

# Book of Abstracts

25–26 April 2026. Belgrade, Serbia



Co-funded by  
the European Union



Co-Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or (name of the granting authority). Neither the European Union nor the granting authority can be held responsible for them.

# EUROMUSE International Scientific Conference 2026

Museums, Music, and Audiences: Towards Inclusive and Data-Informed Cultural Practice

## Venues

Faculty of Media and Communications (FMK)

Museum of Science and Technology Belgrade

Ethnographic Museum in Belgrade

## Conference page

<https://euromuse.eu/conference-page/>

# Conference Committee

## Conference Chair

**Aleksandar VI. Marković** — Centre for Applied Music (CAM) / EARTH PR, Belgrade, Serbia

## Co-Chairs

**Žarko Cvejić** — Dean, Faculty of Media and Communications, Belgrade, Serbia

**Zoran Lević** — Director, Museum of Science and Technology Belgrade, Serbia

**Marko Krstić** — Director, Ethnographic Museum in Belgrade, Serbia



# Short biographies

**Aleksandar VI. Marković** — Aleksandar VI. Marković is an art historian, composer, and cultural project manager from Belgrade. He is the founder and director of EARTH PR and President of the Centre for Applied Music (CAM), where he develops interdisciplinary projects connecting music, museums, audience development, accessibility, and cultural communication. He is the author of a patented methodology for translating visual artworks into original musical compositions and the initiator and coordinator of the EUROMUSE project.

**Žarko Cvejić** — Žarko Cvejić is a musicologist, cultural theorist, and Dean of the Faculty of Media and Communications in Belgrade. His academic work connects music, culture, media, and critical theory, with a particular interest in the social and historical dimensions of musical practices. Through teaching, research, and institutional leadership, he contributes to interdisciplinary approaches to music, media, and contemporary cultural studies.

**Zoran Lević** — Zoran Lević is the Director of the Museum of Science and Technology Belgrade. His professional work is focused on the preservation, interpretation, and public presentation of scientific, technological, and industrial heritage. Under his leadership, the museum has supported innovative exhibition practices, audience engagement, and multisensory museum experiences.

**Marko Krstić** — Marko Krstić is the Director of the Ethnographic Museum in Belgrade. His work is dedicated to the preservation, interpretation, and contemporary presentation of ethnographic and cultural heritage. He contributes to strengthening the museum's public role through exhibitions, institutional partnerships, and programmes connecting heritage, education, accessibility, and contemporary cultural practice.

# Scientific Committee / Program Committee

The Scientific Committee is responsible for the peer review and academic evaluation of submitted abstracts and papers.

Member	Affiliation
Dr. Alcina Cortez	NOVA University Lisbon; INET-md – Institute for Ethnomusicology, Music and Dance, Portugal
Dr. Aleksandra Perišić	Faculty of Media and Communications (FMK), Belgrade, Serbia
Dr. Anastasia Chourmouziadi	University of the Aegean; Laboratory of Museology, Greece
Dr. Biljana Jokić	Faculty of Media and Communications (FMK), Belgrade, Serbia
Dr. Birgitte Folmann	Sonic College · UC South Denmark; Institute for Society & Communication, Denmark
Dr. Eduardo Coutinho	University of Liverpool, United Kingdom
Eric de Visscher	Ministry of Culture, France
Dr. Fernando Coimbra	Polytechnic Institute of Tomar; Lisbon Autonomous University, Portugal
Dr. Jasna Milošević Đorđević	Faculty of Media and Communications (FMK), Belgrade, Serbia
Dr. Jakov Munižaba	Faculty of Media and Communications (FMK), Belgrade, Serbia
Dr. Jovana Stokić	Seton Hall University, South Orange, NJ, United States of America
Dr. Luiz Oosterbeek	Polytechnic Institute of Tomar; Geosciences Centre, Portugal
Dr. Maja Stanković	Faculty of Media and Communications (FMK), Belgrade, Serbia
Dr. Margot Zanetti	University of Pegaso, Italy
Dr. Milija Belić	Sorbonne (University of Paris), France
Dr. Mina Majstorović	Santa Monica College, California, United States of America
Dr. Nikos Bubaris	University of the Aegean, Greece
Dr. Nela Milić	Buckinghamshire New University, United Kingdom
Dr. Nikola Krstović	Faculty of Philosophy, University of Belgrade, Serbia
Dr. Simona Žikić	Faculty of Media and Communications (FMK), Belgrade, Serbia
Dr. Stefania Morsanuto	University of Pegaso, Italy
Dr. Tatjana Mihailović	National Museum Kraljevo; ICOM Serbia – President
Dr. Vesna Todorčević	Mathematical Institute of the Serbian Academy of Sciences and Arts (SANU), Chair of the Seminar for Mathematics and Music, Belgrade, Serbia
Dr. Žarko Cvejić	Faculty of Media and Communications (FMK), Belgrade, Serbia

# Organising institutions & partners

Center for Applied Music (CAM)  
Faculty of Media and Communications (FMK)  
Museum of Science and Technology Belgrade  
Ethnographic Museum in Belgrade  
EARTH PR

# Supporters / Partners visible in the conference programme

Co-funded by the European Union  
Visaris  
Institut français de Serbie  
Camões - Instituto da Cooperação e da Língua  
Istituto Italiano di Cultura Belgrado

# Conference Programme

EUROMUSE Conference Program

Museums, Music, and Audiences: Towards Inclusive and Data-Informed Cultural Practice

Saturday, 25 April 2026

Faculty of Media and Communications (FMK), Karađorđeva 65, Belgrade.

Time	Session	Participants / Papers
09:00–09:40	Registration	
09:40–10:00	Welcome / Opening	Žarko Cvejić; Aleksandar Vl. Marković
10:00–10:45	Plenary Lecture 1	Biljana Jokić — Multisensory and Embodied Experiences in Museums: A Psychological Perspective
11:00–12:00	Session 1	Vesna Todorčević; Birgitte Folmann; Ivano Pecorini; Nikola Krstović; Maja Vasiljević and Biljana Leković
14:00–14:20	Featured Paper	Alcina Cortez — Sound, Space, and the Social: Curatorial Possibilities in the Museum
14:20–15:50	Session 2	Eric de Visscher; Anastasia Chourmouziadi, Konstantina Nikolopoulou, Dimitris Sphakianakis; Tijana Stanković Pešterac; Andrew Knight-Hill; Uma Ranganathan; Foteini Gotsi
16:10–17:10	EUROMUSE Block	Project Highlights: music production, participatory model, research highlights
17:10–18:00	EUROMUSE Volume 01	Music Album promotion, composers' perspective, publication and network announcement

# Sunday, 26 April 2026 - Morning

Museum of Science and Technology, Skenderbegova 51, Belgrade.

Session	Time	Participants / Papers
Welcome Remarks	09:20–09:30	Zoran Lević
Plenary Lecture 2	09:30–10:15	Eduardo Coutinho — Everyday Uses of Music and Their Relevance for Museums and Audiences
Session 3	10:30–12:00	Fernando Augusto Rodrigues Coimbra; Yannis Pantazis; Margot Zanetti; Jasna Jovićević; Aleksandra Savić; Katarina Pavlović; Zhuolin Li

# Sunday, 26 April 2026 - Afternoon

Ethnographic Museum, Studentski trg 13, Belgrade.

Time	Session	Participants / Papers
13:50–14:00	Welcome Remarks	Marko Krstić
14:00–14:20	Featured Paper	Nikos Bubaris — Museum sounds for moving listeners
14:20–15:35	Session 4	Milija Belić; Andreas Papadopoulos; Ivan Kljajić; Andrew Popperwell; Jelena Bobić & Milica Milošević; Anđela Petrović
15:45–17:00	Session 5	Milena Milošević Micić; Tea Koneska-Vasilevska; Marijana Dujović; Jelena Drobac; Darjus Samii
17:00–17:35	Closing	Closing of the Conference and closing music performance

# Alcina Cortez

## Sound, Space and the Social: Curatorial Possibilities in the Museum

INET-md/ NOVA University Lisbon

In recent years, museums have increasingly embraced multimodal exhibition practices, with sound taking on a fundamental role. This trend reflects a growing recognition of sound's unique ability to create resonant, memorable experiences for visitors. However, sound is not only an evocative sensory medium, but also a powerful tool for shaping social spaces within the museum context. This aligns with museums' current emphasis on community-building and collective engagement.

Among sound-based multimodal museum practices, sound art and ambiance are particularly effective in building a space for social attunement, moving beyond traditional, static models of spatial organization. Drawing on the theories of Henri Lefebvre and Martina Löw, these practices demonstrate how sound can transform museum spaces into dynamic environments shaped by social interactions and relationships.

This presentation explores the potential of sound to redefine exhibition spaces, focusing on its role in constructing spaces that are experienced collectively. The discussion is grounded in analyses of two notable exhibitions: *The Disharmony of Spheres* by Foo/ Skou and *Stranger than Kindness: The Nick Cave Exhibition*. Both exhibitions exemplify how sound can serve as a catalyst for new forms of spatial and social experience, presenting opportunities for visitors to engage primarily with the evolving social dynamics within the space.

### **Alcina Cortez**

A curator and producer of exhibitions since 1996, Alcina is a Sound Studies researcher (INET-md, NOVA School of Social Sciences and Humanities). She served as Director of Visits for the Pavilion of the Future during Expo'98 (1998) and was Executive Producer of exhibitions at the Calouste

Gulbenkian Foundation in Portugal for ten years, from 2001 to 2011. Alcina studied piano, cello and composition, graduated in Musicology (1992), took postgraduate courses in Popular Music Studies (2011) and Acoustic and Sound Studies (2019), and obtained her MCs (2014) and her PhD (2022) in Ethnomusicology/Museum Studies. Her research explores the intricate relationship between humans and sound in museums, delving into the nuances of perception, sensation, and the complex processes of creating meaning. Her insights have culminated in a book and multiple articles featured in journals such as *Popular Music*, *Sound Studies* and *Curator*, *The Museum Journal*. She is the founder and serves as Chair of the International Conference Sound in Museums, and is the founding editor of the forthcoming Bloomsbury Handbook of Sound in Museums, scheduled for release in 2026.



# Aleksandra Savić

## Improving the Visitor Experience with an Original Museum Composition: Exhibition „Hilandar Medical Codex”

Improving the Visitor Experience with an  
Original Museum Composition: Exhibition „Hilandar Medical Codex“

Aleksandra Savić, museum advisor  
Natural History Museum in Belgrade, Serbia

### Abstract

From January to June 2023, the Natural History Museum in Belgrade, Serbia, organized the exhibition „The Hilandar Medical Codex and The Serbian Medieval Medicine.” The exhibition presented medieval medical knowledge and practices, focusing on the treatment of illnesses with natural remedies of plant, animal, and mineral origin that were available in Serbia during the Middle Ages. A central part of the exhibition was devoted to one of the most important documents of Serbian medieval medicine—the manuscript „Hilandar Medical Codex” (15th–16th century), considered one of the most significant translations associated with the European Salerno–Montpellier medical tradition.

