida at Sidney Opera House (2018) to Aida at Teatro dell’Opera di Roma (2023), the project emerging is one of progressive experimentation of intermedia expansion of Opera boundaries, with the intention of updating its cultural legacy and making it contemporary. Within this process, through the increasing, as well as conscious, use of digital technologies, it has been possible to relocate almost naturally the Opera in the cross-television space of A riveder le stelle (2020), shot and produced during the lockdown. Similarly, the cinematographic project of The Opera! has been put in place, involving the production of a Kolossal summoning virtual reality in order to “launch” the memory of Opera into the future. Through specific case analyses, the paper will explore the question of the construction of the intermedia project by Livermore/D-Wok, focusing on the use of new technologies and the need to open up to different media to update contemporary opera.

Ivan Parati
(XJTLU)


The paper presents the process behind redesigning a Kun Qu Chinese opera traditional costume, innovated through the unusual joint effort among digital and traditional manufacturing techniques, intending to revive the interest of a younger audience in the traditional cultural heritage. The intervention described is part of the collaborative framework of the Shuangta Project, established by Gusu Planning Bureau and XJTLU Design School to foster regeneration projects and realize participatory planning in Suzhou, the most populous city in Jiangsu, in the Yangtze River Delta region, part of the Greater Shanghai metro area.

Nicol Oddo
(Università degli Studi di Catania)

Green Screens, Video Projections and Steady Cams: The Use of Digital Technology in Damiano Michieletto’s Opera Productions.

This contribution aims to highlight some technological hybridizations present in the operatic works of the stage director Damiano Michieletto and his creative team and to identify a taxonomy based on dramaturgical intentions. Some recent stagings will be taken as case studies including Aquagranda (Teatro La Fenice, 2015), La damnation de Faust (Teatro dell’Opera di Roma, 2018), A Midsummer night’s dream (Theater an der Wien, 2018), Béatrice et Bénédict (Opéra Nouvel de Lyon, 2021), and Rigoletto (Amsterdam National Theatre, 2017 and Rome’s Circo Massimo, 2020) to analyze the implications of technology on operatic narratives and Michieletto’s stylistic figure within the “space of flows” (Monteverdi 2020) in contemporary opera.

Laura Pernice
(Università degli Studi di Catania)

The Digital Upgrade of Opera Theatre: Intermedial Dramaturgies and Technological Visualities in Fanny & Alexander’s Spectacles.

Always bound to forms of “intermedial dramaturgy” (Del Gaudio 2020), the company Fanny & Alexander (Luigi De Angelis and Chiara Lagani) has started a new directorial path in the field of Opera since 2015. By applying a methodological approach that catches the intermedial dimension of stagings according to the epistemological premises of Digital Performance (Giannachi 2004, Dixon 2007, Kattenbelt 2008, Salter 2010) and the lines research of Opera Studies (Hutcheon 2006, Levin 2007, Till 2012, Guccini 2016), the intervention aims to illustrate the scenic and visual innovations of four specific case studies: Il flauto magico (2015), Orfeo nel metrò (2019), L’isola disabitata (2021), Il ritorno di Ulisse in patria (2022).
This paper describes a virtual reality experiment of a 3D reconstruction of an ancient site inhabited by virtual characters. It is the simulation of a neighborhood of Xilb (or Xelb), in the 10th century, when this city, today south of Portugal, was an important center of Al-Andalus. The simulation resulted from excavations of the foundations of a modern block of apartment buildings, when, outside the protective wall, eleven houses were discovered by the archaeological team led by Silves municipality. The Silves Museum provided us with archaeological information, and with the help of students from Lisbon University, we made the effort to create this simulation. This 3D architectural and urban reconstruction was inhabited by a population of virtual inhabitants dressed in historical accuracy, who, through artificial intelligence, roam the space autonomously and interact with each other in real-time.

ANASTASIOS MARAGIANNIS
(University of Greenwich)
Fostering Social Cohesion and Cultural Sustainability: Political Engagement, and Inclusive Design through the Ancient Greek Heritage.

Social cohesion, inclusion, and cultural sustainability are crucial factors in developing societies. These fundamentals can be fostered through various political engagements and broader participation. This paper will examine the ancient world, focusing on Greek heritage and how dialogue with notions such as ancient and modern citizenship and accessibility can influence current societies such as economic players and creative industries. Desouza and Bhagwatwar (2015) referred to this with a focus on four main archetypes: citizen-centric, citizen data, and government data. Sanoff (2008) discussed how the simultaneous involvement of aesthetic variables and economic, social and environmental objectives in design can be challenging to be implemented and interpret within a digital heritage context. Other studies (Sneed, 2017) suggested that several examples exist. In these terms, the intervention will explore how modern institutions can learn from the past to develop a strong engagement with their cultural heritage regarding social awareness and economic exploitation.

WILLEKE WENDRICH
(University of California)
Digital Nubia: Engaged Archaeology in a Drowned Landscape.

The history and cultural memory of the Nubian peoples focus on the river Nile, which has always been a steady, yet fluctuating presence in their lives before the move to what was called by the Egyptian government “New Nubia” and by the present generation Nubia tahrīr (“displacement Nubia”). Digital Nubia is a long-term project to step-by-step recreate a three-dimensional VR environment of the Nubian landscape and the ancient, as well as historical buildings present before the flooding of the region. The purpose of the project is to use the 3DVR landscape as a locus for memories, partly helped by the visual representation, and as a means to connect publications, descriptions, and imagery to a place within that virtual landscape.

SUSANNE ÅDAHL, TOMAS TRÄSKMAN
(Arcada University of Applied Sciences)
Archeologies of Future Heritage: Research-Creations for Imagining Emerging Digital Technology in Museums.

