

"Adding socio-economic value to industry through the integration of artists in research and open innovation processes"

DELIVERABLE 2.5

Communication Manual for Co-Creation Processes

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Executive Summary

Information is crucial to the success of VERTIGO's co-creation process. It is integral throughout the duration of the project; from ensuring that challenges are well understood, to accurately profiling and matching actors, to having productive interactions during the residencies, and ultimately, in producing strong outcomes. However, the complexity of carrying out meaningful disruptive and trans-disciplinary creation between art and ICT is great in comparison to the grants provided. Therefore, the communication strategy will create an efficient system that avoids the build up of surplus information, in order to serve best all the stakeholders from individual artists to the EU.

We are setting a strategy based on a pipeline of information which works with content over time to reinforce the perception of VERTIGO's global, dynamic message. This will be:

- Lean. Pieces of content are introduced once and adapted over the project to fuel multiple communication channels.
- **Scalable.** Forms and content specifications are designed to give a methodology which can work on a larger scale in the future and in an autonomous way.
- **Dynamic.** A timeline is used to create expectation and excitement for upcoming content.
- **Impactful.** Content input is specified in order to maximise strong collaborations between residency partners. In this way, the VERTIGO methodology will contribute to defining a new culture between ICT R&D and the arts.

To achieve these goals, this Deliverable D2.5 provides the following:

- A description of communication inputs and outputs from and for stakeholders over time, referred to as the **Information Pipeline**.
- Specifications for the content in forms (shown in the document D2.1) which need to be filled by ICT-Projects, Artists and Producers
- Visualisation principles for ICT-Projects, Challenges, Artwork and Actors, which will be turned into specifications for the Vertigo.starts.eu web platform
- Communication tools to improve co-creation between ICT-Projects and Artists.
- Strategies to induce global knowledge and impact by aggregating communication content from the co-creation methodology

Initial concepts are tested in this document by EPFL through content used from previous projects which have combined ICT with Visual ART (EPFL+ECAL Lab). However, these concepts will evolve during the first call based on real Vertigo Content and results.

Please note that part of the results from this task (i.e. actor input forms) led by EPFL are included in D2.1 – Cocreation Methodology.



SECTION 1 – Review of Communication Strategies for Existing ICT-ART Collaborations

Communication strategies for ICT-ART collaborations should effectively and pleasurably relay information to individuals and organisations from two very different disciplines. This section will review what content is provided, and how this content is presented by several existing ICT-ART collaborations. This analysis will cover how calls and challenges are presented to artists, as well as how the final outcomes of challenges are showcased. This review of the pros and cons of relevant communication strategies will inform the direction of VERTIGO's co-creation processes.

CERN, the European Organization for Nuclear Research, has three residency programs; Collide¹, Accelerate² and the Guest Artists program³. Communication for these three programs is integrated on a single web platform called *Arts at CERN*⁴. This has a strong, simple graphic language that is sympathetic to both arts and sciences. The opening page of the platform showcases a short video which visually describes the programme and previous outcomes and provides both context and inspiration. Information about residencies is relatively long, but criteria and conditions are clearly laid out in bullet points. The visual style here is potentially too minimal, making it difficult to discern the hierarchy of information and the structure of the pages. Submissions for applications are supplied through a private online form. Previous projects are showcased with large images and descriptive video, which provide a quick and engaging overview. However, there is minimal supporting text, with additional information only provided through hyperlinks to other documents, which produces a barrier to finding out more. Direct links between explanations of the technology and the artwork are also not fully explained.

The STARTS Prize⁵, another European Commission funded art-science collaboration project is a key reference, as the programme shares many similarities with VERTIGO and has a successful web platform. The website is aesthetically minimalist and much focused on a crossroad between arts and sciences, presenting information in a clear hierarchical manner. The open call is well laid out, with information divided into relevant smaller sections on the same page, and text is broken down with images. Inspiration for new applicants is given by showing previous project outcomes, each depicted with one main image and a very short description underneath. This gives a good overview of the different types of projects. There is also a clear link between information submitted by the artist, the technology and what is showcased to the public. However, the layout is not particularly striking or creative and there is no way to sort through different projects are described using

¹ More information: http://arts.cern/collide

² More information: http://arts.cern/accelerate

³ http://arts.cern/guest-artists

⁴ More information: http://arts.cern

⁵ More information: https://starts-prize.aec.at/en/



effective descriptive videos and high-quality images, whereas others do not. Also, the length of the descriptive text is quite variable, making it sometimes difficult to compare projects.

