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Disclaimer

This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

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Abbreviations

WP: Work package

M: Month

UNIPI: Università di Pisa

UoY ADS: University of York, Archaeology Data Service

UB: Universitat de Barcelona

UCO: Universitaet zu Koeln

TAU: Tel Aviv University

CNR: Centro Nazionale delle Ricerche

INERA: Inera srl

BARAKA: Baraka Arqueologos S.L.

Elements: Elements centro de gestio i difusio de patrimoni cultural

Executive Summary

Deliverable 9.3 represents the ArchAIDE final video production intended as documentation of the various phases of the project. It has been produced merging and editing all the video material produced during the project timeline, partly already published on social channels, and adding brand new unpublished video material. For these reasons, the main feature of the final video is the interweaving of different visual and narrative levels.

The aim of the Deliverable 9.3 is to create a documentary going through all the phases of the project, focusing on some key moments and events, with direct incursions into the departments and laboratories of the consortium's partners, and including some infographics animated sequences that summarise the main features of the system and short demonstrations of its practical use. The film starts with the Kick-off meeting and ends with the testbeds of the ArchAIDE system carried out into real user scenarios such as excavation and post-excavation practice.

This report accompanies the documentary video and explains the work carried out. Following the work-plan defined in the Communication Plan (D9.1), the report describes the roadmap followed for organising the video materials collection (Section 2), the typologies of the video contents and narrates how they have been produced. Section 3 includes the Guidelines used to involve all the partners in a "Do it yourself" (DIY) production of videos. The key concepts and technical aspects are detailed in Section 4. Small deviations related to the planned production of ArchAIDE infographics were needed, they have been described in Section 5.

Deliverable 9.3 is labelled as "public". The video has been uploaded on a Vimeo channel, with public access, as foreseen in the Communication Plan. However, the official public presentation will be held during the ArchAIDE Final Conference (May 13-14, 2019). The documentary will be distributed on the ArchAIDE Youtube channel immediately after the Conference, in line with the dissemination strategy carried on by the Editorial Board.

1. Introduction

According to the Communication Plan (D9.1), the main task of the video communication was to create a documentary film about the project, covering all the phases of the process, explaining the usefulness and benefits of the developed technology, in order to make ArchAIDE and its results more accessible to both the experts and a wider public.

A list of actions has been planned following the time-table of WPs, focused on the main tasks and milestones. The final documentary video tells the story of the whole project, its work in progress, critical steps and results, including short demonstrations on the field during real users' scenarios testbeds. It focuses on some key moments and events, with direct incursions into the departments and laboratories of the project's partners, and including some infographics animated sequences that summarise the main features of the system and short demonstrations of its practical use. The film starts with the Kick-off meeting and ends with final testbeds of the ArchAIDE system carried out in real users' scenarios.

Since the beginning of the project (as described in D9.1), all the visual communication material has been thought as short fragments of a larger story, progressively presenting the project partners and their work, and revealing the realisation of the app step-by-step, so as to intrigue the audience.

The typological variety of the video material produced within the WP9 includes:

- HD settled up interviews;
- explanatory infographics;
- DIY videos produced by the partners;
- travel images;
- time lapse;
- "on the field" shoots;
- clips coming from workshops, meetings, conferences;
- *ad hoc* material created for the ArchAIDE documentary.

These materials have been merged for the realisation of a final video that exploits the modularity for creating different levels of narration.

Considering the great potential shown by video resources for web communication, the choice to build the documentary video following the key concept of "modularity" revealed itself as a winning decision. In fact, modularity has allowed (i) optimising the effort creating the communication contents step-by-step, (ii) having many different materials to disclose during the work in progress, and (iii) building an engaging story. Furthermore, this approach has allowed involving all the partners.

2. Roadmap

The collection of video contents has been structured in 3 phases following both the key topics and main steps of the project.

2.1 Phase 1 (M1-M15)

In the first phase, we let the audience know about the existence of the project and its key topics. Interviews, editing and infographics addressed both to the general public and (mainly) to specific target groups such as the archaeological community and stakeholders. This phase raised initial interest also within media professionals and press. Video products adopted the slogan “Archaeorevolution at work”.