The exhibition was created by Dr. Aleksandra Savić, Museum Advisor at the Natural History Museum in Belgrade, and Dr. Snežana Jarić, Scientific Advisor at the Institute for Biological Research “Siniša Stanković.” Based on extensive research into medieval medicine in Serbia, the authors developed a

comprehensive exhibition featuring numerous medieval medical artifacts, more than 150 samples of medicinal plants used in that period, a presentation of the Hilandar manuscript, and accompanying multimedia content.

An additional dimension of the exhibition was provided by a 15-minute music composition by Aleksandar Marković, played continuously in a loop. The ambient music incorporated original sounds recorded at the Serbian monastery of Hilandar and its surroundings—flowing water, rustling leaves, sea waves, and monastery bells—creating a distinctive atmospheric experience. The exhibition evoked a sense of calm and it was perceived as a lived experience, improving emotional, spiritual, and psychological dimensions. Many visitors commented that the music had even therapeutic effect on their mind.

For this exhibition, the authors received the Mihailo Valtrović Award in 2024, the highest museum honor in Serbia, awarded presented by the Museum Society of Serbia for an outstanding contribution to the culture of the Republic of Serbia.

### **Dr. Aleksandra Savić**

Biologist, Museum Advisor, Natural History Museum, Belgrade

She was born and educated in Belgrade. She graduated in Biology from the University of Belgrade, completed a specialization at the Faculty of Economics in Belgrade, and earned her PhD at the Faculty of Biology, University of Belgrade. Since 2003 she has worked at the Natural History Museum in Belgrade as a curator (museum advisor). She founded the Fruit Collection dedicated to traditional and indigenous fruit varieties of Serbia and is the author of numerous scientific papers and six monographs. She has received several professional awards, including the Mihailo Valtrović Award (2024).

---

---

---

---

---

Anastasia Chourmouziadi  
Konstantina Nikolopoulou  
Dimitris Sphakianakis

Curatorial Songwriting: Using Composed Music to  
Structure Narrative and Visitor Experience in  
Exhibitions

Curatorial Songwriting: Using Composed Music to Structure Narrative and  
Visitor Experience in Exhibitions

Anastasia Chourmouziadi - [nassiah@aegean.gr](mailto:nassiah@aegean.gr)

University of the Aegean

Konstantina Nikolopoulou - [knikolopoulou@aegean.gr](mailto:knikolopoulou@aegean.gr)

Dimitris Sphakianakis - [mastaba119@yahoo.com](mailto:mastaba119@yahoo.com)

Heraklion Archaeological Museum, Greek Ministry of Culture

This paper examines the narrative function of music within the exhibition *Mytilini, 26 September 1922: An exhibition triggered by a diary* (Laboratory of Museology, University of the Aegean, 2022), organised on the centenary of the Asia Minor Catastrophe and addressing the mnemonic management of a traumatic historical event. Three songs were composed specifically for the exhibition and incorporated not as background sound but as primary narrative devices structuring the visitor's interpretive journey.

The exhibition was organised around two principal narrators — the mythical a-chronic voice of Hecuba and a personal testimonial voice derived from an authentic diary. The songs' lyrics did not accompany these narrators but intervened between them, mediating, questioning, and reframing their relationship. Music therefore functioned as another narrative agent: not illustrating the story but negotiating meaning. Through alternating regimes of reading, viewing, and listening, the exhibition unfolded as a temporally experienced storyline in which sound determined pacing, emotional orientation, and transitions between affective and cognitive perception.

Drawing on sound studies, narratology, and multimodal museology, the paper proposes the concept of three-dimensional multimedia exhibition narrative: a model in which interpretation emerges through the interaction of heterogeneous narrative carriers — artefacts, still and moving images, spatial arrangement, and sound — none hierarchically dominant.

Documentation produced during the exhibition is discussed to understand how visitors navigated this sonic dramaturgy.

The paper argues that purpose-composed songs can operate as curatorial discourse capable of conveying difficult heritage while supporting inclusive engagement and proposes “curatorial songwriting” as a narrative design strategy within data-informed cultural practice.

#### Keywords:

narrative design; music in museums; exhibition narrative; affective engagement; visitor experience;

Anastasia Chourmouziadi having studied Chemistry, Architecture, and Archaeology, combines positivist method, creative design, and theoretical inquiry in cultural resource management and social engagement with heritage. Her practice-based research focuses on museological approaches to the past and has been implemented through museum projects and experimental exhibitions beyond institutional boundaries. Her theoretical research, enriched by the outcomes of exhibition practice, is presented in books, articles, and conference papers. She is Professor of Museum Theory and Exhibition Design and Director of the Museology Laboratory, University of the Aegean. Her interests include museum theory, exhibition design, public archaeology, and their intersection with digital reality.

Konstantina Nikolopoulou is an archaeologist, museologist, and licensed tour guide. She studied Archaeology at the National and Kapodistrian University of Athens and completed postgraduate studies in Classical Archaeology. She later obtained a Master's degree in Cultural Informatics and Communication (Museology) at the University of the Aegean as a scholarship recipient. She is currently a PhD candidate in Museology at the same department, researching participatory exhibition design. She has participated in archaeological fieldwork with the Hellenic Ministry of Culture, universities, and foreign schools, and has developed museological studies, educational programmes, and university teaching. Her interests include exhibition design, collaborative processes, and public communication of knowledge.

Dimitris Sphakianakis is an archaeologist and musician specialising in the prehistory of the Balkans and the Eastern Mediterranean. He graduated from the Aristotle University of Thessaloniki and focuses on the Protohistoric Aegean (2nd millennium BCE). He is currently a PhD candidate at the University of Crete, researching Minoan coroplastic art from Bronze Age peak sanctuaries. His interdisciplinary research examines ancient musical expression, organology, and archaeological soundscapes from Neolithic Balkan communities to complex southern Aegean societies. He works at the Heraklion Archaeological Museum on collection documentation and exhibition design, with emphasis on narrative development and sonic interpretation.

# Andreas Papadopoulos

## Music Rights, Licensing Models, and Audience Data in Museum Sound Practices

Music Rights, Licensing Models, and Audience Data in Museum Sound Practices As museums increasingly integrate music and sound into their curatorial strategies, questions of rights management, licensing frameworks, and data-informed audience engagement become central to sustainable and inclusive cultural practice. This paper examines how contemporary copyright structures (particularly within the European context) shape the ways museums can commission, license, adapt, or exhibit musical works across physical and digital environments. Drawing on professional experience in international music publishing and cross-border rights negotiation, the study analyses real-world scenarios where museums, composers, and rights holders interact, highlighting both structural barriers and emerging opportunities for creative collaboration. The paper proposes a model for “curatorial licensing,” a practice that aligns artistic intent, legal clarity, and audience experience. Using case-based analysis, it explores how usage data) such as visitor flow, dwell time, behavioural patterns, and qualitative feedback (can inform licensing decisions, optimize repertoire selection, and support more inclusive sound design. Attention is given to the tension between copyright protection and cultural accessibility, especially in contexts involving ethnographic collections, intangible heritage, and community-based music practices. The study argues that museums can benefit from adopting data-driven rights strategies that respect creators’ moral and economic rights while enabling adaptive, participatory, and context-sensitive sound environments. By bridging music rights management with audience research, the paper contributes a practical framework for institutions seeking to integrate music in ways that are legally robust, ethically grounded, and experientially meaningful.

Andreas Papadopoulos is a Creative & Licensing Manager at D-Version Music Publishing, specializing in music rights, licensing strategy, and intellectual property. With extensive experience across the cultural and creative sectors, he has collaborated with the Greek CMO, music festivals, the Greek

National Opera, and television broadcasters. His background includes music technology, acoustics, cultural management, and archival audio restoration, alongside teaching roles in music technology and the music industry. His work focuses on the intersection of copyright, creative access, and audience experience, exploring how legal frameworks and data-informed practices shape the integration of music in cultural institutions.

# Prof. Andrew Knight-Hill

## Composing Within the Artefact - Responding to the Voyages of the Cutty Sark

Composing Within the Artefact - Responding to the Voyages of the Cutty Sark

This paper presents the practice research methodical approaches and inspirations as applied to respond to the Cutty Sark, a historic tea clipper in the collection of Royal Museums Greenwich.

Architectural, Material, Acoustic, Archival, Cinematic, Playful – the compositional approaches responding to this object sought to animate its character through evoking relational sonic narratives drawing upon diverse practices from contemporary and electroacoustic music, film sound design and architectural acoustics – tying together object and space, engaging audience through reverie, dissolving boundaries between the present, past, near and far - to convey an embodied experiential impression of the artefact.

Prof. Andrew Knight-Hill is a composer and researcher creating works that explore the interface between music and sound practice. His works have been heard internationally in film festivals and contemporary music concerts. He recently composed music and sound design for the immersive theatrical event “Over Lunan”, which was awarded an Outstanding Cultural Event award as part of the 2022 Thistle Awards for Scottish Tourism and published a book “Art of Sound: Creativity in Film Sound and Electroacoustic Music” (2024) exploring creative working practices in sound, through interviews and dialogues with leading professionals in film and design and electroacoustic music.

He is Professor in Music and Sound Arts at the University of Greenwich, leader of the SOUND/IMAGE Research Centre, co-director of the Loudspeaker Orchestra Concert Series, convenor of the annual SOUND/IMAGE conference and director of the Shared Hub for Immersive Future Technologies.

[www.ahillav.co.uk](http://www.ahillav.co.uk)

<https://www.gre.ac.uk/research/sound-image>

<https://www.gre.ac.uk/las/ice/shift>

# Andrew Popperwell

## Revoicing Copped Hall

### Revoicing Copped Hall

Built in the 1750s, Copped Hall, a substantial mansion to the north-west of London, was destroyed in a major fire in 1917. As a volunteer helping to rebuild the ruined house, it seemed to me that, in parallel with the reconstruction of the bricks and mortar, it would be interesting to recreate or reimagine the sounds of the house in its 18th century prime.

The Essex Record Office has a fine collection of documents from the 18th century mansion: these have formed the basis of my soundscapes. Rather than using actors, and in search of authenticity, I have sought out people from the same trades and professions wherever possible – a 21st century Essex builder speaks the words of a 1750s Essex builder, for example, providing layers of meaning difficult for an actor to emulate.

These techniques have also enabled me to bring to life these voices by turning them into performances. I have produced and presented nine shows entitled *Dark Tales & Strange Sounds*, performed in front of paying audiences in one of the mansion's restored rooms. These productions have made use of material from Copped Hall's 'commonplace' material in the ERO as well as 18th century newspapers and other contemporary material, including court records, and correspondence from a sugar plantation on St Kitts owned by the Conyers family of Copped Hall.

One of the first stories I told was of the 1772 burglary at the mansion which led, through the efforts of the eminent blind magistrate Sir John Fielding, to the execution of one Lambert Reading.

As far as is practicable, every sound used is genuine with no recourse to sound effects libraries.

My presentation will play excerpts from my recordings and will seek to demonstrate the layers of meaning hidden within the handwritten documents.

Andrew Popperwell PhD student University of Greenwich

After reading Physics at QMUL and a postgraduate year at the Royal College of Music, Andy joined BBC World Service as a Studio Manager, working on radio programmes in 40 languages. His BBC ca-

reer included production, training and management roles as well as working on Ascension Island and in India. A second career in Further Education followed. After retiring, he undertook a Masters by Research at LSBU in Historic Soundscapes; he is now pursuing the same subject as a PhD student at the University of Greenwich. He is a volunteer at the Essex Record Office and plays cricket regularly.

