

# Connected Culture and Natural Heritage in the Northern Environment

See the past, imagine the future

**Summary Report 2021**

based on the submission of a full report to the NPA,  
May 2021



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2014–2020



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## CINE PARTNERSHIP - 9 Full Partners and 10 Associated Partners

In this document, we use abbreviations for the CINE partners:

MN - Museum Nord (Lead Partner), Norway

IMK - University of Oslo, Department for Media and Communication, Norway

AB - Aurora Borealis Multimedia, SME, Norway

GST - Gunnarsstofnun, Visitor Center, Iceland

LOC - Locatify, SME, Iceland

UU - University of Ulster, School of Computing, Northern Ireland

DCM - Donegal County Museum, Ireland

UStA - University of St Andrews, School of Computer Science, Scotland

TS - Timespan Museum and Arts Center, Scotland



UiO : **University of Oslo**



**MUSEUM NORD**



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## Summary statement

CINE enabled the partnership to explore the **concept of Museums Without Walls**. The project took us outside into the landscape where we developed heritage mapping techniques, apps and games for the public and created future climate change scenarios to visualise the effects of the crisis. We interpreted and disseminated what we found in the landscape in innovative virtual models. Making the **past and the future visible** has a big impact on people as it provides an immediate understanding of a place and of the consequences of natural changes and human behaviour. CINE made a real difference to audiences in remote locations, especially during **covid19 lockdowns**. It was, as if the partnership had prepared for the pandemic, as our models and tools were ready: we hosted many digital events which gained much attention and connected the closed museums to existing and new audiences.

On an organisational level, CINE provided the partnership with **learning** on many levels. Stepping out of the traditional museum context and **embracing the field of digital innovation** enabled us to become a player in the emerging field of **Digital Heritage**. GST started teaching a master course in digital heritage and gamification at the University of Iceland. UU and IMK enabled CINE partners to publish research outputs in the peer-reviewed Journal of Media Innovations. MN gained invaluable insights and confidence in being a lead partner.

CINE was an **exciting journey** for all involved. We can already see that the project is living on in **new projects** and configurations of our partnership. Also, digital technology is moving on rapidly. When CINE started, 'digital' and 'heritage' were two separate fields. Now, digital has become an integral part of sectoral work. We will look back at CINE in some years and probably laugh about the small steps we made. Our work will have become part of the professional mainstream. We will be proud that we have contributed to this development.



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## CINE Results

CINE has achieved and exceeded the planned project results.

CINE explored the social, economic and political **role of heritage** within remote and sparsely populated areas. We have **raised awareness** for local landscapes by mapping and visualising natural and cultural heritage. Understanding and valuing an environment means that people look after it better, it means in turn that they protect and enable **sustainable environmental management**. CINE has provided guidance and leadership to others on how to do this well, for example through climate change scenarios, co-production practices and policy documents.

CINE **reached out** and build partnerships with local, regional and national authorities and policymakers, to steer the protection of natural and cultural heritage. We have done so through an extensive **engagement programme** for all our target groups. The impressive result is that the partnership engaged over 6448 organisations/agencies/bodies (target 459) and reached over 1.5 million individuals (target 1 mill).

CINE **brought together existing technologies and produced new technologies** to gather and disseminate information accessible to a wider public and share their knowledge with other SMEs within the creative and tourism industries. We created **teaching materials** to improve the sector's ICT competencies in all areas of work: digitisation of objects and landscapes, maintenance of digital material, innovative dissemination methods including the concept of virtual travel.



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## Benefits of trans-national cooperation

CINE applied the principle of joint **development of a multi-functional toolbox**. This has drawn together knowledge into several **transboundary products**. E.g. the Digitourist concept (OT 2.3) was developed by TS and UStA, and utilised by all partners through organising and hosting digital events. OT3.1 Best Practice was developed collaboratively between GST, LOC, DCM, UU, UStA and presented via cinecommunities.com.

