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ICT & ART CONNECT

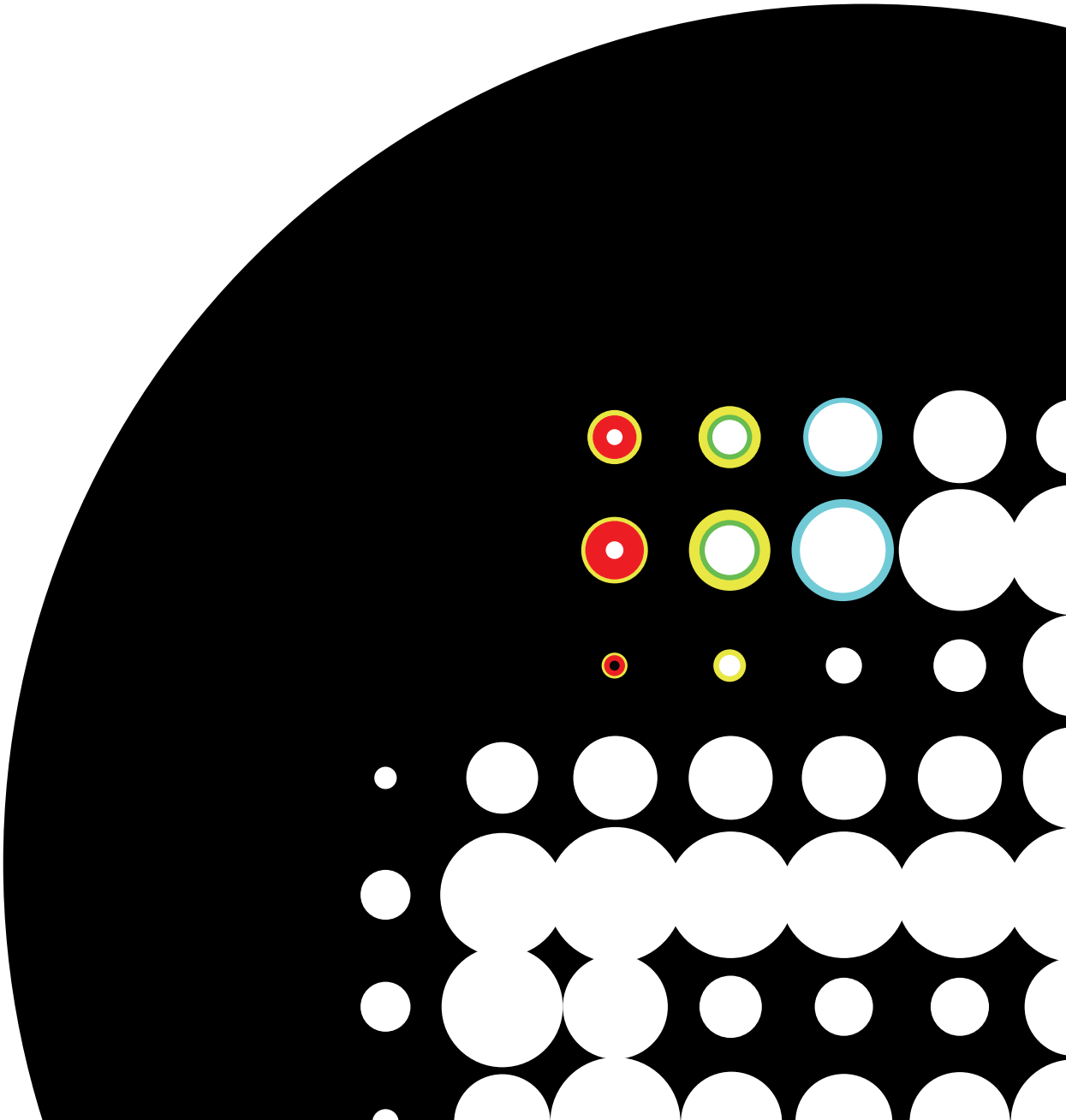
CONNECTING ICT & ART COMMUNITIES

RESULTS OF THE FET-ART PROJECT ACTIVITIES:

+ ONLINE COMMUNITY

+ CONSULTATION AND MATCHMAKING EVENTS

+ CO-CREATION RESIDENCIES



FET-ART OUTLINE

ICT & Art Connect sets out to bring artists and technologists together to explore new ways of working. Collaborative acts of co-creation, together with open and multidisciplinary discussions, foster the bringing together of art and technology.

The co-ordination action FET-ART has played a crucial role in helping advance this initiative through a set of activities that enabled practitioners in technology and the arts to meet, collaborate and discuss the future directions of such collaborations.

Launched in June 2013, FET-ART succeeded, in just a few months, in organising a number of significant consultation and matchmaking events across Europe, and in supporting 18 collaborative residencies to develop pilot projects, centred on co-creation and citizen engagement in ICT.

BACKGROUND

The EU FP7 funded support action FET-ART (June 2013-May 2014), addresses the FET (Future Emerging Technologies) objective of the FP7 ICT Theme.
FET-ART relies on a balanced partnership of committed organisations offering renowned expertise in the ICT and art domains, important connections with ICT and art practitioners in Europe and worldwide, many references at the ICT and art interface, and longstanding experience of planned activities.

