News & Events

Partner Meeting in Scotland

All partners met in Helmsdale, Scotland from the 3-5 March 2019. In addition to our meetings we had an opportunity to take a boat trip into the North Sea, visit and Iron Age roundhouse, and to listen to a fascinating range of talks on climate, tech and activism. Thank you Timespan for hosting us.

Get involved!

If you are interested in testing our new toolkits or seeing our work in progress, please get involved. You might have an interesting story to tell around one of the places we develop our main case studies, or you might be a museum professional, who is looking for new digital ways of interpreting content, or collecting digital objects. If you are a researcher you might like to find out more about the concepts and strategies underpinning CINE. Get in touch!

Upcoming: Partner Meeting in Donegal, Ireland 5-7 November 2019

Our project team will come together again in autumn 2019 to review the project, work together on themes and toolkits and plan the next six months. We look forward to exploring historic Donegal and meeting some of the community groups who have been taking part in the project and road-testing some of our tools. Make sure you've signed up to our newsletter and follow us on social media to find out about the exciting public events running alongside the meeting.

Sign up to our Newsletter

Make sure you receive regular updates on our progress and opportunities on how to get involved. On our website www.cine-npa.eu you can sign up to our 3-monthly newsletter.

We're on social media

Find us on:
Facebook @cine.npa.eu
Twitter @CINEprojectEU
Instagram @museumnord_projects
And join in the conversation about all things heritage, digital and climate using the hashtag #CINEProject

Related Projects

We've been making connections to other heritage and sustainability related projects such as:

#Emotive, a project that aims to use emotional storytelling to dramatically change how we experience heritage sites.

#Capiten, a project that aims to develop sustainable economies around the Atlantic coast of Europe

#WOAH, an Atlantic coast heritage route project

#TIDES, a project to develop new types of historical maritime tourist packages, using digital transformation technologies to link cultural attractions on Europe's Atlantic coast

CINE GATE

We have been developing a new portal to the project data. It will become a platform to host **G**alleries, **A**rchives, **T**oolkits and **E**xhibits.
Have a preview of what this looks like at the moment: www.cineg.org

Presentations

Over the last few months we've been to: Agenda Nord Norge; Calmecac International Colloquium; Cross Motion conference; Digital Heritage Congress; Kultur over Grenser Conference; Magma Geopark; Northern Ireland Science Festival; NPA Conferences; Open Doors to Digital Heritage; and Reiseliv Nordnorge, among other events, exhibitions and conferences.

We have also been influencing policy through the Highland regional archaeological strategy in Scotland and the Highlands and Islands Enterprise Digital Heritage Strategy.

If you like us to tell your audience about CINE, get in touch. We can facilitate presentations in all partner countries, and, with a bit of extra travel covered, also much further afield. We would love to speak to you.

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Connected Culture & Natural Heritage in a Northern Environment

CINE | SEE THE PAST IMAGINE THE FUTURE

| Newsletter 03 | August 2019 |

CINE is now in full development mode!

The CINE project has passed the halfway mark and we're starting to show off all the hard work we've been doing on our toolkits and at our case study sites.

We were delighted to officially launch the Sitsim Editor at the Museums and the Web 2019 conference in Boston, USA. The Sitsim Editor opens up the technical side of 3D reconstructions to a wider range of developers, making it easier for heritage organisations in remote places to work with local developers on digital reconstruction projects.

Development has continued on other tools too: the Virtual Museum Infrastructure CINE GATE now allows users to curate different types of material on a map interface and timeline; we have developed a standard for using archaeological evidence for digital reconstruction to help community archaeology groups; and we have been gathering material for our co-production toolkit. You can find all our completed tools at www.cineg.org.

At our case study sites, we developed and launched new visitor experiences. At Timespan, a new schools tour incorporates the virtual model of the nineteenth-century curing yard; at Skriðuklaustur, a new version of the VR model of the monastery was test-driven in an exhibition and at public events; and the St Catherine's, Killybegs VR experience has been showcased at public events around Donegal and Ulster, proving popular with old and young alike.

In this newsletter, you will find information about what has been happening in our project. On page two we sit down with Sam Liddell from Locatify and Niall McShane from Ulster University to talk about heritage games.

On page three, we round up our achievements over the last 6 months, and on the last page you will find further news and events. We hope you enjoy the update, and please get in touch with ideas or comments.

Connected Culture and Natural Heritage in a Northern Environment (CINE) is a collaborative digital heritage project between 9 partners and 10 associated partners from Norway, Iceland, Ireland, Northern Ireland and Scotland.

In Conversation

We sat down with two makers of heritage games to get their views on how museums and heritage organisations can work with games designers to help people engage with heritage in a new way.

Sam Liddell is Marketing Director at Locatify, Icelandic specialists in location-based apps, treasure hunt games and audio guides.

Niall McShane is Research Assistant in Data Visualisation in the School of Computing, Engineering and Intelligent Systems, Ulster University.

We kicked off the conversation by asking "if you were approached by a museum or heritage organisation who wanted a heritage game, what are the first questions you would ask them?"

Sam: We first ask about the purpose and motivation behind the project. This is an important detail which is surprisingly often overlooked, especially when new and exciting technologies become available and institutions feel the need to quickly implement them.