The Eyebeam Residency⁶ is a prestigious award for artists engaged with technology and technologists working in the arts. The website has a hands-on and engaging, yet simple aesthetic. The written material on the site is short and to-the-point, making it quick and easy to understand, however, more images and videos could help to illustrate the information further. There are thumbnail profiles of previous residents, although the work they did is only explained through external links. This becomes rather difficult to determine what open call they were responding to. Participants supply information through a Google online form, including a video, and other statements on the nature and social impact of their work. However, this information is not publically reused on the site to give profiles of resident artists.

The European Digital Art and Science Network⁷, initiated by Ars Electronica Futurelab, has been awarded 'art & science' residency awards since 2013. This web platform has a clear and navigable structure with information logically divided into separate sections. A summary of individual artists and their work are well documented with large images, explanatory videos and succinct written information. However, detailed information regarding the residencies is only provided on other external blogs and websites. The aesthetic is simple and clear, but it is relatively conventional in layout, colour palette and typography, giving it a less creative feel.

Other science and art collaboration websites including Synapse⁸, the Balance-Unbalance Award⁹ and the ASCUS¹⁰ platform are further examples which could adopt a more creative and unified approach. Although simple, these sites might not be so enticing to artists as a result of their design and content. Their rigid layouts and corporate colour schemes are more aligned to science platforms, along with visual design features which look somewhat outdated. These platforms lack content provided by previous resident artists and technologies that could give context and inspiration for applicants.

The following bullet points summarise this review and are presented as guidelines for the VERTIGO communication strategy.

- Determine a system that seamlessly integrates the technology, the open call, the information provided by the artist and the final outcomes
- Design a layout that links this information and provides functionalities to browse through it
- Ensure a consistent structure between different calls and profiles to allow for comparison

⁶ More information: https://eyebeam.org/

⁷ More information: http://www.aec.at/artandscience/en/

⁸ More information: http://www.synapse.net.au/

⁹ More information: http://balance-unbalance2017.org/

¹⁰ More information: http://www.ascus.org.uk/category/open-call/



- Focus on high quality images and use moving image where possible to explain concepts, how things work and to grab the attention of potential applicants
- Move towards a more creative aesthetic whilst maintaining a logical and navigable structure
- Keep text as short as possible and divide it into manageable sections and summaries



SECTION 2 – Defining Objectives, Actors and Content

2.1 Objectives

Communication is integral to the success of the co-creation process, but as ICT and Arts have their own practices based on different types of creativity and culture, this can sometimes be difficult. VERTIGO aims to go beyond the usual exchanges that occur between these two groups such as seminars and ideation workshops. Instead, it seeks to enhance actual co-creation between artists, scientists and technologists through the integration of artistic practices in the ICT R&D team. This will lead to the production of real artworks based on ICT technologies that will have the potential to positively impact society.

This means that it is important to promote a good understanding of the technology, of the challenges and innovative aspects emerging from those technologies and of the perspectives which can be opened up by artwork. It is also key that new relationships between project participants are established in order to stimulate open innovation and to develop works which simultaneously reference emotion, perception, rationality and, above all, human culture and society.

The Deliverable 2.5 aims to

- Define a strategy for Communication in Co-creation between art and ICT-Projects
- Contribute to a methodology turning ICT-Projects into challenges
- Contribute to developing forms for project applicants (see D2.1)

2.2 Actors and Stakeholders

The co-creation methodology defines three main actors whose roles are defined in D2.1. Here we present the targets for what each actor should receive from the Communication for Co-Creation strategy.