SIGMAORIONIS

Brunel UNIVERSITY LONDON

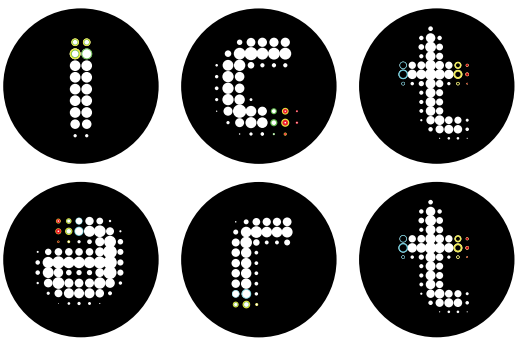
STROMATOLITE

waag society

FET-ART LEGACY

The following recommendations are a sample of the ones derived from one year of intensive activity:

- Cross-disciplinary collaboration must not necessarily lead to results classifiable under either the ICT or the art domains (A whole world of hybrid opportunities still has to be investigated)
- The technology sector should be encouraged to co-fund public/private partnerships in ICT & Art
- Artists should be deeply embedded within long term research projects across the European Union's research portfolio
- Measures should be put in place to engage with artists and technologists where they normally congregate rather than expecting them to come to ICT & Art events
- Pan-European matchmaking facilities and distributed collaborative centres across Europe would be welcomed by the ICT & Art community
- Sustainable platforms to access open source tools could facilitate the process
- Virtual and physical incubators and hubs would connect practioners across Europe
- Creating an awards programme for new, innovative ideas in art/technology collaboration would incentivise future ICT & Art activities



PARTICIPATION

In less than one year FET-ART succeeded in organising 11 ICT & Art Connect events across Europe:

- Art + Tech Hackathon @NEM Nantes: Consultation, Speed-dating and Pop-up residencies (NEM Summit, 28-29 October 2013)
- ICT & Art Connect 2013 – Brussels (iMAL & European Commission, 6-8 November 2013)
- ICT & Art briefing at Scottish Parliament (28 November 2013)
- ICT & Art Connect West – London (Watermans Arts Centre, 18-19 January 2014)
- Consultation & Matchmaking event – Edinburgh (Stills Gallery & Edinburgh College of Arts, 24-25 January 2014)
- Public engagement in Science through Art: Politics, Ethics, Power and Propaganda – Amsterdam (Waag Society, 31 January 2014)
- Barcelona connect: the creative citizen – Barcelona (Fabra i Coats, 20-21 February 2014)
- ICT & Art Connect Central/East – London (Ravensbourne, 22-23 February 2014)
- ICT-ART Connections: an exhibition of artists & technologists, ideas & initiatives – Edinburgh (Whitespace, 18-23 March 2014)
- Economies of Art and Technology Collaboration: Politics, Ethics, Power and Propaganda – Amsterdam (Waag Society, 28-29 March 2014)
- FET-ART Final Event – ICT & Art Connect so far: elements to orient the future – Brussels (FoAM & European Commission, 11-12 May 2014)
- London residencies exhibition (Cyber Salon, June 2014)

All events consisted of matchmaking sessions, facilitating the interaction between practitioners, followed by consultations, providing a space for discussion. Moreover, speakers' sessions, hackathons, workshops, exhibitions and performances provided additional occasions for multidisciplinary learning and exchange.

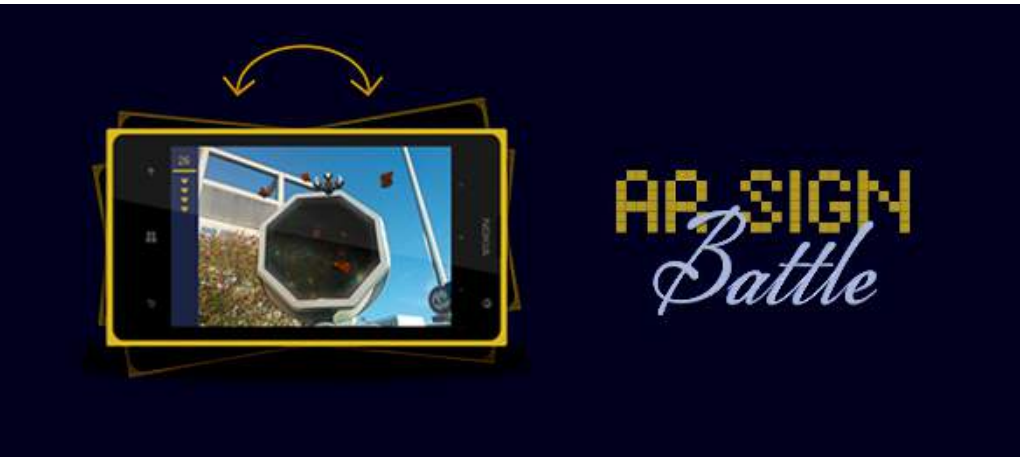
The project has been disseminated at the following external events:

- NEM Summit (October 2013)
- ICT2013 – Vilnius (November 2013)
- COST Arts & Technologies workshop – Zagreb (November 2013)
- Monthly talk at the Lighthouse – Brighton (December 2013)
- iMinds the Conference 2013 – Brussels (December 2013)
- Dorkbot London #85 – London (December 2013)
- Royal College of Art 'All-seeing, all-knowing' Symposium – London (February 2014)
- Music Tech Fest - Boston (March 2014)
- Future Everything Festival - Manchester (March 2014)
- NEM General Assembly – Luxembourg (April 2014)
- Open Data Institute - London (April 2014)
- The Future of Art and Computing Symposium, AISB Conference, Goldsmiths University– London (April 2014)
- CHI (Conference on Human Factors in Computing Systems) – Toronto (April 2014)
- EVA (Electronic Visualisation in the Arts) Conference – London (July 2014)

Following the success of the ICT & Art thickear residency, the art collective have been asked to curate Springer's Philosophy & Technology journal by Editor-in-Chief Luciano Floridi (July 2014)

CO-CREATION

Nineteen teams formed by artists and scientists/technologists have been given the opportunity to collaborate under a residency programme of one day to four months. Candidates for such pairings were selected as a result of consultation and matchmaking events and via the online platform offering matchmaking facilities. A panel of 20 experts operating at the intersection of ICT & Art judged the proposals submitted through the project open call.