The partnership perceives that CINE **excelled organisational innovation** in the partnership. Without a triple helix approach to transnational knowledge-transfer CINE could not have developed the innovative tools and best practice that it has produced. TS states: "The project has transformed our museum vision and redevelopment plans and we have included a digital transformation strategy in our forward plan." GST: "Transnational collaboration meant everything. We have worked very transnationally on our case-study and in our work package and because of that we have achieved even more than expected. As a small institution, this kind of co-operation means everything for knowledge transfer and expertise." We gained a better understanding of the museum sector in other countries - how they deliver better services in some areas of museum work; we shared our experiences and enhanced our knowledge of how digital technologies can promote and protect heritage.

The collaboration with Adapt Northern Heritage added an extended transnational work relationship to CINE, exchanging knowledge and sharing outputs within another network.

Most partners want to **continue the collaboration** via new projects or other ways of transnational collaboration. Funded new projects based on CINE / leveraging CINE strategies or bringing partners together: STRATUS (NPA), Gaia Vesterålen (Forskningsrådet NOR), SKREI Convention (Creative Europe), SKREI (Ministry of Culture, NOR). Other project ideas are in place, leveraging the new trans-national networks that CINE has created.



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## Management: start date, NPA meetings

The start date of the project was decided in discussion with the Joint Secretariat, and set to be 1 September 2017.

Museum Nord participated in the following NPA Lead Partner Meetings/Seminars:

- NPA Seminar in Stornoway, Scotland, 4+5 April 2017: participation Geir Are Johansen, MN Director and Ole Martin Hammer, Finance Director.
- Lead Partner Seminar and conference in Galway, Ireland, 19+20 September 2017: participation Anna Vermehren, MN Project Manager and David Heaney, External Consultant.
- Lead Partner Seminar and conference in Inverness, 19+20 September 2018: participation Geir Are Johansen, MN Director and Ole Martin Hammer, Finance Director, Anna Vermehren, MN Project Manager and David Heaney, External Consultant. We contributed with a keynote speech (Geir Are Johansen) and a CINE project stall/exhibition.
- Lead Partner Seminar and conference on the Farøe Islands, 30+31 Oct 2019: participation Johanna Clements, MN Project Manager Assistant and David Heaney, External Consultant.

## Management: SGMs & partner meetings

During the CINE project we held the following Steering Group Meetings (SGM) and Partner Meetings with associated events

- Kick-Off Meeting & Steering Group Meeting (SGM): Kabelvåg, Lofoten, Norway, Sep 2017
- Community Engagement and Co-production Seminar: Newtonmore, Scotland, Feb 2018
- Thinktank, Partner Meeting & SGM: Reykjavik/East Iceland, Iceland, March 2018
- Seminar, Partner Meeting & SGM: University of St Andrews, Scotland Oct 2018
- Conference, Partner Meeting & SGM: Timespan, Scotland, March 2019
- Partner Meeting & SGM: Donegal/Ulster, Ireland/Northern Ireland, Nov 2019
- Digital SGM: 16 April 2020
- Digital SGM: 16 June 2020
- Digital SGM: 18 Aug 2020
- Digital Partner Meeting: 17 Sep 2020 - The role of museums in a post covid world
- Digital SGM: 13 Oct 2020
- Digital Partner Meeting: 17 Nov 2020 - Digital possibilities for the future
- Digital SGM: 15 Dec 2020

All the agendas of our meetings can be found on the project website: [cine.interreg-npa.eu/resources](http://cine.interreg-npa.eu/resources) under CINE Information Material



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## Management: planning and strategy documents

The structure and management of the project was defined during the first project period. We developed the following planning and management documents:

- CINE Partnership Agreement
- CINE IP Agreement
- CINE Durability Plan
- CINE Management Plan
- CINE Communication Strategy
- CINE Vision (a discussion paper)

In Appendix 6 of the Management Plan is a chart that illustrates the project team structure. Overall, the teams set up for management at the beginning of the project worked well. Some internal workgroups were created adhoc and whenever appropriate to deliver content on a transnational level. In 2018 we started a Workpackage Leader group to have an internal forum to discuss delivery per work package.

During period 6 we dissolved the Workpackage Leader Meetings and instead held Steering Group Meetings on a 6-weekly basis which were delivery-focussed. This ensured good internal communication flow throughout the partnership.



