Expert Speakers and Talks

NAME	ORGANISATION	TITLE OF TALK	SUMMARY	BIO	WEBSITE / BLOG / OTHER URL
Keynote					
Sarah Kenderdine	École polytechnique fédérale de Lausanne (EPFL), Switzerland	Immersive Technologies in Cultural Heritage Research and Practice: Opportunities and Challenges	At the birth of the Information Age in the 1950s the prominent designer Gyorgy Kepes of MIT said "information abundance" should be a "landscapes of the senses" that organizes both perception and practice. "This 'felt order' he said should be "a source of beauty, data transformed from its measured quantities and recreated as sensed forms exhibiting properties of harmony, rhythm and proportion." As we move from the Information Age to the Age of Knowledge, this presentation explores how mechanistic description of database logic can be replaced by ways in which computation has become 'experiential, spatial and materialized; embedded and embodied'.	Professor Sarah Kenderdine is a professor of Digital Museology at the École polytechnique fédérale de Lausanne (EPFL), Switzerland, since 2017. She leads the laboratory for experimental museology (eM+), exploring the convergence of aesthetic practice, visual analytics and cultural data. Sarah develops interactive and immersive experiences for museums and galleries, often employing interactive cinema and augmented reality. In widely exhibited installation works, she has amalgamated cultural heritage with new media art practice, especially in the realms of interactive cinema, augmented reality and embodied narrative. She is considered a pioneer in the field digital heritage, digital museology, digital humanities and data visualisation and is a regular keynote speaker at related forums internationally. In addition to her exhibition work she conceives and designs large-scale immersive visualisation systems for public audiences, industry and researchers.	https://sarahkenderine.info/
Experts & Practitioners Panel 1:					
Rachel Opitz	Archaeology, University of Glasgow & Co-Director of Immersive Experiences ArtsLab, University of Glasgow	Practice – Design – Values	How and why should you start thinking about the role of values and ethics in the design of immersive experiences? In this talk I will use the development of my own practice, which emerged over a series of projects designing, building and working with communities using digital media and tools, to illustrate the importance of considering ethics and values in our work with any digital media and technology, and in particular in the emerging area of immersives in archaeological and heritage research.	Rachel Opitz is a Senior Lecturer in Spatial archaeometry at U. Glasgow. She has worked on diverse projects designing and developing digital media, tools, methods and infrastructures. Key work includes developing digital field recording and digital interactive publications for the Gabii Project, designing interdisciplinary data integration infrastructures for the DataARC Project, and developing methods for the interpretation of digital topographic data at the landscape scale. She is a co-director of the Immersive Experiences ArtsLab at Glasgow.	https://www.gla.ac.uk/schools/humanities/staff/rachelopitz/
Sophia Mirashrafi	Historic Environment Scotland	Historic Virtual Environments: Collaborative Immersion in Heritage	Virtual and mixed-reality environments are increasingly becoming more commonplace in the heritage sector as a means to telling more complex and immersive stories about the past. Heritage institutions such as Historic Environment Scotland and the National Trust for Scotland are committed to exploring how virtual environments can aid in not only telling the stories of our heritage, but also in how these technologies can be used to collaborate with our colleagues across the country. This short presentation will highlight a number of case studies of virtual environments in action.	Sophia Mirashrafi is the Digital Project Officer on the Digital Innovation and Digital Documentation team at Historic Environment Scotland, based at the Engine Shed in Stirling, Scotland. She holds an MSc in Digital Heritage from the University of York and an MA in Medieval History and Archaeology from the University of St Andrews. Her current project, jointly funded by Historic Environment Scotland and the National Trust for Scotland, focuses on the digitisation and scientific investigation of Charles Rennie Mackintosh's Hill House in Helensburgh. Follow her present work on Twitter: https://twitter.com/ssmirash	https://blog.historicenvironment.scot/author/sophia-mirashrafi/
Chris Walker	Bright White Ltd	Using immersive technology to help individuals and communities to tell their story	Bright White Ltd specialises in helping individuals and communities to tell their story. For 16 years they have adopted and pushed forward the cutting edge immersive technologies of the day to open up new possibilities to tell these stories. Founding director Chris Walker shares examples of immersive storytelling practice covering a wide subject area - protagonists, victims, activists, artists, musicians, traditional craftspeople, and community groups.	Chris Walker is the founding director of Bright White Ltd, a storytelling design and delivery consultancy based in York. Bright White specialises in design-as-process for digital innovation, interpretation and experiential cross-reality exhibitions. For 16 years Chris has been working with hundreds of different clients to deliver experiential projects in the museums, charity and cultural sectors. Bright White has won multiple awards for its work, mainly for innovation and the use of technology for good. Bright White regularly works with academic partners.	https://www.brightwhiteltd.co.uk/about