AR Sign Battle

By Mathias Mouchard, Félix Raymond, Pierre Buffe, Arnaud Perillat and Thibaut Hunckler

What if road signs were portals towards another universe? AR Sign Battle is a citywide game based on road signs and augmented reality. It offers the possibility for users to play while on their own city's streets. Through augmented reality on smartphones, users scan the signs and access a mini-game. By scoring higher than the user before them, they are capturing their location and spreading their influence over the city. Additionally, a website gathers every location captured and their respective owners on a map.

The 'AR Sign Battle Guys' won the Pervasive Games challenge by FIcontent at the Art+Tech Hackathon in Nantes and were invited for a three-day workshop at DFKI in February 2014.

youtu.be/_XgKGH256B4

Ministry of Measurement

by thickear and Ulrich Atz

Art collective thickear (Geoff Howse, Jack James, Kevin Logan and Tadeo Sendon) collaborated with Ulrich Atz, head statistician at the Open Data Institute, to create a large-scale examination of our intellectual and emotional dilemmas concerning the provision of subjective data.

Performance/installation Ministry of Measurement was the inaugural project to be supported by ICT & Art Connect and a major feature of the Barbican Centre's "Hack the Barbican" in 2013. It re-purposed the Barbican's large cloakroom area to present a dystopian data collection centre as both performance and interactive installation: a bureaucratic organisation nestled deep in the bowels of the London arts centre. The work mixed performance with audio and visual mise en scène, including the Barbican's own Brutalist architecture, to heighten audience's apprehension at providing seemingly innocuous data.

A new version of the work entitled Ministry of Measurement Data Exchange was performed at the award winning ICT & Art Connect stand at ICT 2014, in Vilnius. A few weeks later, during the ICT & Art Connect workshop in Brussels, thickear and Ulrich Atz also helped form the Data and Ethics Working Group, whose subsequent projects can be seen elsewhere in this brochure. Since the creation of Ministry of Measurement, thickear have continued to work with Ulrich Atz and have received commissions to create work for the Open Data Institute, Future Everything, Lighthouse, the Royal College of Art and Springer's Philosophy & Technology Journal.

thickear.org

Sense Shifting

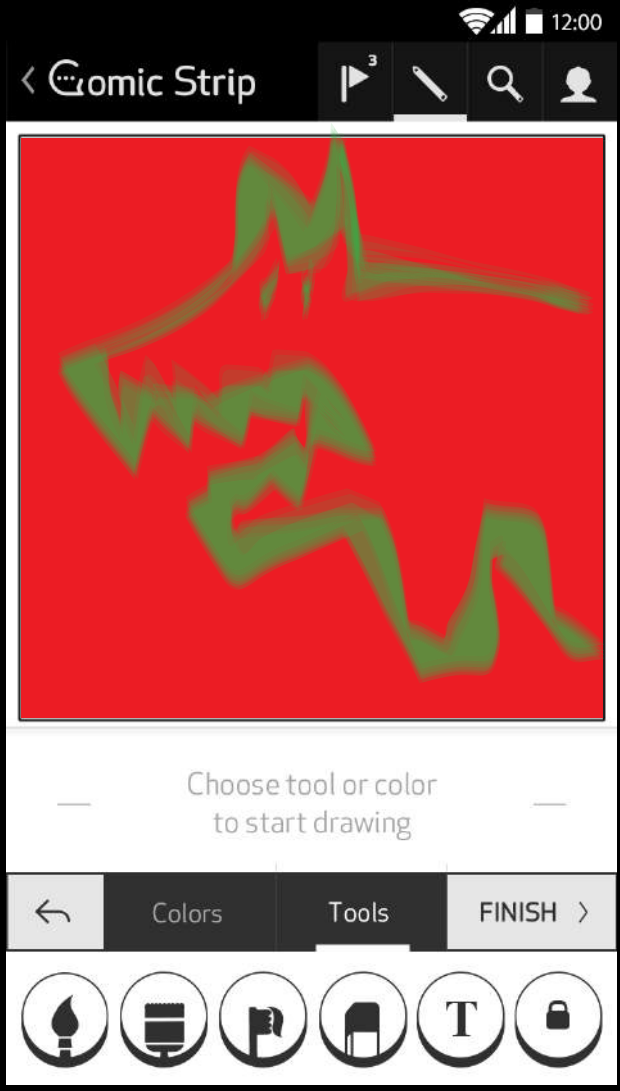
by Giovanni Marco Zaccaria and Joana Mollà Hinarejos

Sense Shifting is an interdisciplinary art experiment, between participatory art, natural interface design and perception, performed by Giovanni Marco Zaccaria and Joana Mollà Hinarejos with the support of the Media Estruch facilities (BCN, Spain). The purpose was to explore new forms of collaborative experiences in the performing arts mediated by an emotiorama: an interactive device for sensory augmentation, which permits a real-time display of emotion-related bio signals through light and sound.

The name comes from emotion, a person's internal state of being and involuntary physiological response to an object or a situation and **ὅρᾱμᾰ** (horāma), an ancient Greek word that means “sight” or “spectacle”. This concept has taken the shape of a mobile sandbox, delivered with an advanced tangible interface made from natural elements. The sand surface captures the sound of the movements, while the black stones work as biosensor leads. The emotiorama can be used as an interactive installation for two people (a performer and a person from the public) to explore and play with empathic augmented interactions.

While scientific studies have shown that public display of biological signals produced during physical interactions can transform the experience of a social situation, through this collaboration we have tried to investigate this topic further and make our contribution from the perspective of the high arts and creative engagement.

madinteraction.com/senseshifting/



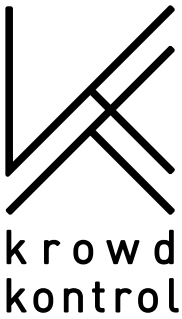
WIKI-ART Comic Strip

by Marie Lamouret, Victor Pedraza, Sylvia Morgado and Richard Piron

The group came together at the Hackathon in Nantes and won the Wiki-Art prize. Inspired by mobile games/comics, we created Comic Strip, a mobile app in which different contributors collaboratively create a story, an experience that brings benefits such as motivation, engagement, innovation and networking.