The collection of video contents has been structured in 3 phases. Phase 1 has been fundamental to plan with the partners the production of short self-made clips to shot themselves. The active participation required to the members of each team and the effort of telling the work in progress, especially the technical one, beyond the scientific community, have been a hard challenge, that allowed obtaining a fresh and direct narration about the different skills and themes involved in ArchAIDE.

Typology	Title/Description	Duration	Partners involved
Infographic	Logo Animation	50"	UNIFI
Interview clip	Interview with Gabriele Gattiglia on ArchAIDE	26"	UNIFI
Interview clip	Pottery fragments recognition is a complex activity for archaeologists	40"	UNIFI
Interview clip	It's going to be a revolution	20"	UB
Interview clip	Very ambitious project with great potential for archaeologists	25"	UoY
Interview clip	A great tool for professional archaeologists and educational activities	24"	Elements
Interview clip	We have all we need to produce good results	21"	Inera
Interview clip	Useful tools helping archaeologists in everyday work	33"	CNR
Interview clip	Challenging but achievable goals	29"	UCO
Interview clip	Automatic ceramic classification is an important research topic	25"	Baraka
Interview clip	A good mix of technological and archaeological skills	37"	Inera

Short video	ArchAIDE kickoff meeting short video	29"	All
Video	ArchAIDE kick-off meeting. Synthesis of the kick-off meeting	4'	All
Interview clip	Tools and technologies to help archaeologists	42"	UNIFI
Interview clip	A considerable number of comparative collections	40"	UoY

2.2 Phase 2 (M15-M24)

In the second phase, more details have been added to the description of the tools used to reach the aims of the project, targeting the contents to specialists and the community of experts and stakeholders (second slogan "Archaeorevolution is coming"). Replying to the question "What are we doing", partners explained and analysed the strengths, the innovation, the excellence, and the most critical problems to be solved. The work on self-made video clips began, focusing the narrative also on detailed aspects of the work and introducing researchers at work behind the products.

Typology	Title/Description	Duration	Partners involved
Infographic	ArchAIDE project. The main steps	1'	UNIFI
DIY video	Direct line with partners - CNR-ISTI - Pisa (Italy)	3'29"	CNR
Interview clip	Database, specialists and synthesis - Interview with Tim Evans	50"	UoY
Interview clip	Photographing hundreds of ceramics - Marisol Madrid	1'14"	UB
Interview clip	Mixing virtually and reality to improve the system - Matteo Dellepiane	52"	CNR
Interview clip	Shattering virtual ceramics - Interview with Nachum Dershowitz	1'14"	TAU
Infographic	ArchAIDE review meeting in Brussels, June 2017	2'29"	All
Interview clip	A technology accessible to many many archaeologists - Barak Itkin	45"	TAU

Interview clip	Archaeology is going to change a lot - Eva Miguel Gascòn	33"	UB
Interview clip	A complete database of pottery - Gabriele Gattiglia	42"	UNIFI
Interview clip	The database itself is a strong result - Massimo Zallocco	43"	Inera
Interview clip	We're starting to see what we can really do - Holly Wright	29"	UoY
Infographic	Discovering ArchAIDE's database	1'43"	UNIFI
DIY video	Direct line with partners - University of Barcelona	2'19"	UB
DIY video	Direct line with partners - University of York	3'29"	UoY

2.3 Phase 3 (M24-M32)

In the third phase, the ArchAIDE system was quite complete. The consortium spent resources to show the first version of the ArchAIDE application in international events, collecting feedback from the archaeological community to fix bugs of the system and improve the user interface. Video products adopted the slogan "Archaeorevolution is now".

The video gallery reached its maximum productivity and allowed to involve several targets of the public using video channels and to promote contents by social media. In this period video communication focused its effort following the set up of the Application releases developed through incessant scientific discussions and testing activities carried out in the laboratory and into the field.

