European Commission

Horizon 2020

Europe in a changing world – Inclusive, Innovative and Reflective Societies

List of Reflective 6, Reflective 7 and CULT-COOP-8 projects

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CROSSCULT

Empowering reuse of digital cultural heritage in context-aware crosscuts of European history

CROSSCULT aims to make reflective history a reality in the European cultural context, by enabling the re-interpretation of European (hi)stories through cross-border interconnections among cultural digital resources, citizen viewpoints and physical venues. The project has two main goals. The first goal is to lower cultural EU barriers and create unique cross-border perspectives, by connecting existing digital historical resources and by creating new ones through the participation of the public. The second goal is to provide long-lasting experiences of social learning and entertainment that will help towards the better understanding and re-interpretation of European history. To achieve these goals, CROSSCULT will use cutting-edge technology to connect existing digital cultural assets and to combine them with interactive experiences that all together are intended to increase retention, stimulate reflection and help European citizens appreciate their past and present in a holistic manner. CROSSCULT will be implemented on 4 real-world flagship pilots involving a total of 8 sites across Europe. It will be realized through the participation of 11 partners and 14 associate partners including computer scientists, social sciences and humanity researchers, historians and private companies, from 7 European countries. The project will ensure continuous stakeholder involvement through a Living Lab and it will be supported by a concrete business plan. CROSSCULT is directly related to the work program since, on the one hand it re-purposes the use of digital cultural assets to stimulate a new shared culture of European history, one that moves from silos to unification, and on the other hand it boosts the development of new businesses that exploit the rich European digital cultural heritage.

Project Reference:

693150

Website:
http://www.crosscult.eu/

EU contribution:
EUR 3.503.358,25

Project Duration:
From 2016 to 2019

Topic:

H2020-REFLECTIVE-6-2015

Project coordinator:

LUXEMBOURG INSTITUTE OF SCIENCE AND TECHNOLOGY (LIST) - LU

Project Partners:

CENTRE NATIONAL DE LA RECHERCHE SCIENTIFIQUE (CNRS) - FR

CENTRE VIRTUEL DE LA CONNAISSANCE SUR L'EUROPE (CVCE) – LU

GVAM GUIAS INTERACTIVAS SL (GVAM) – ES

TECHNOLOGIKO EKPAIDEFTIKO IDRYMA ATHINAS (TEI-A) – EL

THE NATIONAL GALLERY (NG) – UK

UNIVERSIDAD DE VIGO (UVIGO) – ES

UNIVERSITA DEGLI STUDI DI PADOVA (UNIPD) – IT

UNIVERSITA TA MALTA (UOM) – MT

UNIVERSITY COLLEGE LONDON (UCL) – UK

UNIVERSITY OF PELOPONNESE (UoP) – EL

ArchAIDE

Archaeological Automatic Interpretation and Documentation of cEramics

The objectives of ArchAIDE are to support the classification and interpretation work of archaeologists with innovative computer-based tools, able to provide the user with features for the semi-automatic description and matching of potsherds over the huge existing ceramic catalogues. Pottery classification is of fundamental importance for the comprehension and dating of the archaeological contexts, and for understanding production, trade flows and social interactions, but it requires complex skills and it is a very time consuming activity, both for researchers and professionals. This tool would revolutionise archaeologists habits, behaviours and expectations, would meet real user needs and generate economic benefits, reducing time and costs, would create societal benefits from cultural heritage, improving access, re-use and exploitation of the digital cultural heritage in a sustainable way. These objectives will be achieved through the development of:-   an as-automatic-as-possible procedure to transform the paper catalogues in a digital description, to be used as a data pool for search and retrieval process;-   a tool (mainly designed for mobile devices) that will support archaeologists in recognising and classifying potsherds during excavation and post-excavation analysis, through an easy-to-use interface and efficient algorithms for characterization, search and retrieval of the visual/geometrical correspondences; -   an automatic procedure to derive a complete potsherd's identity card by transforming the data collected into a formatted electronic document, printable or visual; -   a web-based real-time data visualization to improve access to archaeological heritage and generate new understanding; -   an open archive to allow the archival and re-use of archaeological data, transforming them into common heritage and permitting economic sustainability.Those instruments will be tested and assessed on real-cases scenarios, paving the way to future exploitation.