# Andela Petrović

## More Than Meets the Eye: Exploring Sonic Engagement

More Than Meets the Eye: Exploring Sonic Engagement

Abstract:

Western museum practice has long been shaped by ocularcentric paradigms that privilege vision as the primary mode of interpretation, which has simultaneously limited the potential of museums, particularly in relation to perception of visitors with visual impairments, neurodivergent audiences, and those whose sensory engagement does not align with dominant visual norms.

This paper presents ongoing doctoral research that explores the shift from predominantly visual display strategies toward multisensory museum environments, with a particular emphasis on sound and embodied perception. By placing visitor experience at the core of curatorial and communication strategies, the research examines how sonic engagement can move beyond being a supplementary accessibility measure to play an integral role in shaping exhibition meaning and interpretation. In this context, sound is not treated merely as enhancement, but as a carrier of meaning, memory, and affect, capable of deepening audience engagement.

Drawing on theoretical perspectives from sensory studies, museology and critical disability studies, the study examines how multisensory approaches can contribute to more holistic and participatory museum experiences. By framing multisensory engagement as both an experiential and ethical imperative, this research proposes that the future of museum communication lies in the convergence of visitor-centered design and inclusive cultural strategies.

Keywords: multisensory museums, museum communication, sonic experience, inclusion, accessibility

Author Information:

Anđela Petrović, Faculty of Philosophy University of Belgrade, PhD student and Teaching Associate

apetrovic.cmih@gmail.com

Anđela Petrović is a PhD student in Art History, specializing in Museology and Heritology at the Faculty of Philosophy, University of Belgrade, where she alsoa Teaching Associate. Her research centers on the role of the senses in museum communication and heritage interpretation, with particular attention to multisensory approaches and inclusive practices aimed at improving museum accessibility. She has participated in several national and international projects and conferences and is currently working at the Gallery of the Serbian Academy of Arts and Sciences. Since 2025, she has been a recipient of the doctoral scholarship awarded by the Ministry of Science, Technological Development, and Innovation of the Republic of Serbia.



# Biljana Jokić

## Multisensory and Embodied Experiences in Museums: A Psychological Perspective

Multisensory and Embodied Experiences in Museums: A Psychological Perspective

Biljana Jokić, Faculty of Media and Communications, Belgrade

Museums are traditionally positioned as educational institutions, yet contemporary visitors increasingly approach them as spaces of leisure, reflection, and meaningful escape from everyday life. Empirical findings from our previous research on national samples indicate that cultural consumption, including museum visits, contributes significantly to subjective wellbeing, while motivations for visiting museums are also shaped by perceptions of museums as informative yet not always engaging.

Building on this foundation, the lecture presents findings from mixed-methods studies exploring visitor experiences in a museum exhibition enriched with originally composed music, including a subsample of blind and visually impaired participants. The introduction of sound transformed the visit into a multisensory encounter, enhancing emotional engagement, depth of experience, and perceived meaningfulness. These findings suggest that experiential qualities of the environment play an important role in shaping the psychological outcomes of cultural consumption.

To interpret these results, the presentation situates them within a broader psychological framework. While traditional psychological research has focused on relatively stable components of psychological life, such as personality traits and individual differences, as well as dynamic processes including cognition, emotion, and motivation, contemporary developments within the embodied paradigm emphasize the inseparability of psychological and bodily processes and their continuous interaction with the surrounding environment. Psychological life is increasingly understood as situated, relational, and context-dependent.

From this perspective, multisensory museum experiences involve the integration of information across sensory modalities and contribute to visitors' embodied self-experience within the museum environment and in interaction with exhibits. By linking cultural consumption, multisensory design, and

embodiment, the lecture offers an integrative psychological framework for understanding museum experiences and their contribution to engagement, self-experience, and wellbeing.

Key words: multisensory experience, music, museums, embodiment, wellbeing

Biljana Jokić is a Docent/Assistant Professor of Psychology at Metropolitan University, FEFA Faculty, and at Singidunum University, Faculty of Media and Communication, Serbia. She is also a body psychotherapist and an associate at the Centre for Applied Music. Her work explores the psychological aspects of judgment, decision-making, and thinking styles, with particular attention to the role of emotions and bodily awareness. She is especially interested in how engagement with culture and the arts supports mental health, subjective well-being, and human flourishing.



# Birgitte Folmann

## When Bodies Listen: A Phenomenology of Sound and Atmosphere in Museum Experience

### Abstract

When Bodies Listen: A Phenomenology of Sound and Atmosphere in Museum Experience

Birgitte Folmann, , Ph.D., Head of Research, Sonic College, UC South Denmark, bfol@ucsyd.dk

This methodological paper presents a phenomenological approach to exploring museum visitors' sensory experiences, with a particular focus on how they attribute meaning to sound and soundscapes. Grounded in the Greek concept *Aesteticos* which means "I sense, I experience", the method is situated within an understanding of perception as embodied, relational, and temporally situated. Drawing on Max van Manen's four existential dimensions: corporeality, relationality, spatiality, and temporality, the paper outlines a flexible framework for constructing open-ended questions and interpretive tools in phenomenological research on museum sound experiences. These existentials provide both methodological structure and conceptual depth, enabling a nuanced access to the lived, multi-sensory realities of museum visitors.

Beyond its methodological contribution, the paper situates sensory research within the aesthetic age (Brinkmann 2017) - a cultural condition fuelled by experience-seeking and self-optimization. Within this context, museums reach toward the experience-driven visitor, tailoring exhibitions to satisfy 'what's in it for me,' risking their transformation into sites of aesthetic consumption rather than critical reflection. I argue that sound-based and sensory museum practices should not solely cater to audience expectations or pleasure, but also afford challenging, reflective, and even dissonant sonic encounters. Such experiences may disturb habitual modes of listening and invite visitors into deeper engagement with the material, social, and ethical dimensions of museum soundscapes which requires alternative research methods and evaluation practices.

The paper thus advocates for a phenomenologically informed, ethically attentive, and critically reflexive approach to sensory research and eventually curatorial practice—one that acknowledges the museum

not merely as an acoustic environment but as a space of meaning-making, encountering, and transformation.

Keywords: phenomenology, soundscape, sensory experience, museum studies, aesthetic age

References:

van Manen, M. (2014). *Phenomenology of Practice*. Routledge.

Brinkmann, S. (2017). *Stand Firm: Resisting the Self-Improvement Craze*. Polity Press.

Birgitte Folmann, Ph.D., is an anthropologist specialising in sound. She is a Reader and Head of the ATMOSphere research group at Sonic College, UC South Denmark, where her research explores the anthropology of sound, sensory experiences, and atmospheres in museums, always with a focus on human perception and experience. In addition to her research, she teaches future sound designers at Sonic College.

# Darjus Samii

## From Absolute Beginners To Rising Stars

From Absolute Beginners To Rising Stars

Abstract

From Absolute Beginners To Rising Stars

Museum spaces are very inspiring for organizing musical events. Various thematic exhibitions allow the use of various musical effects. During my long-term practice at the museum, I have collaborated with a total of 60 musicians. I would like to present this musical adventure that began with completely unknown authors. Often, ordinary street musicians were guests at the exhibitions. Over time, cooperation with producers of local bands began. The most important collaborator in the field of sound over many years is Know How Production. I consider the concerts organized last year at the Museum of Vojvodina, where the doyen of world music Ross Daly performed, to be the highlight of this endeavor.

Darjus Samii

Museum of Vojvodina

Darjus Samii graduated from the Faculty of Philosophy, Department of History. Since 2005, I have been employed at the Museum of Vojvodina as a curator of the photography collection. I have organized a large number of solo and group exhibitions, which also included musical performances. My field of research is photography and traditional music.



# Dr Eduardo Coutinho

## Everyday Music Uses and Their Relevance for Museums and Their Audiences

Everyday music uses and their relevance for museums and their audiences

Dr Eduardo Coutinho Applied Music Research Lab, Department of Music, University of Liverpool, UK Understanding how people use music in everyday life provides a powerful lens through which to examine how music shapes experience, emotion, and behaviour. In the first part of this talk, I present a general framework of everyday music uses and illustrate its breadth through contrasting examples that show how individuals strategically select and adapt music to influence arousal, focus, motivation, and affective states across different settings and with different aims. The second part focuses specifically on emotional experience and outlines a model explaining how musical characteristics, listener features, and contextual elements interact to generate complex emotional responses through several psychological routes: including entrainment, empathy, contagion, memory and appraisal. Recognising the functions of music in everyday life—and the underlying processes that explain them—offers valuable insights into how people engage with music more broadly, and highlights transferable mechanisms that museums may draw upon when considering how sound can support visitor engagement and experience. Most importantly, this approach offers critical foundations and tools for making intentional and sensitive uses of sound in cultural environments.

Keywords: Music, Everyday Life, Emotion and Affect, Sound in Museums

Dr Eduardo Coutinho is a Senior Lecturer in Music Psychology at the University of Liverpool and Director of the Applied Music Research Lab. His work examines how music supports emotion, well-being, and everyday life, with a particular focus on its therapeutic and technological applications.

# Eric de Visscher

## The “Resonating Museum”: A Process That Invites Visitors to Listen as Much as They Look

The “Resonating Museum” :

a process that invites visitors to listen as much as they look

Eric de Visscher

Sound in museums is not just an add-on; it is a transformative layer of meaning, memory, and experience. Drawing from my work around the ‘Resonating Museum’ at the Musée du Quai Branly – Jacques Chirac (Paris), this lecture explores how sound can redefine museography. This multifaceted project, which also included a sound artist residency, raised numerous questions, from the challenges of integrating sound in exhibition design to the ethical and technical complexities of sourcing, diffusing, and curating audio.

But if sound is to become an important element of museography, what structural changes—curatorial, technical, and institutional—must museums adopt to make this shift sustainable? Through this project, I will advocate the need for museums to develop dedicated sound expertise—balancing artistic creation, scientific rigor, and visitor engagement.

Keywords: sound design – museography – artist residency – sound expertise

Eric de Visscher is a curator and researcher, presently working for the French Ministry of Culture in Paris, as “Inspecteur de la Création Artistique”. He has been Artistic Director of IRCAM/Centre Pompidou, Director of the Musée de la musique (Philharmonie de Paris) and “Andrew W.Mellon Visiting Professor” at the Victoria and Albert Museum (London). He has recently curated the new sonic design for the Musée du Quai Branly-Jacques Chirac’s permanent collection (Paris). He edited a special issue of “Curator: The Museum Journal” entitled “Sonic” and is presently co-editor of the forthcoming “Bloomsbury Handbook on Sound in Museums”.

# Fernando Augusto Rodrigues Coimbra

## Music and Sound as Therapy and Wellbeing: A Historical and Ethnographic Approach

Music and sound as therapy and wellbeing: a historical and ethnographic approach

Fernando Augusto Rodrigues Coimbra

Lisbon Autonomous University

Earth and Memory Institute

Portugal

fac Coimbra@autonoma.pt

Around the II millennium BC, in Mesopotamia, illness was considered to be a punishment from the gods, being music often included in healing ceremonies to appease them. In the same time, in Egypt, written texts reveal the existence of music healers.