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## Management: evaluation

We evaluated project progress throughout the project. We sent out a questionnaire each August, in 2018, 2019 and 2020. The results were used to improve management and communication and to give partners feedback on their work in each workpackage. The results were also presented and discussed at the autumn Steering Group Meeting. This was a very useful internal tool to measure both partner delivery and satisfaction.

Main learning points:

- More trans-national work would have been beneficial. This is best to include in the design of the project during the application phase
- Sharing data on digital platforms is an issue as different people prefer different ways of working. No easy solution.

[Review 1](#)

[Review 2](#)

[Review 3](#)

# Target figures, final 2017-2020

Audiences	MN	TS	GG	DCM	StAU	LOC	UU	IMK	AB	TOTAL all periods to date	TARGET	Current % of target
Interest Groups	0	18	0	11	37	7	17	0	0	90	45	200
National Public Authorities	3	12	1	2	10	0	11	0	0	39	6	650
Local Public Authorities	0	2	1	12	23	1	2	0	0	41	8	513
Regional Public Authorities	12	1	0	0	7	0	5	0	0	25	10	250
Sectoral Agency	219	2	3	0	16	4	0	0	0	244	16	1525
Business Support organisations	1	3	0	0	27	0	0	0	0	31	20	155
Higher Education Institutions	24	5	3	0	36	2	24	150	0	244	16	1525
Education, training centre and school	3	12	1	0	6	24	48	0	0	94	40	235
SMEs	31	0	25	0	84	9	67	10	0	226	80	283
Infrastructure and public service provider	4,948	4	1	1	45	2	5	0	0	5,006	38	13174
General Public	129,091	29,191	224,500	356,135	724,695	71,000	71,740	200	40,670	1,647,222	1,000,000	165
Other	57	247	0	5	49	0	50	0	0	408	180	227

# Marketing: Social media, newsletter, websites

## Newsletters

- **14 e-newsletters** (produced by MN, delivered to 200 contacts) → available under resources [cine.interreg-npa.eu](http://cine.interreg-npa.eu)
- **4 printed newsletters** (produced by MN, distributed at each partner venue) → available under resources [cine.interreg-npa.eu](http://cine.interreg-npa.eu)

## Project specific social media accounts

- CINE **facebook**: [facebook.com/cine.npa.eu](https://facebook.com/cine.npa.eu) (421 likes / 497 followers at project end)
- CINE **twitter**: [twitter.com/CINEprojectEU](https://twitter.com/CINEprojectEU) (177 followers at project end)

## Websites produced

- [Cine.interreg-npa.eu](http://Cine.interreg-npa.eu) - **official NPA website** (MN)
- [Cinewayfinder.eu](http://Cinewayfinder.eu) - a **wayfinder** tool for our target audiences with 40 resources (MN)
- [Cineg.org](http://Cineg.org) - **CINE GATE**, a heritage management tool (UStA)
- [Cinecommunities.org](http://Cinecommunities.org) - **co-production / gamification / technology toolkits** (GST/UU/LOC/DCM)
- [Inchheritage.org](http://Inchheritage.org) - **co-production case study** (DCM/UU)
- [Virtualstcatherines.net](http://Virtualstcatherines.net) - **co-production case study / virtual model** (DCM/UU)

## Printed promotional material

- 2 printed project **brochure** (500+1500 copies distributed)
- 1 printed **poster** (20 copies publicly shown)
- 1 printed project **banner** (5 copies in circulation)

## Newsletters

-  [CINE Newsletter Period 1 - 2017-2018](#)
-  [CINE email newsletter spring 2018.pdf](#)
-  [CINE email newsletter winter 2017.pdf](#)
-  [CINE email newsletter summer 2018.pdf](#)
-  [CINE Anniversary Newsletter Autumn 2018](#)
-  [CINE email newsletter winter 2018](#)
-  [CINE email newsletter spring 2019](#)
-  [CINE newsletter summer 2019](#)
-  [CINE email newsletter autumn 2019](#)
-  [CINE email newsletter winter 2019](#)
-  [CINE email newsletter spring 2020](#)
-  [CINE email newsletter summer 2020](#)
-  [CINE email newsletter winter 2020 CINE TALKS](#)