Project Reference:

693548

Website:
http://cordis.europa.eu/project/rcn/200047_en.html

EU contribution:
EUR 2.460.376,75

Project Duration:
From 2016 to 2019

Topic:

H2020-REFLECTIVE-6-2015

Project coordinator:

UNIVERSITA DI PISA (UNIPI) - IT

Project Partners:

BARAKA ARQUEOLOGOS S.L. (BARAKA) - ES

CONSIGLIO NAZIONALE DELLE RICERCHE (CNR) – IT

ELEMENTS CENTRO DE GESTIO I DIFUSIO DE PATRIMONI CULTURAL (Elements) – ES

INERA SRL (INERA srl) – IT

TEL AVIV UNIVERSITY (TAU) – IL

UNIVERSITAET ZU KOELN (UCO) – DE

UNIVERSITAT DE BARCELONA (UB) – ES

UNIVERSITY OF YORK (UoY) – UK

I-Media-Cities

Innovative e-environment for Research on Cities and the Media

I-Media-Cities is the initiative of 9 European Film Libraries, 5 research institutions, 2 technological providers and a specialist of digital business models to share access to and valorise audiovisual (AV) content from their collections for research purposes in a wide range of social sciences (sociology, anthropology, urban planning, etc). The project revolves around cities in European history and identity. A huge quantity of fictional and non-fictional AV works (from the end of the 19th century onwards) in their collections describe cities in all aspects, including physical transformation and social dynamics. Such material could prove of enormous value to scholars in different fields of study. I-Media-Cities plans integration and technical development work to push interoperability among 9 archives and generate two types of e-environments to be used by researchers and innovators for research and other creative purposes. This will allow new approaches to research in social sciences and unleash creativity, in new forms of delivery and consumption of that content which the creative industry would be able to propose for instance in tourism or in the cultural economy. To make that possible, the project relies on collaboration among three main components: a) FHI (Film Holding Institutions); b) research institutions in different areas of social sciences; c) expertise in exploitation processes of digital content. At the end of the project, we will deliver a digital content access platform (interoperable and multilingual), made available to a growing community of researchers and creatives Europe-wide to push the boundaries of what we can learn, through AV material on cities, on European history and identity. The legacy of I-Media-Cities will be a new model for research on digital sources (applicable also to other subject areas), plus appropriate exploitation plans to consolidate and expand the platform into the European reference initiative on AV digital content.

Project Reference:

693559

Website:
https://imediacities.eu/

EU contribution:
EUR 3.349.787,50

Project Duration:
From 2016 to 2019

Topic:

H2020-REFLECTIVE-6-2015

Project coordinator:

CINEMATHEQUE ROYALE DE
BELGIQUE* (CRB) - BE

Project Partners:

ARCHEIA TAINION TIS ELLADOS TAINIOTHIKI TIS
ELLADOS. (TTE) - EL

CINECA CONSORZIO INTERUNIVERSITARIO (CIN) – IT

DET DANSKE FILMINSTITUT*DANISH FILMINSTITUTE
(DFI) – DK

DEUTSCHES FILMINSTITUT - DIF EV (DIF) – DE

ETHNIKO KAI KAPODISTRIAKO PANEPISTIMIO ATHINON
(UoA) – EL

Fondazione Cineteca di Bologna (CCB) – IT

FRAUNHOFER GESELLSCHAFT ZUR FOERDERUNG DER
ANGEWANDTEN FORSCHUNG E.V. (FHG) – DE

IMINDS (IMINDS) – BE

INSTITUT CATALA DE LES EMPRESES CULTURALS (ICEC)
– ES

ISTITUTO PER I BENI ARTISTICI CULTURALI E NATURALI
DELLA REGIONE EMILIA ROMAGNA (IBACN) – IT

MUSEO NAZIONALE DEL CINEMA - FONDAZIONE MARIA
ADRIANA PROLO - ARCHIVI DI CINEMA, FOTOGRAFIA ED
IMMAGINE (MCT) – IT

OSTERREICHISCHES FILMMUSEUM VEREIN (OFM) – AT

STIFTELSEN SVENSKA FILMINSTITUTET (SFI) – SE

STOCKHOLMS UNIVERSITET (SU) – SE

UNIVERSITAT DE BARCELONA (UB) – ES

URBAN CENTER METROPOLITANO (UCM) - IT

ARCHES

Accessible Resources for Cultural Heritage EcoSystems

The popularisation of digitisation techniques has boosted the generation of digital cultural heritage assets in recent years. However, such techniques should not be regarded as an end in and of themselves, but as a means for enabling European citizens to engage with cultural heritage more closely and in different ways.

ARCHES aims to create more inclusive cultural environments particularly for those with differences and difficulties associated with perception, memory, cognition and communication. It will achieve this through in-depth research analysis and the development of innovative applications, functionalities and experiences based on the reuse and redevelopment of the aforementioned digital resources.

Our participatory research methodology situates real user needs at the heart of an iterative design and implementation process, through their active involvement in 3 pilot exercises. This will also facilitate the validation of potential solutions in scenarios at 6 museums, as well as engagement with broader audiences (e.g. children, the elderly, and other potentially marginalised groups) and extension to other sectors, mainly education and tourism.

The online accessible software platform, applications for handheld devices and multisensory activities will form the basis of a technical approach that will exploit state of the art technologies – e.g. augmented reality, avatars, relief printers and models, context-sensitive tactile audio guides, metadata and advanced image processing techniques – to underpin the generation of a dynamic ecosystem. In this framework, museums will play an important role by adapting content and reinterpreting cultural heritage in manners most suitable for target groups.

Our interdisciplinary consortium – involving academia, SMEs, research centres and museums – will focus on ensuring widespread communication and exploitation, stimulating cross-border collaboration to address a challenge common across Europe.

Project Reference:

693229

Website:
http://cordis.europa.eu/project/rcn/204798_en.html

EU contribution:
EUR 3.399.249,17

Project Duration:
From 2016 to 2019

Topic:

H2020-REFLECTIVE-6-2015

Project coordinator:

TREELOGIC TELEMATICA Y LOGICA RACIONAL PARA LA EMPRESA EUROPEA SL (TREE) - ES

Project Partners:

CENTRO REGIONAL DE BELLAS ARTES DE OVIEDO (MBBAA) - ES

COPRIX MEDIA DOO BEOGRAD-STARI GRAD (Coprix) – RS

FUNDACION COLECCION THYSSEN-BORNEMISZA (Thyssen) – ES

FUNDACION LAZARO GALDIANO (FLG) – ES

KHM-MUSEUMSVERBAND (KHM) –AT

NEUMULLER MORITZ (MN) – AT

Sign time GmbH (SignTime) – AT

THE OPEN UNIVERSITY (OU) – UK

THE WALLACE COLLECTION (WC) – UK

UNIVERSITY OF BATH (UBAH) – UK

VICTORIA AND ALBERT MUSEUM (V&A) – UK

VRVIS ZENTRUM FUR VIRTUAL REALITY UND VISUALISIERUNG FORSCHUNGS-GMBH (VRVis) – AT

Cultural Heritage and European Identities:

H2020–Reflective–7-2014: Advanced 3D modelling for accessing and understanding European cultural assets

INCEPTION

Inclusive Cultural Heritage in Europe through 3D semantic modelling

INCEPTION realises innovation in 3D modelling of cultural heritage through an inclusive approach for time-dynamic 3D reconstruction of artefacts, built and social environments. It enriches the European identity through understanding of how European cultural heritage continuously evolves over long periods of time. INCEPTION's Inclusive approach comprises: time dynamics of 3D reconstruction ('forever'); addresses scientists, engineers, authorities and citizens ('for everybody'); and provides methods and tools applicable across Europe ('from everywhere').