- **ICT-Projects** should be able to understand the benefits that Artistic input could provide to the innovation and dissemination of their technology. They should also be able to discover what support a Producer could provide in terms of infrastructure for the residency and communication with the Artist.
- Artists should be able to perceive how they can produce an artwork that addresses the innovative aspects of the ICT-Projects and link them to societal challenges. They must understand how they can use the technology of the ICT-Project from the conceptual stage through to the production of the artwork.
- **Producers** should be able to easily obtain information about the background, aims and challenges related to an ICT-Project. They should also see a clear potential for an artist to



work with an ICT-Project technology. Producers should be able to determine whether the infrastructure, tools, knowledge and knowhow they can provide are relevant for hosting a VERTIGO residency.

Beyond these actors, the communication for co-creation process involves other stakeholders, namely:

- **VERTIGO partners** who contribute to turning ICT-Project technologies into Challenges.
- **The Artistic Network** of institutions who can stimulate partnerships between Artists, ICT-Projects and other partners.
- **Dissemination partners** who promote the message of VERTIGO projects to the wider public.

These stakeholders should be able to access the right content at the right moment in order to carry out their tasks as efficiently and effectively as possible.

2.3 Content Tools

The **Information Pipeline** is the backbone of the communication strategy, as it channels the input and output of content from all actors and stakeholders throughout the duration of the VERTIGO Project.

Forms are a core tool of the communication process, as they determine the type and format of information inputted by different actors and stakeholders throughout the residency cycles into the Information Pipeline. By using the correct format, they allow information to be built-upon and used multiple times across a variety of suitable channels. It should be noted that inputted content will be clearly divided into public and private information. (Please see D2.1)

The **Visualisation of Challenges** on the VERTIGO platform are a design tool that will seek to ensure that technological challenges are dynamically presented to artists.

The **Information Co-Creation Tools** will be used as a way to increase mutual understanding between partners within a project after it has been selected. The following tools are related to the stages of the Residency Phase described in D2.1, section 3.2.

- An **Advanced Workplan** composed by the residency team after selection by the jury. The Artist will provide a concept for experimental testing, a short, refined description of the artwork idea, a short description of the social-cultural challenge addressed, and sample sketches. The ICT-Project and/or Producer will provide a perception of potential impact, updated resources provision and latest technical developments. Together all actors will provide a brief summary of the expected outcome and impact.
- A **Blog/Log** which keeps regular contributions from ICT-Projects, Producers and Artists in the form of single sentences and sketches, to track a project's conceptual evolution.



- A **Mid-term Report** composed by the residency team which details the final expected artwork, the work to be done to complete the project and an updated workplan. This should include a plan to produce public material for dissemination: artefact presentation, photo-shooting, recording, video production, etc.
- Final materials including a **Confidential Report** presenting the work done, the process followed for the execution of the residency in reference to the workplan and outcomes, and **Public Material** presenting the main outcomes of the residency.

The exploration of **additional tools to increase social and human perspectives** from ICT technologies will be developed during M4-M12.

2.4 Aggregation of Information

VERTIGO needs to bring more than just excellent projects; it must induce a new vision and improved methodologies for innovation based on ICT and Artistic collaboration. Therefore, based on input from the first call, EPFL will develop, with VERTIGO's partners, a system to aggregate the information provided by the ICT-Projects and Artist during the residencies. Using digital humanities competences at EPFL, the system will extract common successful patterns and actions in projects as well as provide new representation modes of ICT-ART collaboration.

The work will be done between M5-M16, based on the content gathered from Call 1, with two cycles of refinement.



SECTION 3 – Methodology

3.1 Vision and Strategy

Our strategy of communication for the co-creation process is based on the following principles:

- Efficiency. VERTIGO aims to make synergistic collaborations between ICT-Projects and Artists by effectively combining their different methods and skills. Therefore, VERTIGO's communication for co-creation process will carefully determine what content should be gathered from whom and at what stage, so that value can continue to be added to the content throughout the residency cycle.
- Social and human-centred outcomes. In order to get rich contributions from Artists, ICT-Project technologies should be presented in a way that highlights their relevance to social and cultural issues. VERTIGO's communication process must allow challenges to be expressed in such a way that opens up trans-disciplinary relations rather than limiting creativity by setting narrow topics.
- **Pragmatism**. Art practices involved in technological innovation usually require testing, digital making and prototyping. It is therefore important that the communication process is designed so that the information provided by actors clarifies what technical level is required from the artistic team, what technical support will be provided by the ICT-Project and what resources will be provided by the Producer. The project responding to a call must be able to define how it can ensure cross-fertilisation, mutual understanding and co-creativity.
- **Quality**. Dissemination is an important factor in the success of the VERTIGO project, and in order to be effective, it requires quality content in the form of pictures, video and text. Our strategy is to focus on high quality content from the beginning of the residency cycle, specifying formats that can be easily spread on different channels and media.
- Scalability. The methodology should be robust enough to work at a much larger scale, allowing VERTIGO to manage more calls and projects whilst keeping the work load to a minimum. The system should rely almost exclusively on the contribution of each actor, with central resources only checking the quality of the content, and not investing time for major refactoring and enhancement.
- **Dynamic perception**. VERTIGO is not a series of separate calls and should be seen as a global dynamic process. It confronts new innovation needs, where technical performance is turned in to user experience with social and human dimensions. Potential actors, stakeholders, ICT labs and Artists should see this joining of forces as a driving dynamic for their future. Therefore, our methodology aims to highlight the progressive nature of the VERTIGO project by creating expectations from external viewers and stimulating new initiatives.



3.2 Implementation

In order to turn the strategy into reality, we propose to work with the tools outlined in Section 2.3, integrating their different elements into the **Information Pipeline**. The following diagrams explain the way information flows through this Information Pipeline. These are not defined web layouts, but instead schemas to describe the way information can be used for different purposes.

Diagram 1 shows how public (in light blue) and private (in dark blue) information from a submission form (in this case the Artist's proposal) is displayed on the web platform amongst information from other submission forms (red for the ICT-Project, purple for the Challenge and turquoise for the Producer's submission). Only light blue content from the Artist's proposal is displayed on the public view of the web platform, whereas a combination of light and dark blue content is displayed on the private view (only visible to VERTIGO consortium and jury members).



Diagram 1 – Content pipeline example



Diagram 2 describes the way in which the public page for a single project evolves over time. Beginning with a combination of the content provided by the ICT-Project (pink) and Challenge (purple), it later gains content from the Artist (blue) and Producer's (turquoise) accepted challenge proposal and ultimately the co-creation team's final outcome (green). The hierarchy of content on the page changes over time; the most current information remains at the top of the screen and content that looses some relevance is annexed or pushed down so that it occupies less space but remains accessible.



Diagram 2 – Evolution of a public project page over time



In **Diagram 3** we propose that different projects are displayed alongside each other in two different ways on the web platform. Firstly, a dynamic newsfeed showcases different types of information from different projects to create an interesting and engaging overview of the VERTIGO project. The second view is a more regular grid of project summaries and thumbnail images. The diagram shows how selecting content from either of these views would direct to the individual project page.

Newsfeed	All projects	Project page
About Verligo Consortium Artistic Network Map Events Q	About Verligo Consortium Artistic Network	vark Map Events Q. About Vertigo Consortium Artistic Network Map Events Q. Vertigo About Vertigo Consortium Artistic Network Map Events Q. New II All projects
Brief descr. of ICT-Project (technology) Brief descr.	ITC-Project Name ITC-Project Name IT	TC-Project Name
of Challenge	P 🔁	of ICT-Project of Challenge
	Brief descr. of ICT-Project of ICT-Project (technology) of ICT-Project Name ITC-Project Nam	ICP-Project Name ICP-Pr
Brief description Brief description Brief description of proposal of proposal of proposal	P P	Artist descr. Caption, credits
	Birlef descr. Birlef descr. of ICT-Project of ICT-Project (technology) (technology) ITC-Project Name ITC-Project Name	TC-Project Name TC-Project Name TC-Project Name Information
		website) Capilion, credits Capilion, credits
Brief description of outcome	Brief descr. Brief descr. of ICT-Project of ICT-Project (technology) (technology) ITC-Project Name ITC-Project Name	Brief desc. dirCP-Poject (technology) TC-Project Name
Brief descr. of ICT-Project (technology)		
of Challenge	Brief descr. Brief descr. of ICT-Project (technology) (technology) ITC-Project Name ITC-Project Name IT	Brief desc. (IC PPoject (achnology) TC-Project Name
		Description of outcome + collaboration
Brief description Brief description of outcome of outcome	Brief descr. Brief descr. of ICT-Project of ICT-Project (technology) (technology)	Brief descr. of ICT-Project (technology) Prod. Org. Prod. Org.
e e		Captor, credits Captor, credits Captor, credits Captor, credits Captor, credits
Prod. Org. Prod. Org. Prod. Org.	Brief descr. Brief descr. of IET-Project of IET-Project (sechnology) (sechnology)	Additional Information (location, website)
D	ITC-Project Name IT	Description of outcome + collaboration
Caption, credits Brief description of proposal	Brief descr. Brief descr. of ICT-Project of ICT-Project (technology) (technology)	Birli descr. of ICT-Project (technology)
	ITC-Project Name IT	75-Project Name
Brief description Brief description		