# Marketing: project videos

## CINE presentation videos

- [Kick-off video](#) (MN)
- [Half-way video](#) (MN/UU)
- [Final project video](#) (MN/all)

## Digital Talks

- 5 [CINE Talks](#): programme and video recording available
- 5 [Heritage at Home](#): digital events organised by TS & UStA during pandemic

## Partner blog posts / pages:

- Locatify: <https://locatify.com/blog/cine-talks-digital-technologies-for-heritage-museums-on-line-events-15th-oct-2nd-nov-2020/>
- GST: [www.skriduklaustur.is/minjar/en](http://www.skriduklaustur.is/minjar/en)
- MN: <https://www.museumnord.no/en/projects/>
- GST: <https://skriduklaustur.is/minjar/en/>
- and many more...

## Output indicators fulfilled

As part of the NPA programme, the CINE project fulfilled a number of output indicators:

- Number of **research institutions** participating in cross-border, transnational or interregional research projects (CO42) → **achieved 15 out of 14 planned**
- Number of organisations introducing a **decision-making tool or governance concept** facilitating sustainable environmental management (specific, but part of CP) → **achieved 7 out of 6 planned**
- Number of **schemes/interventions** (services) involving sustainable environmental management (specific) → **achieved 3 out of 1 planned**
- Number of **capacity building solutions** (services) to maintain the balance between competing environmental, economic and social interests (specific) → **achieved 2 out of 2 planned**
- Number of **solutions** (services) for the **sustainable management** of natural and cultural heritage (specific) → **achieved 16 out of 15 planned**

# Typology of Impacts (NPA template)

<ul style="list-style-type: none"> <li>Improved access to services</li> </ul>	<p>CINE has spearheaded access to simple-to-use digital services for the heritage sector. The heritage sector does not only work within the physical walls of an institution, and, more than ever - post covid - digital means are not only an add-on, they are an integral part of the development and outreach work of a cultural institution.</p> <p>Cinewayfinder.eu D.C.1.1 is the main access points to the CINE services: digitisation tools, mapping tools, gamification tools, co-production guidelines.</p>
<ul style="list-style-type: none"> <li>Cost savings</li> </ul>	<p>Our toolbox is meant to make small and remote cultural institutions more independent and self-sufficient in disseminating cultural and natural heritage digitally. We have developed and highlighted mostly free-to-use technologies, widely available and accessible. Stakeholders can incorporate the project's outputs at minimal cost.</p> <p>The digitourist toolkit OT.2.3 is an example of an environmentally friendly means to virtually attend personalised events with access to professionals without travel.</p>
<ul style="list-style-type: none"> <li>Time savings</li> </ul>	<p>There are time-saving elements in our outputs. E.g. Advanced mapping, OT3.1., is a method to make more geo-located and map-based information available to researchers and the public. The Muninn app collects information about heritage remains and sites of historical importance with the help from locals. Access to information is time-saving.</p> <p>Our best practice guidelines and use cases are time-saving as they help others to learn from our journey, starting off from a more informed viewpoint.</p>
<ul style="list-style-type: none"> <li>Reduced energy consumption</li> </ul>	<p>Virtual travel as developed and described in our Digitourist Toolkit OT2.3. reduces energy consumption if people are visiting places virtually instead of physically.</p> <p>The CINE tools encourage slow tourism. This promotes spending more time in a place and hence using less energy travelling further. The Turf Hunt games are an example of a service that encourages people to spend more time outdoors and in one locality (OT3.1.2).</p>
<ul style="list-style-type: none"> <li>Reduced environmental impact</li> </ul>	<p>Making a landscape better understood through games and tour apps have an impact on people. Understanding and valuing an environment means that people look after it better. E.g. the Vágar app OT1.2.1 presents several timelayers demonstrating a changing climate to its users. This includes future scenario planning which visualises the effects of temperature changes on vegetation and sea levels.</p> <p>Knowledge about places contributes to a better world.</p>