INCEPTION solves the shortcomings of state-of-the-art 3D reconstruction by significantly enhancing the functionalities, capabilities and cost-effectiveness of instruments and deployment procedures for 3D laser survey, data acquisition and processing. It solves the accuracy and efficiency of 3D capturing by integrating Geospatial Information, Global and Indoor Positioning Systems (GIS, GPS, IPS) both through hardware interfaces as well as software algorithms.

INCEPTION methods and tools will result in 3D models that are easily accessible for all user groups and interoperable for use by different hardware and software. It develops an open-standard Semantic Web platform for Building Information Models for Cultural Heritage (HBIM) to be implemented in user-friendly Augmented Reality (VR and AR) operable on mobile devices.

INCEPTION collaborative research and demonstration involves all disciplines (both social and technical sciences), technologies and sectors essential for creation and use of 3D models of cultural heritage. SMEs are the thrust of INCEPTION consortium that will bring the innovation into creative industries of design, manufacturing and ICT. The Consortium is fully supported by a Stakeholder Panel that represents an international organisation (UNESCO), European and national public institutions, and NGOs in all fields of cultural heritage.

Project Reference: 665220 **Website:** http://www.inception-project.eu/ **EU contribution:** EUR 3.990.205 **Project Duration:** From 2015 to 2019 **Topic:** H2020-REFLECTIVE-7-2014 **Project coordinator:** UNIVERSITA DEGLI STUDI DI FERRARA (UNIFE) - IT	**Project Partners:** **13 BIS CONSULTING (13BIS) - FR** **CONSORZIO FUTURO IN RICERCA (CFR) – IT** **DEMO CONSULTANTS BV (DMO) – NL** **DIMITRIOS KARADIMAS (VBC) – EL** **FUNDACION CARTIF (CARTIF) –ES** **LENZE-LUIG 3-L-PLAN GBR (3L) – DE** **NATIONAL TECHNICAL UNIVERSITY OF ATHENS - (NTUA) – EL** **NEMORIS SRL (NMR) – IT** **RDF OOD AR DI EF (RDF) – BG** **SVEUCILISTE U ZAGREBU GRADEVINSKI FAKULTET (UNIZAG) – HR** **TECHNOLOGIKO PANEPISTIMIO KYPROU (CUT) – CY** **UNIVERZA V LJUBLJANI (UL) – SI** **ZOLLER & FROHLICH GMBH (Z+F) - DE**

GRAVITATE

Geometric Reconstruction And noVel semantIc reunificaTion of culturAl heriTage objEcts

The overall objectives of the GRAVITATE project are to create a set of software tools that will allow archaeologists and curators to reconstruct shattered or broken cultural objects, to identify and re-unify parts of a cultural object that has been separated across collections and to recognise associations between cultural artefacts that will allow new knowledge and understanding of past societies to be inferred. The project involves, as partners, a world-renowned museum, an archaeology institute, and research partners working in the manipulation of 3-D objects, semantic analysis and ICT integration. The project is driven by the needs of the archaeological institutes, exemplified by a pertinent use case, the Salamis collection shared between Cyprus and the British Museum. Expertise in 3-D scanning from previous project experience enables the partners to embark on a programme of geometrical feature extraction and matching on the one hand, and semantic annotation and matching on the other. The integration of these approaches into a single decision support platform, with a full suite of visualisation tools will provide a unique resource for the cultural heritage research community. We anticipate that the insights to be gained from the use of these tools will lead to faster and more accurate reconstruction of cultural heritage objects for study and exhibition, to greater opportunities for reunification of objects between collections and greater insights into relationships between past societies which can be communicated as coherent narratives to the public through new forms of virtual and tangible displays, involving the reconstructed objects themselves as well as 3-D printed objects and digital visualisations.