Typology	Title/Description	Duration	Partners involved
Short video	Amphorae, Terra Sigillata and Majolica of Montelupo photo campaigns.	43"	UB
Short video	Results for everyone! ArchAIDE dissemination activities	1'18"	All

Short video	ArchAIDE workshop around Europe. Interviews with archaeologists	3'37"	All
Short video	Presenting ArchAIDE App	3'11"	All
Short video	ARCHAIDE for Kids	1'48"	UNIFI
Infographic + short video	App presentation: appearance-based recognition.	2'20"	All

3. Video material production

Different materials have been specially-made for realising the final documentary ¹:

- **short interviews** with the participating partners have been collected during the project meetings to gather information on expectations, take stock of the tasks, problems encountered and reached milestones. 20 of these interviews were partly published on the ArchAIDE website and social channels. The final documentary contains excerpts of the entire set of interviews, including those unpublished, to describe the project development steps effectively. There are two types of interviews: settled-up HD professional interviews (filmed with an HD camera and professional microphones, professional lighting, with calibrated staging and framing) for more in-depth contents; “flying interviews” made with mobile devices and filmed in dynamic situations, for fresh impressions and on-site descriptions.
- animated **infographics** have been produced with a “simple and light tone” to explain the project contents and charm the target audience (archaeological community, media and press, general public). Some deviation from the WP9 initial plan has been necessary as reported in Section 5 of the present document.
- clips coming from **workshops, meetings, and conferences** have been r edited in the final documentary to visually explain the main steps of ArchAIDE dissemination, starting with the synthesis of the kick-off meeting in Pisa, 2016 (“ArchAIDE kick-off meeting” – 4'01” and “ArchAIDE kick-off meeting short video” – 30”), passing through the first year review meeting in Brussels, 2017 (“ArchAIDE Review meeting in Brussels” – 2'29”), the workshop held in Pisa, 2018 (“Archeologists speech”) and several dissemination activities (“Presenting ArchAIDE” - 3'11”; “ArchAIDE for Kids” - 1'48”; “ArchAIDE workshop around Europe” - 3'37”).
- shooting **on the field** with professional equipment. Between September 2018 and February 2019, different shooting sessions were held at the archaeological excavations of Luni (Massa Carrara) and Calci (Pisa), under the coordination of the University of Pisa. During these sessions, archaeologists at work were filmed while discovering some potsherds and using the ArchAIDE application for shape and appearance recognition.

Six **DIY videos**, half of which published on social media channels, have been produced by the partners following specific Guidelines elaborated to allow a harmonised self-made production of short clips (§3.2).

¹ All material has been made by UNIFI staff.

The DIY videos were intended for showing the achievement of each partner particular tasks and their developments within the project. To describe the accomplishment of project tasks and deliverables, parts of this production (even those unpublished) has flowed into the final documentary. Deviations and solutions about the release of the DIY videos are reported in Section 5.

3.1 DIY (“Do It Yourself”) clips: self-made videos

In order to engage all the partners in an active communication process, it was requested them to shot short videos with a smartphone for presenting their labs and their work.

Beside representing useful material for updating the progress of the project, this process has also enabled a participative involvement in the communication dynamics.

3.2 DIY video guidelines

To make it easier to manage video shooting and to harmonise the outcomes, specific Guidelines have been elaborated for the partners. Complete Guidelines are reported below.

3.2.1 DIY Requirements

You just need a good smartphone (not necessarily top, but good). Nothing more.

3.2.2 DIY Shooting

RECOMMENDATIONS

- **We need one or (better) more short interviews from the team and about 15-20 other clips (5-6 clips for each category).**
- **Please send clips divided into 5 folders: one folder for each type.**
- **NEVER film with the device in vertical mode.**

3.2.3 DIY Interviews

- **Structure of the speech.** Organise the subject on 4-5 key-points in a speech of 2-3 minutes (maximum 5 minutes). If it’s too complicated, try to film one clip for each point (no more than 30 seconds for point).
- **Rhythm and mood.** Try to keep high rhythm (it is relevant) and to be enthusiastic and professional at the same time (as much as possible, not artificial).
- **Audio.** Stay close to the interviewed with the camera (about 1 m, no more to avoid wide-angular distortions) and find a place as much silent as possible (or try to make it: close the windows, ask people to be quiet for a while, turn off loudly machines like air conditioners, radios, etc.).
- **Look and talk to the camera. One person at a time.**
- **Ciak&Takes.** In case of mistakes and/or inconveniences, repeat the interview more times. Better shot again entirely the last key-point or (if possible) the whole interview (it’s short!); remember to start again from the beginning of the previous sentence.