Among the Hebrew, the Book of Samuel mentions that, in the beginning of the 9th century BC, king Saul used to hear harp as a treatment for his depression. In Ancient Greece there was the belief that music could create certain moods in people, having an influence in the development of personality and in the relief of emotions. It was used in the treatment of maniac states, through calm songs accompanied with flute.

Greek philosopher and medical doctor Asclepiades of Bithynia was a pioneer in implementing a humane treatment of patients with mental disorders, liberating them from previous confinement and treating them with labour and music therapy, among other methods.

In the end of the 16th century, the spiritual master and musician Swami Haridas used a certain raga (Indian Classical Music) for healing one of the wives of Mogul emperor Jalaludim Akbar.

Furthermore, ethnographic research reveals that tribal societies believe in the action of evil beings, which may be responsible for illnesses and natural catastrophes, thinking that activities such as music and dancing can protect them from those odds. Among societies such as the !Kung (North Namibia and South of Angola), the Temiar (Malaysia) and the Shipibo-Konibo (Peru) there are several healing ceremonies based in music, usually accompanied by dances.

The author makes a historical and ethnographic approach to examples of music and sound as therapy and wellbeing, since Late Prehistory till non-literate societies of the contemporary world, recurring also to suggestive iconography of different chronologies.

Key-words: music, sound, therapy, wellbeing, historical-ethnographic approach.

Fernando Coimbra, PhD in Prehistory and Archaeology (Salamanca University), has also Pos-doctoral research in Rock Art (Coimbra University). Fernando teaches at the Lisbon Autonomous University and is a Senior Researcher in the Geosciences Centre/ Earth and Memory Institute (Mação). One of his main interests is Archaeoacoustics, which he teaches in a Master course. He co-organized international events about Archaeoacoustics and its associations with Music, Psychoacoustics and Neuroscience, gave several lectures by invitation in Portugal, Spain, France, Italy Greece and Finland, published about 130 scientific articles and 13 books about Archaeology, Rock Art, Archaeoacoustics and Cultural Heritage.

# Foteini Gotsi & Polyxeni Pouliou

## Clean Spin: A Sound-Driven Exhibition on Washing, Memory, and Media Manipulation

Clean Spin: A Sound-Driven Exhibition on Washing, Memory, and Media Manipulation

Authors: Foteini Gotsi<sup>1</sup>, Polyxeni Pouliou<sup>2,3</sup>

Presenting author: Foteini Gotsi<sup>1</sup>

<sup>1</sup>Independent Researcher

<sup>2</sup>Universitat Pompeu Fabra

<sup>3</sup>Foundation for Education and European Culture

### Abstract

This paper proposes an immersive exhibition titled “Clean Spin”, an experimental project that traces the cultural and political history of washing. Drawing on the ethnographic significance of nineteenth-century communal washhouses, the technological development of twentieth-century washing machines, and contemporary artworks addressing political “washing,” the project explores how immersive environments can engage audiences, evoke collective memory, and foster critical reflection on cultural and political narratives. The exhibition unfolds in four acts, structured as a continuous linear narrative. In the first act, visitors immerse themselves in the soundscape of traditional washhouses, where the sounds of water, women’s conversations, and the rhythms of manual labor intertwine with the material presence and textures of soap, wooden tools and fabric. The second act introduces contemporary washing machines as symbols of technological advancement and women’s emancipation. The soundscape builds upon advertising slogans and mechanical sounds, juxtaposing communal labor

with mechanized efficiency. In the third act, visitors enter a dimly lit room that operates metaphorically as a giant washing machine. Surrounding speakers generating mechanical sounds and wall projectors create the sensation of an ongoing wash cycle. Political speeches and media fragments are layered, distorted and repeated within the space, symbolically “washing” the visitor before they proceed to the final room. In the final act, visitors stand before a mirror/ window that directly looks into the room of the first act, establishing a visual and conceptual loop. This gesture foregrounds the continuity of life and generational echo, while inviting reflection on a critical question: what, ultimately, are we cleaning? By combining critical museology, immersive sound design, participatory methodologies, and sonic storytelling as both artistic medium and analytical tool, Clean Spin demonstrates how museums can enhance public engagement and stimulate critical dialogue about cultural narratives, gendered labor, and sociopolitical structures.

Keywords— museological design, exhibition design, immersive technologies, soundscapes, sonic storytelling, public engagement

Foteini Gotsi is a graduate of the Joint Master’s Program “Museum Studies” offered by N.K.U.A. and UNI.W.A. in Athens, Greece. She holds a Bachelor’s degree in Conservation of Antiquities and Works of Art from UNI.W.A. in Athens, Greece. She has participated in projects, conferences, and courses exploring the museum environment, museum management, curatorial and museological practices, exhibition design using new technologies and innovative approaches, as well as public engagement. Her interests include art, culture, photography, literature and museum studies more broadly. This project reflects her interest in further research and in enhancing her knowledge in the fields of museum planning and cultural management.//

Polyxeni (Jenny) Pouliou is a Sound and Music Computing Master’s student at Universitat Pompeu Fabra (Barcelona), supported by the Foundation for Education and European Culture. With a BA in Piano Performance (BA,UoM, Thessaloniki) and a MSc in Acoustic Design and Digital Sound (HOU, Patras), her research interests span ethnomusicology, aesthetics and global music trends. Her work explores the intersection of art and technology, creating unique soundscapes and exploring different ways of musical expression. This project is a shift towards employing generative and algorithmic sound design techniques to create site-specific, looped soundscapes for exhibition spaces.

---

---

---

---

# Ivan Kljajić

## Sounding the Paintings of Sava Šumanović: An Artistic Synesthetic Approach

Sounding the Paintings of Sava Šumanović: An Artistic Synesthetic Approach

Ivan Kljajić, D.A.

Doctor of Arts

Academy of Arts Novi Sad

ASPA Pro Academy – Academy of Music Production

Serbia

Abstract

This abstract presents an artistic-research based on the Enitur Zeb principle, a compositional methodology developed through doctoral artistic research that eliminates associative narrative thinking and constructs sound as an autonomous structural organism. Within this framework, artistic synesthesia emerges as a concrete compositional strategy through which visual artworks generate original musical compositions.

The project investigates how paintings can function as music scores. Instead of translating imagery descriptively, the Enitur Zeb principle analyzes internal visual relationships-rhythm of form, chromatic tension, spatial layering, density, and balance-and reinterprets them through musical parameters such as timbre, harmonic field, spectral architecture, and dynamic contour. In this process, the painting becomes a catalyst for composition, while the resulting music remains an independent artistic entity.

Artistic synesthesia here operates as a generative bridge between sensory domains. The musical works composed from selected paintings are not illustrative accompaniments but structurally derived compositions.

By positioning composition as a response to visual structure rather than narrative interpretation, the research contributes to contemporary discussions in sound art, intermediality, and artistic research. It proposes a model in which synesthetic thinking becomes a disciplined compositional tool capable of producing new music grounded in visual art.

Ultimately, the Enitur Zeb principle demonstrates how artistic synesthesia can lead to the creation of autonomous musical works-composed on and from the painting-opening expanded perceptual and conceptual spaces within contemporary exhibition and performance contexts.

Keywords: Enitur Zeb principle, artistic synesthesia, composition, intermediality, sound art

Ivan Kljajić is a music producer, composer, and professor at the Academy of Arts in Novi Sad. His artistic work explores the relationship between sound and image, particularly through the concept of artistic synesthesia. He is the founder of ASPA Pro Academy and the creator of the Enitur Zeb artistic platform, focused on fractal principles in music and sound design. His projects include "Paintings in Sound," sound interpretations of visual artworks, and interdisciplinary performances combining music, technology, and AI. Kljajić actively connects artistic research, production practice, and education in contemporary music and multimedia art.



# Ivano Pecorini

## Sonic Planimetry: Acoustic Mapping as a Tool for Site-Specific Sound Art in Museum and Heritage Spaces

Sonic Planimetry: Acoustic Mapping as a Tool for Site-Specific Sound Art in Museum and Heritage Spaces  
Ivano Pecorini The SOUND/IMAGE Research Centre, Faculty of Liberal Arts and Sciences, Greenwich, University of Greenwich, London, SE10 9HT, UK e-mail: I.Pecorini@greenwich.ac.uk

### Abstract

This paper presents Sonic Planimetry, a hybrid methodological framework that integrates technical acoustic analysis with situated listening practices for the creation of site-specific sound works in interior architectural environments, with particular attention to museum and heritage contexts. Sonic Planimetry combines impulse response measurements, pink noise analysis, and perceptual annotation, mapping the resulting data onto architectural floor plans to produce an instrument that is simultaneously analytical and compositionally generative. Rather than privileging a single “sweet spot,” the methodology conceives of architectural space as a field of acoustic differences — resonant frequencies, attenuated zones, reflection patterns — that vary with the listener’s position and movement. This repositions visitors from passive recipients to active co-producers of the sonic experience, directly addressing questions of inclusive and mobile listening in public cultural spaces. The framework has been developed and tested across four case studies of contrasting architectural character: a medieval tufa grotto (Maranola), a fire-damaged Georgian country house (Copped Hall, Essex), the ruins of a Capuchin convent (Simeri, Calabria), and the Bagatti Valsecchi Museum in Milan — a nineteenth-century house museum whose period furnishings significantly shape its acoustic identity. Each site has yielded a completed Sonic Planimetry and at least one realised sound work (Limen, Custodians, Echoes of Lost Places), with a sound walk for the Bagatti Valsecchi Museum currently in development.

The paper discusses how Sonic Planimetry can serve curators, sound artists, and museum professionals as a transferable tool for designing, documenting, and reinstalling site-specific sound works,

contributing to emerging debates on acoustic heritage, audience engagement, and the role of listening as a mode of reading cultural space.

Keywords: sonic planimetry, site-specific sound art, museum acoustics, aural architecture, mobile listening, visitor experience

Ivano Pecorini is a composer and sound artist working between London and Naples. His practice sits at the intersection of experimental methodologies and aesthetic research, exploring how sound and space interact to form immersive, often unexpected soundscapes. He holds a BA in Electroacoustic Composition at the Conservatorio di Santa Cecilia, Rome (2018), and an MMus in Electronic Music Composition at the University of West London (2019). He is currently PhD student at the University of Greenwich. His doctoral project, Sonic Planimetry, proposes a pioneering methodology for producing site-specific sound art within architectural settings.

# Dr Jasna Jovićević

## From Artistic Research to Musical Practice: An Embodied Method of Improvisation and Composition for Well-Being

From Artistic Research to Musical Practice: An Embodied Method of Improvisation and Composition for Well-Being

Dr Jasna Jovićević

Independent Research Associate / Artist

This paper presents an interconnected trajectory of my transdisciplinary artistic research projects as artist and researcher, in which biomedical measurement, qualitative inquiry, and the creative process are structurally integrated into improvisation and composition. These projects are conceptually and methodologically linked, each extending previous findings and culminating in a musical outcome (album, live performance, or concert format).