Niall: When working with a client or partner I would ask "who is the target audience for the game?" as different users will have different expectations or interests. It is very difficult to create a one-size-fits-all solution so having some insight into the end-user helps to inform the experience.

What are some of the benefits of heritage games?

Sam: There are a range of benefits to be gained from heritage games, one is engaging audiences through a medium that is familiar to them - currently smart phones/apps. Some benefits of games delivered through apps are the support they provide for user-generated content

Niall from Ulster Uni.
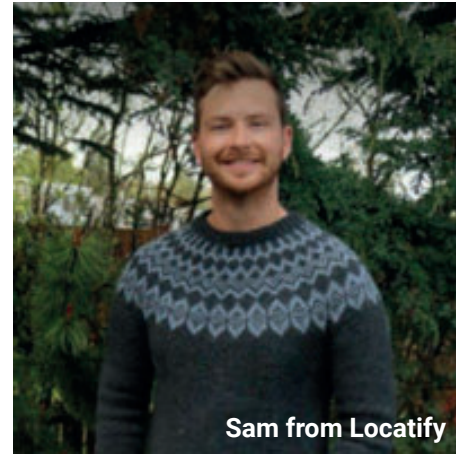
Sam from Locatify

and interaction with the museum's other digital channels (social and website) as these can be integrated into the game - "Find X and take a photo and upload to social media to win X" for example. If you know some parts of the museum are not being visited, then the game could instruct players to visit these locations or exhibits.

If visitors install an app on their phone then you have a direct communication channel with them once they have left, and a good way to extend the experience beyond the walls of the museum. For example, a maritime museum could have a city-wide game where players go to the local port or places which have historical relevance but are not within the bounds of the museum.

Niall: Connectivity and communication are definitely a great benefit to an organisation. As you mention, the interactions of the players can be connected through social channels. This can give an organisation some viral marketing, promotion of heritage and grow a community around the game. It is worth noting though that it can be difficult to achieve and maintain this level of community.

There are also positive benefits for an organisation if gamification is integrated into the design. There might be a certain aspect of heritage where players can be encouraged to participate in data gathering through rewards and incentives. Using Sam's example of uploading a photo, an organisation might be able to leverage this as data gathering of images of heritage sites. By giving players levels, achievements and leaderboards we can encourage regular participation that benefits both player and organisation.

Another benefit of games is that the player can gain a deeper understanding of a subject or aspect of heritage through interactions and simulation.

Once you have established the purpose and motivation, what are the key technical considerations for a heritage game project?

Sam: The main technical considerations are around the game play logic which is tied directly to the purpose and motivation of the game. We have a bunch of game options and types of "challenges" that can be used; each of which are designed for slightly different learning outcomes and motivations.

The challenge types vary depending on the motivation, for example "upload a photo" type challenges can be a great way of creating user-generated content and for encouraging players to inspect their immediate environment, whereas question/decision trees can be a great way of encouraging deeper thinking about ideas and for leading players to specific learning outcomes based on their answers or interests.

Secondly, the location of the games is important; what type of environment will the game be played in and is it for indoor or outdoor use? This will inform what location technologies are used for enabling the games and whether beacons will need to be installed.

Niall: As smartphones become more powerful and ubiquitous it unlocks possibilities for a variety of player experiences. With greater access to processing power and graphics


a game can be a powerful tool for visualisation of heritage. Augmented Reality (AR) technology, for example, allows for more meaningful interactions with the spatial environment by adding a virtual layer on the real world. This could be used in an indoor setting to add virtual

information to an exhibit or outdoors to create structures and objects on top of real environments.

It all comes back to the purpose of the project, and technical aspects are usually informed by the type of experience we are trying to create.

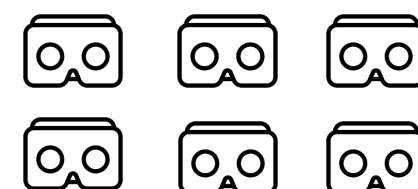## Between September 2018 and February 2019 the CINE team

Gave tours and demonstrations to over 300 children from 28 different schools in Scotland and Northern Ireland
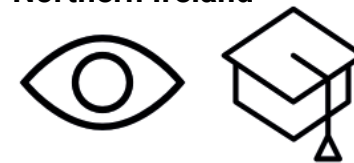
Delivered 5 workshops

and 6 exhibitions

Worked on 4 virtual models of our case study sites in Iceland, Ireland, Norway and Scotland

Presented at 10 conferences, in 6 different countries

Reaching a total of

211683

people through our activities, press coverage and social media engagement

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Toolkit in focus: Sitsim Editor

What is it? The Sitsim (Situated Simulation) AR Editor is an application used to simplify the process of creating geolocated 3D historical reconstructions. It allows developers using the Unity game engine to easily create reconstructions and incorporate multimedia interpretation. Visit https://bit.ly/2YTzTy0 to see an example of a Sitsim application in action.

Who is it for? Developers familiar with Unity and developing iOS applications who want to work with heritage organisations, community groups, or museums to bring past landscapes to life.

What's in the toolkit? A user guide goes through the step-by-step process of configuring a Sitsim application, adding content, and building the application to a device.

Where can I get the toolkit? Visit the toolkits section of www.cineg.org for the user guide and to download the Unity package.