Project Reference:

665155

Website:
http://gravitate-project.eu/

EU contribution:
EUR 2.593.440

Project Duration:
From 2015 to 2018

Topic:

H2020-REFLECTIVE-7-2014

Project coordinator:

UNIVERSITY OF SOUTHAMPTON (IT Innovation) - UK

Project Partners:

BRITISH MUSEUM (BM) - UK

CONSIGLIO NAZIONALE DELLE RICERCHE (CNR) – IT

TECHNION - ISRAEL INSTITUTE OF TECHNOLOGY (TECHNION) – IL

THE CYPRUS INSTITUTE (CYI) – CY

UNIVERSITEIT VAN AMSTERDAM (UVA) –NL

Scan4Reco

Multimodal Scanning of Cultural Heritage Assets for their multilayered digitization and preventive conservation via spatiotemporal 4D Reconstruction and 3D Printing

Scan4Reco will develop a novel portable, integrated and modular solution for customized and thus cost-effective, automatic digitization and analysis of cultural heritage objects (CHOs), even in situ.

A multi-sensorial 3D scanning - facilitated by a mechanical arm – will collect multi-spectra data and then, a hierarchical approach for 3D reconstruction of CHOs will be applied, enabling multi-layered rendering, advancing both analysis and 3D printing procedures. The goal will be to create highly accurate digital surrogates of CHOs, providing also detailed insight over their surface and also the volumetric structure, material composition and shape/structure of underlying materials, enabling rendering either via visualization techniques or via multi-material 3D printing.

Material analyses will be applied, to understand the heterogeneous nature and complex structures of CHOs, to identify the broad and varied classes of materials and to understand their degradation mechanisms over time, deriving context-dependant ageing models per material. Uni-material models will be spatiotemporally simulated, based on environmental phenomena modeling, so as to collectively render imminent degradation effects on the multi-material CHOs, enabling prediction and recreation of their future appearance, as well as automatic restoration, reaching even back to their original shape. Scan4Reco will further facilitate conservation, by indicating spots/segments of cultural objects that are in eminent conservation need and require special care, while suggestions will be provided by a dedicated Decision Support System (DSS), over conservation methods that should be followed.

All the above will be validated on real case scenarios involving heterogeneous objects of various sizes and materials, in 2 pilot real-world use cases. To enhance the accessibility of the digitized cultural objects to the scientific community, field experts and the general public, a virtual model of a museum will be launched.

Project Reference: 665091 **Website:** http://scan4reco.eu/scan4reco/ **EU contribution:** EUR 3.417.762 **Project Duration:** From 2015 to 2018 **Topic:** H2020-REFLECTIVE-7-2014 **Project coordinator:** ETHNIKO KENTRO EREVNAS KAI TECHNOLOGIKIS ANAPTYXIS (CERTH) - EL	**Project Partners:** **AVASHA AG (AVASHA) - UK** **CONSIGLIO NAZIONALE DELLE RICERCHE (CNR) – IT** **TECHNION - ISRAEL INSTITUTE OF TECHNOLOGY (TECHNION) – IL** **THE CYPRUS INSTITUTE (CYI) – CY** **UNIVERSITEIT VAN AMSTERDAM (UVA) –NL**