What types of digital technologies do young adults imagine to be in use in the museums of the future? The paper will present a series of workshops developed with students on speculative imaginaries created around the futures of digital tools and the museum environments they will be used in. Taking inspiration from the work by Deborah Lupton and Ash Watson (2022; 2020), creative writing prompts were designed and applied by the students to elicit data on how they imagine emerging digital technology in museums of the future. They also enacted gamified mobile applications as a form of material prompt. On a conceptual level, the aim of the project was to explore how youth make sense of new technologies; how they engage in digital materiality that, in its turn, shapes embodied cognition. A creative approach to the investigation falls under the banner of ‘new empiricisms’ (Lupton and Watson 2022, Roussell 2020). By bringing together the literature of sociomateriality, co-design, and the method of ‘research-creations’, the purpose was to better understand how youth imagine, think, and enact technology in their everyday life, but also to investigate how they come to sense, feel, and live with sociotechnical imaginaries.
As a result of close reading, performance analysis, and interviews, the paper will explore Chung Siu Hei’s *In Search of Our Common Ground* within a longer tradition of Chinese political theater, which started with *Put Down Your Whip* in 1931 and other street plays, or “jietouju,” that sought audience involvement. The objective is not only to shed new light on the Hong Kong events through original, artistic material that is often overlooked by the social sciences, but also to show how it speaks to other political performances happening elsewhere in the world today, particularly Indian people’s theater, or “log natak” or political plays from Europe in the traditions of both Bertolt Brecht and French “théâtre populaire.” Ultimately, by paying particular attention to online audiences’ involvement, the intervention will observe how a hybrid, interactive performance à la Chung Siu Hei may offer an alternative to contemporary political thought and action.

**MICHELE DIAS AUGUSTO**  
(Universidade de Lisboa)  

The communication intends to present an analysis of the sensitive journey in the National Museum of Theater and Dance of Portugal (MNTD) digital collection content. Namely, the visions of Inês de Castro, a study of the costume design creations by various artists in productions by Portuguese theatrical and ballet companies between the 1940s and 1970s. Her interpretations and particular concepts about the visuality of the story and characters are transported through the traces of the costumes designed in productions by the Verde Gaio Company, the Gulbenkian Ballet Group, Teatro do Povo, Rey Colaço Robles Monteiro Company; and through the work of costume designers such as José Barbosa, Abílio de Mattos e Silva, Artur Casais, among others. The paper aims to present the conjectures related to the artistic research process, in manual and digital types, entitled O Não-Casamento de Inês de Castro, on display at the National Museum of Costume, Portugal, based on the love story representations in the memory of the performances and ballets set of the Museum.

**AURÉLIEN BELLUCCI**  
(Harvard University)  
*Live Performing Arts and Documentation: Immersive Technologies & Sustainability.*

This paper aims to explore the practice of documentation in relation to performing arts – more specifically dance and choreography – and immersive technologies, in particular virtual reality (VR). Beginning with the premises of circular economy and cooperation, this paper focuses on Springback Ringside, a project that has already opened the path to explore the potential of VR technology in the documentation of performing arts. More specifically, Springback Ringside is one of the brainchilds of Aerowaves, a European dance network that promotes contemporary dance across Europe through festival co-operations and it includes a rich and worth-noticing archive of dance creations by emerging European artists. As a pilot program supported by the EU-funded project Perform Europe, Springback Ringside experiments with the documentation of 11 choreographic works through VR technology with the aim to promote a sustainable cross-border touring of these works especially in rural areas. Through this lens, Springback Ringside leads the way for an exploration of practices considered until now relatively disconnected in the field of performing arts in a European context: creation and fruition of virtual heritage, audience development and inclusion, promotion of contemporary dance artists and sustainable touring of their choreographic works through VR technology. Furthermore, Springback Ringside experiments with an innovative way of documenting dance by addressing issues of conventional audio-visual representations and offers immediate valorization and dissemination of the produced archive. By analyzing the specific case study of the Springback Ringside project, what new challenges or possibilities may immersive technologies bring into the field of performing arts documentation – that has long been in tension with the live event and still divides opinions regarding its value in relation to the live performance? What may VR technology offer to the “afterlife” of a live work?
What happens when a museum invites non-visitors to co-create and play immersive games for and about museum objects? This paper explores merging embodied interaction, machine learning and extended reality to develop a playful, open, and immersive museum experience... on a boat. Landing Craft Tank LCT 7074 is the last surviving Landing Craft Tank (LCT) from D-Day, it played a vital role in transporting men and supplies across the English Channel. After it was retired, LCT 7074 was turned into a 1970s floating nightclub and eventually fell into disrepair and sank. Can this curious object biography be combined with immersive technology to reach out to and engage with under-represented audiences disconnected with 20th Century History? The paper explores how AI-enhanced immersive gameplay experiences can be housed within a historical object and whether or not it can draw in audiences who currently do not visit museums. It discusses how to establish meaningful links between historical objects and embodied interaction, and how to co-design experiences and engagement by and for new audiences using immersive and innovative technologies.

This paper reflects on the development of a low-cost holographic display portraying digital scans of taxidermy artifacts, and using animation and motion capture technology to bring the museum collection to life in an interactive experience. The intervention describes the ‘HoloRoom’, an interactive artifact designed to facilitate audience engagement with novel interfaces and the digitalization of Portsmouth’s Cumberland House Natural History Museum store artifacts. A dynamic display of the artifacts’ 3D digital models was deployed at the museum. In parallel, the ‘HoloRoom’ concept was applied to showcase an interactive experience leveraging real-time motion-capturing and Wizard-of-Oz performative methods to animate a conversational holographic animal that engaged with visitors via voice interaction, creating narratives around the museum's collection.

To some extent, digital technology has revitalized and illuminated museums, giving them a new lease of life and a valuable opportunity to engage with the public in unprecedented ways (Keitel, 2012). The museums, liberated from the constraints of their original image as treasure-keeper or sacred temples of knowledge, with the support of technology, aim to reshape cultural heritage in innovative ways, endow exhibits with more diverse meanings and offer opportunities for deeper public engagement (Janes & Sandell, 2019). Instead of collecting natural or artificial objects, some museums have taken to displaying things that can be found everywhere in daily life to describe contemporary history and discuss a future Anthropocene that does not yet exist (Spiers et al., 2022). This study aims to broaden the horizon and take an epistemological approach to explore the reasons, purposes, and needs for the rise of Post-Anthropocene narratives and to focus on its influences in museums in the social context. It observes and analyses the multiple roles that design performs in knowledge generation, content presentation, and interactive experiences.