Experts & Practitioners Panel 2:					
Stuart Jeffrey	School of Simulation and Visualisation, Glasgow School of Art	Heritage immersives, networks and creative response	This presentation will explore recent GSA SimVis projects to draw out some important themes in the development of immersive systems for heritage. One is the Digital Laocoön project which has a strong focus on replicas, context and networks of relationships in production. This immersive is a digital replica of a (replica) of a classical sculpture highlighting its biography and fate in the Mackintosh building fire. Secondly I will discuss the Isle of Staffa digital immersive, focussing on the value of folding creative response into immersives representations, particularly around Fingal's Cave and the notion of the a place' burdened with culture'	Dr Stuart Jeffrey is Reader in Heritage Visualisation at the School of Simulation and Visualisation in The Glasgow School of Art. Stuart studied Computer Science and Archaeology at the University of Glasgow and also completed his PhD there in 3D modelling of Early Medieval sculpture. Recent research projects have strongly focussed on creative response, community co-design and co-production of heritage data, and visual and acoustic modelling of natural and cultural sites. Stuart has published widely on Digital Heritage, community co-production aura and authenticity in the digital domain, art in heritage and digital archiving.	https://www.gsa.ac.uk/research/simvis-profiles/j/jeffrey,-dr-stuart/
Lorraine Clarke	School of Computer Science. University of St Andrews	Engaging in social interaction at hands-on interactive museum exhibits	A museum visit in an inherently social experience. Most visitors attend museums with friends, family or groups. Even if visiting alone, other visitors influence the museum experience. Visiting a museum with companions gives visitors the platform for spending time together. People often visit museums for social reasons, to spend quality time together and consolidate their bonds. However, interactive exhibits frequently immerse visitors so their focus is placed solely on their own individual interaction with the exhibit, leaving little opportunity to social engage with companions. In this talk, we will question how interactive exhibits support or hamper social interactions between companions.	Loraine Clarke is a HCI (Human Computer Interaction) design researcher and lecturer in the school of computer science at the University of St. Andrews. Previously, based at the School of Art and Design in the University of Dundee, her background includes product design, interactive media, museum studies, design-based research and qualitative research methods. At the heart of Loraine's research is the motivation to create meaningful experiences with interactive physical objects and to explore technology which empowers people. Loraine studied for her PhD at Strathclyde University, researching companions shared interaction at tangible interactive museum exhibits and how these exhibits support social interactions between companions. Her research often involves creating interactive prototypes which involve digital fabrication methods like 3D printing and laser cutting, and using various microcontrollers such as Arduino. A central theme throughout Loraine's work is people's interaction with interactive physical objects, such as interactive museum exhibits and emergent technologies.	https://risweb.st-andrews.ac.uk/portal/en/persons/loraine-clarke(45fb249e-61fc-45e5-b315-598c2ed6fb3e).html
Chris Rowland	Duncan of Jordanstone College of Art & Design, University of Dundee	The Fallen Oak: Visualising HMS Royal Oak after 80 years underwater	HMS Royal Oak sank in October 1939 after being hit by a volley of torpedoes while at anchor in Scapa Bay, Orkney. In 2019, The HMS Royal Oak 80 survey set out to record the shipwreck after 80 years underwater using a combination of photography, 3D imaging and visualisation. This presentation will present some of the results of the survey and illustrate how VR and AR methods were used to communicate the condition of the wreck and the unique experience of diving on this WWII war grave. https://vimeo.com/460447596	Professor Chris Rowland is an academic researcher with roots in 3D Animation, Design and Fine Art. His research, teaching and professional practice are informed by twenty five years' experience working in the creative industries. This includes leading roles in the development and management of start-up companies involved in 3D animation and visualisation. He leads the 3D Visualisation Research Lab (3DVisLab) at DJCAD where projects are primarily focussed on investigating novel applications of 3D visualisation methodologies to solve real world problems. Chris's subsea visualisation work in Orkney has been using augmented reality (for artefacts) and developing VR and 360 video experiences of the Scapa Flow wrecks for public outreach. This Fallen Oak short film which came out in Oct 2020 discusses some of the work - in following cell.	https://www.dundee.ac.uk/people/chris-rowland