Interviews: VERSION A

- **Framing.** “medium close-up” is fine, cut at the chest height or including shoulders. Try to have (or create) a good background, tidy a little bit the room you’re filming. Try to avoid strange shape near the head of the person. Do not leave too much space above the head (without cutting the head). Assure the face is on focus.
- **Lighting.** Use a window on a side to light up the face, avoid the direct sunlight and not include outside landscape in the frame (use curtains, etc). Anyway, verify that the face is not too dark. A diffused light or a luminous source on a side are fine.
- **Camera.** Stay still.

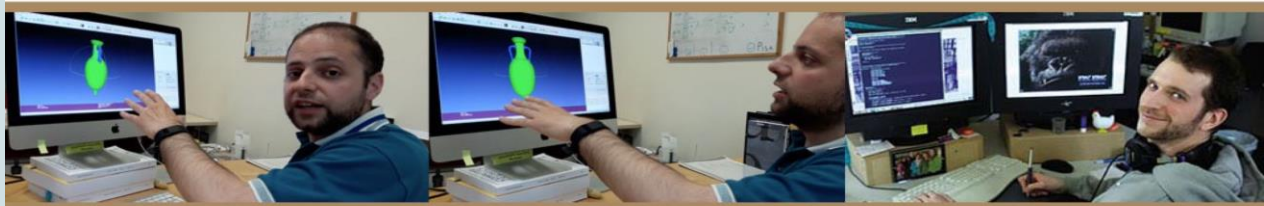
INTERVIEW - VERSION A



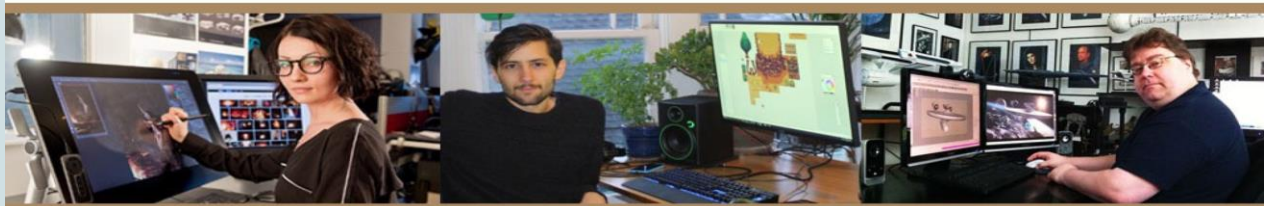
Interviews VERSION B [including a screen or something else]

- **Framing.** Let the person sitting by profile, in the way he/she can alternately look at the camera and the screen. Include the screen (or the other activity done by the interviewed) without the need to move the camera. N.B.: if it’s not possible or easy to shot a good interview with version B, divide the shooting: interview version A + actions and details of the work in other clips.
- **Lighting.** Verify that both the face and the screen (or action-focus) are not too dark or too bright. Diffused light works fine.
- **Camera.** Stay still.

INTERVIEW - VERSION B



INTERVIEW - VERSION B



Interviews DIY DETAILS AND CLOSE-UPS [screen etc.]

