



## Ana-Maria Ursu

**Ana-Maria Ursu** (nee Cazacu) graduated from the University for the Arts, „George Enescu” in Iași in 2007 with a Bachelor's degree in Acting. She also graduated with a Master's in Acting at the same University in 2009. She has been working as an actress since 2005 in the acting academy and then on different stages in Iași. She also starred as an extra in several Romanian movies. She was an actress at the Municipal Theatre in Botoșani from 2007 until 2011, playing in over 30 shows. In 2011 she moved into the independent theatre sector, starring in multiple independent theatre shows in Iași. She moved to Timișoara in 2012. She directed her first play in the independent theatre scene in Timișoara in 2016. In 2017 she founded Basca Theatre together with Andrei Ursu (playwright and storyteller) and Victor Dragoș (activist, actor and director). Her latest directed show, „Butterflies are free” by Leonard Gershe, was awarded the UNITER prize for independent theatre in Romania, in 2021. She currently worked on a new premiere at Basca, a musical with social themes, entitled „Zambara Kabarett”, which debuted at the grand opening of Timișoara European Capital of Culture 2023. Ana-Maria Ursu is interested in doing theatre plays with themes of social importance, that are relevant, alive and of the now. Besides being a director, she also works as an artist inside the community and as an actress.



## Theatre for all in the context of Timișoara European Capital of Culture 2023

Timișoara's Bid for European Capital of Culture title was built on audience development. Solidart Association / Basca Theatre is one of the 35 cultural operators implementing cultural projects of the core cultural program and we have a strong commitment to bring on stage several invisible groups of our society. Through our own productions or guest performances, we put into the spotlight of in:vzbl festival life stories of people living with blindness, deafness, parents of children with severe disabilities, as well as stories of refugees and migrants or discriminated groups. In our work we put a high emphasis on co-creation and empowerment of people on the verge of social isolation to tell their stories. Moreover, we made our shows accessible for blind and blind audiences (through audio description of the action on the stage and through interpretation in the sign language). We will share our experience and practices that brought us the "British Council" prize for inclusive theatre at the UNITER Gala 2021.

## Charisios Achillas

Dr Charisios Achillas is Associate Professor at the International Hellenic University. He graduated in 1999 from the Department of Engineering (Aristotle University Thessaloniki), with a degree in Mechanical Engineering. He continued his studies with an MSc in Engineering Project Management in 2001 (UMIST, Manchester, UK). In 2009, he received his PhD Doctorate in Mechanical Engineering with a focus on sustainable development. Dr Achillas is also a senior researcher at the Institute of Bio-Economy and Agri-Technology, Centre for Research & Technology Hellas (CERTH) and the Sustainability Engineering Laboratory, Department of Mechanical Engineering, Aristotle University of Thessaloniki. Since 2003, Dr Achillas has been involved in Science, Research & Development, from technical development to project management. His work has flourished in participating in more than 50 research projects, dealing mostly with sustainable development. Dr Achillas has been a partner in 2 high-tech companies in Thessaloniki, Greece and a member of scientific committees at national and European level. He is the author of more than 220 scientific publications.



### Exploiting new technologies for the maximization of cultural experience

Lately, novel digital technologies provide new possibilities and opportunities to museums and cultural organizations across the globe, in facilitating culture heritage restoration and preservation purposes. Apart from restoration and preservation purposes, digital technologies and digital culture has been widely acknowledged internationally, for the promotion of cultural content, the maximization of visitors' experience, the education of the wide public, the deepening of visitors into cultural principles, while also for the enhancement of accessibility-for-all strategies and policies. Cultural organizations are now allowed the prospect to offer innovative and -above all- interactive experience to visitors, as well as to provide the public with the opportunity to virtually visit distant exhibitions and unpublished, or physically unavailable material, also to people with special needs and accessibility problems. Undoubtedly, cultural heritage can very efficiently stimulate tourism. The latter has a great impact in regional economic development and providing benefits to local economies, as well as in educating people with culture and history, and enhancing social inclusiveness. In the coming years, digital technologies are expected to play an even more critical role to the protection and restoration of cultural heritage, strengthening the innovation potential of the cultural and creative sectors, and enhancing sustainability for museums and cultural institutions.