The paper aims to investigate the role of Virtual Reality social documentaries within spaces of cultural legitimacy. It will describe the landscape of VR documentaries presented in festivals between 2019 and 2023, taking into consideration ten of the leading festivals dedicated to Extended Realities in the world. Then, it will analyze the complicated relationship between interactive documentaries, information, and the fictional dimension of animated and immersive storytelling. Finally, it will take into consideration the case studies of The Key (Tricart 2019) and All unsaved progress will be lost (Courtinat 2022), two immersive social documentaries included in the circuit of festivals and other places of cultural legitimacy.
Tuesday 12 September 2023  
(Auditorium--Aldo Moro Complex-- 3.00-4.00 PM)

Keynote Presentation  
By

**Matt Adams**  
(Blast Theory)

*Matt Adams* co-founded Blast Theory in 1991, an artists’ group making interactive work. Blast Theory is renowned for its multidisciplinary approach using new technologies in theatre, games and visual art. The group has collaborated with scientists at the Mixed Reality Lab at the University of Nottingham since 1997.

Blast Theory has shown *Ulrike and Eamon Compliant* at the Venice Biennale, *A Machine To See With* at Sundance Film Festival and *Can You See Me Now?* at Tate Britain. Commissioners include Channel 4, National Theatre Wales and the Royal Opera House. Awards include the Golden Nica at Prix Ars Electronica, the Nam June Paik Art Center Award and four BAFTA nominations.

Matt has curated at Tate Modern and at the ICA in London and has taught widely. He has lectured at Stanford University, the Royal College of Art and the Sorbonne. With Ju Row Farr and Nick Tandavanitj, he is a winner of the Maverick Award at the Game Developers Choice Awards, was a Thinker In Residence for the South Australian Government and was an inaugural Artist In Residence at the World Health Organization in Geneva in 2018. Matt served on the Southeast Regional Council of Arts Council England from 2012 to 2019. He was the Visiting Professor in Interactive Media at the Royal Central School of Speech and Drama from 2007 to 2014. He is an Honorary Fellow at the University of Exeter.

Introduced by

**Antonio Pizzo**  
(Università di Torino)
Tuesday 12 September 2023
(ALDO MORO COMPLEX)

Parallel Sessions in the Afternoon
This communication suggests the creation of several multimedia maps, for a digital atlas of Emilia-Romagna, with particular attention to the area of Ravenna. This atlas, created through GIS software, will allow evaluating the centuries-old evolution of the relation between man and sea in this area, both on the historical-cultural plane and on the strictly environmental one. The GIS will be therefore used also in order to reconstruct the ancient coastline and its evolution, thus allowing to assess and recreating on the digital map the changes of the local coastline over the millennia, and whether these changes were either the product of natural processes or were instead caused by man. The resulting atlas will provide the means to not only recreate the local territory, but also to represent the human connections over the centuries, both inside the local area and in the broader context of the Mediterranean Sea, in order to communicate and facilitate the reutilization, green regeneration, conservation and transmission of the cultural memory of these sites.

**MARCO CORNAGLIA, ARIANNA MECOZZI**

(Alma Mater Studiorum – Università di Bologna)

The REMEMBER Project - Protection and Enhancement of the Maritime Heritage of Ravenna.

Cultural heritage, whether tangible or intangible, is the medium through which a community has a way of representing itself. Its memory transmitted over the years is communicated through the lens of contemporaneity. In valorization processes, whether they are developed top-down or bottom-up, a reflection on the values to be transmitted is necessary. In this context, digital media have for several years been an aid for the creation and visualization of semantic connections, otherwise not communicable in the more traditional analog modes. Based on this reflection, the paper presents three projects based on three different realities in Emilia Romagna equally linked to the territory. These projects aim to communicate the cultural, artistic, and architectural heritage they contain using digital technologies for an effective and engaging narration. The three case studies requested different digital storytelling methodologies in order to accomplish the valorization of their cultural heritages in close relationships with the community of reference. The transmission of these heritages through ICT is aimed at the collective recognition of their value as well as triggering a common consciousness.

**MELISSA MACALUSO**

(Alma Mater Studiorum – Università di Bologna)


The enhancement of religious cultural heritage in its original context is a complex issue and deserves specific attention. These assets address two types of audience, a strictly religious one which ‘uses’ them for prayer, and a more lay public which is more interested in what the assets represent from a historical-artistic point of view. ‘Squaring the circle’ in this situation is not easy because it is required to balance the demands of conservation and mediation and the needs of worship. In this context, if used properly, the digital environment may represent the most effective tool in guaranteeing a good transmission of the historical-artistic contents without impacting the spiritual dimension of the work by excessively ‘musealising’ the religious space in which it is located. The paper will consider the Arca di San Domenico preserved in the Basilica di San Domenico of Bologna as a case of study. Moreover, the website prototype “L’Arca di San Domenico Digital” for its digital enhancement will be presented.
Especially with classical music, the spatial arrangement of musicians in relation to each other as well as to the audience has been rather static and one-sided, meaning that audience members are only ever (mostly sedentary) listeners and never active participants. A multimedia performance practice conceived by the German artist duo Michalis Nicolaides (video artist) and Frederike Möller (pianist) breaks with this convention by inviting the musicians to play in separate rooms while being connected to each other and to the conductor via digital equipment. This paper will analyze the transformative as well as aesthetic potential of this format. As the authors have acted as curators for one such concert (in Fall 2022), it will provide more than a formal analysis of the performance practice but also elaborate on the collaborative and interdisciplinary process of its site-specific execution. The evaluation of the artists’ approach will also acknowledge the perspectives of the participating musicians as well as audience feedback gathered in a comprehensive survey conducted directly after the concert. Lastly, it will explore the ways in which this hybrid concert format is of particular interest to cultural and teaching institutions.

**Lara Perski, Renate Buschmann**  
(Witten/Herdecke University)

*Orchestrain in Digital Transformation: Expanding Perceptual Possibilities of Classical Music with a Hybrid Performance Format.*

The fundamental power of Augmented Reality is its ability to utilize both physical and digital contexts to co-create meaning at their confluence and deliver experiences that are greater than the sum of their parts. This paper seeks to examine the theoretical and practical implications of the relationship between the physical and digital, and offer insight into how their interaction can impact, both positively and negatively, the engaged experience of participants in cultural spaces. Developing a framework to conceptualize and examine this relationship, referred to here as Duality. The development of the concept of Duality, in the context of Augmented Reality is the first concern here. Exploring the writing of Manuel Castells, Lev Manovich, Ronald Azuma, and Guy Debord, amongst others, to interrogate the varied and contrasting perspectives on the relationship between the physical and digital, the space for flows, and the space of places, and their impact upon experience.

