



Comité International de l'ICOM pour l'audiovisuel
et les nouvelles technologies de l'image et du son

*International Committee of Museums promoting
Audiovisuals and New Images and Sound Technologies*

**Vienne 2007 – AVICOM
Mardi, le 21 août 2007**

**Nouvelles technologies et patrimoine universel
*New Technology and universal Heritage***



Thématique / Theme :

Partager les témoins tangibles et intangibles de son histoire a été de tout temps un désir de l'humanité. Au fil des époques, les moyens d'y parvenir se sont développés : les savoir-faire ont évolué et les principes de diffusion et de communication ont conséquemment progressé; amenant l'être humain à développer sa perception de l'universalité, d'un partage que l'on veut de plus en plus sensoriel et réciproque.

La conservation, l'éducation et la communication des témoins tangibles et intangibles du patrimoine culturel sont facilitées par les nouvelles technologies. En même temps, le rôle du musée s'est complexifié. Auparavant seuls gardiens de mémoires, seuls lieux de recherche et de diffusion des arts, des patrimoines et de la culture, les musées du XXI^e siècle sont confrontés aux enjeux culturels, sociaux, économiques et écologiques qui demandent des connaissances et des attitudes spécifiques. Face à ce défi important, les musées doivent miser sur la création et l'innovation par l'implantation, notamment, d'un mode différent de traitement et de partage du patrimoine de l'humanité.

Promoting tangible and intangible history has always been a desire of humanity. Over time, many different tools have been developed to achieve this; knowledge has evolved and the principles of dissemination and communication have progressed. As a result, our view of the world is evolving – becoming more accessible, interactive, immersive, and reciprocal.

The conservation, education and communication of tangible and intangible witnesses to cultural heritage has been facilitated by new technologies. At the same time, the role of museums has become more complex. In the past, museums were heralded as the sole guardians of memory, and the sole research and dissemination sites for the arts, heritage and culture. Today, in the 21st century, museums are confronted with cultural, social, economic and ecological issues requiring specific attitudes and knowledge. Faced with this great challenge, museums must increasingly rely on their creative and innovative abilities - including the development of a new way of analysing and promoting humanity's heritage.

Compartir a los testigos tangibles e intangibles de su historia fue siempre un deseo de la humanidad. Con los tiempos, los medios de llegar se desarrollaron: los conocimientos técnicos evolucionaron y los principios de difusión y comunicación progresaron por lo tanto, llevando el ser humano a desarrollar su percepción de la universalidad, de una división que el se quiere de más en de más sensorio y recíproco.

La conservación, la educación y la comunicación de los testigos tangibles e intangibles del patrimonio cultural son facilitadas por las nuevas tecnologías. En mismo tiempo, el papel del museo se complicó. Antes solos encargados de memorias, solos lugares de investigación y difusión de las artes, de los patrimonios y de la cultura, los museos del XXIe siglo se enfrentan lo que está en juego a niveles culturales, sociales, económicos y ecológicos que piden conocimientos y actitudes específicos. Ante este reto importante, los museos deben apostar sobre la creación y la innovación por la implantación, en particular, de un diferente método de tratamiento y división del patrimonio de la humanidad.

DÉROULEMENT / SCHEDULE OF THE DAY

10h00 : _____ Mot de bienvenue / Welcom Talks

Mot de bienvenue de la présidente d'AVICOM, madame Marie-Françoise Delval, et du médiateur de la journée, professeur Eric Langlois, Université du Québec en Outaouais, Québec, Canada.
Welcome talks of the president of the AVICOM, Mrs Marie-Francoise Delval, and of the mediator of the day, professor Eric Langlois, University of Quebec in Outaouais, Quebec, Canada

CONFÉRENCES – PREMIÈRE PARTIE / FIRST PART

10h30 : _____ Visites 3D de Parc Canada / 3D Tour of Parc Canada

Lise Cyr, chargée de projet en mise en valeur des aires patrimoniales, Parc Canada
Vincent Renaud, chargé de projet, Visites 3D, Parc Canada