DigiArt

The Internet Of Historical Things And Building New 3D Cultural Worlds

DigiArt seeks to provide a new, cost efficient solution to the capture, processing and display of cultural artefacts. It offers innovative 3D capture systems and methodologies, including aerial capture via drones, automatic registration and modelling techniques to speed up post-capture processing (which is a major bottleneck), semantic image analysis to extract features from digital 3D representations, a "story telling engine" offering a pathway to a deeper understanding of art, and also augmented/virtual reality technologies offering advanced abilities for viewing, or interacting with the 3D models. The 3D data captured by the scanners and drones, using techniques such as laser detection and ranging (LIDAR), are processed through robust features that cope with imperfect data. Semantic analysis by automatic feature extraction is used to form hyper-links between artefacts. These links are employed to connect the artefacts in what the project terms "the internet of historical things", available anywhere, at any time, on any web-enabled device. The contextual view of art is very much enhanced by the "story telling engine" that is developed within the project. The system presents the artefact, linked to its context, in an immersive display with virtual and/or with augmented reality. Linkages and information are superimposed over the view of the item itself. The major output of the project is the toolset that will be used by museums to create such a revolutionary way of viewing and experiencing artefacts. These tools leverage the interdisciplinary skill sets of the partners to cover the complete process, namely data capture, data processing, story building, 3D visualization and 3D interaction, offering new pathways to deeper understanding of European culture. Via its three demonstration activities, the project establishes the viability of the approach in three different museum settings, offering a range of artefacts posing different challenges to the system.

Project Reference:

665066

Website:
http://digiart-project.eu/

EU contribution:
EUR 2.456.550

Project Duration:
From 2015 to 2018

Topic:

H2020-REFLECTIVE-7-2014

Project coordinator:

LIVERPOOL JOHN MOORES
UNIVERSITY (LJMU) - UK

Project Partners:

ARCHEOLOGIE ANDENNAISE (Scladina Cave Archaeological Center) - BE

CENTRE NATIONAL DE LA RECHERCHE SCIENTIFIQUE (CNRS) – FR

ETHNIKO KENTRO EREVNAS KAI TECHNOLOGIKIS ANAPTYXIS (CERTH) – EL

HELLENIC MINISTRY OF CULTURE, EDUCATION AND RELIGIOUS AFFAIRS (17th Ephorate of Prehistoric and Classical Antiquities, Hellenic Ministry of Culture) – EL

PIX4D SA (Pix4D) –CH

VULCANUAV LIMITED (Vulcan UAV Ltd) - UK

UNDERSTANDING EUROPE - PROMOTING THE EUROPEAN PUBLIC AND CULTURAL SPACE:

H2020–CULT–COOP–8-2016: VIRTUAL MUSEUMS AND SOCIAL PLATFORM ON EUROPEAN DIGITAL HERITAGE, MEMORY, IDENTITY AND CULTURAL INTERACTION CULTURAL

GIFT

Meaningful Personalization of Hybrid Virtual Museum Experiences Through Gifting and Appropriation

A main challenge with the development of virtual museums is establishing meaningful user experiences that allow for personal, complex and emotional encounters with art and cultural heritage. The GIFT project suggests creating meaningful personalization through digital gifting and emotional appropriation: Designs for allowing visitors to create their own museum tours as digital "mixtapes", and to play with technologies that measure emotional responses to artwork as a playful reappropriation of museum spaces.

We aim to accommodate the complex ways in which users may confront art and heritage content, and engage users to participate and share experiences that are emotionally poignant and personally profound. Through multidisciplinary, practice-based research we will develop, test and validate two ground-breaking prototypes for digital encounters with cultural heritage. From this process we will develop a framework with theory, tools, design guidelines and best practice recommendations for creating meaningful personalization of hybrid virtual museum experiences.

The GIFT consortium includes leading artists and researchers with a long history of successful collaborations, who will be working with a panel of 10 lead users from prominent European museums, to develop theoretical and practical advances with great impact for the cultural heritage sector and European society.

By enabling more engaging hybrid virtual/physical museum experiences, we will contribute to increasing citizens' curiosity and engagement. The hybrid format will also help make both virtual museum experiences as well as physical visits more engaging and attractive, thus contributing to economic growth through ticket sales as well as digital sales. By providing frameworks that help non-technical experts in the heritage sector to build and experiment with meaningful personalization of digital cultural heritage, the project gives the sector tools to build and innovate further.