Diagram 3 – Site structure and navigation



Following the submission of this deliverable, EPFL will refine these schematics into more detailed proposals working alongside IRCAM and Libelium. In this way, VERTIGO's communication methodology can be integrated into the web platform technical specification and development plan of D3.2. The final design and layout of the platform will subsequently be managed by Libelium (who is leading the development of the platform).

3.3 Content Guidelines

Here we specify guidelines for the kind of content that should be delivered by different actors. These points aim to help individuals from different disciplines communicate effectively between one another.

Written content

- **Be succinct.** Sentences should be kept short and relevant to a single point (max. 20 words). Doing this will help others understand what the sentence is trying to communicate.
- **Give examples.** Using examples or metaphors from everyday life can often help to describe an unfamiliar concept.
- **Don't use acronyms or vernacular.** Things that seem obvious to one person, can seem completely unfamiliar to someone else in a different field, so make sure to avoid technical terms, or if necessary, explain their meaning.
- Avoid impersonal terms. Words such as "domestic", "citizens", "utilise" can make prose dry and can often be replaced by more personal terms such as "at home", "people", "use".
- **Make it relatable.** Link concepts and hypotheses back to how they will effect everyday lives and situations.
- Check with someone else. Ask someone from outside the field to check that text is understandable by a layperson.

Visual content

- **Don't use composite images**. Although this provides more content, it is often at a lower quality and provides a confused message.
- **Be simple.** Images with a single subject and minimal visual clutter are more striking and communicate a concept better.
- **Be relevant.** Make sure that the image subject directly relates to the concept it is illustrating.
- Make sure images are high quality. Guidelines: 300dpi, at least 800px on shortest side, under 4MB. Don't include images which are pixelated, blurry, or poorly lit.



3.4 Simulation with Existing Content

EPFL+ECAL Lab has almost 10 years of experience in managing projects that combine Arts and ICT for innovation. Therefore, we have used one completed project to evaluate how the form specifications work with real content. This can also act as an example or guide for the style of content to be included in the forms. The case study is based on augmented reality.

3.4.1 ICT-Project

PRIVATE CONTENT		
ICT-Project Key	Name	Prof. Pascal Fua
Contact Details	Position	Director
	Address	EPFL CVLAB BC 309 (Bâtiment BC) Station 14 CH-1015,
		Lausanne, SWITZERLAND
	Phone	(+41 21) 693 75 19
	Email	pascal.fua@epfl.ch
ICT-Project	In recent year	s, because cameras have become inexpensive and ever more
description, including	prevalent, there	e has been increasing interest in video-based modeling of shape
suggestions of	and motion. T	'his has many potential applications in areas such as medicine,
challenges faced	surveillance, er	ntertainment, and athletic training. However, it is an inherently
(500 – 1000 words)	difficult task be	ecause the image-data is often incomplete, noisy, and ambiguous.
	Amazingly, ou	ir brains are able to make sense of this data apparently
	effortlessly. O	ur ultimate goal is therefore to emulate this ability to detect
	objects and interpret images. More specifically, one important focus of our	
	research is the recovery of deformable and articulated 3D motion from single	
	video sequences.	
	We are particularly active and excited by the area of augmented reality.	
	Augmented reality, adding virtual information to physical object in real time, is	
	a concept that has been around for more than 40 years. Since 2000, however,	
	major scientific breakthroughs have occurred in computer vision. Algorithms	
	can now recognise and track physical objects without any markers and recent	
	research has improved this tracking, asking for less complex patterns on the	
	object.	
	The challenges we are facing is how to make tangible, useful applications for	
	our technology. How can we make credible experiences using this technology?	
	How can it c	hange the relation between material and immaterial value of
	objects? How	can we tell convincing stories to get content driven installations
	and services? +	200-300 words
Affiliation	National fundi	ng
Letter of commitment	Not included in exam	<u>vple</u>
by ICT-Project		
coordinator		
Names of members of	Prof. Pascal Fu	a, Director
ICT-Project team to	Jane Smith, Research scientist	