<ul style="list-style-type: none"> <li>(Man-made, natural) risk reduction</li> </ul>	<p>Knowledge about places creates understanding and pride locally and regionally. CINE GATE OT4.1 is a tool to collect and curate heritage content and to make it accessible widely through different digital means.</p> <p>Historical and archaeological knowledge reduces the risk of landscape destruction and mega investments. It protects our environment from radical man-made interventions.</p>
<ul style="list-style-type: none"> <li>Business development</li> </ul>	<p>Digital heritage is a new, interdisciplinary field. CINE has spearheaded services and made them better understood. For many of our partners and stakeholders, CINE provided audience development opportunities and built confidence in thinking and acting more innovatively. CINE has led to new networks and to new partnerships in digital heritage. Example: GST manager Skuli Björn Gunnarson is now teaching a master course at the University of Iceland, OT.3.1.1.</p>
<ul style="list-style-type: none"> <li>Job creation</li> </ul>	<p>CINE has afforded additional staffing in most organisations and led to follow-on projects that have helped maintain jobs.</p> <p>CINE created 4 research posts (DCM, UU, UStA, TS) and a project manager post (MN) over the lifetime of the project. Gunnar Liestøl, IMK, has been appointed as Professor 2 in MN (2 year contract from 2019).</p>
<ul style="list-style-type: none"> <li>Improved competitiveness</li> </ul>	<p>CINE has given partners and stakeholders better chances to compete within their sectors through innovation work, experimenting and testing and increased organisational knowledge.</p> <p>MN would not have created digital events (D.C.3.1) for online audiences during a pandemic if the organisation hadn't had the expertise and technical support of the partnership. Other museums in the Norwegian national portfolio have expressed that MN is 'well ahead' on digital ways of working.</p>
<ul style="list-style-type: none"> <li>Other tangible impacts (specify)</li> </ul>	<p>CINE has produced a baby: Anton Emil Hammer Vermehren was born on the 2 December 2019. This is an unexpected outcome with no specified output indicator.</p>

# Typology of Impacts (NPA template)

<ul style="list-style-type: none"> <li>Building institutional capacity</li> </ul>	<p>The partnership perceives that CINE excelled organisational innovation in digital heritage and spread the word to much larger organisations. TS states: "The project has transformed our museum vision and redevelopment plans and we have included a digital transformation strategy in our forward plan." DCM: "We enhanced our understanding and knowledge of how digital technology can be used to preserve and promote our heritage." LOC: "The cooperation has expanded our horizon."</p>
<ul style="list-style-type: none"> <li>Raising awareness</li> </ul>	<p>The partnership engaged over 6448 organisations/agencies/bodies (target 459) and reached over 1.5 million individuals (target 1 mill). Exemplary activities: The partnership gave over 90 presentations and talks at conferences and events, organised over 30 workshops and field trips, 25 exhibitions and demos, created 7 virtual models of historical sites and made 6 new apps and games. CINE used press, social media, newsletters and promotional material to reach our targeted audiences.</p>
<ul style="list-style-type: none"> <li>Changing attitudes and behaviour</li> </ul>	<p>CINE has increased the number of people and the demographic interacting with digital technologies. It functioned as a trend setter in the cultural sector. Partners received positive feedback from organisations who were looking to incorporate similar practices. Often conversations were based around how CINE came together and guidance on technologies used. Covid19 related: digital heritage activities and outdoor apps changed the way people interacted with heritage - museum without walls.</p>