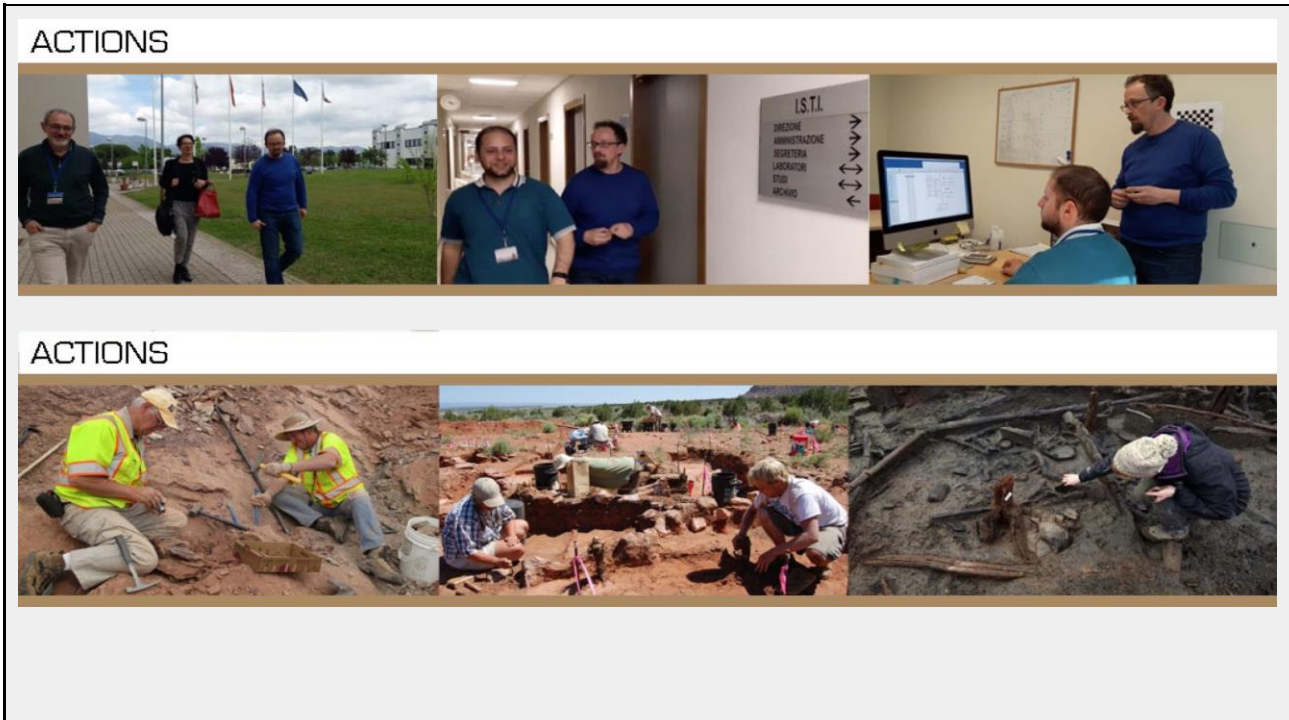
- **Action and length.** Ask people to move slowly. Film clips not shorter than 15 seconds and no longer than one minute. Find the frame before starting recording (do a general rehearsal without recording) and stay still. If useful, include hands.
- **Framing.** Stay close to the focus of the action (e.g. the screen) to exclude all the things around (check to keep the focus not too tight). If needed, film more than one clip. If you're shooting details of "interview-version B" try to keep the same angle of view (and try to include hands doing same things of the interview (e.g. pointing, etc.)