be involved and				
positions (preliminary)				
	PUBLIC CONTENT			
ICT-Project Name	Computer Vision Lab (AR dept)			
ICT-Project Website	http://cvlab.epfl.ch			
3 images to represent	1. Stereo reconstructions obtained using the DAISY descriptor, credit CV Lab			
ICT-Project (including	2. Deformable surface reconstruction, credit CV Lab			
captions and credits)	3. BagAR, credit CV Lab			
Brief description of	Enhancing what the eye can see with computer vision and augmented reality			
ICT-Project				
(110 characters max - To be used				
for wider communication strategy				
(e.g. Twitter))				
Description of ICT-	Unlike the majority of cameras, our brains are able to detect data from images			
Project technology	which are often noisy and incomplete. We are trying to simulate this ability			
(100-150 words)	with computers, so that we can enhance visual information even further.			
	Augmented reality, adding virtual information to physical object in real time, is a concept that has been around for more than 40 years. Since 2000, however			
	major scientific breakthroughs have occurred in computer vision. Algorithms			
	can now recognise and track physical objects without any markers and recent			
	research has improved this tracking, asking for less complex patterns on the			
	object. We are now moving one step further by introducing texture recognition			
	making the technology is available for disruptive usage investigation.			
What the project is	We are inviting artists to define new expressions for augmented content and			
looking to gain from	new types of interaction between physical objects and virtual information. We			
the collaboration and	think that artistic input can broaden our horizons and allow us to discover new			
what kind of artist	applications for our technology which can have positive effects on people's			
would be suitable	daily lives.			
(100-150 words)	Suitable artists could come from a variety of fields but should have a keen			
	industrialisation phase experience with creative software is required but			
	competences related to algorithms are not necessary. Skills in 2d animation are			
	also required for the project.			
Resources available to	The collaborating artist will be provided with a desk space in our fully-serviced			
the artist (100 - 150 words;	office in Lausanne, Switzerland, for 5 days a week for the duration of the			
e.g. office / studio facility,, technical	residency. This will include one basic set up for augmented reality (camera,			
equipment, laboratory, staff	screen, computer and LED light).			
possibly anotated to the project,	One AR engineer and one electronic engineer will dedicate 20% of their time			



available budget for travel, consumables and equipment, etc.)	to support the artist and help with the prototyping process. The artist will have short weekly meetings with the AR team to ensure expertise and idea exchange. A budget will be provided for daily travel and any additional equipment approved by the AR team.
5 key words to	Augmented reality, AR, computer vision, image recognition, human computer
describe ICT-Project	interaction
technology	
Possible period of	September 2017 – March 2018
implementation (must be	
part of the project implementation	
workplan)	

3.4.2. Challenge (t.b.d who will fill this)

PUBLIC CONTENT ONLY			
Brief description of	Turning technical performance of augmented reality into a content-driven		
challenge (110 characters max - To be used for wider communication strategy (e.g. Twitter))	experience		
Description of	This challenge explores how to create content with AR - in other words, how		
challenge (150 – 250 words)	to give this technology the status of a real media. To be truly effective a media's narrative power and its ability to express meaning must outweigh technological demonstration. To date, the majority of AR projects focus on the "wonder" and "magic" of the technology and therefore have no longevity or true relevance to people's lives. In comparison with virtual reality, which creates completely immersive and otherworldly one-off experiences, the unique way in which augmented reality couples visuals from the real world with digital information gives it great practical potential for daily life. Therefore, this challenge is about finding a way to let people seamlessly interact with real and relevant content provided through the technology of AR. The ultimate goal for the residency will be to produce a functional artwork based on augmented reality and propose, through this work, new concepts for how this technology is used, a new visual language and new perceptions.		
3 questions posed by	How can AR impact storytelling?		
the challenge that	How can AR affect our daily routines?		
address it's social	How can AR become a part of personal interactions?		
impact (in bullet points)			
5 key words to	Augmented reality, AR, interaction design, narrative, meaning-making		
describe challenge			