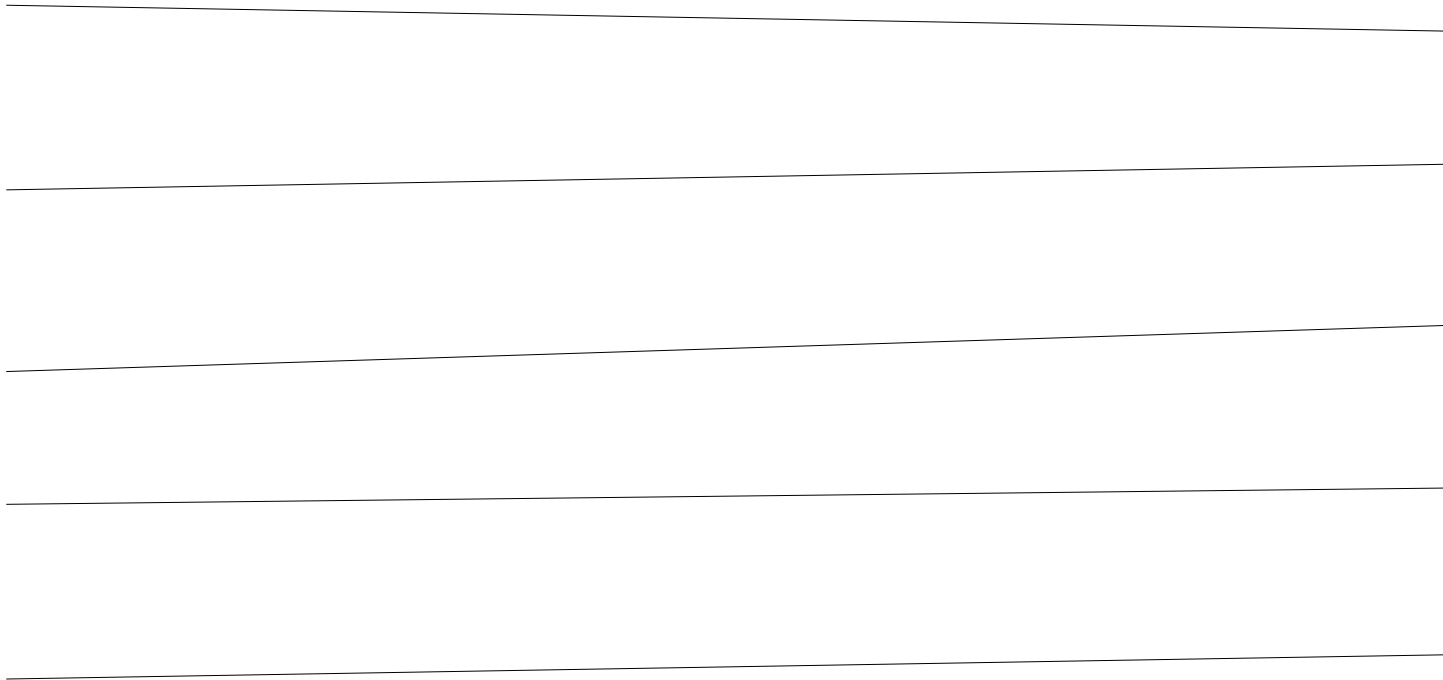
In *Flow Vertical*, developed in collaboration with a medical doctor, SCIO biofeedback measurements were undertaken throughout the creative retreat structured around seven energy centers as a compositional framework. Physiological data gathered were analyzed and directly integrated into compositional decision-making, shaping timbre, density, dynamics, and formal development.

In the project *I Sit and Worry About Her* (Ars Electronica), neuroscientists and biomedical engineers participated in a six-month collaborative EEG study examining neural activity during music-making and listening. Real-time and longitudinal measurements were embedded within the research process, leading to the development of music-making strategies, sonification of brainwaves and a live performance act. Insights derived from this collaboration informed subsequent improvisational and compositional approaches.

Related artistic research initiatives, including *Aware Improvisation*, *Doing the Thinking in Jazz*, and the *Triple Reed* residency, combined phenomenological interviews, reflective documentation, collective improvisation, and structured mind–body–music exercises.

The resulting embodied method translates quantitative and qualitative knowledge into applied musician training, demonstrating how transdisciplinary artistic research can generate new knowledge in improvisation and composition while supporting mindful performance and reported well-being among performers and audiences.

Jasna Jovičević is a saxophonist, composer, and transdisciplinary artistic researcher working at the intersection of improvisation, composition, embodiment, and cognitive inquiry. She holds a PhD in Transdisciplinary Arts Studies, an MA in Music Composition, and a degree in Jazz Saxophone Performance, and she is a certified yoga teacher. She is the author of the nationally awarded monograph *Good Morning, Jazzwomen* and has published in prominent international scientific journals. A recipient of research fellowships and guest lecturing including the Smithsonian Institution, RECAS, Blinken OSA (CEU), Tshwane University in South Africa, and KUG Graz, she is a bandleader with eight solo albums, touring across Europe and North America. [www.jasnajovicevic.com](http://www.jasnajovicevic.com)



# Jelena Drobac

## Curating the Forgotten: Dizajnofrafija As A Design Heritage Micro Museum

Curating the Forgotten:

Dizajnofrafija As A Design Heritage Micro Museum

This study examines Dizajnofrafija, an Instagram archive of overlooked graphic design from Serbia and former Yugoslavia, as a model of inclusive, data-driven, and participatory cultural practice. As suggested by its name and subtitle *Forgotten Names Behind Remembered Designs*, the project has dual focus on design and biography. Many regional designers were forgotten as a result of political transitions, socialist collective work model, and shifting cultural focus. The platform uses vernacular visual culture to revive cultural memory, expand knowledge and interest, and encourage engagement in the post-digital era.

Operating outside traditional institutions, Dizajnofrafija acts as a distributed “micro-museum” recovering marginalized designers and digitalizing artifacts from Serbia and the former Yugoslavia. Initiated as a personal quest to trace local design history, it challenges dominant narratives by restoring forgotten authors and everyday visual culture while making this heritage accessible beyond academic and museum arena. Through Instagram, the project democratizes access via free availability, greater reach, and informal learning. Because regional design research is fragmented and materials are dispersed, then further obscured by postwar sensitivities, audience participation is essential: followers contribute works, families share private archives, and comment section helps identify creators and contexts.

Although not focused on music, the archive documents numerous visual gateways to sound culture, including album covers and broadcast graphics. Furthermore, posts are often accompanied by local music from the era to enhance emotional engagement and memory through cross-modal perception.

Ultimately, the project aims to foster identity, intergenerational dialogue, cultural continuity, and hopefully a renewed interest in graphic design history while contributing to a more inclusive view of regional heritage.

Graphic designer, consultant, and art director with over twenty years of experience in visual communication, specializing in identity, typography, and packaging. Active as an educator since 2007, she integrates regional graphic design history into teaching and practice. Her work has appeared in over fifty international publications and more than fifty group and four solo exhibitions, including at Budapest Design Week 2016, earning over twenty awards worldwide. Founder of Dizajnografija, she documents and promotes Serbian and Yugoslav design history. She holds a graphic design degree from the Faculty of Applied Arts and an Interdisciplinary Art Doctorate from the University of Arts in Belgrade and teaches at the Academy Polytechnic in Belgrade.



# Katarina Pavlović

## Beyond the Museum Walls: Transforming the Visitor Experience through World Music Performance and Inclusive Cultural Tourism

### Abstract:

This paper explores how the performance of traditional music and innovative approaches to cultural tourism transform the museum visitor experience. The core focus is on intercultural exchange and the use of contemporary forms of expression in heritage presentation. Drawing on almost two decades of experience as a licensed guide, researcher, and traditional music performer, the author analyzes how sound and sensory storytelling bridge the gap between static exhibits and living heritage.

By examining the parallels between the Serbian rikalo and the Australian didgeridoo, alongside the pioneering project “BELGRADE IN SIGHT”—the first interactive digital platform and series of guided tours specifically designed for the deaf and hard of hearing—this study advocates for a multisensory approach. The paper concludes that by utilizing modern media and intercultural dialogue, museums create deeper collective memory and ensure genuine cultural accessibility for all audiences.

Keywords: Intercultural Exchange, Traditional Music, Museum Experience, Inclusive Tourism, Deaf Accessibility, Cultural Heritage.

Katarina Pavlović is an independent researcher, artist, and licensed guide with almost two decades of experience. Her work bridges fine arts, ethnology, and anthropology, exploring how ritual, sound, and collective memory shape contemporary heritage. As a traditional music performer, she has served as a jury member at the “Sabor frulaša” in Prislonica and researched parallels between the Serbian rikalo and the Australian didgeridoo. Her ethnographic film “Synthesis of Synonyms” (2016) explored sound-based inclusion, while her project “BELGRADE IN SIGHT” created the first interactive sign language platform for deaf tourists.

# Maja Vasiljević; Biljana Leković

## Music as Mediated Memory: Digital Museology and Audience Engagement in the GUERRE WWI Project

Maja Vasiljević

University of Belgrade, Faculty of Philosophy

Biljana Leković

University of Arts in Belgrade, Faculty of Music

Music as Mediated Memory: Digital Museology and Audience Engagement in the GUERRE WWI Project

This paper analyses the implementation of the Creative Europe project GUERRE – WWI Digital Museum for the Management of Sensitive Cultural Heritage, with particular focus on the role of music within digital museum environments. Within this framework, music—especially folk songs, front-line compositions and popular theatrical forms—was approached as sensitive, shared and contested heritage. Drawing on methodologies aligned with UNESCO heritage interpretation principles and digital cataloguing practices promoted by NEMO, the paper explores how archival research, artistic re-creation and multilingual curation intersect in a virtual exhibition space. The “Music and Theatre” digital room, one of four rooms of museum functioned not merely as a repository but as a performative and dialogical environment, reshaping the traditional museum–audience relationship through audio immersion, translation and participatory access. In the core of the project stands open call for artists which in case of music and theatre call to recreate, rearrange, and compose short music pieces or theatre scenes/monologues etc. inspired by historical sources.

The paper examines three key dimensions: 1) Music as sensitive heritage – how war songs and popular front-line performances reflect shared experiences beyond national historiographies; 2) Digital museum as performative space – how UX design, multilingual narration and audio immersion reshape the

traditional museum-audience relationship; 3) Audience inclusion and access – how digitalization lowers economic, geographical and symbolic barriers, particularly for minorities and marginalized communities whose musical traditions were historically excluded from official narratives. By integrating research, artistic creation and digital dissemination, the GUERRE project demonstrates how contemporary museums can move beyond static representation toward dynamic, cross-sectorial (artists, researchers, curators, as well as audience from four country Greece, North Macedonia, Bulgaria and Serbia) cross-border cultural dialogue. Above all, this case study contributes to broader discussions on how music within digital museum environments can foster reconciliation, inclusivity and sustainable audience engagement in post-conflict regions.

Maja Vasiljević, PhD, is a sociologist, musicologist and historian. Since 2011, she has been employed at the History Department of the Faculty of Philosophy of the University of Belgrade, where she is currently a Associate Research Professor. She deals with the cultural and political history of the 19th-21st centuries. She is the author of three books: *Film Music in SFRY: Between politics and poetics* (2016), *Jewish Musicians in Belgrade: from the Balfour Declaration to the Holocaust*, published in Belgrade in Serbian (2021) and English (2023), and *Jews in the Cinema Culture of Croatia 1896-1945* published in Zagreb. Her work has an interdisciplinary focus, and she publishes in both national and international publications.