**Liam Jefferies**  
(Leeds Beckett University)

*Engaged or not Engaged, that is the question: The impact of Duality on the Participatory Experience of Augmented Reality Interventions in Cultural Spaces.*

The project took place in 2022 in a collaboration between the University of York and the Council for British Archaeology. Its main aim was to support the CBA’s adoption of VR storytelling in its fundraising and public engagement activities. The specific research aims were twofold: to test the proposition that VR films may lead to added benefits for the CBA, such as an increase in volunteering, donations, and/or membership, and, more broadly; to critically investigate the barriers and opportunities that nonprofits may experience when adopting new technologies such as VR storytelling. The presentation is divided into three parts. Firstly, it will present the project’s methodology based on the principle of co-creation. Secondly, it will detail the process of filmmaking, production, and post-production of VR films. Thirdly, it will conclude by assessing, based on data collected at a post-production stage, the challenges and opportunities VR storytelling poses for nonprofits seeking to build a successful business case for digital investment.

**Marta Herrero, Jonathan Hook, Guy Schofield, Tobias Palma Stade*, Zuleyha Hamzaki**  
(School of Arts and Creative Technologies, University of York;  
*London College of Communications, University of the Arts London*)

*Contemporary Archaeology and Virtual Reality Storytelling: Promoting Audience Engagement and Fundraising for the Council for British Archaeology.*


**Cristiane Menezes, Abhishek Chatterjee, Nuno Dias, Vasco Branco**  
(University of Aveiro)

This paper will introduce a design-led cultural research and heritage mediation that is currently under implementation in a rural setting in north-central Portugal, which involves the rescue and reinstatement of an ancient tradition of linen-making. In this regard, the intervention will detail the framework within which the affordances of contemporary technology are being leveraged: necessarily towards the documentation of the related activities, tools, and externality for future reference, but more importantly, also for scaffolding research actions aimed at community building. The cycle of linen-making in the mentioned context is an agricultural process that has existed across several millennia throughout continental Portugal, wherein regional specificities, both climatic and processual, have contributed with cultural diversity to the overarching industrial/sectoral discourse.
HOLLY MAPLES  
(University of Essex)  
**Animating the Archive: Theatrical Techniques in Mixed Reality Immersive Heritage Performance.**

‘Designing Mixed Reality Heritage Performances to Support Decolonisation of Heritage Sites’, is a collaborative research project to create two Augmented Reality and Live Immersive Performance projects in heritage sites at Historic Deerfield, Massachusetts, and Marble Hill House in London. This paper will examine the intersection of live performance with digital design through Mixed Reality Hololens to de-centre and contextualize the history of the heritage site with the wider context of the 18th-century transatlantic slave trade. The paper will explore the different creative challenges and opportunities provided by each heritage site. It will include audience and actor observations and feedback from a first performance, Jin’s Dream, performed in May 2023 at Historic Deerfield. Furthermore, the talk will handle the design and development work for a second performance, titled Sancho’s Journey.

MARIZA DIMA  
(Brunel University)  
**Emerging Design Processes for Mixed Reality Heritage Performances.**

As part of the three-paper panel focusing on different aspects of creating world-first Mixed Reality Heritage Performances, this paper outlines and discusses the first insights from designing ‘Jin’s Dream’, a fusion of Mixed Reality and live participatory theatre experience that told the stories of enslaved Africans in the historic village of Deerfield, Massachusetts in the 18th century, with references to the triangular trade. In particular, the talk will focus on a new type of theatre script, online production processes, actor control through Internet of Things sensors, and affective design of an embodied experience guided by the synchronicity between acting and Mixed Reality content. A first set of recommendations for similar projects will be presented and linked to the other two papers to offer a holistic overview of the project outcomes and to present the opportunities of Mixed Reality Heritage Performance as a decolonising/repairing tool.

DOMINIQUE BOUCHARD  
(English Heritage)  
**Co-Curation, Co-Production and Immersive Technologies in Decolonial Heritage Practice: Embracing Authenticity and Risk.**

Radically, the Mixed Reality project engaged a youth panel as paid consultants to help challenge, inform, and engage with both the museological methodologies under development as well as the interpretation of the colonial narratives being explored in the theatrical piece. The potential of immersive digital technologies in empowering audiences and curating affective experiences is an emerging area of museological practice. This paper explores how digital heritage performance can aid heritage sites in their endeavor to attract new audiences while critically engaging the public with under-represented voices and viewpoints of contested and difficult histories. It examines how institutional strategies around audience development and learning can provide opportunities to involve communities in co-creative and co-production. While these practices have previously been considered risks to authenticity and institutional expertise, this paper will offer a new risk framework in which these practices are essential strategies for risk mitigation, helping to align the aims of communities with heritage practitioners which are sometimes framed as being at odds with each other.

HARMONY BENCH, KATE ELSWIT  
(*The Ohio State University; **University of London)  
**Motion Data and Bodily Archives: Dance History as Dance Heritage?**

How are digital tools usefully employed in the context of analyzing theatrical dance histories, heritage, and legacies? The negotiation between tangible and intangible cultural heritage is central to the representation and understanding of how dance practices have been materially embodied in the past, especially when approached from the perspective of a data-led inquiry. This talk will begin with a brief introduction to the researchers’ earlier collaborations exploring print archives for the purposes of curating, analyzing, and visualizing dance historical datasets, before turning toward more recent experimentations with historical motion data. The presentation will focus in particular on research strands conducted in partnership with the Institute for Dunham Technique Certification and the Advanced Center for Computing in Art and Design at The Ohio State University.
In the plains of Senegambia, the locals visit ancient standing stone sites in anticipation of a transformative experience. They are seen hugging the stones, sensing their presence through corporeal, affective registers that articulate aspects of human experience that are often considered imperceptible. Ancient standing stones mobilize a range of emotions, desires, and affordances: they are comforting, healing, and even restorative. Opportunities for such embodied forms of heritage experience beyond observational modes in gallery settings remain rare. This paper examines the affective potential of priming, a dramaturgical approach we employed in Sacrifice, a radical collaboration between theatre makers, roboticists, and archaeologists that invited audiences to engage with a swarm of synthetic standing stones through embodied encounters. By reflecting on the dramaturgical strategies adopted in this immersive performance, the focus is on the approaches used to encourage visitors to engage with the stone-like objects and earn their trust. The notion of affect as an attachment - proposed by Eve Sedgwick in her discussion of transformative effect - will be applied to argue that visual and aural priming, our “doing of heritage,” evoked audiences’ affective attachment to the objects they perceived as cultural heritage, resulting in embodied experiences resembling those observed at actual standing stones sites.