The app is ready for the Android store, easy to navigate and recommended for players from 10 years of age onwards. Weekly themes encourage participants to learn and improve their art and writing skills. Players log in via Facebook or by creating a profile. The storymaking starts when one of the players invents a title. Although participants are free to add any titles, every week there is a theme which encourages them to write about a specific subject. After writing the title, users can choose 4 or 6 boxes for the story.

There are several drawing and writing tools at the players' disposal. Once the first box is complete, someone else in the community can do the next one and so on until all the boxes are filled. Players can keep track of their drawings, see who their contributors are and share the results with their friends via Facebook or Twitter.



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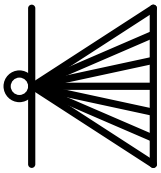
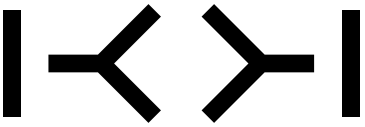


krowdkontrol



krowdkontrol

KrowdKontrol

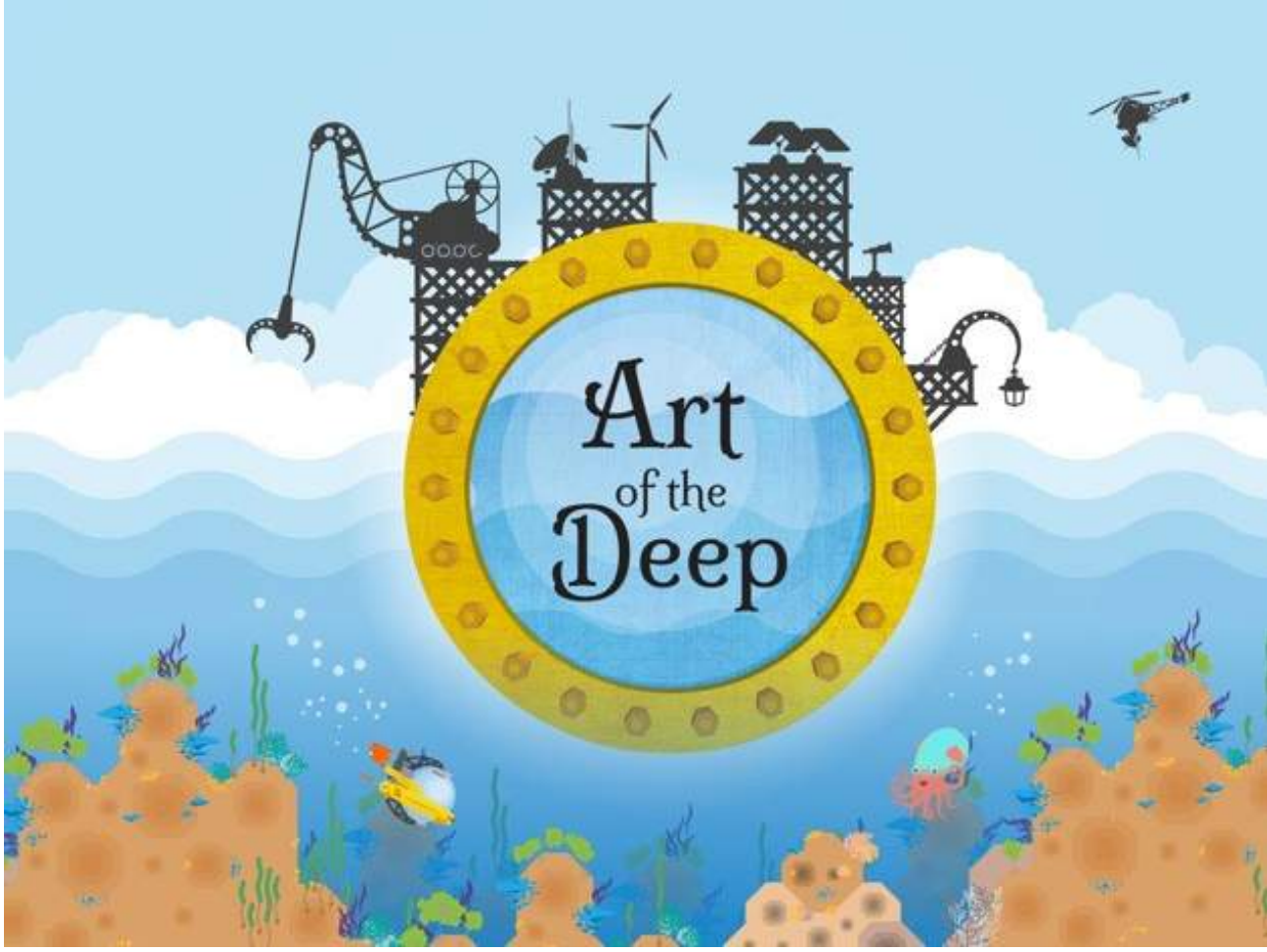
by Liepa Kuraite and Steve Lawson

Programmer Liepa Kuraite and musician Steve Lawson had never met before the ICT & Art Connect Hackathon event at NEM, Nantes. Twenty-four hours later they had fully fleshed out the concept behind KrowdKontrol. The idea for the project - awarded with the NEM Art prize - came from the realisation that there are currently no simple off-the-shelf tools to aid effective digital audience/musician interactions. With the intrusion of technology into every sphere of life, devices such as smart-phones and tablets allow us to convey messages and get responses in real-time. Furthermore, these devices have become so common that there is now great potential for integrating them into live performances.

KrowdKontrol is a framework that uses these devices to set up an interactive and dynamic visualization driven by real-time audience input (such as shaking their phone, dancing with their phone or interacting via a Graphical User Interface). This allows for multiple innovative and unique modes of performer and audience interaction.