DETAILS & CLOSE-UPS



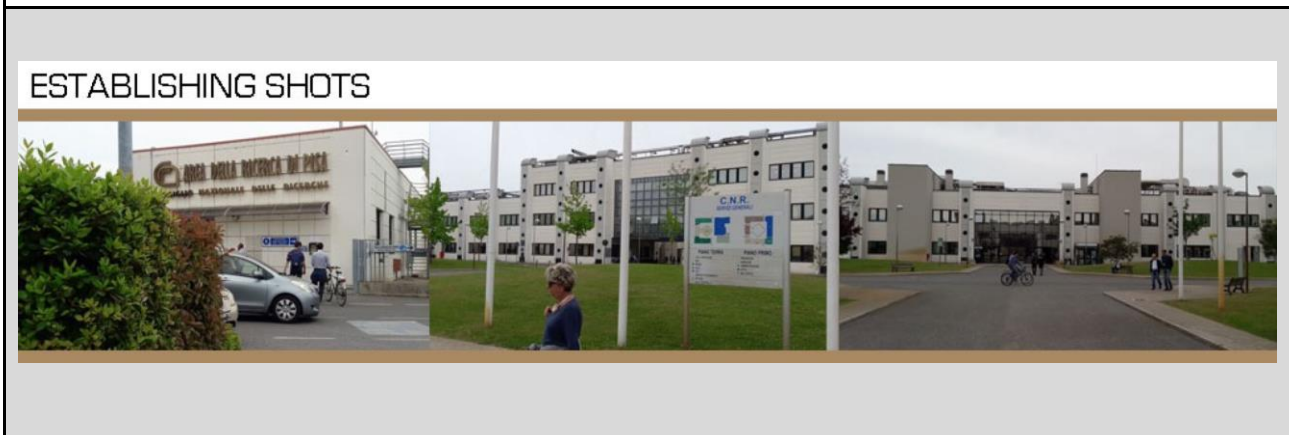
3.2.4 DIY Actions

- **Framing and light.** Try to avoid strange shadows. Try to avoid extreme contrast of light and shadow in the frame or during the filming. Be careful with backlight, try to avoid the sunlight or strong lights directly in the camera.
- **Action and length.** Ask people (one person, or small group) to move naturally, and to avoid looking in the camera (if there's no action they can walk through the building, talk to each other, work at the PC, etc.). Film clips of maximum 1-2 minutes and not shorter than 15 seconds. Look for the best angle and distance (including the top or floor point of views, thinking about long or medium shots, trying to keep the horizon horizontal). Never try to adjust the frame during shooting, never rush to stop.
- **Signboards.** When possible include signboards that could be significant.
- **Camera.** Find the frame, do a rehearsal before recording and stay still. If you feel confident: pan left to right or vice-versa (move the camera maintaining the same horizon) when people are passing by. Try to have a good frame both at the beginning and at the end of the sequence (stay 10" still at the beginning and at the end of the clip). Otherwise, follow or precede people walking or moving.



3.2.5 Establishing shots

- **Framing and light.** Film 3-4 significant clips of the exterior (entrance, main buildings, signboards, architecture). Filming in long distance it's fine.
- **Action and length.** If possible, wait for someone passing by (it would be perfect to film our staff or the people we're going to see in the interviews!). Don't shot clips shorter than 15 seconds.
- **Camera.** Stay still.



3.2.6 Documents

Slides and screen recording. Please include all significant slides and/or screen recording.

4. The documentary video

4.1 Key concept (strategy)

The documentary traces all the phases of the project relying on shooting produced during the implementation of the project. Mixing heterogeneous materials, the story focuses on the choral effort of the project and its innovative potential. Particular attention is paid to illustrating the practical operation of the application, which represents the revolutionary core of ArchAIDE.

Given the richness of the material and the complexity of the project, the final editing is slightly longer than expected, reaching 33 minutes.

The documentary is visible at this link: <https://vimeo.com/325185957>

The story intertwines different visual levels, relying on some **key moments** of the project's development, which are presented in chronological order, in a sort of **diary** of the many activities undertaken.

In synthesis these are the crucial points of the narration:

- 1) presentation of the project and initial expectations;
- 2) realisation of the database, feeding of the system, activation of the dissemination;
- 3) realisation of the Appearance-Based-Recognition system and first demonstrations of the application;
- 4) realisation of the Shape-Based-Recognition system;
- 5) testbeds and final considerations.

For each of these phases, the story focused on 5 key moments of the project narrated through establishing shots of the settings, travel videos, and interviews to shed light on the progress of the project and the feelings of the partners.