10h55 : _____ Questions

11h05 : _____ À venir / Comming Soon

Karina Rebeca Durand Velasco, archaeologist, vicepresident AVICOM-ICOM Mexico Board, manager of Educational Communication of Prived Agency : Global Noise International (Phoenix, Arizona), Teacher of ILAM Workshops (Costa Rica)

11h20 : _____ Questions

11h30 : _____ INNOVATION : formation universitaire en cybermuséologie INNOVATION : Cybermuseology University Program

Eric Langlois, Directeur des études de premier cycle en arts, Professeur en cybermuséologie, Université du Québec en Outaouais, Québec, Canada

11h45 : _____ Questions

11h55 : _____ À venir / Comming Soon

Aura María Olivares Rivas, Jefe - Archivo Histórico, IHNCA-UCA

12h05 : _____ Questions

12H15 : PÉRIODE LIBRE / DÉJEUNER-LUNCH

CONFÉRENCES – DEUXIÈME PARTIE / SECOND PART

13h30 : _____ THINK BIG - A NEW TAKE ON 3D VISUALISATION, The Virtual Room, AVIE, PLACE

Timothy Hart, Director Information Multimedia and Technology, Museum Victoria

13h45 : _____ Questions

13h55 : _____ Four cases of the audiovisuals at the permanent exhibition of The Slovene Ethnographic Museum in Ljubljana, Slovenia / Quatre études de cas en audiovisuels de l'exposition permanente du Slovene Ethnographic Museum à Ljubljana, Slovénie

Nadja Valentincic Furlan, senior curator at the Slovene Ethnographic Museum in Ljubljana, Slovenia

14h25 : _____ Questions

14h35 : _____ **Information Society and Digital Culture: Museums and New Technologies at the University of the Aegean in Greece / Société de l'information et culture numérique : les musées et les nouvelles technologies à l'université de Aegean, Grèce**

Alexandra Bounia, Assistant Professor of Museology, Department of Cultural Technology and Communication, University of the Aegean

14h50 : _____ Questions

15H00 : PAUSE / BREAK

15H30 : PLÉNIÈRE / PLENARY

Comment les différentes initiatives exposées lors de cette journée contribuent-elles au traitement et au partage du patrimoine de l'humanité ? / How the various initiatives exposed contribute to the approach and to the sharing of the humanity heritage?

Alain Massé, Président directeur-général, Idéeclac, Québec, Canada, Secrétaire général d'AVICOM
Alain Massé, C.E.O. Idéeclac, Quebec, Canada, General Secretary of AVICOM

16H30 : CONCLUSION

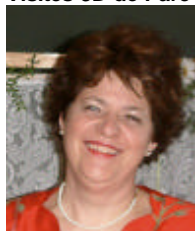
La présidente de l'AVICOM, madame Marie-Françoise Delval, et le médiateur de la journée, professeur Eric Langlois, Université du Québec en Outaouais, Québec, Canada.

The President of AVICOM, Mrs Marie-Françoise Delval and the mediator of the day, professor Eric Langlois, University of Quebec in Outaouais, Quebec, Canada

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HEURE / TIME
Thème / Thematic :
Conférenciers /Speakers :

10h30
Visites 3D de Parc Canada / 3D Tour of Parc Canada



Lise Cyr
Chargée de projet en mise en valeur, Mise en valeur des aires patrimoniales, Parc Canada.


Bio : Madame Lise Cyr détient une maîtrise en ethnologie de l'Université Laval à Québec. Elle a poursuivi des études également en cinéma et a dirigé une compagnie de productions cinématographiques durant quelques années. La carrière de madame Cyr est riche d'expériences multiples et diversifiées : recherches ethnologiques, cinéma et muséologie. Elle a enseigné le cinéma de 1980 à 1985 avant de rejoindre les rangs de Parcs Canada où elle a occupé des postes de conservatrice, de réalisatrice et finalement de chargée de projet en mise en valeur pour les 30 sites de Parcs Canada au Québec : les parcs nationaux, les lieux historiques nationaux et les aires marines de conservation. À ce titre, elle planifie, coordonne et dirige des équipes multidisciplinaires pour la production d'expositions, d'audio-visuels, de bornes interactives, de sites Internet et tout autre produit de communication au public. Depuis 2004, elle a agi comme coordonnatrice de production pour le développement de sites de modélisation 3D qui sont disponibles sur le site Internet national de Parcs Canada.