ELENA MARIE VELLA
(University of Melbourne)

Connecting robotics and art experiences provoke challenging research interpretation problems requiring the unification of subjective and objective modes of analysis. Robotic systems excel under strict and clear performance metrics, whereas makers of artistic performance are often open to multiple interpretations of success. This paper reflects on our team’s shifts in perspectives as artists and engineers developing human-robot-swarm interactions through an immersive performance installation. We began connecting robotic and artistic performance by examining the theme of collaborative interaction. We considered what it means for a group of robots functioning as a swarm to interact with an untrained human (here, an audience member) by focusing on human and machine perception of movement in an immersive theatrical environment.

ALEKSANDRA MICHALEWICZ
(University of Melbourne)
*Standing Stones, Swarming Robots: Mediating Global Cultural Heritage for Audiences through Digital Archaeology.*

Archaeology, the art and science of understanding the human past, necessarily embraces emerging technologies; indeed, it is impossible to practice archaeology without the use of new tools and methods. For three years a collective of researchers from the seemingly disparate disciplines of archaeology, robotics, and performance studies has worked to produce the interactive installation, Sacrifice. One outcome of our work was the nesting of the physical and digital: from the materiality of the original standing stones to their corresponding digital images and resultant photogrammetry, to the physical production of carapaces which focused on materiality and tactility. Staging Sacrifice in a settler-colonial country such as Australia necessarily provoked reflection on the meaning of sacrifice, who sacrifices and how, and what it is that is sacrificed. We discovered methodological tensions which led us to question what concessions and compromises had to be made to archaeological practices and understanding. This led us to reconsider what insights archaeology can offer about human culture and the design of contemporary technologies. Our research has demonstrated that the installation elicits diverse and divergent responses to our simulated stone site, the stones, and their movements, and provoked multivocal interpretation and imagination about cultural memory and global cultural heritage.

ROBERT WALTON
(University of Melbourne)
*Inventing the Stone-Robot and Directing a Swarm Ensemble.*

This paper reflects on the invention of the “stone-robot” and what happens when a swarm of them is encountered by an audience member during an art experience. It steps through the thinking behind a recent staging of this hybrid technology and evaluates directorial decisions through multi-modal analyses of audience behavior and reported responses. This paper outlines how the performance artwork Sacrifice might serve as a speculative “theatre of artificial intelligence” for rehearsing future modes of life interwoven with ubiquitous computation and autonomous synthetic agents.

This paper gives advances on 'Hyper-Corpses' - a new nomadic dance-technology curatorial lab founded by Aura Curialtales (US) and PAPRIKA Collective (UK) that connects artists, dancers, and scientists from diverse backgrounds to collaborate as equals in the hybrid ways of making and sharing creative work. In this paper, it is intended to identify a creative toolkit that explores the potentials and challenges of creating an interdisciplinary hyper-authorship, with a synthetic use of language, digital technology, AI, and the human body, along with the exchanges of creative materials generated through a game of 'exquisite corpse' with human and artificial intelligence, as a framework to forge a trans-local and digital heritage across different physical geographical locations and networked communities.

Martino Manca
(University of Eastern Piedmont; FINO)
There on the Poplars, We Hang our Harps. AI Writing Literature and Digital Authorship.

In the latter months, AIs like ChatGPT have become increasingly popular and recent rumors from major tech companies hint to a stronger integration of conversational AIs with already existing systems. The discourse over computer creativity is quite old, as it starts with the cybernetic experience of literary groups like the OuLiPo in the Sixties (Calvino, Cibernetica e fantasmi, 1967). However, recent technical improvements, like the implementation of efficient machine learning systems and the exponential growth of the training corpus for the algorithms, call for a re-discussion of questions about the creativity of AIs and the authorship of digital literary works produced by AIs. Through an empirical approach, the paper will try to address the following questions: who is the real author of an AI-written piece of literature? Is the imitation of human-written literature an act of real creativity? The case study for such an inquiry would be a deeply ruled kind of text: nonsense poetry.
The current general scenario for any activity takes place in an atmosphere of infinite metamorphosis. Suffering it or understanding it as an opportunity is up to us. Therefore, in this context, the project culture recognizes that it is not possible to speak of “innovation” (discovery + application) without associating it with “collaboration”, when planning the future scope of creation. In this context, the “co-design” creates a new “culture of participation”, typical of the post-industrial world, which thinks of innovation from an overlap of networks, and connection nodes that speak of a decentralized and mobile reality. Therefore, to the interdisciplinary logic claimed, we must add the active involvement of all the subjects involved in any project. We, therefore, need new languages for new experiences that allow us to consider ethically, politically, and communicatively the new global context, thus rewriting the constellations of interests of the consolidated systems. An interesting field of experimentation then opens up where local and global realities meet at open intersections, a novum still to be explored.