<ul style="list-style-type: none"> <li>Influencing policies</li> </ul>	<p>CINE has influenced policies on different levels. E.g. GST and UStA enabled the Cultural Heritage Agency of Iceland to crowdsource information collection on heritage sites and remains with locals. The University of Iceland offers a new course on Gamification and Cultural Heritage taught by GST. MN influenced the Digital Strategy of Highlands Islands Enterprise. MN lobbied for digitisation practices in the norwegian museums sector during the renewal of the Museumsmeldingen, national sector policy</p>
<ul style="list-style-type: none"> <li>Improving social cohesion</li> </ul>	<p>CINE has contributed to social cohesion, e.g. through the case studies, development of the toolkits and the coproduction manual (T.3.1.2); Co-production requires an egalitarian and democratised approach to the creation of an output. It is the process by which museums facilitate and empower the community, both individually and collectively, to become curators, makers and performers of their own stories. This empowering process increases the sense of belonging and builds relationships.</p>
<ul style="list-style-type: none"> <li>Leveraging synergies</li> </ul>	<p>CINE has leveraged synergies within the partnership by bringing the cultural sector together (GST, TS, MN, DCM) with digital innovators (LOC, UStA, UU, AB, IMK). Finding the same language provided a fruitful challenge before we embarked on transnational work for delivering specific outputs. Our work extended well beyond the partnership and brought many stakeholders into the discussion; e.g. Glasgow University peer review, OT.4.1.1</p>
<ul style="list-style-type: none"> <li>Other intangible impacts</li> </ul>	<p>Most partners want to continue the collaboration via a new project or other ways of collaboration. Funded new projects based on CINE / leveraging CINE strategies or bringing partners together: STRATUS (NPA), Gaia Vesterålen (Forskningsrådet NOR), SKREI Convention (Creative Europe), SKREI (Ministry of Culture, NOR).</p>

# Typology of Impacts (NPA template)

Geographical impact	For the <u>maximum</u> level selected, please specify the regions impacted
Please indicate the maximum reach of your project impact. Choose only <u>one</u> option.	
<input type="checkbox"/> Partner level	
<input type="checkbox"/> Regional level	
<input type="checkbox"/> National level	
<input type="checkbox"/> Programme level	
<input type="checkbox"/> EU level	
<input checked="" type="checkbox"/> Beyond the EU	CINE was presented at major international conferences, e.g. Kyoto, Boston (global audiences). CINE TALKS had speakers from Greece, US, ICE, NOR, IRE, N-IRE, UK, DK, Turkey, Somalia, Cyprus, India, Germany.
<input type="checkbox"/> It is not yet possible to know	

Transferability	Please comment on what measures you have taken to ensure a wide transferability. (max 500 crt)
Please indicate <u>if and to what extent</u> it would be possible to transfer your project impacts to other organisations, regions, countries outside the current partnership. Choose only 1.	
<input checked="" type="checkbox"/> Yes, our output is widely transferable	The CINE tools and guidelines are easy to use cost-effective, resource-saving and therefore widely transferable. Written in an easy to understand English, our outputs are targeted at other heritage and cultural organisations, SMEs, national public authority, regional public authority, local public authority, interest groups including NGOs, higher education and research, education/training centre and school and the general public.
<input type="checkbox"/> Yes, but only to some extent (if some preconditions are fulfilled)	
<input type="checkbox"/> No, but this could serve as inspiration for others, of what might/might not be possible	
<input type="checkbox"/> No, not at all. It was not meant to. The project aimed to solve a local/regional problem, and it is not transferable.	



## Period 1 reporting summary, Feb 2018

CINE had a strong and successful start, and we are pleased with what we have achieved in period 1. In the first couple of month we set up the partnership structure, drafted the partnership agreement, a management plan and communication strategy. We met for the first time at the Kick-Off Meeting at Kabelvåg, Norway, where we discussed our ways of working and the delivery of the project.

Consequently, UStA have created CINE GATE, a digital repository which enables us to store project relevant content to use in the case studies, and for public dissemination.

For the Skriduklaustur case study, GST have gathered information about the medieval sites and routes around the monastery, including new drone footage shot by UStA. LOC have made a treasure hunt game with augmented reality elements.

TS have begun work on the reconstruction of the Iron Age settlement at Caen, including field trips and 3D visualisations by UStA.

MN collaborated with IMK and AB to gain access to materials for the creation of a situated simulation of the medieval fishing village of Vágur, Norway. Work is underway at IMK to create one of the CINE toolkits, a Unity-based editor for SMEs.