Vincent Renaud
Chargé de projet, Visites 3D, Parc Canada

Bio : M. Renaud est diplômé de l'École d'architecture de l'Université de Montréal où il s'est démarqué par l'utilisation des outils de conception assistée par ordinateur et la modélisation 3D. Les trois premières années de sa carrière se déroulent auprès de cabinet d'ingénieurs et d'architectes où il travaille à intégrer ces connaissances en 3-D/CAO à la pratique traditionnelle de ces professions. Il s'associe plus tard avec un confrère de l'École d'architecture pour lancer son propre bureau de communication multimédia spécialisé pour

<p>Résumé / Abstract :</p> <p>Durée / Duration : Période de questions / Periode of questions :</p>	<p>les secteurs de l'architecture et le patrimoine. En plus des tâches de gestion et d'administration, M. Renaud était responsable des processus, de la méthodologie et des solutions technologiques de la production multimédia. Comme c'est souvent le cas des petites entreprises, il était autant impliqué dans la réalisation des projets multimédias que dans l'encadrement et la formation de l'équipe de production. En quittant son entreprise afin de poursuivre d'autres objectifs de carrière, il est impliqué dans le projet des Visites 3D de Parcs Canada et continu d'en assurer la direction. Depuis 2004, M. Renaud a été impliqué dans plusieurs autres projets Internet éducatifs pour les jeunes au sein de Parcs Canada.</p> <p>Aux quatre coins du Canada, les réseaux canadiens de parcs nationaux et de lieux historiques nationaux témoignent des caractéristiques de la mosaïque culturelle canadienne. Ces réseaux comprennent quelques 41 parcs nationaux, près de 900 lieux historiques nationaux dont 145 sont gérés par Parcs Canada et trois aires marines de conservation.</p> <p>Parcs Canada trouve important de développer différents moyens de communication pour rejoindre les visiteurs virtuels dont la clientèle des jeunes vivant dans les grands centres urbains. Un des moyens identifiés par Parcs Canada pour atteindre cette clientèle a été de développer des contenus en 3D accessibles sur son site Internet.</p> <p>Plusieurs défis technologiques ont été rencontrés lors de cette aventure qui perdure depuis 2001. Misant sur une technologie canadienne de visualisation 3D sur Internet, Parcs Canada a produit près d'une soixantaine de visites 3D de parcs nationaux et de lieux historiques.</p> <p>La communication présentera succinctement les objectifs, l'organisation des contenus et les défis liés à l'évolution de cette plateforme multimédia. En terminant, nous verrons comment ce site a rencontré un vif succès auprès du milieu scolaire (plus de 10,000 téléchargements distribués à travers le Canada) confirmé par un vaste exercice d'évaluation de tous les produits éducatifs en ligne à Parcs Canada.</p> <p>25 minutes 10 minutes</p>
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<p>HEURE / TIME Thème / Thematic : Conférencier /Speaker :</p> <p>Bio :</p>	<p>11h05 à venir</p>  <p>Karina Rebeca Durand Velasco <i>Archaeologist, vicepresident AVICOM-ICOM Mexico Board, manager of Educational Communication of Prived Agency : Global Noise International (Phoenix, Arizona), Teacher of ILAM Workshops (Costa Rica)</i></p> <p>Karina Durand is a consultant of <i>Global Noise International</i>, cultural marketing agency at Phoenix, Arizona, and <i>Trasciende, Servicios Culturales Especializados</i>, multicultural services agency, located in México City, which is one of the partners. She focuses on Museology Projects, Education, Multimedia, Management, Marketing, and Cultural Tourism. She also has academic duties.</p> <p>She is consultant in management of special projects of the Coordination of the Humanities and Social Sciences research area of the National Autonomous University of Mexico (UNAM), as the organization of the international seminars in 2006: "México- European Union, cooperation in research and technology development" and "Science and ethics at the globalization" with the <i>Institute de Recherche pour le Développement and the Mexican Academy of Science</i>.</p> <p>Since 2004 until now she has taught coursework via Internet on the subjects of: Museums, Education & Technologies, Branding & Marketing for non-profit organizations plus Management Volunteer Work at Museums, using the online training platform of the <i>Latino American Institute of Museology (ILAM)</i>, located in San José, Costa Rica. In 2006 in collaboration with the consulting firm <i>Global Noise International, Inc.</i>, she conducted a seminar and workshop on the development of marketing strategies with community organizations, for ALAS (Asia, Latin/Central America, Africa, Sweden) Intercontinental Museums Network, at the Museo Arqueológico Regional Altos de Chavón in Dominican Republic and Museo de Arte Indígena at the City of Sucre in Bolivia. In addition she teaches Research Methodology in Mexico's National School of Anthropology and History, Archeology Division</p>