The purpose of this proposal is to present the theoretical and methodological basis and objectives of an innovative online exhibition about sensoriality, art and scenographic culture between the 16th and the 18th centuries, developed within the framework of the Spanish Ministry of Science and Innovation’s R+D+i project: Scenographic culture in the Hispanic context of the Modern Age: A holistic approach, and in collaboration with the Kunsthistorisches Museum, Vienna. The exhibition format is based on the research currently being carried out by an international and interdisciplinary team made up of art historians, theatre historians, and musicologists, most of whom have experience in the design and development of the type of virtual exhibition proposed here, which, as the title itself indicates, is interactive and inclusive. The theme is focused on highlighting the sensorial aspects of the artistic and scenographic culture of the past. The paper not only aims to focus attention on the important role played by the other senses (smell, taste, and touch), but proposes a completely new format for art exhibition.
Wednesday 13 September 2023
(AUDITORIUM--ALDO MORO COMPLEX-- 9.00-10.00 AM)

Keynote Presentation
By

CHRISTIAN GRECO
(Director of Museo Egizio di Turin)

Christian Greco has been Director of the Museo Egizio since 2014. Trained mainly in the Netherlands, he is an Egyptologist with vast experience working in museums. He curated many exhibition and curatorial projects in the Netherlands (Rijksmuseum van Oudheden, Leiden; Kunsthall, Rotterdam; Teylers Museum, Haarlem), Japan (Okinawa, Fukushima, Takasaki and Okayama museums), Finland (Vapriikki Museum, Tampere), Spain (La Caixa Foundation) and Scotland (National Museum of Scotland, Edinburgh).

While at the head of the Museo Egizio, he has set up important international collaborations with museums, universities, and research institutes all across the world. Greco is also a dedicated teacher. He is currently teaching courses in the material culture of ancient Egypt and museology at the Università di Torino, Pavia, Napoli, the Scuola di Specializzazione in Beni Archeologici of the Università Cattolica del Sacro Cuore in Milan and the New York University in Abu Dhabi.

Fieldwork is particularly prominent in Greco’s curriculum. For several years, he was a member of the Epigraphic Survey of the Oriental Institute of the University of Chicago in Luxor. Since 2011 he has been co-director of the Italian-Dutch archeological mission at Saqqara.m Greco’s published record includes many scholarly essays and writings for the non-specialist public in several languages. He has also been a keynote speaker at a number of Egyptology and museology international conferences.

Introduced by

STEFANO DE MARTINO
(Università di Torino)
Wednesday 13 September 2023
(ALDO MORO COMPLEX)

Parallel Sessions in the Morning
PANEL 1: MUSIC
CHAIR: ILARIO MEANDRI (UNIVERSITÀ DI TORINO)

EMANUELA VAI
(Worcester College, University of Oxford)

Renaissance musical instruments are often elaborately decorated, featuring arabesque patterns, ivory inlays, and carvings of monstrous creatures. These ornamental aspects have eluded critical attention but provide openings into issues of gender, race, and colonialism in the Renaissance period. Using 3D scanning to digitally capture details of musical instruments in the Ashmolean Museum's collection in Oxford, this paper will discuss some examples from an interdisciplinary project that examines what these visual and material elements say about the social, political, and cross-cultural dimensions of Renaissance music cultures. Opening up new research fronts within musicology and museum studies, these 3D scans form part of a much larger digital resource: the first comprehensive image collection of musical instrument decorations. Drawing on these images of striking musical objects, this paper will consider the benefits (and limitations) of digitization, as well as reflect on the role that 3D scanning can play as a tool for public education, heritage conservation, and future scholarship.

RICHARD OSBORNE
(Middlesex University)
The Economics and Ethics of Music Catalogue.

The recording industry has traditionally operated on a model whereby the profits gained from exploiting music of the past are used to invest in new music and new artists. The justice of this for 'heritage' musicians has always been debatable, but this is becoming more pronounced in the digital age. First, because an increasing amount of record company revenue is drawn from the back catalog: whereas the division used to be roughly 50/50 between new releases and older music, the catalog now accounts for about 80% of recorded music consumption. Second, the contractual agreements of the past are inferior to those of today. Royalty rates for recording artists, for example, were in single-digit figures in the 1960s and 1970s but can be 25% or more today. The paper will explore two consequences of these phenomena. It will look at policies that are being undertaken to address the economic situation of heritage musicians. Some of these policies are being forced upon record companies through governmental investigations and legislative updates; others are being voluntarily enacted by the companies.

DAVID PRIOR
(Falmouth University)
Sounding the Museum: The Problematic of the Loudspeaker.

This paper explores the role that sound recording has — and might yet have— in heritage practices. Recording technology has had an important role to play in the development of ethnography, but it has also exacerbated the conservation paradigm implicit in the notion of intangible cultural heritage by objectifying lived experience into something static and reified. The ephemerality of sound means that it is only through sound recording that we preserve our acoustic heritage and that it is often a poor relation to the artifact and the digital image in heritage studies and museology. Notwithstanding notable exceptions, especially in the fields of natural sciences, ethnographic sound recording archives tend to be biased towards the spoken voice and dominated by aural history accounts. Despite the growth in sound libraries and collections, documenting our sonic intangible cultural heritage —whether artifacts, activities, or the acoustics of the environments we inhabit— remains a relatively low priority. Writing from the perspective of a former sound designer for the museum sector and building upon two previous essays that explore the spatial affordances of the loudspeaker (Prior, 2016, and Prior, 2020), this paper concerns the use of the loudspeaker in the context of museum and gallery spaces. It discusses the durable form of the conventional speaker and asserts that despite their ubiquity, speakers remain an under-utilized and often misunderstood media in heritage curation because they are so rarely used in ways idiomatic to their inherent behavioral characteristics.
GIORGIA COCO
(Università degli Studi di Catania)
Virtual and Real: Ideas and Tools for an Enhanced Theatre in an Empathic Direction.

LORA MARKOVA
(Creative Research and Innovation Centre - CRAIC: Loughborough University; London)
Preserving Immersive Experiences – Audience-Generated Approaches within Audience of the Future and UNBOXED: Creativity in the UK.

This paper will explore forms of audience-generated and industry-led documentation within Audience of the Future’s immersive experience Dream (Royal Shakespeare Company) and within UNBOXED: Creativity in the UK – the 2022 UK-wide festival of ten experiments in creative technology. For instance, the stroboscopic-light spectacle Dreamachine by Collective Act invited audiences to document and revive visual and sonic impulses through drawing and retelling individual experiences, which can be defined as a form of audience-generated archiving; StoryTrails by StoryFutures re-enacted communities’ oral histories through remixing BFI archives into AR and VR experiences and in 3D scanned maps creating an archive of the present. Overall, the discussion aims to map immersive modalities and technologies, as classified in the Creative Technologies Framework (UKRI/BOP, 2021) with corresponding (established and experimental) strategies of digital preservation.