Biljana Leković, PhD, is a musicologist and Assistant Professor at the Department of Musicology, Faculty of Music in Belgrade. She is also a lecturer at the interdisciplinary master's studies programme of the Department of Theory of Arts and Media, University of Arts in Belgrade, and president of the Centre for Popular Music Research at the same institution. Her fields of interest include contemporary music, new media practices, sound art, sound studies, and popular music. She is the author of two books: *The Modernist Project of Pierre Schaeffer – From Radiophonic Analysis to Musical Research* (2011) and *Sound Art/Zvukovna umetnost: Musicological Perspective – Theories* (2019).

---

---

---

---

# Marijana Dujović

## Applied Musicology in the Domain of Museology

Applied Musicology in the Domain of Museology

Marijana Dujović

Abstract:

Applied musicology within museology encompasses both the scholarly investigation of artifacts related to musical activity and the strategies of audience development and object presentation. This paper examines two curatorial practices shaped by the institutional context in which the research was conducted. It argues for the necessity of professionals who combine expertise as both musicologists and curators, highlighting the phases of research, the challenges encountered, and the disciplinary predominance (musicological or curatorial) at different stages of the process.

Two case studies illustrate contrasting approaches: the research of the „Musical Collection of the Museum of the City of Belgrade“, resulting in a monograph of the same title; and the formation and presentation of a collection within the Belgrade Philharmonic Orchestra, an institution where cultural heritage protection is not the primary mission. Beyond these experiences, the paper also considers the legal framework governing museology in the Republic of Serbia and identifies gaps in the regulation and treatment of musical museum collections.

Key words: Applied musicology, Museology, Curatorial practice, Musical collections, Museum of the City of Belgrade, Belgrade Philharmonic Orchestra, Cultural heritage.

Marijana Dujović (b. 1989, Belgrade) holds a Master's degree in Musicology from the Faculty of Music Arts, University of Arts in Belgrade. She is the author of three books: a biography of the composer Stanislav Binički, „Stanislav Binički and His Time“ (Clio, 2017); a biography of pop singer Đorđe Marjanović, „Energy of Freedom“ (Clio, 2019); and „Musical Heritage of the Belgrade City Museum“ (Belgrade City Museum, 2023). In addition to her books, she has published numerous academic papers, articles, and reviews on music and art. Her media work includes screenwriting for Radio Television of Serbia (RTS) for the series „Serbian Music Through the Centuries“ (2019–2020), as well as the educational YouTube series on classical music, „Stories from Dunja's Library“ (2020), produced by RTS

Music Production. As a curator and co-author, she has contributed to several significant exhibitions: “Serbs in North Africa during World War I” (Belgrade, 2017); “Art and Artists in POW Camps during World War II” (Belgrade, 2022); “Musical Friendship: Stevan Stojanović Mokranjac and Davorin Jenko” (Ljubljana & Belgrade, 2022), of which she was the lead author. She currently serves as an associate for the Belgrade Philharmonic Orchestra archives and is a member of the Center for Popular Music Research. Since 2023, she has held a professional curator’s license and is currently the only musicological curator in the country. She is an active member of the Musicological Society of Serbia, the Association of Composers of Serbia, and ICOM.

# Milena Milošević Micić

## Listening to Heritage: Soundscapes as Tools for Accessible Museum Interpretation – A Case Study of the Homeland Museum of Knjaževac

EUROMUSE Conference Belgrade, April 25-26, 2026

Conference Theme: Inclusive cultural practices

M.A. Milena Milošević Micić, Museum advisor, art historian The Homeland Museum of Knjaževac [milena.m.micic@muzejknjazevac.org.rs](mailto:milena.m.micic@muzejknjazevac.org.rs)

Title: Listening to Heritage: Soundscapes as Tools for Accessible Museum Interpretation – A Case Study of the Homeland Museum of Knjaževac

**Abstract:** The paper presents practical strategies for integrating audio elements into exhibitions, educational activities, and outreach programs, emphasising the potential of sound as a tool for participation, learning, and heritage preservation. These strategies are based on the experience of the Homeland Museum of Knjaževac through the educational multi-sensory program “Museum to Take Away – Museum for Everyone,” popularly known as “The Suitcase,” and the image-to-video and image-to-soundscape digital tools developed within the SHIFT Horizon project. “The Suitcase” program combines tactile experiences, local stories, and legends with digital tools, audio-visual elements, tactile elements, and augmented reality to create engaging, participatory learning opportunities. Designed for mobility and accessibility, it brings museum content outside traditional museum spaces, making heritage approachable for diverse audiences, including people with sensory or cognitive differences. The program demonstrates the potential of sound as a tool for accessible, multi-sensory museum interpretation, allowing visitors to engage with history aurally as well as visually and fostering deeper understanding and emotional connection. It offers a replicable model for museums seeking to make heritage immersive, inclusive, and meaningful. Building on these approaches, the SHIFT project introduces image-to-video and image-to-soundscape solutions, transforming archival images and objects

into dynamic visual and auditory narratives. These technologies enhance accessibility, engagement, and interpretation, demonstrating how digital innovations can complement traditional methods to create richer, more inclusive museum experiences. Together, these case studies show how curated soundscapes, audio, and other sensory elements—combined with tactile and interactive approaches—can enhance interpretation, stimulate dialogue, foster inclusion, and expand the museum’s role as a socially inclusive institution in contemporary practice.

**Keywords:** Sound, Heritage, Interpretation, Accessibility, The Homeland Museum of Knjaževac

Milena Milošević Micić, M.A., is an art historian and museum advisor at the Homeland Museum of Knjaževac. With 25 years of professional experience, she worked as a curator, educator, PR, project manager, and museum director, advocating for a stronger role of museums within the local community. She believes museums should be inclusive, public spaces open for dialogue, critical reflection, and shared cultural values. Her expertise includes art history, museum studies, collection management, access and inclusion, cultural management, and cultural tourism. She is



# Jelena Bobić & Milica Milošević

## Sound of Art – Curating Museum Experiences with Sound

EUROMUSE International Scientific Conference – Call for Papers Museums, Music, and Audiences Towards Inclusive and Data-Informed Cultural Practice 25–26 April 2026 · Belgrade, Serbia Submission of the theme Sound of art – curating museum experiences with sound The Gallery of Matica Srpska, Novi Sad

### Abstract

For centuries, museum spaces have been associated with silence: carefully curated painting on the walls, objects displayed in showcases, and visitors moving quietly through the space. However, museums have changed significantly over the past decades. A growing need to engage the community and foster learning and curiosity has emerged alongside new approaches to knowledge and information.

In 2022, the official definition of museums was revised by International Council of Museums (ICOM), emphasizing their role in „offering varied experiences for education, enjoyment, reflection and knowledge sharing“. The definition came out of contemporary museum work, but has also influenced new exhibition-making practices, encouraging more experiential and multi-sensory approaches.

Addressing diverse audiences and enabling meaningful engagement with exhibitions requires curators and museum educators to activate multiple senses, including hearing. In the Gallery of Matica Srpska whether through concerts for visitors of all ages, ambient sounds such as birdsong in the part of permanent exhibition that displays the theme of Nature, or the sound of horse’s gallop in the audio description of a painting for people with visual impairment, sound becomes a powerful curatorial tool. Such practices with background data information will be showcased in the Gallery’s presentation

demonstrating how sound can enrich interpretation, accessibility, and emotional connection with museum spaces.

Keywords: exhibition, museum, inclusion, art, visitor engagement

Jelena Bobić is a pedagogue and a museum educator at the Gallery of Matica Srpska in Novi Sad. She graduated from the Faculty of Philosophy, University of Novi Sad, majoring in pedagogy. As a museum educator, she creates and implements educational programs and creative workshops for children, family programs and programs for young people, within permanent and temporary exhibitions. She also writes and implements informative and didactic materials for visitors of different ages. In addition to education, she works on the development of inclusive practices in the museum. As a pedagogue, she is also involved in developing cooperation with institutions and organizations that address education, care, and improving the quality of life of people in the community.

Milica Milošević graduated from the Faculty of Philosophy in Novi Sad, Department of Comparative Literature and Literary Theory, where she is currently completing her MA studies. She has received several academic awards and publishes papers connecting literature and art history. At the Gallery of Matica Srpska, she works as PR Manager, planning and implementing communication strategies, coordinating exhibition marketing campaigns, managing media relations and social networks, developing audience programs, delivering lectures and guided tours, and collaborating with curators and partners on public events and educational activities. She participates in conferences on museum education internationally and regionally and professional development programs.



# Milija Belić

## Music of Colours

It is well known that music has played one of the key roles in the emancipation of contemporary visual thought. Having lost the need to imitate and reproduce the surface forms of visible reality, abstract art found support and inspiration precisely in musical forms and in music as the most abstract of all the arts.

Several important exhibitions have recently been devoted to this subject. In addition to the exhibition Kandinsky – Music of Colours at the Paris Philharmonie, which ended in early February 2026, one should also mention Paul Klee: Polyphonies at the Musée de la Musique in Paris in 2012; the extensive and well-documented exhibition Sons & Lumières (Sounds and Lights) at the Centre Georges Pompidou in Paris in 2005, featuring more than 400 exhibits; Klee et la musique (Klee and Music), also at the Centre Pompidou in 1985; as well as the landmark exhibition Vom Klang der Bilder: Die Musik in der Kunst des 20. Jahrhunderts (The Sound of Pictures: Music in Twentieth-Century Art) at the Staatsgalerie in Stuttgart in 1985.

The pictorial revolution, which began with the Impressionist dissolution of the image, gradually led to the complete liberation of visual language. Visual representation simply dispersed into vibrations of pure visual energy. Mimesis gave way to the play of prismatic light: the painter who controls the palette of natural colours became comparable to the composer who controls the scale of musical notes. Kandinsky, for example, established a concrete synesthetic list of correspondences between sounds and colours, as well as forms, while Scriabin assigned a corresponding colour to each musical tone, which he notated separately as a light keyboard.

The transformation of perception in contemporary art, the introduction of dynamic visions, the emergence of kinetic and digital art, and the increasingly blurred boundary between artistic disciplines today reactivate the original aspirations of the avant-garde artists and the concept that greatly preoccupied

Wagner and Scriabin, as well as Kandinsky, Klee, Kupka, and Xenakis: the idea of total art.

Milija Belić

Painter, sculptor, and art theorist. He graduated from the Faculty of Fine Arts in Belgrade in 1978 and received his doctorate in Art and Art Sciences from the University of Paris I Panthéon-Sorbonne in 1994. He has held numerous solo and group exhibitions in Serbia and abroad and has published several books and texts in the field of art theory. His works are represented in numerous public and private collections.