Project Reference:

727040

EU contribution:
EUR 2.440.303

Project Duration:
From 2017 to 2019

Topic:

H2020-CULT-COOP-8-2016

Project coordinator:

IT-UNIVERSITETET I KOBENHAVN
(ITU) - DK

Project Partners:

BLAST THEORY (Blast Theory) - UK

**NEXTGAME DIGITAL DOO BEOGRAD ZEMUN (NextGame) –
RS**

STICHTING EUROPEANA (EF) – NL

THE UNIVERSITY OF NOTTINGHAM (UNOT) – UK

UPPSALA UNIVERSITET (UU) –SE

PLUGGY

Pluggable Social Platform for Heritage Awareness and Participation

Pluggable Social Platform for Heritage Awareness and Participation (PLUGGY) will support citizens in shaping cultural heritage and being shaped by it. PLUGGY will enable them to share their local knowledge and everyday experience with others. The participation will include the contribution of cultural institutions and digital libraries, building extensive networks around a common interest in connecting past, present and future. PLUGGY frames its objectives around the Faro Convention, in line with new social paradigms which declare heritage as an asset and a responsibility for all, aiming to encompass greater democratic participative actions with concern for the local and the everyday. The PLUGGY Social Platform will facilitate a continuing process for creating, modifying and safeguarding heritage where citizens will be prosumers and maintainers of cultural activities. It will be web based, easily accessed and will allow the development of shared identity and differentiation. PLUGGY Social Platform's users will curate stories using the PLUGGY Curatorial Tool. Content will be both crowdsourced and retrieved from digital collections, allowing users to create links between seemingly unrelated facts, events, people and digitized collections, leading to new approaches of presenting cultural resources, and new ways of experiencing them.

PLUGGY will provide the necessary architecture for the creation of pluggable applications, allowing for beyond-the-project, not yet imagined ways to utilize the content on the social platform, while focusing on the design of the social interaction, helping to build new virtual heritage communities. The PLUGGY consortium spans 5 countries and includes 4 academic partners (ICCS, TUK, UMA, ICL), a total of 10 museums (PIOP, ESM) and 3 SMEs (CLIO, VIA, XTS) in the fields of cultural heritage and creative applications. They cover the areas of cultural heritage, social platforms, authoring tools, VR/AR, knowledge management, semantics and 3D audio.

Project Reference:	Project Partners:
726765	**CLIO MUSE ETAIRIA ANAPTIXIS EFARMOGON GIA TON POLITISMO IKE (Clio) - EL**
EU contribution: EUR 2.374.437,50	**IMPERIAL COLLEGE OF SCIENCE TECHNOLOGY AND MEDICIN (ICL) – UK**
Project Duration: From 2016 to 2019	**PIRAEUS BANK GROUP CULTURAL FOUNDATION (PIOP) – EL**
Topic: H2020-CULT-COOP-8-2016	**TECHNICKA UNIVERZITA V KOSICIACH (TUK) – SK**
Project coordinator: INSTITUTE OF COMMUNICATION AND COMPUTER SYSTEMS (ICCS) - EL	**UNIVERSIDAD DE MALAGA (UMA) –ES**
	VIANET SRL (VIA) = IT
	VYCHODOSLOVENSKE MUZEUM Y KOSICIACH (ESM) – SK
	XTEAM SOFTWARE SOLUTIONS SOCIETA A RESPONSABILITA LIMITATA SEMPLIFICATA (XTS) - IT

EMOTIVE

Emotive Virtual cultural Experiences through personalized storytelling

Storytelling applies to nearly everything we do. Everybody uses stories, from educators to marketers and from politicians to journalists to inform, persuade, entertain, motivate or inspire. In the cultural heritage sector, however, narrative tends to be used narrowly, as a method to communicate to the public the findings and research conducted by the domain experts of a cultural site or collection.

The principal objective of the EMOTIVE project is to research, design, develop and evaluate methods and tools that can support the cultural and creative industries in creating Virtual Museums which draw on the power of 'emotive storytelling'. This means storytelling that can engage visitors, trigger their emotions, connect them to other people around the world, and enhance their understanding, imagination and, ultimately, their experience of cultural sites and content. EMOTIVE will do this by providing the means to authors of cultural products to create high-quality, interactive, personalized digital stories.

