

INTERNATIONAL COLLOQUIUM PIRANOVA #8

Museums in Digital

29 March – 1 April 2023, Piran/Slovenia

Organized by: International foundation Forum of Slavic Cultures

Venue: Piran/Slovenia, Herman Pečarič Gallery

Partner: Piran Coastal Galleries (Obalne galerije Piran), Slovenia



OBALNE
GALERIJE
PIRAN
GALLERIE
COSTIERE
PIRANO

A colloquium that brings contemporary and innovative topics and reflections!

The colloquium entitled Museums in Digital will shed light on the opportunities, strengths, dangers, and weaknesses of a digital museum experience.

Digital technologies enable the development of new museum practices and reinterpretations of museum collections, new forms of museum participation, networking, and accessibility of heritage. Using augmented reality (AR), virtual reality (VR), and 3D digital technologies, museums offer visitors new ways of understanding and communicating. The agenda for digitization in museums was established decades before the COVID-19 pandemic, but the physical closure of museums, especially in the first wave of the pandemic, moved the diverse social interaction of museums to digital environments. We are witnessing completely new digital experiences. The time of pandemic restrictions on life and functioning has shaped many digital innovations, solutions, and adaptations.

The colloquium offers an overview of innovative projects in this field and at the same time brings a critical point of view to virtual and mixed reality, emphasizing that we must use information and digital tools thoughtfully and critically and with a clear goal.

PROGRAMME

Wednesday, 29 March 2023

Venue: Piran, Herman Pečarič Gallery (Leninova ulica 2)

17.00 –	- Late afternoon registration of the participants - Evening social programme (projection of museum's promotional films) - Reception
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Thursday, 30 March 2023

Venue: Piran, Herman Pečarič Gallery (Leninova ulica 2)

09.00 – 09.30	Inaugural Addresses <ul style="list-style-type: none"> • dr. Andreja Rihter, director, Forum of Slavic Cultures • Mara Ambrožič Verderber, director, Piran Coastal Galleries
	Projection of FSK film
09.30 – 10.30	Keynote Lecture: <ul style="list-style-type: none"> • dr. Kaja Antlejš: <i>Post Pandemic Realism – Museum Experiences Between Physical and Virtual Reality: Examples from Australia</i> (Researcher (Museums and Heritage) – CADET Virtual Reality Training and Simulation Research Lab) <i>Digital from Australia</i>

10.30 – 11.00	<p>Project presentation:</p> <ul style="list-style-type: none"> • Biba Tominc: <i>How can Paths of Immersion Framework encourage decision-making for immersive reality museum experiences?</i> (PhD Candidate – CADET Virtual Reality Training and Simulation Research Lab, Victoria, Australia) <i>Digital from Australia</i>
11.00 – 11.30	Coffee Break
11.30 – 12.30	<p>Workshop/discussion:</p> <ul style="list-style-type: none"> • Interpreting heritage for digital experience
13.00 – 15.00	Break for Lunch
15.00 – 17.00	<p>Lecture:</p> <ul style="list-style-type: none"> • Peter Tomaž Dobrila: <i>Creative Use of New Technologies</i> <p>Discussion</p>

Friday, 31 March 2023

Venue: Piran, Institute for Archaeology and Heritage UP FHS (Bolniška 20)

09.00 – 11.00	<p>Museums in Digital: ŽIVA 2022 awarded and nominated museums</p> <ul style="list-style-type: none"> • Mihaela Kulej (director, Virovitica City Museum, Croatia - ŽIVA 2022 Award for Best Slavic Museum): <i>Digital Communication of Museums through Social Media / Collaborative Framework Summary</i> • Robert Zydel (director, National Ethnographic Museum in Warsaw, Poland - ŽIVA Award 2022 nominee, special recognition for openness for visitors): <i>"The life of Virtual Savages". Digital in National Ethnographic Museum in Warsaw</i> <p>Discussion</p>
11.00 – 11.30	Coffee Break
11.30 – 12.30	<p>Museums in Digital: ŽIVA 2022 awarded and nominated museums</p> <ul style="list-style-type: none"> • dr. Mira Gakjina (senior curator at Museum of Contemporary Art in Skopje (MoCA Skopje): <i>Solidarity, virtue of the 21 century</i> <p>Discussion</p>
13.00 – 15.00	Break for Lunch
15.00 – 17.00	Topic on emergency: First Aid to museums in Ukraine