In this work, the key outcomes of a research project, namely Cave3, will be presented. In brief, the Cave3 project utilizes modern 3D technologies and Virtual Reality tools for the digitization of the Petralona Cave (located in Chalkidiki peninsula, in northern Greece), as well as various paleontological findings from the Museum of Petralona. More specifically, key project results from the digitization of the cultural content, the creation of serious games, the design and development of the open lab for the virtual conservation of the speleology and palaeoanthropology artefacts and the architecture of the virtual museum to be developed within the framework of the project, will be discussed, and interesting managerial insights from the Cave3 project will be highlighted.

## Jelena Medić

**Jelena Medić** is a visual artist. She was born and raised in Novi Sad. She graduated from the Academy of Art, majoring in acting and dramaturgy, in Banja Luka, where she still lives and works. She is known to a wider audience for her photography exhibitions in public space that began in response to the restrictions caused by the pandemic in 2020.

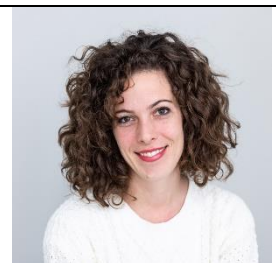


## Public space as a gallery

The lecture is on the subject of exposure in public space and the use of the urban milieu and time context as important parts of the artistic installation, using the examples of the exhibitions "Awake" and "What our struggle gave us". How do we find ways to reach an audience that is not aware of its need for cultural content (and they have that need, like every human being) and how to make it an accomplice in an artistic act? In what way does public space with its daily flow add value to our work? How to divert attention from the commercial content we are inundated with to artistic creation? How to overcome limitations with creative thinking?

## Krisztina Forró

**Krisztina Forró**, Senior Project Manager, Veszprém-Balaton 2023 (VEB 2023) European Capital of Culture. Enthusiastic leader with a demonstrated experience in community building and management. Always an involved outsider, who can think outside the box and work inside a project team based on her varied study and work experiences. Skilled in Project Management, Process Improvement and CSR Management with a Master of Arts (MA) focused on International Business and Economics. Passionate about showing the importance of personal impact not only in the non-profit, but also in the for-profit sector; the power of cooperation and the value of real communities at our corporate and civil environment. Her newest role and tasks at VEB 2023 are to strengthen outreach and capacity building with long term community development, focusing on the horizontal aims of the ECoC Program by managing family friendly, accessible, and environmentally sustainable program development. All her previous experiences gave her a broader view, how to involve and encourage a diverse community, and simplify complex processes with a continuous improvement.



## Culture for All – The art of understanding each other

When we organize cultural events, we imagine a typical person who moves healthily, hears well, sees perfectly, understands what we mean, or if he doesn't, he's not educated enough that's why he doesn't understand it so doesn't belong to our target group. Who is our audience anyway? In what financial circumstances, in what social group do they live? What social and health condition do they have?

In my presentation, I am looking for the answer to how we can understand and get to know the cultural consumption habits of atypical people; how we can incorporate them into our program organization and what additional advantages we can gain with this knowledge. What does sustainable culture management mean not only from an environmental perspective but also from a social sustainability consideration. We need to learn practical solutions from each other, beyond ambitious goals and unfulfillable policies.

## Mirjana Rastović

**Mirjana Rastović** is the author of a series of music and documentary programs, and editor of live broadcasts and recordings of art music concerts for Radio Television of Vojvodina. She observes music through a broader social context, and avidly advocates media affirmation of art music which she links with other, non-musical contents, always bearing in mind program requirements and the role of RTV as the Public Media Institution. Collaborating with various institutions and applying many years of pedagogical experience in her work, she designed various programs with one goal: to improve music culture in general. She strives to exercise altruism and generosity in all segments of life.

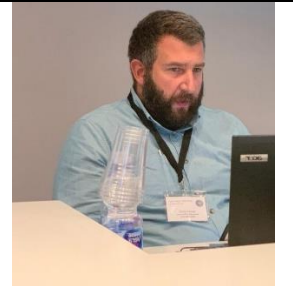


## Danube waves - a work beyond life, time and space

The beauty of the Danube has inspired authors for centuries to create works in all artistic disciplines. With the power of musical expression, Jovan Ivanović created one of the most popular compositions in the world: Danube waves. The work transcended him as an author, canceled time, and transcended space. Today, the waltz is in the repertoire of musicians of all genres. Renamed the Anniversary Song, it is also part of official ceremonies and celebrations. A certain number of movies base their artistic identity on a recognizable musical theme. The sound of the Danube waves constantly intrigues and stands on the pedestal of inspiration as a link between the composer Ivanović himself, the audience, and other authors. In the desire to find out who the composer Jovan Ivanović was, going deeper into the topic for the needs of a music-documentary film, we recognized that Ivanović connects the countries of the Danube region with his work and activities. The Danube waves could be presented internationally as a thread that connects time, space, and people in this part of Europe through a series of designed project units and activities.