She was the head of the Department of Education Services and Cultural Diffusion of the National Viceroyalty Museum of the INAH-CNCA (2004, 1998-2001). From 2000 to 2003, she was the Coordinator of Extension and Diffusion at the Inter-institutional Collaboration Office of the National Autonomous University of Mexico (UNAM), where she promoted, organized, and supported higher education and academic exchange; she was responsible for producing a radio program that was broadcasted every week by Radio UNAM. Likewise, she was the academic coordinator of the *International Colloquium on Museums: Talk to them, dialogues on management, publics and spaces*, held in Mexico City on September of 2003.

In 2003, she taught a workshop denominated: *Use and application of new technologies in institutions in charge of the national heritage*, for the museology program of the National University of Costa Rica. In late 2001, she coordinated and participated in the International Seminar on Museum Administration and Management, per the invitation of the Azuay University and the Banco Central of the City of Cuenca in Ecuador.

From 2000 to 2001, she was the academic coordinator of the *First Specialization Seminar on Museums, Franco-Mexican Distance Training*, organized through the cooperation of the House of France, the ICOM Mexico, and the ICOM France. Also in 2001 she was an academic coordinator of the special course *Introduction to Work in Museums* given by the Philosophy and Literature Faculty of the UNAM. She was Director of the Education Services Department of the Dolores Olmedo Museum, and from 1991 to 1997 she worked as an Assistant to the Direction of Mexico's National Anthropology Museum, INAH-CNCA.

She has provided consulting and training services on creating, remodeling or revitalizing museums and heritage organizations from Brazil (Amazonia), Ecuador (Quito and Cuenca), Guatemala (Retahuleu) y México (Veracruz).

She has a Bachelor's Degree in Archaeology from the National Anthropology and History School and has also finished studies in Museums and Tourism. With respect to Archaeological initiatives, from 1982 to 1997 she participated in research projects in Tula, Hidalgo; Teotihuacán, State of Mexico; Monte Albán, Oaxaca; Xochimilco, Mexico City; and Xochitécatl, Tlaxcala. Also, since 1982, she has worked on multiple initiatives in the tourism industry; including planning, coordinating and leading assignments specialized in cultural tourism.

In regards to media, she has developed several special programs and courses, and has done research and designed scripts for videos, video-records, TV, radio and interactive programs/websites in Internet using new technologies and audiovisual media. Her participation in the development of the first virtual museum in Mexico was key to the success of the museum; in 1996 this project was awarded several prizes and acknowledgments. Between 1998 and 1999, she directed and developed the section dealing with Mexico: *Festivities on the day of the dead in the Web Museum, Festivities of life and death in the Americas*, coordinated by the *Canadian Heritage Information Network*, in which Brazil, Canada, Costa Rica and the United States also participated.


On the museum field, she has created and coordinated multi-disciplinary programs and innovating activities to promote science and education services, such as "The Traveling Museum" from the National Anthropology Museum and "One day of lessons at the museum" at the National Viceroyalty Museum. She has written original scripts and designed museum displays as the temporary exhibit on the Bible in which she collaborated with the Museum of the Sacred Writings in December 2002.