3.4.3. Artist's proposal (n.b. "artist" always refers to artist or artist collective)

PRIVATE CONTENT		
Artist Contact	Address	London
Details	Phone	+44 4565677
	Email	Liron.kroll@gmail.com
Description of prior experience		
working in organisations in a co-		Not included in example
creation process (if a	upplicable 40 – 60 words)	
Artist CV	Artist CV (pdf upload, max 2 sides of A4)	Not included in example
	Letter of	Not included in example
	motivation (150-250 words)	
	Project	Not included in example
	Proposal (500- 1000 words - according to the guidelines)	
	Artist video	Not included in example
	(Short amateur video of the artist presenting the project max. 3min)	
PUBLIC CONTENT		
Artist Name		Liron Kroll
Artist website		http://www.lironkroll.com
Photo portrait (headshot) of artist (4x3)		
Artist description (50 -100 words)		Liron Kroll is a London based, multidisciplinary visual artist, graduate of the Royal College of Art. The themes of her work are based around the illusiveness of normality. She is interested in the inherent contradiction in the need to belong to a social structure, but being simultaneously repulsed by it. In her creation



	process, Kroll dismantles and creates visual worlds; one of her
	images may include bits and pieces taken from over hundreds of
	photos, taken in different times and places. Thereby, Kroll
	disconnects the supposedly "photographic Image" from any
	standard anchors in time and space.
Area or medium of artistic activity	Digital visual arts
(e.g. design, art painting, music)	
Brief description of proposal (110	Rethinking augmented reality to tell non-linear narratives through
characters max - To be used for wider communication	objects, images, photography and animation.
strategy (e.g. Twitter))	
Description of proposal (150 – 200	My proposal combines the technological expertise of the CV lab,
words)	the EPFL+ECAL Lab's experience with new digital technologies
	and my expertise in visual language between real and digital
	images. Our project will focus on non-linear narratives to
	enhance user's engagement and immersion through the
	involvement of their imagination. We plan to deliver an
	interactive installation which can be tested in daily life
	environments and he presented in exhibitions and museums
	Levillene directly with CVL the ansigned to combine the
	I will work directly with CV Lab engineers to explore the
	technical capacities of their algorithms, in the Ferns Framework
	developed by the Lab.
	EPFL+ECAL Lab will act as producer, providing support in
	engineering, interaction design and product design. We will
	organise weekly progress meetings at the EPFL+ECAL Lab to
	assess the direction of the project. CVLab research engineers will
	be involved through an initial workshop of one week and
	biweekly meetings. The EPFL+ECAL Lab will also provide the
	space to work and facilities with which to execute it, as well as
	interaction design expertise. Towards the end of the residency
	the EPEL+ECAL Lab will also host an internal exhibition as part
	of the ECAL showcase open day in Echange
E how would to doc	Negative multimedie stemtelling was linger aviantic
5 key words to describe the	Narrative, multimedia, storytelling, non-linear, animation
proposal	

3.4.4. Producer's proposal (sometimes submitted alongside the artist's proposal)

PRIVATE CONTENT		
Producer Contact	Name of key	Nicolas Henchoz, Director
Details	contact	
	Position	Director
	Address	11, Avenue de 24-Janvier, CH-1020, Switzerland
	Email of key	Nicolas.henchoz@epfl.ch
	contact	
	Phone	+41 21 693 08 14
Description of prior experience		EPFL+ECAL Lab is a Centre dedicated to turn emerging