### Nenad Jončić

**Nenad Jončić** is a PhD student at the University of Primorska Faculty of Humanities. He earned a BA and MA at Belgrade University, Faculty of Philosophy, Department of Archaeology. Nenad has been focused on Digital Archaeology from the beginning of his professional career. He is trained in data acquisition and processing and is highly committed to continuously developing and implementing digital technologies in the presentation of Cultural Heritage. He gained work experience in various institutions both in the country and abroad. He works on a few EU and national research projects on Digital Cultural Heritage. Most significant is The Digital Heritage Research Laboratory (DHRLab) at the Cyprus University of Technology. He is currently working in the private sector at ArheoData.



### *Mobile LiDAR in archaeological practice: From the field to virtual presentation*

With the appearance of phones and tablets with built-in LiDAR systems, the production of 3D models of archaeological contexts and objects using phones has increased significantly. Since the first LiDAR phones appeared in 2020, archaeologists have tried including this equipment. One of the most critical questions is whether 3D models obtained by mobile devices with LiDAR can be used for creating archaeological documentation and presentations. Can they match the quality, precision, production speed, and possibilities to be applied in further use, like 3D models obtained with SLS 3D scanners, Terrestrial laser scanners, Terrestrial photogrammetry, Aerial photogrammetry, etc. The pros and cons of mobile LiDAR 3D models need to be pointed out. Factors that need to be considered are the size and complexity of scanned objects, light intensity, and other factors that may affect the results. The most significant advantage of using mobile LiDAR is speed/accuracy, precise geolocation, and brief presentation. And the results can be further used for creating complex videos, AR, and other digital displays.

### Christos Vlachokostas

**Professor Christos Vlachokostas** graduated from the School of Engineering, Aristotle University of Thessaloniki (AUT), where he also continued his studies to hold a MSc in Industrial Management and Engineering. He is a group leader in the Sustainability Engineering Laboratory (SEL) of the Energy Sector, Associate Professor and Vice Chairman of the School of Mechanical Engineering, AUT, Greece. He has been involved in more than 40 EU research projects dealing with Synthesis of the Sustainability Pillars, Sustainable management of Resources, Circular Economy and Environmental Management. He is also a visiting Professor at the International Hellenic University. He has supervised more than 70 Diploma and MSc Thesis and has co-authored more than 150 publications in peer reviewed journals, conference proceedings, books and media (h factor 26, 2500 citations). He is a member of the Committee for the Evaluation of Inventions of the Greek Industrial Property Organization. Among others, he was the Coordinator for the Restoration of Lake Koronia on behalf of the Greek Government, a



member of the Green Fund Board of directors, a member of the Institute of Adult Continuing Education of the General Secretariat of Continuing Education, and the Vice President of the General Assembly of the Technical Chamber of Greece.	
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### **Enhancing the digital dimension of sustainability's cultural pillar: the ARTECH project**

Digital technologies in museums and heritage spaces offer unique experiences open and accessible to the global community. In this work, the targeted actions and innovative applications developed during ARTECH project are presented, aiming at highlighting the importance and superiority of the permanent collection of Teloglion Fine Arts Foundation (Thessaloniki, Greece). The main goal is to enhance the experience and the experiential learning – entertainment of visitors through interactive, modern educational and multimedia methods. During ARTECH project, a digital 3D imaging platform which enables virtual 3D tours in Teloglion Fine Arts Foundation and interaction of virtual visitors with the cultural exhibits has been developed. This platform hosts cultural items of the permanent collection of the Foundation as well as of temporary exhibitions. In addition, multimedia educational applications (games) have been developed in order to enrich the overall experience of visitors offering experiential learning of artworks conservation (digital, real). The work is realized in the framework of the “digitAlize aRt and cuLTural hERitage for personal experienCe via innovative tecHnologies” - ARTECH project which is implemented under the Specific Action “Open Innovation in Culture” and is co-financed by the European Union and the European Regional Development Fund (ERDF) under the Operational Program “Competitiveness, Entrepreneurship & Innovation” (EPAnEK) (project code: T6YBP-00015).

