

[Subscribe](#)[Past Issues](#)[Translate ▼](#)[View this email in your browser](#)

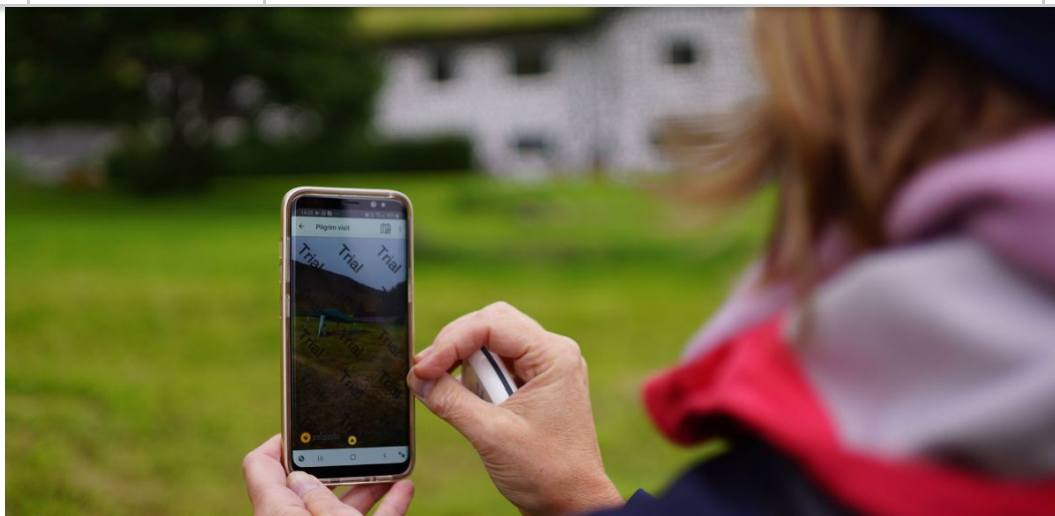
CINE is now in full development mode!

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.

In this newsletter, you can read about our new and forthcoming tools, find out about our new visitor experiences, and listen in on a conversation between two of our partners on heritage games design.

CINE is a collaborative digital heritage project between 9 partners and 10 associated partners from Norway, Iceland, Northern Ireland, Ireland and Scotland.

TOOLKIT DEVELOPMENT - New tools launched



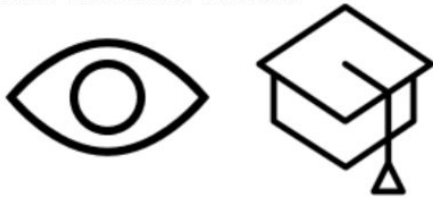
Developers testing VR/AR apps outside Skriðuklaustur

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. In just one week at the end of July the editor was downloaded 20 times, so we look forward to seeing some exciting collaborative reconstructions soon.

You can find the Sitsim Editor in the toolkits area at www.cineg.org, alongside our other completed toolkits. If you're interested in [digitising artefacts](#), [creating virtual tours](#), and more, there are already toolkits there. We're busy developing more tools too: the Virtual Museum Infrastructure CINE GATE now allows registered 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. Keep an eye on future newsletters and our social media for news of their release in the coming months.

Between September 2018 and February 2019 the CINE team

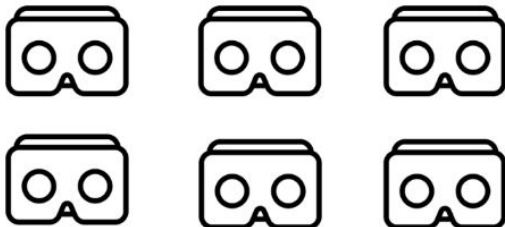
Gave tours and demonstrations to over **300** children from **28** different schools in Scotland and Northern Ireland



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

CASE STUDY SITES - new visitor experiences launched



A young visitor exploring the virtual curing yard during a recent exhibition at Xpo North, Inverness.

At our case study sites, we developed and launched new visitor experiences.

SKRÍÐUKLAUSTUR, ICELAND

A new version of the VR model of the monastery was test-driven in an exhibition and at public events. The next stage is to create an experience in which visitors can stand inside the ruins and see a 3D model of how the room they are in might have looked 500 years ago on the screen of their smartphones. Visitors to Skríðuklaustur in July might have seen the team testing the technology on a full-scale plan of the ruins set out in the meadow.

ST CATHERINE'S, KILLYBEGS, IRELAND

The St Catherine's, Killybegs VR experience has been showcased at public events around Donegal and Ulster, proving popular with old and young alike.

STRATH OF KILDONAN, SCOTLAND

At Timespan, the landscape around the virtual reconstruction of the nineteenth-century curing yard has been re-modelled to feature the ruins of Helmsdale Castle - a sight not seen since the demolition of the castle in the 1970s.

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.

Watch out for future newsletters and follow us on [social media](#) to find out about the exciting public events running alongside the meeting.

[Subscribe](#)[Past Issues](#)[Translate ▼](#)

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, much further afield. We would love to speak to you.

Get involved!

If you are interested in testing our new toolkits or in 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!

All partners met in Helmsdale, Scotland from the 3-5 March 2010. We had a boat trip, a visit to a roundhouse, and talks on climate, tech and activism. Thank you [Timespan](#) for hosting us.

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
[#TIDE](#), a project to develop new types of historical maritime tourist packages using digital transformation technologies.

IN CONVERSATION - heritage games

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,



Niall McShane is Research Assistant in Data

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 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.

once they have them, and they find 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,

[Subscribe](#)[Past Issues](#)[Translate ▼](#)

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.

If you enjoy our newsletter please share it with others who might like to join in the conversation about our work on heritage, technology and climate change.



Northern Periphery and
Arctic Programme
2014-2020



EUROPEAN UNION

Investing in your future
European Regional Development Fund



Copyright © *Museum Nord, All rights reserved.

Our mailing address is:

post@museum.nord.no

Want to change how you receive these emails?

You can [update your preferences](#) or [unsubscribe from this list](#).

This email was sent to <<Email Address>>

[why did I get this?](#) [unsubscribe from this list](#) [update subscription preferences](#)

Museum Nord · Postboks 104 · Melbu, Nordland 8445 · Norway