# Nikola Krstović

## sMuseum Sounds Good

Nikola Krstović

University of Belgrade – Faculty of Philosophy

Art History Department, Seminar / Center for Museology and Heritage Studies

Nkrstovic2012@gmail.com

ABSTRACT:

### MUSEUM SOUNDS GOOD

After visiting The Colonial Williamsburg Museum in Virginia where I conducted the research project *Museum OFF Boundaries* I made a short video in naïve attempt to preserve my memory of that research period. I thought it is important because CW is the rare example of completely performative museums where the sound plays significant role in creating the museum atmosphere. I even credited Museum's Drums and Fifes Orchestra and the Diplo's song *Revolution*. That was my "mood" in *Imagining*, to put it in Disney-like context. Oddly, the Diplo's song start with the lyrics: "Can you see it?"

Ten years before my research, Peter Greenaway was invited to participate in the celebration of the 400th anniversary of Rembrandt's birth. In his provocative film *Rembrandt's: J'Accuse* he accused us all of visual illiteracy. Yet, his accusation was purely verbal and saturated with sound effects.

The imaginary museum is always silent. It is conceived as a mental space in which sound is expected to be toned down or entirely absent – a reduced sensory environment designed to sustain an idealized contemplative process. Paradox is, however, that we contemplate inspired by all senses. Moreover, we do not contemplate for its own sake; we contemplate in order to create something new – at least for ourselves – even if that creation is merely a new composition of thoughts. The immediate experience of museum, as well as remembering and reviving this experience, depends on far more than a silent interaction with images (artefacts). This paper intertwines personal experiences of museum narratives with relevant theoretical insights and practical examples in order to analyze the importance of constructing a sound ecosystem within museum displays.

Keywords:

Performative museum, sound and visual literacy, museum experience, engaging displays

Associate professor at University of Belgrade – Faculty of Philosophy (2017) at the Department of Art History. He was ICOM Serbia Chair, 2019-2023. Holding the highest curatorial rank – Museum Advisor since 2017. He's been awarded Curator of the Year 2016 (ICOM Serbia). He received EXARC/CW Foundation in 2017 and Thesaurus Poloniae program in ICC Krakow in 2017 and 2024 fellowships. He was also awarded by SAIA and University of Comenius in Slovakia with a yearlong fellowship for the research project I-Deal Museum in 2024. Academic interests are ranging from innovative and critical curatorial practices (Author, *Nine Lives of a Curator*) to interpretative concepts and performative qualities of museums and heritage. More on biography: <https://nikolakrstovic.wixsite.com/senseheritage/bio>

# Nikos Bubaris

## Museum Sounds for Moving Listeners

### Abstract

Museum sounds for moving listeners

Nikos Bubaris

Sound-designed environments are typically directed toward seated listeners. In museums, however, visitors move through space, while sonic environments are often designed around static exhibits. In this context, visitors are usually guided to stand still in front of visual points of interest, thereby reproducing the modernist ideal of sedentary media consumption.

In this presentation, I draw on ideas and methods from sound, media, and museum studies to explore the possibility of a kinesthetic approach to listening in museum exhibitions. Such an approach may depart from three related conceptual premises: a) bodily movement is a primary means through which visitors make sense of and produce meaning in exhibition spaces; b) time, processes, and events—rather than the spatial distribution of static objects—can serve as organizing principles for exhibitions; c) the constitution of the listener as an acting subject is not limited to auditory stimuli but extends to other sensory modalities as well as non-cochlear conceptual and discursive elements.

Building on these premises, I propose a kinesthetic approach to listening in museums that foregrounds a seamless and holistic temporal experience of exhibition space. Reframing listening in this way expands sound design practices—such as the use of loops, directionality, and dynamics—while also contributing to ongoing discussions in museum studies, including the role of flow in shaping visitors' engagement.

### Keywords

Acoustic experience, movement, visitors, museum space

Nikos Bubaris is an Associate Professor of Creative Media in the Department of Cultural Technology and Communication, at the University of the Aegean, in Greece. His research interests lie at the intersection of sound, media and cultural studies. His theoretical work includes publications in books, journals and conference proceedings on contemporary cultural production, audio technologies, sonic

cultures, sound art and design, mixed reality and user-experience design. He is author and editor of books on sonic environments, cultural theory and digital content design. He has created and produced several audio walks, locative media apps, soundscape compositions and interactive installations for art, museum and cultural exhibitions, actions and performances.

Stefania Morsanuto,  
Luna Lembo, Margot Zanetti,  
Francesco Peluso Cassese

## Auditory Stimulation and Attention in Museum Learning Environments: Evidence from the EURO-MUSE–Explora Study

Auditory Stimulation and Attention in Museum Learning Environments: Evidence from the EURO-MUSE–Explora Study

Stefania Morsanuto, Luna Lembo, Margot Zanetti, Francesco Peluso Cassese

Pegaso Telematic University, Italy

Abstract

Recent research in neuroscience and educational psychology has highlighted the role of sensory environments in modulating cognitive processes, particularly attention (Posner & Rothbart, 2007; Diamond, 2013). Among environmental variables, sound plays a distinctive role due to its temporal structure and its capacity to influence neural oscillatory activity involved in attentional regulation (Obleser & Kayser, 2019). In particular, stimulation around the 40 Hz gamma frequency has been associated with neuronal synchronization processes supporting attention and cognitive integration (Jensen et al., 2007; Buzsáki & Wang, 2012; Chen et al., 2022).

Within the EUROMUSE research framework, which investigates the role of sound design in museum environments, this study explores the effects of structured auditory stimulation on attentional performance during development. The experiment was conducted at the Children's Museum of Rome (Explora) in an ecologically valid educational setting. A total of 45 children and adolescents (aged 3–15) participated in an experimental task assessing attention and executive control using the A1 subtest of the NEPSY-II battery.

Participants were exposed to three auditory conditions: (1) a neutral museum sound environment, (2) a museum-composition condition designed as a structured auditory background, and (3) rhythmic auditory stimulation at 40 Hz. Results revealed significant differences between conditions ( $H = 7.30$ ,  $p = .026$ ), with participants exposed to the 40 Hz stimulation showing significantly higher attentional scores compared to the neutral condition.

These findings suggest that temporally structured auditory environments may positively modulate attentional processes in developmental contexts, highlighting the potential of sound design as a tool for shaping cognitive engagement in museum learning environments (Conway et al., 2009).

#### References

- Buzsáki, G., & Wang, X. J. (2012). Mechanisms of gamma oscillations. *Annual Review of Neuroscience*, 35, 203–225. <https://doi.org/10.1146/annurev-neuro-062111-150444>
- Chen, X., Shi, X., Wu, Y., Zhou, Z., Chen, S., Han, Y., & Shan, C. (2022). Gamma oscillations and application of 40-Hz audiovisual stimulation to improve brain function. *Brain and Behavior*, 12(12), e2811. <https://doi.org/10.1002/brb3.2811>
- Conway, C. M., Pisoni, D. B., & Kronenberger, W. G. (2009). The importance of sound for cognitive sequencing abilities: The auditory scaffolding hypothesis. *Current Directions in Psychological Science*, 18(5), 275–279. <https://doi.org/10.1111/j.1467-8721.2009.01651.x>
- Diamond, A. (2013). Executive functions. *Annual Review of Psychology*, 64, 135–168. <https://doi.org/10.1146/annurev-psych-113011-143750>
- Jensen, O., Kaiser, J., & Lachaux, J. P. (2007). Human gamma-frequency oscillations associated with attention and memory. *Trends in Neurosciences*, 30(7), 317–324. <https://doi.org/10.1016/j.tins.2007.05.001>
- Obleser, J., & Kayser, C. (2019). Neural entrainment and attentional selection in the listening brain. *Trends in Cognitive Sciences*, 23(11), 913–926. <https://doi.org/10.1016/j.tics.2019.08.004>
- Posner, M. I., & Rothbart, M. K. (2007). Research on attention networks as a model for the integration of psychological science. *Annual Review of Psychology*, 58, 1–23. <https://doi.org/10.1146/annurev.psych.58.110405.085516>

# Tea Koneska-Vasilevska

## Comparative Analysis of National Cultural Institutions' Communication Strategies Toward Older Audiences in the Balkans

### COMPARATIVE ANALYSIS OF NATIONAL CULTURAL INSTITUTIONS' COMMUNICATION STRATEGIES TOWARD OLDER AUDIENCES IN THE BALKANS

#### Abstract

Amid demographic ageing and the growing emphasis on cultural participation and cultural and creative ageing, national cultural institutions, particularly museums, play a significant role in engaging older audiences. This study addresses the institutional dimension of a broader comparative research, which also examines older audiences' cultural and communication practices in Macedonia, Serbia, and Bulgaria. It examines institutional communication strategies to identify opportunities for inclusive, participatory, hybrid, and audio/sound-based engagement as part of a broader accessibility framework. It focuses on 20 national cultural institutions situated in the capitals, given their central role in cultural representation and accessibility. This type of cultural institution was selected because it is not a private commercial entity, but prioritizes cultural and artistic value, quality, and preservation of cultural heritage. Structured interviews with institutions' representatives conducted in March– April 2025 were analysed through thematic-narrative and comparative approach combining deductive and inductive methods. Results indicate that, despite the substantial presence of older audiences, most institutions lack systematic and systemic strategies for this demographic. Approaches remain largely universal, treating older adults as part of a general audience rather than a heterogeneous, communicatively, and socio-culturally valuable group. Individual good practices—discounted tickets, partnerships with pensioners' associations, and innovative programs for people with cognitive impairments— exist but are sporadic, dependent on local initiative, staffing, and tradition rather than institutional policy. The three countries face similar challenges: limited audience segmentation, reliance on digital channels often inaccessible to older adults, and structural constraints of staff, space, and budget. Hybrid models, combining digital and traditional

channels, and accessible audio/sound- based formats (guided audio tours, sensory-guided experiences, narrative soundscapes, mediated on-site programmes) may better accommodate certain segments of older audiences. Practical implications include: improved evidence-based audience segmentation; development of “low-tech” information pathways (phone communication, printed materials, radio/TV announcements); strengthened partnerships with pensioners’ associations and community centres; and adaptation of programme timing and pacing to older audiences’ needs. Institutional transformation toward participatory, educational, and co-creative approaches, intergenerational dialogue, and recognition of older adults as active cultural participants is essential. Sophisticated, adapted, and regionally informed policies are needed to ensure sustainable and equitable cultural participation, responsive to demographic and technological changes, positioning older adults as socio-cultural resource and active agents in shaping cultural experiences.

Key words: Balkans, Communication strategies, Cultural and creative ageing, National cultural institutions, Older audiences

Tea Koneska-Vasilevska is a Research Assistant in Mass Communication at the Institute for Sociological, Political and Juridical Research, Ss. Cyril and Methodius University in Skopje. She holds a PhD in Communication Science from the Department of Communication and Journalism, Faculty of Philosophy, University of Niš. Her research interests and focus lie in the fields of communication studies and mass communication theory, media and digital culture, cultural studies, contemporary discourse studies, audience and reception studies, and theories of visual communication.

She is a member of ECREA, IAMCR, and EUROPEANA.