### **Vesna Latinović**

**Vesna Latinović** is a gallerist, art manager, translator and publisher. She graduated from the Faculty of Philosophy in Novi Sad, Department of English Language and Literature. She got a master's degree in the Management in Culture and Cultural Policy at the UNESCO Department of the University of Arts in Belgrade (2013). She is the owner and director of the Bel Art Gallery in Novi Sad, director of the Brtka-Kresoja Foundation (Petrovaradin, 2011-2016), founder and director of the Danube Dialogues/Contemporary Art Festival (2013). She led several art projects in Novi Sad and organized various exhibitions: Biennale of Contemporary Landscape (1998-2006), International Exhibition of Art Flags, Novi Sad (1997-2011), Graphic Art of Francisco de Goya (2005), Andy Warhol in Novi Sad (2006), From Picasso to Marina Abramović (2007), Contemporary art of Vojvodina: painting (2008), New vision - Laslo Moholi-Nađ (2009), Yoko, Lennon, Tito: One conceptual action (2010), Hunch, blood, hope - art in Vojvodina 1914-2014 (2015 Vienna) etc.



### **Outside the Centre – Danube Dialogues and Intertwinings**

The project Outside the Centre – Danube Dialogues and Intertwinings was realized as part of the jubilee edition of the Festival of Contemporary Art Danube Dialogues as part of the Danube Sea program arc of the Novi Sad European Capital of Culture. The concept Outside the Center envisaged four exhibitions in places marked as area 021 where certain cultural heritage objects were selected, in which the works made by important contemporary artists from Germany, Austria, Slovakia, Hungary and Serbia were placed. The method of selecting the participants most directly points to the intertwining and coexistence of peoples in the Danube region, to the wealth of diversity as a common heritage of Europe, the Danube region and Vojvodina, and a universal value that must be nurtured in current times. The name Outside the Center indicates the phenomenon of the functioning of current art outside the large cities: in the current iconosphere contemporary art is no longer directed only towards the concept of center but also towards the margin, that is - smaller cities, outskirts, rural areas. Exhibitions in small places outside the center on the periphery connected the current art and cultural heritage, created an authentic artistic environment and opened important topics for reflection, which brought local communities a strong confirmation of their belonging to the world.

## Violeta Đerković

**Violeta Đerković** is a Master of Sociology, Faculty of Philosophy in Novi Sad. She started her career as a television journalist at TV Novi Sad. Since 2018, she has been a coordinator of the Svilara cultural station, and since 2020 coordinator of the Network of Cultural Stations in Novi Sad. As an activist of the organization for the protection of cultural heritage Almašani she is on the mission of the preserving and interpreting the cultural heritage of the oldest part of Novi Sad. She is the coordinator of the Faro network of the Council of Europe for Serbia. She leads the process of joining Almašani to the Faro network of the Council of Europe, which gathers active local communities dedicated to the preservation and interpretation of their cultural heritage. In this process, observing the examples of many active European communities, she learned a lot about the possibilities that cultural heritage provides for the general development of local environments. She is a member of the Section for Creative Industries of the Vojvodina Chamber of Commerce.



### Culture Station project

The goal of the Culture Station project, developed as part of the application book for the European Capital of Culture, is the project based on decentralization of culture and the need to make it more accessible to all citizens, including those who in any way feel (or objectively are), distant from the center of events. The development of the Network of Cultural Stations, which is officially one of the legacies of the Novi Sad European Capital of Culture project, took place in the period from 2017 to 2023 using a combination of a planned and organic model. Namely, the initiatives of those local communities which, after the successful start of the first cultural stations, recognized their own needs and capacities for the development of similar centers in their communities (Bukovac, Kovilj, Stepanovićevo) and themselves initiated the opening of cultural stations - which is an example of organic development. The result is the creation of the Network of Cultural Stations, which, in accordance with one of the principles of the Cultural Development Strategy of Novi Sad 2016-2026, develops a new model of the organization of cultural systems and their functioning. This model is based on a firm foundation in local communities, on cooperation and sharing of resources of all members of the Network of Cultural Stations, which ultimately create new value. This Network became a platform for developing the cultural potential of all citizens of Novi Sad and its suburbs, a platform for audience development, as well as a platform for connecting local communities and the local scene with the international cultural scene.