	<ul style="list-style-type: none">• Olha Honchar (director, Memorial Museum of Totalitarian Regimes “Territories of Terror”): <i>IT – Technologies in Ukrainian Museums 2022: Preservation of Heritage in Conditions of War and Documentation of War</i>
	Discussion
18.00	Reception at Coastal Galleries Piran (<i>Tartinijev trg 3</i>)

Saturday, 1 April 2023

	Excursion
	Trieste Coast, Trieste Coastal Fishing Museum (S. Croce), Ribiški muzej tržaškega primorja www.ribiski-muzej.it

SPEAKERS at the COLLOQUIUM



Dr Kaja Antlejš
Austria

C Senior Lecturer in Industrial Design
School HDR Coordinator
Researcher (Museums and Heritage) –
CADET Virtual Reality Training and
Simulation Research Lab
School of Engineering, Faculty of Sci
Eng & Built Env

Biography

Dr. Kaja Antlejš is a Slovenian-Australian researcher working in the intersection of human space exploration, human-centered design (HCD), digital heritage and virtual museums, extended reality (XR), 3D printing, futures thinking and well-being. Kaj has obtained her BSc/MSc (2008) in Industrial Design and a PhD (2013) in Museum and Heritage Studies at the University of Ljubljana and is currently working as a Senior Lecturer in Industrial Design and CADET Virtual Reality Lab Researcher - Museums/Heritage at the School of Engineering, Deakin University in Geelong, a UNESCO City of Design, Australia.

Antlejš is the Co-founder and President of the Slovenian Australian Academic Association (SAAA), a member of the Association of Slovenes Educated Abroad (VTIS) and one of the mentors in the American Slovenian Education Foundation (ASEF) Fellowship Program. She is also a member of several museum/heritage organisations including ICOM, AMaGA, AAM, MuseWeb and Interpret Europe.

Title: Post Pandemic Realism – Museum Experiences Between Physical and Virtual Reality: Examples from Australia

ABSTRACT

The lecture talks about the use of 3D digital technologies to create participatory and inclusive museum experience, about their design, production and evaluation. Examples from Australia include museum applications in the fields of palaeontology design and engineering heritage of post-industrial cities, opera and theatre, space, architecture, archeology and ethnology.



Biba Tominc
Slovenia

PhD Candidate – CADET Virtual Reality Training and Simulation Research Lab, School of Engineering, Faculty of Science, Engineering and Built Environment, Deakin University, Waurn Ponds, Victoria, Australia

Biography

Biba Tominc is a researcher with 20+ years of work experience, particularly interested in information design and data visualisation, facilitating various stakeholders' meaningful and purposeful use of knowledge. As a researcher at the Urban Planning Institute of the Republic of Slovenia (2000-2018), she has collaborated with multi-disciplinary teams in research addressing participatory urban design, protection and promotion of cultural heritage, urban mobility, and accessibility for all. She received her MSc in Philosophy and Theory of Visual Culture from the University of Primorska, Faculty of Humanities of Koper (2016). Her interest in museums and her passion for surfing and its history invigorated her desire to pursue a doctorate in Australia. Her thesis in digital immersive reality experience design for museums is currently under examination at Deakin University, CADET Virtual Reality Training and Simulation Research Lab, School of Engineering, Deakin University, Australia. Her research aims to develop tools to help guide organisations interested in adopting immersive reality technology for digital immersive heritage storytelling.

Title: How can Paths of Immersion Framework encourage decision-making for immersive reality museum experiences?

ABSTRACT

Abstract: Despite the appeal and the numerous recommendations to implement and promote immersive reality technology such as VR/AR/MR for heritage interpretation practice, the diffusion of immersive reality experiences in museums remains partial and ad hoc. Museums are perceived to be reluctant to invest in adopting immersive technology due to a need for appropriate know-how to guide them in making informed decisions about the design of immersive reality experiences. It also needs to be examined into how immersion concepts are mutually understood and communicated between museum professionals and developers of immersive digital experiences.

The lecture outlines the investigation of the Paths of Immersion framework to stimulate collaborative and more deliberate decisions around the design of immersive reality experience based on examples from various projects.