SHIRIN HAJAHMADI, SEYDALE GHASEMPOURI, GUSTAVO MARFIA
(Alma Mater Studiorum – Università di Bologna)
Toward the Development of a Virtual Museum Experience that Provokes Curiosity to Drive the User’s Attention for an Effective Learning Experience.

The paper will present the design and development of an immersive educational virtual-reality museum that aimed to provoke curiosity in users to manage their attention in three stages: capturing, maintaining, and engaging. Firstly, the contribution will focus on interaction techniques, environment, and task design processes of this immersive VR museum. Secondly, it will present the application of the outcomes to assess the user’s experience of the VR system proposed. Finally, the intervention will explore the system’s potential to enhance the user’s learning experience using a sample learning task. With this respect, the behavioral responses of the users will be discussed on the base of some indicators that identified their responses related to each stage of the attention-driving procedure.

MASSIMO MAJORINO
(Università degli Studi di Salerno)

The paper aims to articulate a reflection starting from two exhibitions as possible paradigms of the museum canon of the present time. The purpose is to identify different hypotheses set forth the premises of a possible model of convergence marked by contamination between antithetical representations. The first, Post Zang Tumb Tuuum. Art Life Politics: Italy 1918–1943 was curated by Germano Celant at the Prada Foundation in 2018 and recounted a restless period of Italian art, the post-futurism, and the dictatorship. The second, 1923: Past Futures exhibition at the Milan Triennale (2022), instead retraced the history of the Milanese triennial institution by proposing a fascinating space-time journey generated by the creation of virtual environments that re-proposed the main International Exhibitions that have followed one another in the last century. These immersive experiences are differently calibrated between analog writings and digital devices but centered on the construction of exhibition/museum displays that develop a different narrative of art in the public interaction with the space.
Controversial Heritage: Designing Museum didactic materials for Porto’s schools.

This article describes an ongoing collaborative research project undertaken by researchers at the University of Porto, the National Museum Soares dos Reis and one local state secondary school. It aims at (a) identifying controversial heritages that are important for schools and museums to explore the complexity of the world; (b) and designing a learning scenario for secondary schools that uses a set of educational tools that can be used as a starting point and pedagogical setting for exploring controversial heritages in school-museum-city contexts. This article explores methodologies applied in the research process and designs contributions in terms of the methodologies used (design thinking and co-design methods) and the development of teaching materials.

Endometriosis is a common, ‘invisible’, gynecological condition that is under-diagnosed and largely misunderstood. This is resultant of a lack of information and representation due to the constraints set historically by patriarchal culture. The visual representation of Endometriosis, and female reproductive health in general is critical to develop a better social understanding and debunking the misleading perceptions. New York-based photographer, Georgie Wileman, questions such perceptions through a global social media campaign established in 2019 titled THIS IS ENDOMETRIOSIS.

Textiles are one of Guatemala’s most valuable cultural assets and have been part of the Maya community’s identity and tradition for centuries. Textiles are also an important income generator for indigenous Maya women, many of whom live in remote rural areas with very limited access to information and communication technology services. The paper will focus on the crucial role played by mobile technology in enabling textile artisans to maintain material resources and income streams during government-enforced COVID-19 lockdowns. It will explore how digital literacy was applied to both maintain and transform textile craft practices within Indigenous communities, by amplifying social, cultural, and economic development.
The paper defines three main functional areas for managing cultural heritage value enhancement practices: (a) a static web page for information presentation; (b) an online interactive learning management system (LMS); (c) communication and multi-user collaboration forum. Specifically, the article discusses these three functional areas from the derivation of stakeholder needs, the meta-design evolutionary growth model, and the corresponding technical solutions, to the end-user scenarios and the interactive interface structures. The output meta-design platform as a cultural heritage management tool can help users organize their learning and work online, enabling them to become producers of cultural value. Thus, by increasing public participation in heritage issues and stimulating the co-creation of the heritage community, it can contribute to local economic benefits and empower heritage’s role in shaping society, identity, and national consciousness.

**Patryk Wasia**
(Institute of History, Polish Academy of Sciences)

*Researching Amateur Programming Cultures as the Heritage of Digital Culture Heritage.*

This paper discusses the theoretical foundations and the practice of researching amateur programming cultures of the 1980s and 1990s as an instance of the heritage of digital culture from that era. The objective of the ongoing research is to understand the cultural logic of the emergence of programming as a technical and cultural practice carried out outside of academic and commercial environments. The intervention will explore how studying software enables us to understand the social, cultural, and economic contexts of digital culture in a specific historical setting (Galloway 2006). Firstly, it will be discussed the possibilities of using theoretical frameworks for research on how software artifacts can be interpreted as the heritage of digital culture. Secondly, the materiality and the infrastructure of software preservation will be analyzed.

**Paula Guzzanti, John D’Arcy**
(University of Malta; Queen’s University of Belfast)

*Performing Pathways: Exploring the Cultural Heritage of the Pedestrian through Movement and Digital Media.*

The paper will share new outputs and reflections from the ongoing interdisciplinary collaborative research project ‘Pathways’. Initiated in 2021, ‘Pathways’ emerged from the collaboration between dance artist Paula Guzzanti and digital media artist John D’Arcy. The project explores the contemporary transformation of pedestrian culture using digital capture, documentation, and mediation of movement performance. ‘Pathways’ aims to foster critical reflection upon the pedestrian’s sensorial and sociocultural experience within urban environments, and how contemporary developments in transport infrastructure may help or hinder sustainable living practices. This intervention will explore recent project developments including the production of a VR 360-Video walking experience; an interactive Google Earth map; and an XR location-activated audio walk. The presentation will also offer a specific focus on core aspects of the Pathways project such as sustainability, fostering citizenship and advocacy around future urban development, and framing pedestrian movement as a form of cultural heritage.