DCM and UU have set up a community group to test co-production methods to interpret St Catherine's Church at Killybegs, Ireland. To support this work MN organised a Community Co-production Seminar for partners in N/IRE, ICE, SCO to gather experiences for best practice and to create a methodological baseline.

MN created printed materials (roll-up, poster, brochures, newsletter) which have been distributed to all partners. We set up a project website, launched a facebook page and informed our growing list of stakeholders via a mailchimp newsletter. Most partners have promoted CINE in various workshops, public talks and field trips. This activity has enthused stakeholders and audiences who are now waiting for tangible outputs to experience and use.



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## Period 2 reporting summary, Sept 2018

CINE is on track. During period 2 we have been developing innovative tools, services and exhibitions. We have been recording sites and objects and feeding them into our new online platform CINE GATE, a digital space to gather, disseminate and share our project results.

The highlights have been:

In WP1, the Sitsim Editor - a tool to help multimedia companies work with heritage organisations to create site-specific simulations of historical scenes - has been completed. The site of Vágur has been drone scanned to provide landscape data for the reconstruction, and objects found in the archaeological investigation have been digitised for inclusion.

In WP2, the focus has been on workshops and community research into the Iron Age landscape of the Strath of Kildonan, Scotland. The team have been thinking about how CINE can better facilitate means of discussing climate change.

WP3 has seen community co-production workshops in Killybegs, Ireland, leading to the launch of the virtual model of St Catherine's church. Meanwhile, in Iceland, a pilot virtual treasure-hunt game has been developed, and a virtual reality exhibition installed in the Gunnarstofnun cultural centre, both focusing on medieval Skriduklaustur. 100 archaeological finds from Skriduklaustur cared for by the National Museum of Iceland have been digitised. Iceland also hosted the successful think tank 'Let's Play with Heritage' which brought the heritage sector together with the gaming industry to investigate how gaming can benefit heritage interpretation.

In WP4, CINE GATE has been further developed to support the work of the partnership and community groups.

We had a partner meeting in East Iceland, project report 1 was submitted and delivery changes proposal submitted to the NPA. We added new content to the website and communicated with our audiences through social media, newsletters and conferences incl. the NPA conference.



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## Period 3 reporting summary, Feb 2019

Period three was a key development phase in CINE.

The Sitsim Editor was completed, to be publicly launched at Museums and the Web 2019. The Editor allows developers using the Unity game engine to easily create 3D reconstructions and incorporate multimedia interpretation.

Development continued on other tools: the Virtual Museum Infrastructure and Visual Interface for Curating Exhibits now allows users to curate different types of material on a map interface and timeline; through work with community groups we have developed a standard for using archaeological evidence for digital reconstruction; we have used digital workshops to gather material for our co-production toolkit.

At our case study sites, we developed and launched new visitor experiences. At Timespan the Iron Age Kildonan and Curing Yard models were developed based on community research, and we implemented a museum tour for schools using the virtual models. At Skriðuklaustur a new version of the VR model of the monastery was test-driven in an exhibition and at public events, and work continued on developing a mobile game for demo next spring. In Ireland the St Catherine's VR experience was demonstrated at public events.

We presented our work across audiences: 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; Reiseliv Nordnorge. We have also been influencing policy through the Highland regional archaeological strategy in Scotland and the Highlands and Islands Enterprise Digital Heritage Strategy.

The partnership met in St Andrews in October. We set up 6 transnational workgroups to make best use of the varied expertise within the partnership.

We held meetings to share ideas and knowledge with other EU-funded projects: Museum 4Punkt0, REACH, Adapt Northern Heritage, Emotive Project.



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## Period 4 summary report, Sep 2019

P4 was a key period for launching visitor experiences, tools, & promoting our work to target audiences.

The Sitsim Editor was officially launched at the international Museums & 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.

Work on virtual reconstructions continued across the partnership. Updated models were presented as new visitor experiences at Skriðuklaustur, Timespan & at events in Donegal & Ulster. Heritage games were tested in Donegal & at Skriðuklaustur. The 'Spirit of St Catherine's' game was shortlisted for the European Conference on Games-Based Learning competition. The new experiences and games used functionality of the Virtual Museum Infrastructure CINEGATE.