As a result of the collaboration, musician Steve Lawson has learned to program, and provide ICT inputs directly into the project. The collaboration is set to continue beyond the ICT & Art Connect initiative as the team look to take their prototype out to artists and audiences.

krowdkontrol.co.uk



Art of the Deep

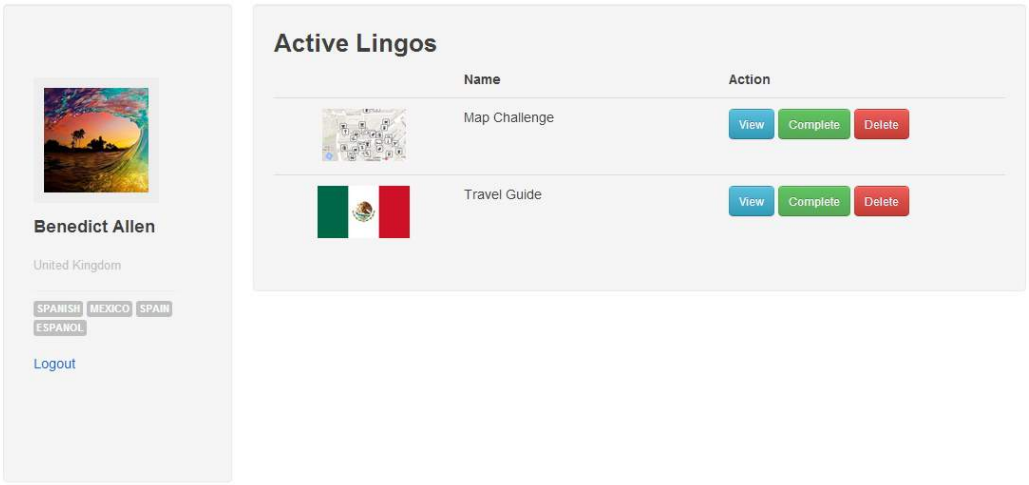
by Thomas Flynn, Daniel Lopez and Siobhan Ramsey

Brought together through the ICT & Art Connect Hackathon event at NEM, Nantes, musician and artist Thomas, coder Daniel and educator/developer Siobhan, have created this sophisticated interactive game to help children learn about natural ecosystems.

Art of the Deep is a fun learning tool in which children navigate a stunning underwater environment, interact with its flora and fauna and finally create real world 3D models of what they have discovered.

As well as its focus on engaging children in up-to-date science, biology and natural history themes, this compelling and innovative game integrates many other relevant learning stands, including building real world prototypes and experimenting with code.

Displaying stunning artwork, intricate programming and a well-developed concept, Art of the Deep is a wonderful example of how the joining of three different but extremely high level skill-sets can result in far more than the sum of the individual parts. The team now hope to develop their prototype further with the help of key industry and educational organisations.



Linguify

By Benedict Allen and Siobhan Ramsey

Linguify is a web application developed through collaboration between developer/designer Benedict Allen and educator/developer Siobhan Ramsey in order to solve the problem of learning key language skills for trips abroad. Rather than requiring multiple language lessons to be studied at home, Linguify allows users to learn both key phrases and facts about the country they are visiting whilst on the trip itself.

Through a regional map, the app suggests locations of interest where users can try out particular phrases, thus offering highly useful local interest and language information combined. Users can search for anything nearby such as restaurants, hotels, museums or shops, whilst at the same time learning the key phrases they will need in order to get the most out of their destination.

Featuring personalised level settings, the app only displays language learning videos tailored to the users own needs, allowing for a fully optimised learning experience. The clips can also be rated for effectiveness thus helping the application and its user base to learn, benefit and grow.

Benedict and Siobhan have also built in an application programming interface (API) allowing outside developers to benefit from Linguify's user data to help improve other language programs. The project won the Open City Database challenge at the Hackathon in Nantes.

Hear the City

by Andrew Faraday, Kate Halsall and Annalisa Terranova

A collaboration that formed out of the ICT & Art Connect Hackathon event at NEM, Nantes and won the Hybrid City award, programmer Andrew, musician Kate and video artist Annalisa developed and built an art installation/performance that interacts with local social media feeds to present a compelling sonification of our interactive daily lives.

Hear the City takes random snapshots of social activity from specific localities through the conversion of Twitter feeds into musical notation, creating a reflection on both the endless invisible streams of metadata and the visible comments we throw out into the world.

Incorporating projections showing the origins of the Tweets and feeds, real time Instagram pictures and synthesised text to note sounds, the installation is accompanied by a live recital of the translated incoming texts by pianist Kate Halsall. Shifting effortlessly between the poignant and the humourous, this unique combination of analogue and digital, live performance and generative music, shines a compelling spotlight onto our social world.

Dancing with Drones

by Nina Kov and Gábor Vásárhelyi

The goal of Dancing with Drones is to create common ground for the study and understanding of movement and the organized succession of movement (choreography) for both humans and UAVs. In this context, drones are considered as choreographical agents and presented as such to a broader audience. The importance of developing peaceful applications for drones by creating a connection with the public is more crucial than ever. The goal of this project is to show the peaceful, civil and creative applications of drones and the possibilities opened by collaboration between scientists and artists. The project will end with the demonstration of the world's first ever human-drone aerial group dance piece.

The project is a collaboration between choreographer Nina Kov (London) and the COLLMOT Robotic Research Group, directed by Pr. Tamas Vicsek, Department of Biological Physics of the Eotvos University of Budapest, who recently created the first completely autonomous flock of quadcopter drones. The UAV flock was created based on animal movement patterns in order to study efficient autonomous movement strategies within a group context. Nina Kov is a pioneer in terms of unmanned aerial device-human choreographic interactions. She created Copter for the PlacePrize 2012, a dance duet with a miniature helicopter.