Since 1991, she has actively participated in meetings on museums, new technologies, archeology and anthropology, both nationally and internationally. She has been a speaker in meetings of the International Council of Museums (ICOM) --AVICOM, CECA, ICOFOM-in Argentina, Australia, Brazil, Canada, Ecuador, Spain, France, Italy, Norway, Switzerland, Venezuela, Taiwan and Mexico; and also in the meetings of the American Museum Association, the National Union of Community Museums, and the World Federation of Friends of Museums. In 2005 she presented the first results of special research project about music, archaeology and museology at the *XI Anthropology Congress* in Colombia.


In 2000 she was a member of the Museum Committee whose main task is to establish cooperation and interchange between the different communities and museums in North America: *Museums and Community National Task Force*, from the American Museums Association, based in Washington, D.C. Her participation in the Consulting Committee that developed the "Agenda for Action, 1998-2000" within the *Summit of Museums in America, The Museum and Sustainable Communities*, held in San José, Costa Rica was notable. She has given seminars, courses and lectures in education and cultural institutions, as well as in museums in Mexico and abroad. In addition, she founded the Young Professionals, Friends of Museums Committee from the Mexican Museum Federation of the Friends of Museums Association.

She has also authored and published books, bulletins, and articles for specialized magazines that deal with archeology, museums, education services, sustainable development and new technologies in Mexico and in foreign countries. In 2004 she authored, coordinated and published a student's textbook *This book it is a Museum* on the subject of Anthropology and Museums in Mexico. The book was awarded the "Juan Pablos" Diploma to editorial art for the best publication for academic support. The award was presented by the National Association of Mexican Publishers.

	Karina Durand is currently Vice-President of International Committee for Audiovisual, images and sound new technologies of ICOM (AVICOM), since 1991 she is a member of the Counseling Board of the International Committee for Museology of ICOM in Latin America (ICOFOM-LAM), and now she is a regular member of the board of ICOM-Mexico and of the Mexican Association of Museum Professionals (AMPROM).
Résumé / Abstract :	À venir
Durée / Duration:	15 minutes
Période de questions / Periode of questions :	10 minutes

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HEURE / TIME Thème / Thematic : Conférencier /Speaker :	11h30 INNOVATION : formation universitaire en cybermuséologie  Professeur Eric Langlois <i>Directeur des études de premier cycle en arts</i> <i>Professeur en cybermuséologie</i> <i>Université du Québec en Outaouais, Québec, Canada</i>
Bio :	<p>Le professeur Eric Langlois s'intéresse, depuis 10 ans déjà, aux questions relatives à la cybermuséologie. Sa pratique professionnelle initiale a été le design graphique, puis, en 1997, il a rejoint l'équipe de l'entreprise Idéeclac, pionnière mondiale de la cybermuséologie. Il y a occupé les fonctions de directeur de la conception pendant 4 ans. Ce praticien de la cybermuséologie a également enseigné le graphisme, comme chargé de cours, pour une période de 5 ans au sein de l'Université du Québec en Outaouais. En 2002, il a rejoint l'équipe de l'École multidisciplinaire de l'image (ÉMI), de cette même université, à titre de professeur régulier. Ses études de deuxième cycle en muséologie (Université de Montréal) lui ont permis de s'initier aux questions relatives à la recherche de son domaine de prédilection, la cybermuséologie. En 2003, il a travaillé au Service de l'édition et du multimédia, du Château de Versailles, sous la direction de madame Béatrix Saule, conservateur en chef. Depuis une dizaine d'années, son implication à l'internationale s'est surtout effectuée en France – Printemps du Québec à Paris, Université d'été d'Hourtin, AVICOM.</p> <p>En 2006, il a élaboré la première formation universitaire de premier cycle en cybermuséologie. C'est à l'ÉMI que cette formation verra le jour dès l'automne 2007. Depuis, il a également élaboré la première formation universitaire de premier cycle en muséologie au Canada. Celle-ci débutera à l'automne 2008.</p> <p>Outre ses fonctions de professeur et de directeur des études de premier cycle en arts à l'Université du Québec en Outaouais, il agit également à titre de vice-président du conseil d'administration de la firme Idéeclac et siège également au sein du conseil consultatif du centre muséopédagogique du Musée de la civilisation de Québec. Bien qu'ayant toujours suivi les activités de l'AVICOM, c'est en décembre 2006 qu'il s'y implique. De fait, il a été membre du jury du FI@MP 2006 et, s'occupe maintenant de l'organisation de la journée de conférences de l'AVICOM, qui aura lieu à Vienne le 21 août 2007, lors de la 21e conférence générale de l'ICOM.</p>
Résumé / Abstract :	<p>La formation en cybermuséologie de l'Université du Québec en Outaouais vise à former des praticiens maîtrisant les aspects essentiels de ce domaine novateur et en émergence. Elle permet aux étudiants d'approfondir tous les principes théoriques et pratiques relatifs à la nature du média Internet et à l'action muséale qu'on y accomplit. Ce plan d'étude est élaboré afin de favoriser une acquisition des notions inhérentes aux contenus scientifiques, aux stratégies de diffusion numériques, aux bases de données patrimoniales, à l'éducation muséale, au graphisme d'interface et à l'exploitation pertinente des éléments multimédias. De plus, les enjeux liés au financement, à la production et à la charge de projet font l'objet d'une attention particulière. Autant d'aspects disciplinaires qui permettront une intervention polyvalente liée à la conception, à l'élaboration et à la gestion de projet. Globalement, les cybermuséologues ainsi formés s'inscrivent dans une pratique pertinente et professionnelle au sein de notre société numérique du savoir.</p>
Durée / Duration:	15 minutes
Période de questions / Periode of questions :	10 minutes