---

---

---

---

---

# Tijana Stanković Pešterac

## Possibilities for Applying Artistic Expression in Museum Interpretation (Music, Film, Theatre): The Case of the Exhibition on Gilded Roman Helmets at the Museum of Vojvodina

Possibilities for Applying Artistic Expression in Museum Interpretation (Music, Film, Theatre): the Case of the Exhibition on Gilded Roman Helmets at the Museum of Vojvodina

### Abstract

The contemporary strategy of opening museums to wider and more diverse audiences inevitably raises questions of museum interpretation and the adequacy of traditional exhibition narratives. Museum objects, as artifacts originating from different periods of human history, are commonly displayed within fixed geographical and chronological frameworks. Although such approaches comply with museological standards and provide contextual knowledge, they often fall short in engaging contemporary audiences and communicating complex, experiential dimensions of the past. This presentation examines innovative interpretative approaches through the exhibition “Where Migration Ends – From Roman Pannonia to Vojvodina of Today”, one of the key pillars of the museological program of Novi Sad 2022 – European Capital of Culture. Conceived as a multidisciplinary and syncretic project, the exhibition deliberately expanded the boundaries of conventional museum interpretation by integrating artistic expression – most notably music and theatrical performance, but also a documentary film “Traces of Migrations” – into its core narrative. Special emphasis is placed on the monologue “Blood and Mud” and the original music composed specifically for the exhibition. The monologue functioned as a performative interpretative tool, translating historical themes of migration, conflict, and identity into an embodied narrative experience. Music, conceived as an integral interpretative layer rather than a supplementary element, shaped the emotional atmosphere of the exhibition, guided audience perception, and facilitated a deeper affective connection with the displayed objects. It was also applied in

the monologue and the film essay. Through the interaction of music, theatrical narration, and museum artifacts, the exhibition offered a multi-sensory framework for interpreting the Museum of Vojvodina's most significant objects – the gilt Roman helmets – viewed through the lens of migration as a continuous and transformative historical phenomenon. The presentation argues that such interdisciplinary approaches enhance audience engagement and demonstrate the potential of music and performance to play a central role in contemporary museum interpretation.

Tijana Stanković Pešterac is a museum advisor and archaeologist. She graduated in 2005 from the Department of Methodology of Archaeological Research at the Faculty of Philosophy, University of Belgrade, and earned her Master's degree there in 2010. She is currently a PhD candidate in geosciences at the Faculty of Sciences, University of Novi Sad. Since 2005, she has worked at the Museum of Vojvodina as curator, Head of the Archaeological Department, Deputy Director, and Director (2020–2024). Her work focuses on archaeological research, exhibition development, and innovative museography, including digital interpretation, augmented reality, and audience engagement.

# Uma Ranganathan

## Raga in Space: Indian Classical Music and Museum Listening

Raga in Space: Indian Classical Music and Museum Listening

By Uma Ranganathan [www.umaranganathan.com](http://www.umaranganathan.com) [www.arttoheartinstitute.com](http://www.arttoheartinstitute.com) This presentation explores how Indian classical music can shape audience experience within European museum and exhibition spaces. Drawing from ethnomusicology and sound studies, it examines how rāga (melodic framework) and tāla (rhythmic cycle) influence perception, emotion, and spatial awareness when performed in cultural institutions. The focus is on the Carnatic tradition of Indian classical music.

In many European museums, non-Western musical traditions are presented as cultural background or heritage display rather than as active, living practices. This paper proposes a different approach: positioning Indian classical music not as an exotic or decorative element, but as a dynamic listening experience capable of transforming how audiences relate to space, time, and one another.

Using practice-based research, audience interviews, and performer reflection, the study analyzes live performances presented to European listeners unfamiliar with the tradition. It investigates how improvisation reshapes the perception of time, how cyclical rhythmic structures contrast with linear Western expectations, and how listeners connect emotionally even without technical understanding of the music.

Preliminary findings suggest that Indian classical music encourages deep attention, heightened sensory awareness, and collective stillness when audiences are guided into attentive listening rather than given purely informational explanations. Listeners frequently describe altered time perception and a stronger sense of presence within the space.

The presentation explains that museums can integrate Indian classical music as an immersive and participatory form of knowledge rather than as cultural illustration. By bridging ethnomusicology and museum practice, this research contributes to discussions on intercultural engagement and inclusive programming through sound.

Keywords: Ethnomusicology; Indian Classical Music; Museum Sound; Embodied Listening; Intercultural Experience.

Uma Ranganathan is an Indian classical vocalist, educator, and cultural entrepreneur based in Norway. Trained in the Carnatic tradition, she integrates performance, pedagogy, and intercultural dialogue in her artistic practice across Europe. She is the founder and president of Art to Heart Institute, which focuses on development, appreciation, and wellness through Asian art. Her work explores embodied listening, cross-cultural engagement, and the role of traditional music in contemporary cultural spaces. Alongside her artistic career, she is pursuing a Master's degree in Media and Entertainment at Rome Business School, examining innovation and audience development in the cultural sector.

# Vesna Todorčević

## Seminar for Mathematics and Music at Mathematical Institute SANU

We will survey the work of the Seminar “Mathematics and Music” which was initially conceived to explore connections between mathematics and music existing from the very beginnings of both disciplines. In recent years this interdisciplinary approach has become the focus of larger and deeper research interests. The Seminar was founded in 2018 and since then has been hosted on a regular basis by the Mathematical Institute SANU. Up to this point more than 125 lectures were given by mathematicians, musicologists and musicians, composers, computer scientists, philosophers and theologians, classicists and historians of art, visual artists and writers.

So far we had five book promotions, two concerts, six music performances, five documentary movies screenings, translation of the book ‘Les coulisses de la creation’ by Karol Beffa and Cedric Villani and published our first Seminar Proceedings “A Hidden Harmony: Mathematics and Music through the ages”.

The local media have several times reported about lectures at the Seminar.

Now we have a large community constellation gathered around “Mathematics and Music”.

keywords : harmony, mathematics, music, art

Vesna Todorčević

Mathematical Institute of the Serbian Academy of Sciences and Arts

vesnam@mi.sanu.ac.rs

## Biography

Vesna Todorčević is a Full Research Professor at the Mathematical Institute of the Serbian Academy of Sciences and Arts, working in geometric function theory.

She has been an active promoter of mathematics and its

connections with music and history. She chaired a multidisciplinary program at the

University of Belgrade. She is director of the weekly seminar “Mathematics and Music” at the Mathematical Institute SANU.

# Yannis Pantazis

## Music and Mythology in the Medicinal Arts: The Use of the Seven-String Lyre of Apollo

Abstract

MUSIC AND MYTHOLOGY IN THE MEDICINAL ARTS

The Use of the Seven-String Lyre of Apollo

By Yannis Pantazis

[www.symposionsantorini.com](http://www.symposionsantorini.com)

This paper explores the integrative role of music and mythology within the medicinal arts, focusing on the symbolic, therapeutic, and cosmological significance of Apollo's seven-string lyre. Drawing on ancient Greek philosophy, mythological narratives, medical inscriptions, and contemporary research in music therapy and depth psychology, the study argues that ancient medicine functioned as a holistic, symbolic, and musical practice addressing both body and psyche.

The research examines the role of sound and ritual music within Asclepian healing sanctuaries, emphasizing practices such as incubation (ἐγκοίμησις), dream interpretation, and hymnody as proto-therapeutic methods aimed at restoring inner harmony. Particular attention is given to the ontological and cosmological symbolism of the lyre, whose seven strings are interpreted as corresponding to planetary orders, psychic "tunics" of the soul, and stages of inner transformation. This model is further mapped onto the classical alchemical framework of the Magnum Opus, presenting healing as a process of purification, integration, and renewal.

Through etymological analysis of medical terminology rooted in Greek myth and language, the paper highlights how mythological figures such as Apollo and Asclepius encoded practical medical knowledge

and psychosomatic insight. Parallels are also drawn between ancient dream incubation rituals and modern Jungian approaches to the unconscious, suggesting continuity between archaic and contemporary therapeutic paradigms.

By integrating historical evidence, symbolic interpretation, and modern empirical perspectives on sound and well-being, this contribution proposes a renewed understanding of ancient medicine as an inherently musical and mythological art—one that remains relevant to contemporary museum practices, sound-based exhibitions, and inclusive approaches to cultural health and audience experience.

Yannis Pantazis is a Greek multi-instrumentalist, composer, instrument artisan, and independent researcher exploring the intersections of music, mythology, and medicinal arts. He is co-founder and co-owner of the Symposium Cultural Center in Santorini, dedicated to music, art, and mythological studies. His work combines ancient Greek philosophy, innovative teaching methods, and contemporary research on music, mythology, and science, with a focus on acoustic ecology, education, and audience engagement in cultural and museum contexts. Recognized as an Olympic Mentor in 2016 in Rome, Pantazis has lectured internationally, including at the University of Cambridge and University of Oxford, and has contributed to major film productions with Paramount Pictures and Universal Pictures.

# Zhuolin Li

## Ambient, Artefact, Artwork: Reframing the Hybrid Roles of Sound in Being Anton

Abstract for the EUROMUSE 2026 Conference

Zhuolin Li, University of Leicester

Ambient, Artefact, Artwork:

Reframing the Hybrid Roles of Sound in Being Anton

Keywords: spatial sound; auditory interpretation; embodied listening; exhibition design; visitor interaction

This paper examines the exhibition Being Anton, developed by Ars Electronica Futurelab in Linz, as a case study of spatial sound in contemporary exhibition practice. Rather than employing sound merely as immersive background atmosphere, the installation integrates historically informed sonic elements associated with the life and milieu of Anton Bruckner into a dynamically responsive auditory environment. The resulting sound field functions simultaneously as ambient context, meaningful interpretive material, and composed sound artwork.

The installation reconstructs aspects of Bruckner's nineteenth-century sonic environment — industrial resonance, musical fragments, environmental textures — situating visitors within a historically referential auditory space. Crucially, the soundscape is spatially responsive: as visitors move through the gallery, the sonic composition shifts in intensity, layering, and proximity. Listening, therefore, becomes embodied and relational. The visitor's movement does not simply traverse the exhibition but also co-produces the interpretive experience.

Drawing on phenomenological approaches to embodied perception and museum interpretation theory, the paper argues that Being Anton exemplifies a hybrid model of sonic curation. Sound operates both as atmospheric infrastructure, shaping interpretive mood and orientation, and as a discrete interpretive element carrying historical reference. At the same time, its status as authored sound art fore-

grounds aesthetic mediation, complicating distinctions between historical reconstruction and creative composition. Through installation analysis and qualitative observation of visitor interaction, the paper examines how this layered sonic strategy reconfigures the visitor encounter. It suggests that recognizing sound as ambient, artefacts, and artwork provides a productive framework for understanding how contemporary exhibitions can extend interpretive practice beyond visual primacy while sustaining historical reference and aesthetic integrity.

Zhuolin Li is a PhD candidate in Museum Studies at the School of Heritage and Culture, and a fellow of the Institute for Digital Culture with the 'Future 100' Scholarship, at the University of Leicester. His doctoral research is based on the project 'Unlocking Our Sound Heritage (UOSH)' with support from the British Library. His present research focuses on the digital sound archives and the archival practices, with a critical view on digital materiality, embodied experience, and post-phenomenological methods. He holds an MSc in Museum Studies (University of Leicester, 2022) with Distinction and a BSc in Physics (Nanjing University, 2020).





V I S A R I S



MUSEUM OF SCIENCE  
AND TECHNOLOGY