The EMOTIVE project targets two main groups of users:

1. Authors: members of the cultural and creative industries in charge of creating interactive cultural experiences (i.e., interactive stories) and making them available to the visitors.

2. Visitors: people experiencing the cultural site through a "World" created with the EMOTIVE Authoring System. They join in the available experiences when entering the site or when remotely connecting to the site's Virtual Museum.

The project results will be evaluated and validated in major cultural sites in Europe through an extensive network of cultural organizations and creative industries that have expressed their interest to the project.

Project Reference:

727188

EU contribution:

EUR 2.646.447,50

Project Duration:
From 2016 to 2019

Topic:

H2020-CULT-COOP-8-2016

Project coordinator:

EXUS SOFTWARE LTD (EXUS) - UK

Project Partners:

ATHENA RESEARCH AND INNOVATION CENTER IN INFORMATION COMMUNICATION & KNOWLEDGE TECHNOLOGIES (ATHENA) - EL

CONSIGLIO NAZIONALE DELLE RICERCHE (CNR) – IT

DIGINEXT SARL (DXT) – FR

INSTITUT NATIONAL DE RECHERCHE ENINFORMATIQUE ET AUTOMATIQUE (INRIA) – FR

NOHO LIMITED (NOHO) – IE

UNIVERSITY OF GLASGOW (UGLA) = UK

iMARECULTURE

Advanced VR, iMmersive serious games and Augmented REality as tools to raise awareness and access to European underwater CULTURal heritagE.

iMARECULTURE is focusing in raising European identity awareness using maritime and underwater cultural interaction and exchange in Mediterranean sea. Commercial ship routes joining Europe with other cultures are vivid examples of cultural interaction, while shipwrecks and submerged sites, unreachable to wide public are excellent samples that can benefit from immersive technologies, augmented and virtual reality.

iMARECULTURE will bring inherently unreachable underwater cultural heritage within digital reach of the wide public using virtual visits and immersive technologies. Apart from reusing existing 3D data of underwater shipwrecks and sites, with respect to ethics, rights and licensing, to provide a personalized dry visit to a museum visitor or augmented reality to the diver, it also emphasizes on developing pre- and after- encounter of the digital visitor. The former one is implemented exploiting geospatial enabled technologies for developing a serious game of sailing over ancient Mediterranean and the latter for an underwater shipwreck excavation game. Both games are realized thought social media, in order to facilitate information exchange among users.

iMARECULTURE supports dry visits by providing immersive experience through VR Cave and 3D info kiosks on museums or through the web. Additionally aims to significantly enhance the experience of the diver, visitor or scholar, using underwater augmented reality in a tablet and an underwater housing.

iMARECULTURE is composed by universities and SMEs with experience in diverse underwater projects, existing digital libraries, and people many of which are divers themselves.

Project Reference: 727153 **EU contribution:** EUR 2.370.275 **Project Duration:** From 2016 to 2019 **Topic:** H2020-CULT-COOP-8-2016 **Project coordinator:** TECHNOLOGIKO PANEPISTIMIO KYPROU (CUT) - CY	**Project Partners:** **3D RESEARCH SRL (3D RESEARCH) - IT** **CONCORDIA UNIVERSITY (CONCORDIA-TAG) – CA** **FACULDADE DE CIENCIAS SOCIAIS E HUMANAS DA UNIVERSIDADE NOVA DE LISBOA (FCSH-UNL) – PT** **HOLOGRAFIKA HOLOGRAMELOALLITO FEJLESZTO ES FORGALMAZO KFT (HOLOGRAFIKA) – HU** **Masarykova univerzita (MU) –CZ** **MINISTERO DEI BENI E DELLE ATTIVITA CULTURALI E DEL TURISMO (MIBACT) = IT** **PIERIDES FOUNDATION (PF) – CY** **UNIVERSITE D'AIX MARSEILLE (AMU) – FR** **UNIVERSITY OF CYPRUS (UCY) - CY** **UNIVERZITET U SARAJEVU (UoS) - BA**