HEURE / TIME Thème / Thematic :	11h55 à venir
Conférencier /Speaker :	Aura María Olivares Rivas Jefe - Archivo Histórico IHNCA-UCA
Bio :	À venir
Résumé Abstract :	À venir
Durée / Duration: Période de questions / Periode of questions :	15 minutes 10 minutes

HEURE / TIME : Thème / Thematic :	13h30 <ul style="list-style-type: none"> • THINK BIG - A NEW TAKE ON 3D VISUALISATION • The Virtual Room • AVIE • PLACE
Conférencier /Speaker :	 <p>Timothy Hart <i>Director Information Multimedia and Technology Museum Victoria</i></p>
Bio :	<p>Timothy Hart has worked in museums for the past 20 years, in collection management, policy development, project management, information technology, multimedia and as part of senior management. He studied Architecture and Archaeology at the University of Sydney, graduating with Honours in 1986. Tim was employed in 1987 as a registrar at the Powerhouse Museum and worked in that role for eight years. In 1994 he was appointed project manager at the Sydney Observatory and in 1995 began work in the Powerhouse Museum Directorate as policy coordinator. In 1997 he was appointed National Project Manager of Australian Museums Online (AMOL). In 1999 he became Chief Information Officer at the Powerhouse Museum, establishing a new division and executive role. In 2001, he was appointed Director of Information, Multimedia and Technology at Museum Victoria, once again establishing a new division and executive role. (http://www.museumvictoria.com.au)</p> <p>Tim has provided leadership for a number of new media projects over the past 10 years. He is currently involved in three Australian Research Council (ARC) projects, on Social Media in Museums, 3D Virtual Cultural Heritage and Copyright in Cultural Institutions. Current major projects include the Virtual Room, iCinema Collaboration with the University of New South Wales in Sydney and a major redevelopment of Museum Victoria Website set to launch in September 2007.</p> <p>Tim is committed to working towards increasing the integration of multimedia/interactivity in museum exhibitions and websites in order to fully utilise the opportunities now available using digital media techniques and emerging technologies.</p>
Résumé Abstract :	<p>THINK BIG - A NEW TAKE ON 3D VISUALISATION</p> <p>The use of multimedia in museum exhibitions has been expanding rapidly for more than 20 years. There are far fewer constraints now than even five years ago – it's really now a matter of imagination and resourcing. The public have come to expect the use of a range of media techniques to enhance and augment story telling within our museums. Now as the cost of major components have fallen so dramatically e.g. data projectors and computers, our options are extraordinary and we are living through a period of enormous technological convergence and opportunity. The emergence of 3D display as a real option in our museums is exciting and challenging at the same time. I will present a group of 'new' display systems that allow a far more sophisticated experience for the visitor and a richer</p>

development environment for the creative teams within our museums. The examples come from a number of collaborative research projects that Museum Victoria is involved in, with industry and university partners. Many people are developing interactive multimedia content but very little work is being done on how it is to be displayed effectively. The following projects are seeking to address this issue.

