



CULTOS

Cultural Units of Learning – Tools and Services

Multimedia knowledge management tools for culture and arts

The aim of CULTOS is to develop new knowledge-aware multimedia authoring and presentation tools for non-technical experts.

Cultos Project Details

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Project Website
<http://www.cultos.org>

Co-ordinator

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University of Vienna, Institute for Computer Science and Business, Vienna, Austria



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Intelligent Views GmbH, Darmstadt, Germany



Mercatis Information Systems GmbH, Neu-Ulm, Germany



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University of London, Institute of Romance Studies, School of Advanced Studies, London, United Kingdom



University of Southampton, Department of English, Southampton, United Kingdom



University of Tartu, Department of Literature and Folklore, Tartu, Estonia

Knowledge about European culture

The application domain of CULTOS is intertextual studies in literature and arts where scientists make explicit the different relationships between texts in a way that approximates the process of cultural contextualisation characteristic of interpretative processes. The CULTOS project will develop concepts, systems and tools for knowledge publishing. The conceptual results from the project will be a knowledge architecture, a publishing service architecture, and a publishing process architecture.

Intertextual cultural threads as enhanced multimedia meta objects

CULTOS will produce an authoring environment for intertextual threads. The output of authoring by such experts will be multimedia objects called "Intertextual cultural threads". These are based on "EMMOs", a novel type of structured multimedia object containing expert knowledge conforming to current and emerging standards such as XML/SMIL (with interactive extensions), MPEG-7 and RDF.

Authoring and presentation tools

The aim of CULTOS is to develop new knowledge-aware multimedia authoring and presentation tools for non-technical experts, for cross-media integration of cultural multimedia artefacts. This includes:

1. Development of an integrated authoring environment that supports portable meta-data objects
2. Specification of the properties of these portable meta-data objects, implemented as EMMOs - Enhanced Multimedia Meta Objects
3. Delivery and deployment of these objects in different publishing scenarios
4. Specifications and implementation of support tools for publishing workflows
5. Definition of an ontology for the domain of cultural studies and literary science, which will be proposed as a standard to support intertextual studies
6. Building showcases of cultural knowledge about European culture based on intertextual cultural threads.

An Intertextual Thread: "The Fall"

Cultos Example

Intertextual Relations

Cultural Concept

"The Fall"

snake
forbidden fruit
eating
accusation of the woman
punishment: exile, labour
pain, hard work, death

Representation
various, innumerable

Origin

Genesis, ch. III
The Fall of Adam and Eve
New Testament:
Luke, 10:18
The Fall of Satan



Intertextual Relations

Shared Origin

"...Here/Only a tiny leg still protrudes upwards/
While the second is already washed by small
waves./A fisherman is busy with his net./A ship is
sailing with its big sails./A farmer keeps plowing,..."

Auden / *Musee des Beaux Arts*
"... In Breughel's Icarus for instance: how/ everything
turns away/ Quite leisurely from the disaster,
the/ ploughman may/ Have heard the splash, the forsaken
cry,/ But for him it was not an important
failure;/ the sun shon/ As it had to on the white
legs/ disappearing into the green/ Water; and the
expensive delicate ship that/ must have seen/ something
amazing, a boy falling out of the sky/ Had somewhere
to get to and sailed calmly on."

The Fall Tuvia Rivner (1982)

In Chagall from the high heavens
He falls. His wings like dark flames
Bristling out of his back to no avail.
He is like an embryo dropped from a womb.
How fast
Everything moves past him, becoming air, swiftly
Those dwarfs, the whole shtetl
That gathered for the show, Fear
Left an empty space at the center,
Outstretched arms, women giving birth, others
Chocking with laughter – already huge and blind like a cloud
Shroud his life that for a brief moment still
High above, a strange sign,
Wanders lost in the labyrinth of his fall.
It is not the same in Breughel. Here
Only a tiny leg still protrudes upwards
While the second is already washed by small waves.
A fisherman is busy with his net.
A ship is sailing with its big sails.
A farmer keeps plowing, for one should not evade
The sadness of the earth and of the day's toil.
Icarus? who?
The sun already sets. Darkness is near.

Intertextual Relations

Referencing

"In Chagall ..."
"...Breughel"
"Icarus? Who?"

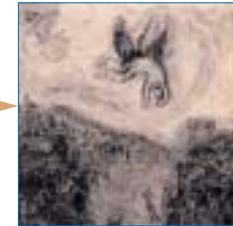


Ovid/*Metamorphoses* book VIII, 217–234
"By this time Icarus began to feel the
joy/of beating wings in air and steered his
course/beyond his father's lead: all the wide
sky/was there to tempt him as he steered
toward heaven."

Intertextual Relations

Ekphrasis

"In Chagall from the high heavens
He falls. His wings like dark flames
Bristling out of his back to no avail.
He is like an embryo dropped from a womb."



"Those dwarfs, the whole shtetl / That gathered for
the show, Fear / Left an empty space at the center,
Outstretched arms, women giving birth, others
Chocking with laughter ..."



"Here / Only a tiny leg still protrudes upwards /
While the second is already washed by small waves.
A fisherman is busy with his net. / A ship is sailing
with its big sails. / A farmer keeps plowing,..."

Intertextual Relations

Descriptive Configuration

"His wings like dark flames
Bristling out of his back to no avail."

Milton/*Paradise Lost*, book 1, 222–226
"... on each hand the flames/driven backward
slope their pointing spires, ... then with expanded
wings he steers his flight / aloft, incumbent on
the dusky air."