The Human Sensor

by Kasia Molga and Adrian Godwin

The Human Sensor addresses an intimate relationship between a person suffering from asthma or COPD and air-borne allergens resulting from climate change in urban environments. It is the story of the air written by our breath, translated by the wearable devices worn by people whose health is affected by climate change. Its main form and point of departure is in a wearable technology item – a scarf which gathers real time environmental data about the condition of air around the person wearing it; and the condition of the exhaled human breath. The data is visualised and displayed on the wearable item in real time (using LEDs, illuminated threads or nano LCD screens) informing the public about the state of health of the person wearing it and the air quality in a given time and space.

The core concept consists of an embedded sensor which measures Nitric Oxide in the wearer's exhalations. Nitric Oxide is a marker of the health condition of the human respiratory system. The project explores ways in which that data can be visualised on the scarf.

Hacking Choreography 2.0

By Nick Rothwell and Kate Sicchio

Hacking Choreography 2.0 combines creative concepts from choreography and dance composition with the technical principles involved in computer programming. The premise was that the creative process of conceiving and structuring choreographic material has parallels with the process of developing algorithms and transforming information structures in software - a process that we also regard as both exploratory and creative. As a starting point, we looked at the semantic basis of the programming language Clojure; a contemporary variant of Lisp that combines functional programming with state-of-the-art mechanisms for manipulating structured data. The way in which Clojure represents data informed the visual structure and aesthetic of the projected text-based geometry which was used as a cueing system by the dancer.

We spent one week of residency time developing a custom software system to support live coding (using the Field platform developed by the OpenEnded Group, working in both Clojure and Python to design and implement a custom real time-based animation scheduler), and developing movement vocabulary from a basis incorporating terms for parts of the human body and qualities of movement, in the vein of the effort-graph system developed by Rudolf Laban. The result was a 20-minute structured improvisation encompassing algorithmic projection and live software coding by the choreographer.

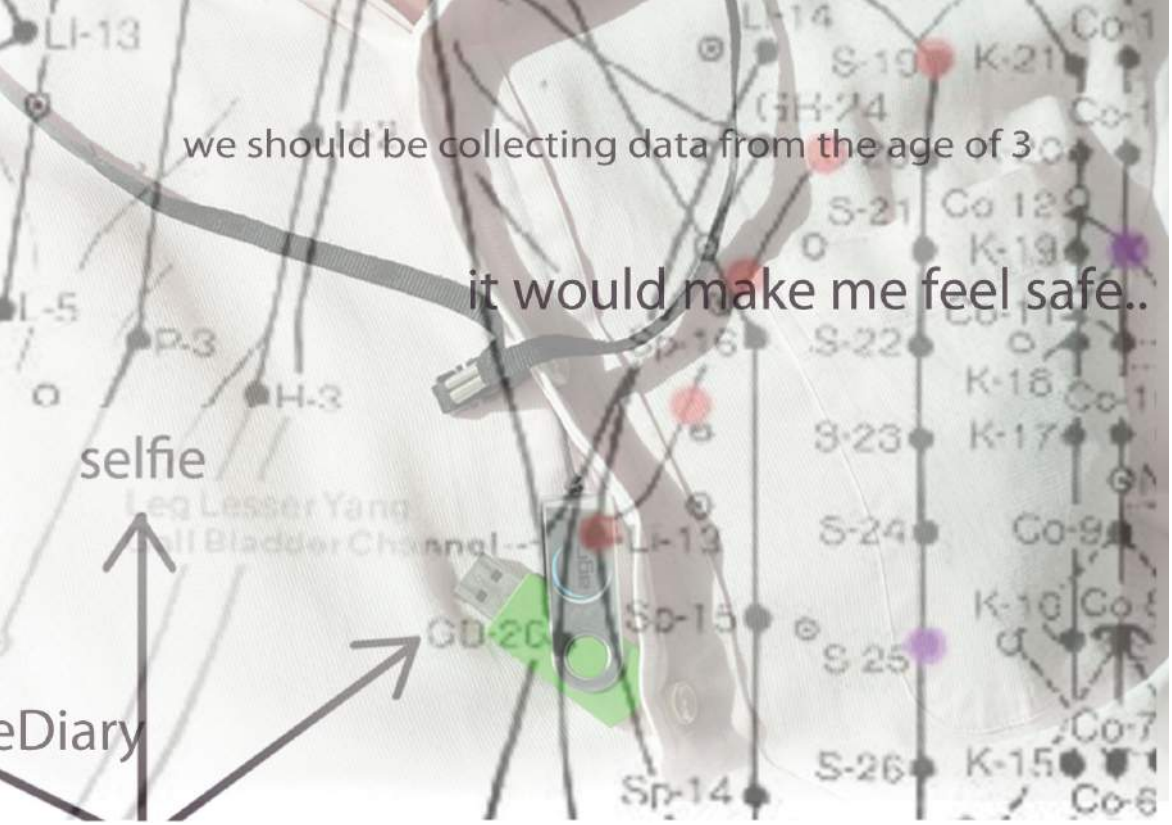
Diasynchronoscope

by Carol MacGillivray, Bruno Mathez and Neil Mendoza

The Diasynchronoscope is a unique technique for animating concrete objects in real physical space created by artists Carol MacGillivray and Bruno Mathez. Working in collaboration with technologist and computer scientist, Neil Mendoza, this project aims to create the first interactive diasynchronic device where the illumination of the objects will be automated and interactive.