The Virtual Room

The Virtual Room at the Melbourne Museum is a virtual/artificial reality installation consisting of an eight screen 360° rear projected stereoscopic display screens arranged in an octagon.

Virtual Room (VROOM) is a revolutionary visualization laboratory – an interactive and immersive environment which museums and galleries use to convey complex and challenging information to audiences in a variety of unique, innovative and engaging ways. The project evolved after discussions between Swinburne University and Museum Victoria in 2002. VROOM occupies a dedicated exhibition space in the Science and Life Galleries at the Melbourne Museum, at Museum Victoria in Melbourne.

One of the unique aspects of the display system is that it allows participants to experience a changing perspective as they walk around whatever is contained within the VROOM. In many cases audiences are provided with the illusion that the entity (such as a dinosaur, city or galaxy) is physically contained within the confines of the eight screens.

AVIE

AVIE consists of a 360 degree stereoscopic immersive interactive visualisation environment with motion and shape tracking systems and a multi-channel audio system. It is a set of state-of-the-art resources that enables the development and study of applications in the fields of immersive visualisation, immersive soundscape, and human interaction design.

AVIE provides a medium in which three-dimensional audio-visual experiences are created by a combination of multiple projectors and multiple sound sources. People within the visualisation environment will be tracked by a system of infra-red cameras and real time software able to generate models of their movements and body pose. These, the interactive elements of the AVIE, enable:

- Audience participation in the direction of the cinematic experience
- Interplay between real people and projected characters or avatars
- Precise analysis of trainee behaviour

PLACE

PLACE-Hampi is a vibrant theatre for embodied participation in the drama of Hindu mythology set into a real-world landscape. *PLACE-Hampi* provides the setting for a stereographic virtual landscape, populated by sixteen cylinders enclosing a constellation of cinematic events in which the audience can participate, traverse and examine at will.

It is a modular interactive cinema where three kinds of narrative spaces are conjoined: The cylinders comprise augmented high resolution stereoscopic panoramas that present the most significant archaeological, historical, and sacred locations at the site of the World Heritage of Vijayanagar in Hampi, southern India. Conjoined within this rich scenery are lively narrative events, enacted by computer graphic characters, based on the mythologies specific to the site that have been composed into the three dimensional landscapes.

15 minutes

10 minutes

Durée / Duration:

Période de questions / Periode of questions :

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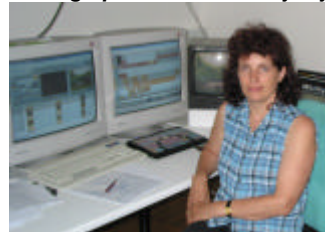
HEURE / TIME :

Thème / Thematic :

Conférencier /Speaker :

13h55

Four cases of the audiovisuals at the permanent exhibition of The Slovene Ethnographic Museum in Ljubljana, Slovenia



Nadja Valentincic Furlan

Senior curator at the Slovene Ethnographic Museum in Ljubljana, Slovenia.

Bio :

Nadja Valentincic Furlan is a senior curator at the Slovene Ethnographic Museum in Ljubljana, Slovenia. During her studies at the Department of Ethnology and Cultural Anthropology of the Faculty of Arts in Ljubljana she focused on ethnographic film. She had been employed with the Archive and Documentation Service of the Television Slovenia until the Slovene Ethnographic Museum established the Department of Ethnographic Film in

Résumé / Abstract :

2000. She elaborated its programme and successfully incorporated it into museum activities. She is responsible for audiovisual matters in the museum, including production, documentation, preservation, research and presentation of ethnographic films and audiovisual media in general. In recent years most of her efforts have been dedicated to the production of audiovisuals for the permanent exhibition.