working in a co-creation process (if	technologies into convincing user experience through design
applicable 40 – 60 words)	exploration. It is the winner of the International Design Festival,
	Berlin, with Gimme More, gathering 10 projects on augmented
	reality. It has already hosted many international artists such as
	Yuri Suzuki and Thomas Traum, and has shown it's impact in
	innovation with several major companies in Europe and the US.
Names of members of producer	Nicolas Henchoz, Director
team to be involved and positions	Emily Groves, Designer
(preliminary)	Marius Aeberli, Interaction Designer
	PUBLIC CONTENT
Producer organisation	EPFL+ECAL Lab
Producer website	http://www.epfl-ecal-lab.ch/
Description of producer	The EPFL+ECAL Lab fosters innovation at the crossroads
organisation + resources they bring	between technology, design and architecture. Its key aim is to
for the proposal (100 to 150 words)	explore the potential of emerging technologies through design -
	in other words, to transform scientific performance into user
	experience. It also tackles the challenges presented by new
	technologies and collaborates with numerous companies and
	institutes on real life projects. EPFL+ECAL Lab will provide
	10% of electronic engineering, 30% of an IT-engineer's time to
	code and optimize the visuals and 20% of an industrial designer's
	time to finalize the artefact's scenography and interactivity. The
	EPFL+ECAL Lab can also provide an exhibition space.

5. Final artwork outcome of collaboration between Artist, ICT-Project and Producer

PRIVATE CONTENT		
Full artwork		
	Not included in example	
Description of artwork outcome (500	Not included in example	
– 1000 words)		
Completed questionnaire on	To be determined - Not included in example	
methodology, contributors,		
collaboration and next steps		
Artwork outcome name	Last Year	



5 key images of artwork outcome	All images: Last Year, belonging to Liron Kroll
(including captions and credits)	<image/>
Video describing process and	
outcome (max. 3min)	
Brief description of outcome (110	An interactive installation that combines narrative, photography
characters max - To be used for wider communication	and animation with augmented reality
strategy (e.g. 1 witter))	A nomented reality non-linear nerrative photography enimation
5 Key words to describe the	Augmented reality, non-inear, narrative, photography, animation
Description of outcome and	A nomented reality is combined with photography eximation and
collaboration (200.400 words)	Augmented fearly is combined with photography, animation and
conaboration (200-400 words)	numerous photographs left in the house of the artist's
	grandmother after she died; what were the stories and dialogues
	babind these physical frages frames how could these be told to
	other people?
	In the fictional parrative of this installation, family souvenirs are
	used to blur our notions of the real and imaginary. Memorabilia
	such as personal notes, postcards or portraits are placed on a flat
	display which recalls a classic museum installation. By passing
	above with an iPad, fragments reveal small parts of the story
	through augmented reality and in viewing these fragments the
	user is able to imagine his or her own story. The project
	contradicts the idea that one real picture can generate or reflect
	only one augmented story; it is the user's own imagination, at
	work in the augmented portion, that determines the tale. In a
	similar way, the technology is complementing the physical
	objects, and not distracting from the concept.
	We worked together in the same studio within the ECAL
	building for the duration of the residency, allowing ideas and
	technical knowledge to easily transfer between us. We built and
	test prototypes from early stages to allow us to fulfil our ideas to
	their full potential, and regularly evaluated and tested our work to
	make sure it was technically possible and conceptually accurate.





SECTION 4 – Aggregation

4.1 Global Impact

Co-creation communication is a major source of information to feed the development of new forms of successful collaboration between technology and art for innovation. Based on the results of Call 1, EPFL will evaluate, alongside the VERTIGO partners, how the data provided by the different actors of residencies can be gathered to generate a global vision.

This vision will also be used to fuel valorisation and dissemination efforts by presenting the residencies, technologies and challenges together and by setting global trends.

4.2 Tools for Valorisation, Assessment, Verification & Evaluation

As a core tool of the VERTIGO project, the **vertigo.starts.eu platform** will be the main means of establishing a global impact from the VERTIGO residencies. Work to define the specifications for the final platform is currently underway between WP2, 3 and 6. Suggestions for a scheme to valorise content are outlined in section 3.2, diagram 3 of this document.

EPFL is also working with the VERTIGO partners to define how to assess, verify and evaluate residencies. The aim is to extract specific pieces of content provided by the actors, as well as automatically collected data from the Information Pipeline. This would generate an assessment for the Partners, feedback for participants, and information for a publication planned for M24.