The PhD research is jointly facilitated with Deakin University and Victorian's Surf Coast Shire with the Australian National Surfing Museum, Torquay, Victoria, Australia



Mihaela Kulej
Croatia

Director and Senior Curator of the Art
Department of the Virovitica City Museum

Biography

Mihaela Kulej, an art historian and philosopher by profession, is currently a doctoral student at the Faculty of Humanities and Social Studies in Zagreb, Department of Information and Communication Sciences – in the field of museology. From 2016 to 2019, she implemented the integrated development programme funded by the EU entitled "5 to Midnight for the Castle", which included the complete structural renovation of the Pejačević Castle and the new permanent exhibition of the Virovitica City Museum. The exhibition was awarded by the Croatian Museum Society as the best permanent exhibition in 2020 and was nominated for the best European Museum of the Year Award (EMYA), where in May 2022 it received a special commendation for its contribution to museum activity, in November 2022, it won the ŽIVA Award 2022 – the award for the best Slavic museum bestowed by the Forum of Slavic Cultures. Under the slogan #littlebigmuseum (#malivelikimuzej), the Virovitica City Museum is recognized as a local-type museum that promotes universal values and an interdisciplinary approach to heritage.

Title: Digital Communication of Museums through Social Media / Collaborative Framework Summary

ABSTRACT

Today, digital communication is available in all spheres of life and human activity. But what is the challenge faced by museums that are more and more boldly entering the digital sphere by presenting materials, events, research, education, concepts?

The influence of social media on heritage institutions/museums was inevitable, particularly taking into account the situation we are facing since the beginning of 2020. But it's not just about the current situation. New ways and modes of functioning are adopted. All in order to get closer to users through new types of communication and make all museum contents and activities available with a click of the mouse. More or less successfully.

The question that arises is how social media influence the transformation of the communication of museums and heritage institutions and whether these institutions manage to meaningfully communicate digitally, among others with their users - do they create collaborative frameworks? The available literature provides answers to the first part of the question, but the second part remains incomplete because the research so far has focused more on social networks as a marketing tool, rather than the discourse of meaningful and unified communication of heritage institutions. Example: Virovitica City Museum - Virtual Museum Night 2022.



Robert Zydel
Poland

Director of the National Ethnographic
Museum in Warsaw

Biography

Robert Zydel – a graduate of the Institute of Ethnology and Cultural Anthropology at the University of Warsaw. For many years, he conducted classes on research and communication at the University of Warsaw and the Warsaw University of Life Sciences, among others. He was Consumer Insight Director at the Saatchi & Saatchi marketing agency. In the years 2014 - 2019 he managed the City Marketing Office in the Warsaw local government. He is a board

member of the Polish Society of Market and Opinion Researchers. From January 2021, he is the Director of the National Ethnographic Museum in Warsaw.

Title: "The life of Virtual Savages". Digital in National Ethnographic Museum in Warsaw

ABSTRACT

At the National Ethnographic Museum in Warsaw, digitalization is not only related to how we operate on a daily basis, what management and communication solutions we introduce to improve our daily work with collections and presenting them to the public. For ethnographers and anthropologists, digitalization also becomes a domain of reflection on culture and people's behavior towards technology and thanks to (through) technology. Our reflection is not limited to considerations of the past, but an attempt to capture and preserve for future generations what we can observe now.

In my presentation, I will try to show the struggle of digitalization in the context of a museum dealing with ethnography on the example of specific projects implemented at the Museum.



Mira Gakjina
North Macedonia

Senior Curator at Museum of
Contemporary Art in Skopje

Biography

Mira Gakjina is an art historian, art critic and senior curator at Museum of Contemporary Art in Skopje. She has curated a number of contemporary art exhibitions and projects in the country and abroad and published her writings in publications and art books. She has also participated and held lectures in several international conferences ("My Museum", Benaki Museum, Athens; "How to stay with the trouble? Art institutions and the environmental crises", Ujazdowski Castle, Warsaw; Forum for cooperation in the field of art between PR China and the countries of Central and Eastern Europe, Sichuan, Chengdu; "The Museum in Transition",

CIMAM, Stockholm; "Winners or Losers? Collections and Archives in Post-socialist Spaces", Moderna Galerija, Ljubljana; "Curating Urban Commons", Limidity Art Projects, El Jadida). She is the commissioner of the N.Macedonian Pavilion at 58th Venice Biennial "May you live in interesting times" and she is a coordinator and curator of the parallel program of MANIFESTA 14 Pristina Biennial in MoCA Skopje. From 2013 till 2017 she served as a President of AICA North Macedonia. From 2017 Gakjina is a Director of the MoCA Skopje.