Four cases of the audiovisuals at the permanent exhibition of The Slovene Ethnographic Museum in Ljubljana, Slovenia

The author analyses four cases of the audiovisuals at the permanent exhibition of the Slovene Ethnographic Museum (SEM):

1. Audiovisual collages on 19 screens present 72 short audiovisual records, depicting exhibited objects in their life context (way of use, procedure of making) in the Slovene part, and way of life of different peoples in the non-European part of the exhibition.

2. Ethnographic film *Cupa, the vessel of the Slovene fishermen* interprets the story of *cupa* Marija, the only completely preserved dugout of the Trieste Littoral and the most exposed object at the exhibition *Between Nature and Culture*.

3. Multimedia *Who am I, Who are we* presents Slovenia and its four ethnological areas – the Alpine, the Mediterranean, the Central-Slovene and the Pannonian, concentrating on folk costumes, dances, buildings and dialects.

4. Introductory film *Images of daily life in Slovenia's past* depicts fragments of daily life of Slovenes in the Middle Ages. There are only rare archeological finds, frescoes and books bearing witness of that time, therefore the film applies also animations and reconstructions of farming and handicraft tasks.

The author explains the concept of each of the audiovisuals, their contents and function, their placement at the exhibition site, and the screening technique. Presentation is supported by clips and photographs of the exhibition settings.

Durée / Duration:

30 minutes

Période de questions / Period of questions :

10 minutes

7

HEURE / TIME :

14h35

Thème / Thematic :

Information Society and Digital Culture: Museums and New Technologies at the University of the Aegean in Greece

Conférencier /Speaker :



Alexandra Bounia

Assistant Professor of Museology, Department of Cultural Technology and Communication, University of the Aegean

Bio :

Alexandra Bounia is an assistant professor of museology at the University of the Aegean, Greece, Department of Cultural Technology and Communication. She studied archaeology and history of art at the University of Athens and museum studies at the University of Leicester, UK. Her Ph.D. thesis was on classical collecting. Her research interests are on the history and theory of museums, the interpretation of material culture, and the use of audiovisual technologies as interpretive media. She has published in Greek and international journals and participate in research projects in Greece and abroad. She currently conducts research on the use of audiovisual technologies and new media in museums in the Mediterranean regions (Greece, Italy, Cyprus, Malta, Spain, South France).

Résumé / Abstract :

The revolution in informatics and telecommunications has led us to the society of information and has changed the structure and content of "cultural industries". It has provided new possibilities for artistic creation and new forms of communication. The increasing use of information and multimedia technologies influences more and more the way people approach culture and understand cultural content. Contemporary technological achievements are expected to redefine the traditional role of museums and organizations managing the documentation and display of the cultural heritage to the public.

The Department of Cultural Technology and Communication of the University of the Aegean was founded in 2000 to respond to the growing need of Greek and European society for well educated people, capable of responding to contemporary needs of society and economy that derive from the rapid developments in Informatics and communication technologies. It belongs to the School of Social Sciences and is located on the island of

Lesvos, in Greece. The Department responds to the needs of "digital culture" combining the production of cultural content with informatics and multimedia. It covers the field of Cultural Studies with a special emphasis on culture and cultural heritage, communication, promotion of cultural products and cultural administration.

Studies in the Department last for eight (8) semesters. During the first four (4), the core courses cover the field of cultural studies as well as of Informatics and Multimedia. In the 5th semester the students select and attend one of the four offered study divisions: museology, digital audiovisual arts, cultural representation, performance and design, educational technology and intercultural communication. The contents of each division cover the epistemological issues of the division's main field in combination with specialized training in the use of multimedia applications. In parallel, students choose one out of three informatics cycles.

The Department also offers an interdisciplinary graduate program in the field of Cultural Informatics leading to a Master of Science in Cultural Informatics and Museology. Ph.D. students pursuing research in fields related to the department's main interests are also present and active in our academic community.

15 minutes

10 minutes

Durée / Duration:

Période de questions / Periode of questions :

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