The aim of this project is to work on a specific arrangement called 'Butterflylight' - a butterfly animation using brass 'butterfly' hinges as animated objects. The size of the butterflies is similar to real life butterflies, which makes them easy to manipulate. Each butterfly is prepared by being welded onto a copper stem of various lengths. Magnets attached to the stems fix each butterfly onto a metallic board. This process allows for the positioning of each butterfly along an animation path, enabling a diasynchronic movement when illuminated. Using Neil Mendoza's programming and computer vision skills a system is created where the projector is able to illuminate the butterfly animation automatically. The collaboration is set to continue beyond the end of the residency and evolve ideas further.

http://www.trope-design.com
www.neilmendoza.com



Desirable Dossiers: Healthcare Through a Data Lens

by Sujata Majumdar, Ruud de Boo, Irene Nooren and Barani Dakshinamoorthy

This artistic project critically interrogates the content and use of Electronic Health Records (EHRs). Current patient healthcare data is very fragmented, distributed across several locations and dependent on the medical disciplines involved in treating a patient over the course of their life. We can't create a complete image of the patient from their data. Patients are nervous about what the EHR includes and what it misses out. Some are concerned about access to their data and worried about how it could be misused, while some long for distribution to the right people at the right time with one click. Some patients blog openly about their health and the impact of their treatments, such as cancer treatment and gender reassignment, assimilating their experiences and helping others. Some patients will share all the lifestyle data gathered from their wearable devices and some will choose for a bare minimum to be shared.

We decided to consider a holistic or augmented EHR. We spoke to patients and healthcare practitioners. We let them dream about what they would like to put in an EHR to create the fullest possible picture. In our daily work, three of the four collaborators are implementing an electronic health record (EHR) to be used at a teaching hospital in Amsterdam. Sujata works in ICT as well as being an artist. We are motivated by the aim to give patients a better understanding of their data and their records, and greater influence over their health and healthcare.

Biostrike

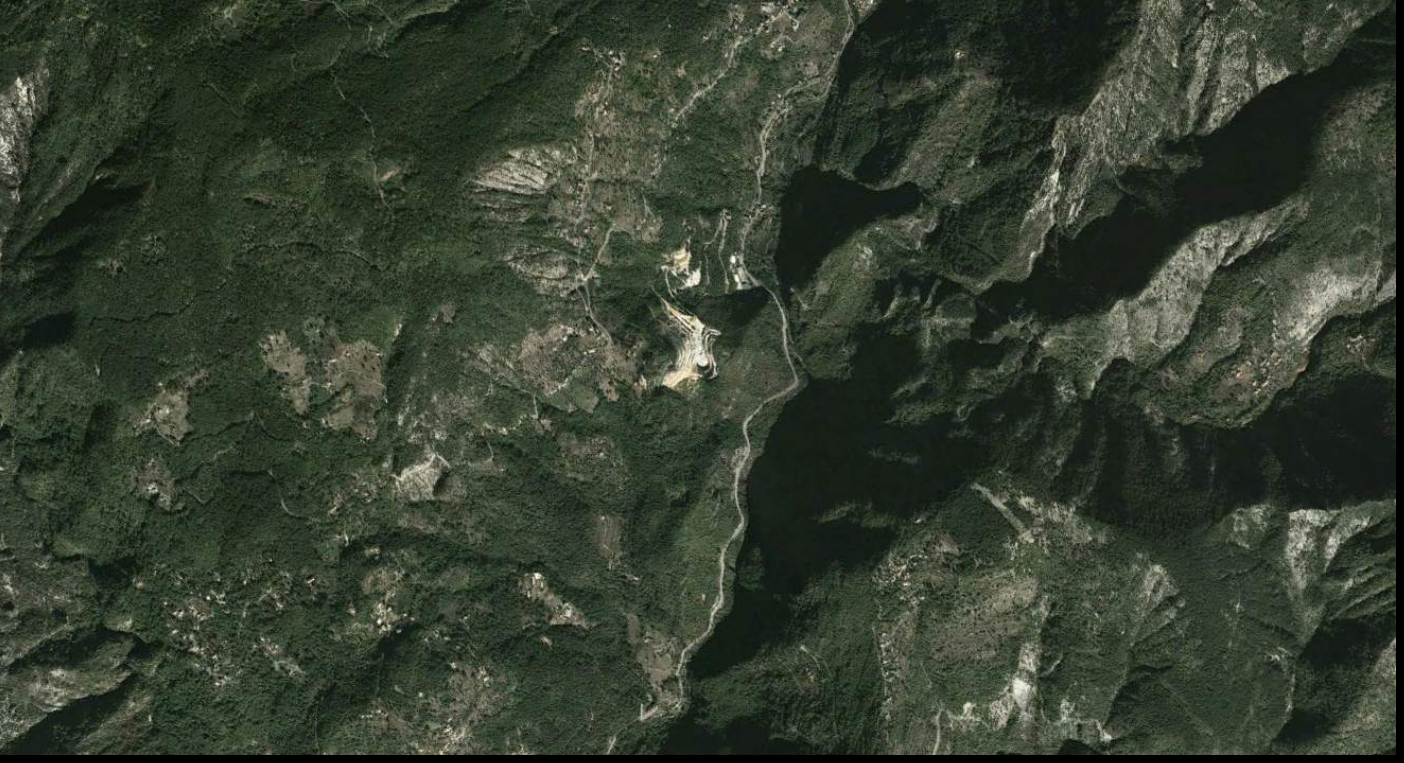
by Asa Calow - Madlab (UK), Cathrine Kramer - Center for Genomic Gastronomy (NO), Martin Malthe Borch - Biologigaragen (DK), Pieter van Boheemen - Waag Society, Open Wet Lab (NL), Zack Denfeld - Center for Genomic Gastronomy (US)

The objective of this installation is to combine citizen science and artistic methods in order to prototype new relationships between eaters, the human food system and microorganisms. The 5 labs in the installation are:

* Who Wants to Be a Parts Per Millionaire?
* The War on Microbes
* Anaerobic Olympics
* Microbial Lending Library
* The Mystery Meat Tour

The installation investigates how our present day behavior in farms, factories and kitchens relate to future well being. Perhaps we will need more laboratory techniques in the kitchen, and Culinary Forensic Kits, empowering citizens to discriminate between desired and unwanted microbes Do-It-Yourself style. A renaissance of amateur bioprospectors might even discover new ways to overcome our battle against foodborne disease. Other critical eaters and food cults might direct their paranoia towards developing new rituals for keeping out unwanted ingredients and micro-organisms, or engage in new sustainable human-microbe coexistence urban ecosystems.