**Renata Sheppard**
(Global Exchange Arts Roundtable)

*Films That Move: Capturing Cultural Heritage through an Immersive Filmmaking Artist Residency.*

Films That Move, formerly called Experimental Film Virginia, is a hybrid cultural program designed to bring international artists into a collaborative, peer-supported, pedagogical creative space with the agenda of exploring the short film format. This paper will cover the concept and design of the festival/artist residency and its evolution over the last ten years as well as the key points for why the project is significant, with scalable and transferable lessons in design which touch upon sustainability in the arts, preserving cultural heritage and using digital technologies to do so as well as serving an important purpose for artists and audiences alike.
The OUT Museum has been designed as the first «LGBTQ+ arts and media virtual museum» by the Outfest, a nonprofit organization born in 1982 animated by the Outfest UCLA film archive project, whose goal is empowering filmmakers and communities. To achieve this aim, it has created the museum as a digital platform following different strategies that combine film festival programs and digital channels as a unique environment. This paper investigates the specific methods used as best practices for other institutions to experiment with new ways for sharing the cinematographic heritage viewed as inherited and living production, according to different research about the museum and audiovisual tools as forms of communication digitally and not (ICOM 2020).

ALEKSANDRA KOSZTYLA (ID+, FBAUP)

Poetic Dimension in Immersive Exhibitions of Renaissance Art: Balancing Technology and Cultural Heritage.

This article aims to explore the role of the poetic dimension in immersive exhibitions of Renaissance art. The focus is on the delicate balance between the use of technology and the presentation of ancient art to create an engaging visitor experience. The article delves into the significance of the poetic dimension in immersive exhibitions and the strategies employed to achieve it. The concept of “slow” design is also considered and its potential impact on the visitor experience is discussed. Three immersive exhibitions of Renaissance art are used as examples to showcase the successful integration of technology and ancient art, as well as the importance of the poetic dimension in enhancing the visitor experience. The article concludes by examining the ongoing debate surrounding the use of technology in museums and exhibitions. Both positive and negative opinions are acknowledged, offering a nuanced view of the topic. Overall, this article examines the role of the poetic dimension in immersive exhibitions of Renaissance art, highlighting the interplay between technology and ancient art, and the potential impact it can have on the visitor experience.

PAOLO CLINI, RENATO ANGELONI, MARCO D’ALESSIO, UMBERTO FERRETTI*

(Università delle Marche; *La Sapienza Università di Roma)

Accessing the Inaccessible: A VR Experience for the Enigmatic Bas-Reliefs of the Campana Caves.

Extended Reality has demonstrated its potential in supporting conservation and communication processes of Cultural Heritage. Among different available technologies, particularly Virtual Reality provides effective manners to experience CH by fostering new forms of engagement. Indeed, through virtual interactions with digital twins, it is possible to generate Interactive Thematic Virtual Environments (ITVE) that allow visitors to experience interactive storytelling associated with artifacts and artworks, or even with a whole cultural site. This paper focuses specifically on the ITVE potential in accessing the inaccessible, as implemented for the Campana Caves in Osimo (Italy). These galleries are part of the tunnel system which sprawls under the old town. For centuries, it was used by the population as a war shelter. Moreover, along the walls and vaults of the two main corridors, enigmatic figures carved in the stone are keepers of old Masonic rituals. Unfortunately, most of the representations are no longer recognizable. In such a scenario, digital documentation is crucial for defining a proper conservation plan, and even more for designing an alternative experience of a site that must be kept physically inaccessible to be preserved.
The paper will explore how the idea of “diaristic” can be practiced as an art form. It will question the new meaning of an atmospheric space that can be created through moving images by reflecting on Jonas Mekas’ 365 Day Project (2007), Walden (1969), Gilles Deleuze’s diagram, and Bruno Giuliani’s concept of atmospheric projection. Various diaristic practices create unique ways of crafting and making that cannot be defined in a specific structure, form, or purpose that can be called a genre. Since the concept of the diary expanded to both the private and public spheres in the twenty-first century, the newly developing video environment offers various approaches to self-writing or self-making, including digital image software, social media platforms, and personal archives as an ongoing development of self. However, the process of making has been less discussed in terms of its artistic and atmospheric value because, most of the time, the process is considered as a draft that will be removed from the finished work. I argue the practice of the diary continues in a romantic and positivist sense as a commentarial self or expression of sensations, which requires an expanded understanding as an intimate artistic practice.

While there might be little novelty in acknowledging the challenges presented in the documentation of live performance practice, or the close relationship between documentation and dissemination in the context of artistic research, there is nevertheless still work to be done on the dramaturgy of the document. By considering emergent protocols and workflows for capturing material from existing archives in XR formats, and documenting large-scale, live performance using volumetric capturing techniques, this presentation seeks to consider the potential impact that these developments might have upon the dramaturgical strategies employed within ephemeral, process-driven performance practice.

This talk aims to present the research developed in the project “FORMA. Representing space: performance, documentation and immersive archive,” developed within the Department of the Arts of the University of Bologna under the guidance of Prof. Enrico Pitizzi (Bando Almaldea - PNRR 2022). The goal of this project is to elaborate a prototype application for the documentation and fruition of live performances, archived with innovative digital techniques. In order to achieve this goal, it was necessary to change the approach, interrogating the technical possibilities to overstep of two-dimensionality of a normal video archive to record different and multiple angles of fruition, both on the visual and sound planes. At the same time it was necessary to balance this multiplicity of viewing and listening points with the show authors’ intentions, in order not to distort them. This led to the definition of an innovative, replicable and flexible model for documenting - in addition to the actions - the spatial forms through which to trace the compositional principle.

The sense of ‘being there’ in an immersive experience such as VR or AR (also referred to as a sense of ‘presence’) is a key success predictor. For example, the feeling of presence has been linked with learning, willingness to pay, and the likelihood of repeat visits. Furthering the understanding of what creates a presence in XR will help to create more compelling immersive experiences in the future. In a series of real-world studies, the paper will explore the predictors of presence in immersive audio installations. It will question whether presence (and a range of other aspects of experience, including perceived audio quality, audio spatialization, and overall enjoyment) is affected by the method of audio presentation. The case of study is an audio installation ‘One Story, Many Voices’, using either loudspeakers or headphones with 3D spatialized sound, presented stories and poems about WWII to museum visitors at a partnership of ten Museums in the UK.
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