Title: Solidarity, Virtue of the 21 Century

ABSTRACT

The Museum of Contemporary Art in Skopje is different due to the basis for its conception, while other art museums are founded to support an identity, conceived in a state action or through a private initiative, the Museum in Skopje is initiated and realized spontaneously, by the artists themselves. The motive for this action, the expression of solidarity, increases the enthusiasm, the action becomes authentically international, and the development of the Museum is influenced also by external factors. The ubiquitous liberal wave in the former SFRY allows the development of visual art and film, and the openness of the Museum contributes its program and collection to develop originally. Geographical and stylistic diversity of the collection testify to the heterogeneity of the world art scene.

However, the years of transition, for a long period, emerge the Museum into situations close to absurdity and disappearance.

Today, the Museum is trying once again to re-examine its social role and the importance of its collection through the sphere of the digital, successfully re-animating renowned authors for a new wave of solidarity action.



Olha Honchar
Ukraine

Director of the Memorial Museum of
Totalitarian Regimes "Territories of
Terror"

Biography

Olha Honchar is Culturologist, Curator, Communicator, anti-crisis manager. Researches cultural and museum management and PR in Ukraine. Director of the Memorial museum of totalitarian regimes "Territory of Terror" in Lviv, CEO of the "Museum Crisis Center" initiative, co-founder of the NGO "New Museum" and the Charitable Organization "Cultural Heritage Fund of Ukraine".

She is Curator and Communicator of the Cultural diplomacy between the Ukrainian regions and communicator of interdisciplinary projects in the field of historical memory and trauma ("Museum is opened for restoration," projects in the frontline and liberated cities of Donetsk and Luhansk regions: "Museum is open for renovation", "Here and there" expedition).

Co-curator of the experimental exhibition Anti-terrorist operation of the Luhansk Regional Museum of Local History in Starobilsk (2020).

Title: Use of new technologies in cultural heritage presentations

ABSTRACT

The paper will provide an overview of the IT tools and technologies used by Ukrainian museums, IT companies, and public organizations to preserve museum collections in wartime conditions. Using the example of the "Territory of Terror" Museum, the use of 2D and 3D scanning for the preservation of museum funds, expositions, and the museum building will be demonstrated. The application of VR technologies for documenting the destruction of Ukrainian museums and documenting crimes against culture will also be shown.



Peter Tomaž Dobrila
Slovenia

freelance intermedia artist and a
producer

Biography

Peter Tomaž Dobrila is an electrical and computer engineer, musician, curator, and creator in the field of contemporary art, where he focuses on the creative use of new technologies. He has a status of a freelance intermedia artist and a producer who works on many projects.

He is the founder of various multimedia and cultural and artistic centers and associations (multimedia center KIBLA, Maribor (1996), EPEKA (2008), Association for Contemporary Art X-OP (2010), Association for Art and Audio-Visual Production KODA MODRO / CODE BLUE (2014)).

In 2017, he collaborated with Dragan Đorđević on the intermedia installation Virtual Unreality. In 2021, he set up the intermedial installation Ascension, which includes works by Raša Dragoljub Todosijević, Vladimir Kopicl, Mihail Mizin, and Slava Mizin (the group Modri nosovi and the group Sibkon). In 2022, as a musician, he artistically participated in the intermedial performative installation Can you hear me?.

REGISTRATION FORM

Please fill out the [online registration form](#) if you would like to join the INTERNATIONAL COLLOQUIUM PIRANOVA #8: Museums in Digital (Piran/Slovenia).

PARTICIPATION FEE

Early Bird (until 28 February 2023)

- FSK member – 80,00 EUR*
- Non FSK member – 120,00 EUR

The FEE does not include accommodation.

FSK membership - not a member yet?*

Membership exclusive privileges:

- discount on Živa Award conference
- discount on International Colloquium Piranova
- discount on International Summer School of Museology
- FREE FSK publications

Read more here: <https://www.fsk.si/membership/>

Bank Account for Transferring Participant's Payment

Please, transfer the payment to the following bank account (Reference: Piranova 2023) and send the copy of the bank transfer receipt to Forum of Slavic Cultures, katarna.bogataj@fsk.si.

Bank name: UniCredit Banka Slovenija d.d., Šmartinska 140, 1000 Ljubljana, Slovenija.

Account holder: Mednarodna ustanova Forum slovanskih kultur

Account holder address: Ulica 27. aprila 47, 1000 Ljubljana.

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