Can we imagine what such a kitchen-lab hybrid would look like? The BioStrike installation explores how today's cultural preferences and consumer behaviour has an impact on our future city habitat with a particular interest in food manufacturing.



Death from Above

By Jonathan Jouty, Richard Phillips-Kerr and Igor Slepov

Future shock surrounds a new generation of military control interfaces, robots and unmanned aircraft. The aesthetics of war are changing. This is perhaps most notable in the omnipotent aerial view commanded by drones: one of power and a perverse beauty. Our project is motivated by a collective attraction and repulsion by drones: they terrify and excite in equal measure.

A drone pilot's view of the world and his targets, mediated by camera technology and controller interfaces: is not dissimilar to the player-view in recent Call of Duty and Battlefield video games. We have a generation of soldiers that have grown up playing such military simulators. One question we have sought to explore, is whether the military is 'playing' war?

Triggered by DARPA's 'ARGUS' surveillance drone (which can see hand gestures on the ground from 17,500 feet above via live video feed), and using Google Earth, we are able to position ourselves as drones in the sky. Digitally flying over cities and mountain ranges at that height is a beautiful, humbling experience.

Our project has explored the tension between the horror and the beauty of new technologies, enticing the audience with incredible imagery captured using the same technology we fear.

Not to be Reproduced - A Narrative Through Time

by Mark Conolly and Diego Zamora

We have merged several separate coexisting places onto a printed plane to create a series of hybrid objects. Through material layering of a multitude of places these objects form representations of condensed time. The overlapping and compressing of time and space is central to our joint investigation of 3D printing and painting. Magritte's' works ´the key of ice´, 'time transfixed' and 'Not to be reproduced' offer plausible scenarios that are represented in a direct and concrete manner. We have elaborated on his traditional approach whilst introducing them into 3D printed format.

We envisage a functioning system from the memory and experience of others injected into the work via borrowed imagery from social networks amongst other forms of imagery. We appropriate real life situations to create an amalgamation of familiar, yet uncanny, sculptures.

By exploiting the commonalities in our personal practices we have identified some traits within the medium of 3D printing that are contributing to the development of a new form of expression. The 3D printed objects accumulate labyrinthine qualities derived from a self-conscious landscape.

Silicasonisphere

by Carrie Fertig and Dave Murray-Rust

Silicasonisphere is an interactive installation combining flame worked glass, light and sound. Normally glass art doesn't encourage touching, but visitors are encouraged to play with and move hanging handmade glass objects in a nearly dark room, with strong, narrowly-focused light sources.

When the light refractions from these interactions hit wall mounted sensors, that data is translated into sound that is spatialised into an enveloping soundscape. Participants further modulate the soundscape with body movement in the environment by blocking light paths. Silicasonisphere physically manifests the connection between the vibrations of light and sound via interaction by the participant, changing their experience of the environment.

Guerilla Toy Hack

by David Allistone and Louis d'Aboville

We are developing a pop up guerilla "toy hacking" installation. This takes the form of both a workshop and an installation mounted on bike trailers. The toy hacking workshop invites people to reuse toys destined for landfill to make surreal new hybrid creations. We provide the toys, the tools and the space, and participants create whatever they want, and take it home with them at the end. During the workshop, the toys that people create will be photographed and animated in situ, and used as content in an interactive projection installation, where they are displayed 15 feet high, and are dynamically revealed by the motions of passers by.

This project is about democratizing access to both art and technology, and empowering the public to be creators and not just consumers of these things. By hosting the workshop for free in a public place, it is made as accessible as possible. By projecting people's creations at a large scale, the installation acts as a platform to showcase and amplify the creative effect of participants, and provides a playful public experience which can inspire debate about new futures and sustainability.

Data & Ethics Working Group

Data & Ethics Working Group

Mike Thompson, Susana Cámara Leret, Elliot Burns, Jack James, Dave Young, Herman van Wietmarschen and Evelien van de Garde Perik

The Data and Ethics Working Group (DEWG) addresses Data and Ethics as an experimental space to test public perception and reactions to existing protocols in data access, exchange and retrieval systems. It does so by colliding Data and Ethics through performative acts that result from the exploration of Art / Science hybridisation. The exhibit presents EXPERIMENTS #1 & #2, which stand as prototypes and tentative reflections on Data and Ethics:

EXPERIMENT # 1: Terms & Conditions is a manifesto, performative act and demonstration performed at the European Parliament on Monday 11th November 2013. It cnsisted of audience participation in the action of data entry, juxtaposing visual, textual, and performative elements of reality and the absurd to highlight their ambivalence to data consent.

EXPERIMENT # 2: Consent explores the act of consent and data collection within a setting simultaneously scientific (the controlled experiment) and artistic (a performative and interactive artwork). Situating itself within The Rhythm of Life project, which explores the measurement of biophotons (light emissions from the skin) it confronts individuals with the exact moment at which the exchange of personal (bio)data takes place. Experiment #2 is a work-in progress, to be performed at Museum Boijmans van Beuningen, Rotterdam, in September 2014.

ONLINE COMMUNITY

+ Discussion forum
+ Matchmaking function

A unique digital environment is dedicated to bridging the two communities encouraging bilateral dialogues and linking up individual practitioners. Find the partner that suits you best and pave the way for future ICT and art connections.

Join the ICT & Art Connect community!

Participate in the official website community, join us on Facebook and LinkedIn, and follow us on Twitter. You will receive detailed information on the ICT&Art Connect initiative latest developments and have the opportunity to interact directly with us.

ict-art-connect.eu

linkedin.com/groups/ICT-Art-Connect-5114515

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This project has received funding from the European Union's Seventh Framework Programme for research, technological development and demonstration under grant agreement n°611074