In particular:

1. June 2016, Pisa. Kick-off Meeting. Topics: presentation of the project, initial hopes and fears. Here all the partners are presented (interviews, images of the conference), and a short animation introduces the general purpose of the project.
2. March 2017, Pisa. General Meeting. Themes: the creation of a multilingual vocabulary, implementation of the database, training of the neural network through the digitisation of the catalogues and the photographic campaigns. An infographic highlights the importance and functioning of the database. In this phase, two short chapters (DIY videos) lead us to know the work done in the laboratories of CNR-ISTI of Pisa (digitisation of the catalogues, extractions of the sherds profiles and creation of 3D models) and the University of Barcelona (photographs of potsherds). A fast clip of pictures and videos shot in Spain and Italy reinforce the concept of a great collective effort to collect thousands of photographic samples of various types of ceramics. The chapter that presents the work done by the University of York (DIY video) introduces the dissemination activity. A short sequence shows the communication events (seminars, meetings, workshops) carried out in different parts of Europe, and some interviews present the impressions of international professional archaeologists involved in the workshops.
3. September 2018, Barcelona. Technical Meeting, presentations and booth at EAA Conference. Themes: first release of appearance-based recognition, problems and prospects related to shape-

based recognition, expectations for the first public demonstrations of the beta version of the application. The documentary shows the journey and arrival of the coordinator and some moments of the presentations and activities carried out at the booth. The interviews to each partner are focused on the crucial moment for the project, especially in relation to the technical challenges and to the first tests and demonstrations to the public. Particular attention is devoted to illustrating in detail the recognition of the decoration (with potsherds of Majolica of Montelupo). A chapter then takes us to the University of Tel Aviv, where ICT experts work to improve the neural network dealing with challenges that are difficult to solve especially regards the shape-based system.

4. November 2018 in Vienna. General meeting, presentations and booth at CHNT Visual Heritage Conference. Themes: key-note for opening the meeting held by Tel Aviv University which discusses the shape-based recognition improvements, impressions by the testers, relationship between man and AI in the application workflow, need for new tests.
5. September 2018 / February 2019. Testbeds in Italy (Luni, Calci) and in Spain (Mallorca, Toledo, Ciudad Real, Albacete). Themes: presentation of the functioning of shape-based recognition, impressions on the utility of the application and on the future development of the project. In the excavations of Luni (Italy) a sherd of Terra Sigillata Italica is found and analysed with the app. Two short chapters (DIY videos) bring us to Mallorca and Spain, where professional partners (Elements, BARAKA) test the app in the field. The final sequence takes us back to Italy (Calci - PI), where the project coordinator Gabriele Gattiglia draws the final considerations (interview).

4.2 Technical aspects

As already described, from a technical point of view the documentary presents a mix of materials that run across all 5 key-moments of the narration.

To technically describe the materials used, we divide them into 3 main groups and provide some visual examples.

A) Professional HD shooting (full screen in the editing).

- a.1 Settled-up interviews
- a.2 Establishing shots (city views, conferences, laboratories, expo stands, archaeological excavations)
- a.3 TimeLapse (conferences, conventions, cities, archaeological excavations)

SETTLED-UP HD INTERVIEWS



SETTLED-UP HD INTERVIEWS



ESTABLISHING SHOTS and TIME-LAPSE



B) Smartphone shooting (edited with a graphic that recalls the presence of a mobile device).

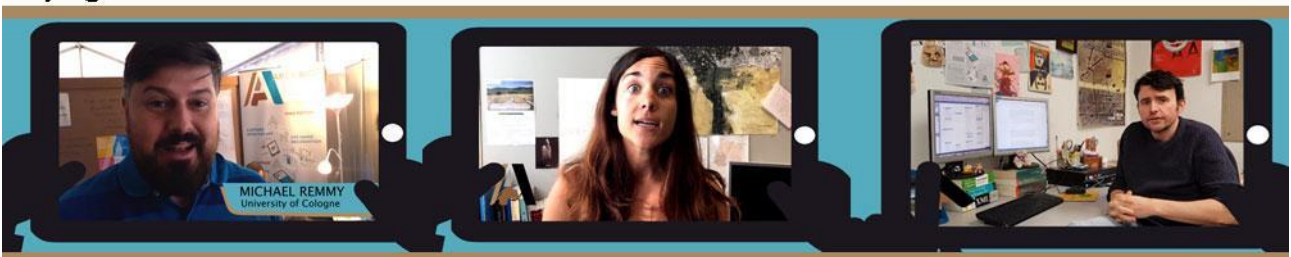
b.1 DIY videos (travel images, characters walking, conferences, workshops, expo stands)

b.2 "Flying" interviews

DIY VIDEOS



"flying interviews"