Integrating the theme of climate change into our work has been explored across case studies: in Iceland partners have been mapping glacial change that affected the medieval monastery; in Scotland & Norway partners have been creating interpretive frameworks for their reconstructions that show past, present & future impacts of climate change. Climate change, along with land use, social justice & digital technologies, was a key theme of the successful programme of public events alongside our Helmsdale parter meeting.

The partnership held a total of 17 public talks & events & presented at 2 international conferences.

We held meetings to share ideas and knowledge with other EU-funded projects: SENDOC, PLACEE-EE, SECURE, CLEAN, CHITIN. The reaction we receive from target groups has been very positive & confirms our belief in our work, as one partner put it: "Overall the CINE work in this period has strengthened our belief in how important it is for stakeholders in small communities to have the various toolboxes that CINE is going to make."



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## Period 5 summary report, Feb 2020

P5 saw acceleration in the CINE project with many deliverables completed & significant progress on others.

In WP2 the 3 virtual models of the Strath of Kildonan were completed, while in WP3, the finishing touches were added to the Killybegs reconstruction. In WP4 the VICE tool for creating digital exhibits was completed & demonstrated at events. The previously completed deliverable community research (WP2) & the digitourist framework (WP4) were extended to add value to the service/product.

Progress elsewhere accelerated too. At the Vágar case study, access to archaeological finds, expert advice, museum artefacts & archive material has progressed the reconstructions in leaps & bounds. In Ireland, the community of Inch Island co-produced digital outputs, refining the co-production methodology & developing a web resource. In Iceland, collection of more heritage data helped the development of the VMI (WP4), & partners have been working on developing the Skriðuklaustur app into a framework for use by other heritage organisations.

We continue to develop the climate change angle: the Vágar app framework (WP1) will allow visitors to move from the last ice age to a future climate change scenario to see the impact of global change on a local scale over time; the virtual models of the Strath of Kildonan are being developed into an interpretive framework that looks at the interlinked themes of land ownership, colonialism, & climate change; in Iceland, modelling of the impact of glacial change on the monks tells its own climate story.

In terms of dissemination & legacy, we have given 21 public talks/events & presented at 7 international conferences & have met our target figures for all target groups. We have been developing the 'Wayfinder' online tool to ensure the project's legacy through guiding different user groups to the tools & resources designed for them.

We are in a strong position for the final period.



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## Period 6 summary report, Jan 2021

Due to covid-2019 CINE received an extension until 31 December 2020 in order to complete its deliverables.

The project was overall completed beyond the expected outputs. WP2: more content than planned, WP3: additional toolkits, WP4: high level of development with more output indicators, WP Communication: development of the wayfinder, CINE TALKS. More events and public dissemination activities were organised online because CINE provided the partners with excellent tools and content during the pandemic. CINE slightly under-delivered: WP1 - Climate Change application (now integrated into OT1.2.1), WP3 and WP1 could not conduct final on-site testing due to covid.

WP Management: #increased the Steering Group Meetings to bi-monthly meetings, # two open discussion sessions held as partner meetings

WP 1: Vágar model with integrated Climate Change application ready for final test (still outstanding due to physical restrictions), Sitsim Editor delivered and promoted

WP 2: Completed digitourist case study Helmsdale Landscape Explorer, finished digital models, launched online exhibition Real Rights

WP 3: All best practice guidelines, teaching resources and toolkits completed and made public on cinecommunities.com

WP 4: Completed all deliverables and made more heritage content available via CINE GATE

WP Communication: # 5 international talks, the CINE Talks, #final video #CINE Wayfinder tool #CINE publications Journal of Media Innovations

In P6 we delivered 23 digital events and workshops, presented CINE at 5 conferences. We are proud to report that we have exceeded our target figures by far!

CINE partners have been seeking opportunities to continue elements of the CINE work (e.g. UU, GST and UStA have reconnected via NPA funded STRATUS project; MN have received funds from the Norwegian Research Council for "Gaia Vesterålen", which continues some of the digital development work of CINE in collaboration with IMK



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