C) Motion Graphic compositing

- c.1 Infographic animations
- c.2 Graphic compositing sequences

INFOGRAPHIC ANIMATIONS



GRAPHIC COMPOSITING



5. Deviations and solved problems

With respect to what was defined in the plan for the production of ArchAIDE infographics, some slight deviations should be reported.

Due to the slippage in the release of the ArchAIDE application, infographic 4 (25"-30", about the overall functioning of the app) and infographic 6 (about 3', app demonstration, including shooting "in the field"), have been replaced with short videos showing the structure and functioning of the application in Montelupo ("Amphorae, Terra Sigillata and Majolica of Montelupo photo campaigns" 43") and with project's presentations (EAA Barcelona - "Presenting ArchAIDE" (3'11"); BRIGHT Pisa - "ArchAIDE for Kids" (1'48")). Infographic 5 (25"-30" about workshops - also using videos and self-made photos by working groups) has evolved in the short video "ArchAIDE workshops around Europe" (3'37").

After a first scheduling plan for self-made clips (DIY videos) during the general meeting on March 2017 in Pisa, further revision of the time plan became necessary during the project lifetime in order to meet specific needs by the partners, in relation to the achievement of the tasks and deliverables. For these reasons, and due to the facts that some of the DIY videos showed overlap in the narration of some steps of the project, not all the gathered videos were finalized and published. Nonetheless, all the produced material has been rearranged to flow into the final documentary.

6. Conclusion

Nowadays, the web and social media channels are the main distribution route for filmed materials, and the attention paid by the viewers is very often limited to short durations. So ArchAIDE's video communication activity has given maximum importance to a rich and manifold campaign of clips and short videos that have supported and animated the whole project during its three years of implementation. The final documentary is intended as a synthesis of this fundamental and extensive activity of documentation and storytelling.

However, a great adaptation and editing work has been required to assemble all these materials in a single story. Not all the produced video clips have been included in the final editing to avoid an excessive duration.

Moreover, an essential part of the materials presented in the documentary - concerning above all the final stages (November 2018 / February 2019) - is unpublished. This strengthens the documentary as a new product and represents a reason of interest also for the public already reached by the previous video campaigns.

In particular, among the shooting completely unedited, we can cite:

- Vienna, November 2018 (travel, CHNT conference, Expo ArchAIDE booth, application's demonstrations, General Meeting);
- Luni archaeological excavations (testbeds and interviews);
- DIY videos by Tel Aviv University (neural network implementation), Elements and BARAKA (testbeds and professional archaeologists' point of view).
- interviews in Pisa, Barcelona, Bonn, Bruxelles related to meetings and conferences.

Part of this unpublished material - both the one included in the final editing and a further portion of interviews and shooting - can be used for the exploitation of the project, always through campaigns of short self-sufficient clips and extracts.

As mentioned above, the documentary is already on the web, but it will be thoroughly widespread and promoted on the occasion of the first official screening during the ArchAIDE Final Conference (Pisa, May 13-14, 2019). On that occasion, a second shorter version (about 12') of the documentary will be released on the web, as foreseen by the Communication Plan. The two versions have been thought to address different kinds of dissemination channels.

The longer film (33') represents the detailed documentation of the project development and implementation. It is shaped for screenings during conferences, events, meetings, and it is addressed to a multidisciplinary target as Cultural Heritage and archaeological bloggers/vloggers. Excerpts can be distributed through specialised TV broadcasters taking advantage of deepening possibilities given by the medium.

The shorter version (12'), thought for a broad online audience, is edited in a more agile and concise way, as a useful resource for web distribution, print and media journalists, and broadcast journalists.