Promoting Heritage in Virtual Environments

Presentation for a meeting of the Nordic World Heritage Sites

PHIVE

11/10/2022

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Northern Periphery and
Arctic Programme
2014–2020

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Gunnar Gunnarsson Institute,

Skriðuklaustur, Iceland

Self-independant institution, funded by the Icelandic state

Cultural Centre (2000)

Mansion built in 1939 by the author Gunnar Gunnarsson

Ruins of 16th century Augustinian monastery, excavated 2000-2012

GUNNARSSTOFNUN

Projects funded by the Northern Periphery & Arctic Programme

https://northernheritage.org

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CINE
see the past
imagine the future

STRATUS
Past | Present | Future

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Photosphere	Virtual World	Heritage Data
Wearable Technology	Augmented Reality	Drones
Oculus	Beacon Tech	Open Source

CADI SHAC

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Main objectives

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- To emphasis on emergent technologies such as digitisation, online galleries, virtual tours, virtual reality, augmented reality, gamification and co-production.

- To promote the use of digital heritage technologies to empower communities to achieve positive outcomes with respect to social inclusion, social cohesion, wellbeing and prosperity.

Seminar and Think tank in Reykjavik - February 2018

Heritage in virtual environments

ONCE UPON A TIME... IN THE FUTURE

Conference on digital promotion and preservation of heritage

Hybrid event in Reykjavik, Iceland

June
16
Thursday

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36 presentations can be accessed on northernheritage.org

cinegamification.com

- *We don't grow out of playing anymore, now the games grow with us.*
- *Ergo - it is important to use games for cultural communication*

Gamification and games-based approach to cultural heritage

A practical handbook with guidelines and examples

Introduction ⌄   Storytelling & Gamification ⌄   Gamifying the Visitors' Experience ⌄

A Few Types of Games for Cultural Communication ⌄   About ⌄

What is gamification?

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- The general definition is when the mechanics and dynamics of a game are used in a different context to encourage participation and activate the participant.

- Today, "gamification" is not just about creating scoreboards and rewards to encourage people to participate in things which have nothing to do with games. When it comes to communication, gamification, game design and game theory are not far apart. It's not just about the methodology, it is also about the technology from the gaming industry.

10 ways of gamification in tourism
(www.thinkdigital.travel)

- <u>Location-based games</u>
- <u>Gamified Travel Tours</u>
- Gaming in Theme Parks
- <u>Gaming in Cultural Heritage</u>
- <u>Gamification in Transmedia Storytelling</u>
- Gamified Restaurant Experience
- Gamification in Hospitality
- Gamified Flying Experience
- <u>Experiencing Virtual Cultural Heritage</u>
- <u>Gamified Virtual Travel Experience</u>

A visitor enjoying the VR of the monastic buildings at Skriðuklaustur

Why to gamify the visitors experience?

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1. It increases the interest in the place, the region and the environment.

   ○ Good experience gives good reviews – marketing

2. It helps us to put in front what we want to draw the visitor's attention to.

3. It is a way to control the flow of visitors and promote places less known.

4. Experience creates emotions which make the trip more memorable

Imagine gaming techniques as tools to connect places, layers of knowledge and people
(from How to gamify the visitors experience?)

How to gamify the visitors experience?

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What to bear in mind and what is needed?

1. <u>What is your ultimate goal?</u> It has to be clear and good to do a little SWOT analysis on it.

2. <u>What is your story?</u> That is the first thing to decide because the narrative is important before choosing the methods and technic to use.

3. <u>What are the resources?</u> What do you have by hand of information or references? Which are relevant and what is need of new material?

4. <u>Choose the form and media.</u> Games can be created in many forms, not necessarily by using technical solutions, a pen and a paper can be enough.

5. <u>How do you get the visitors to play?</u> Where do you enter or get the game? Are there any prizes and rewards?.
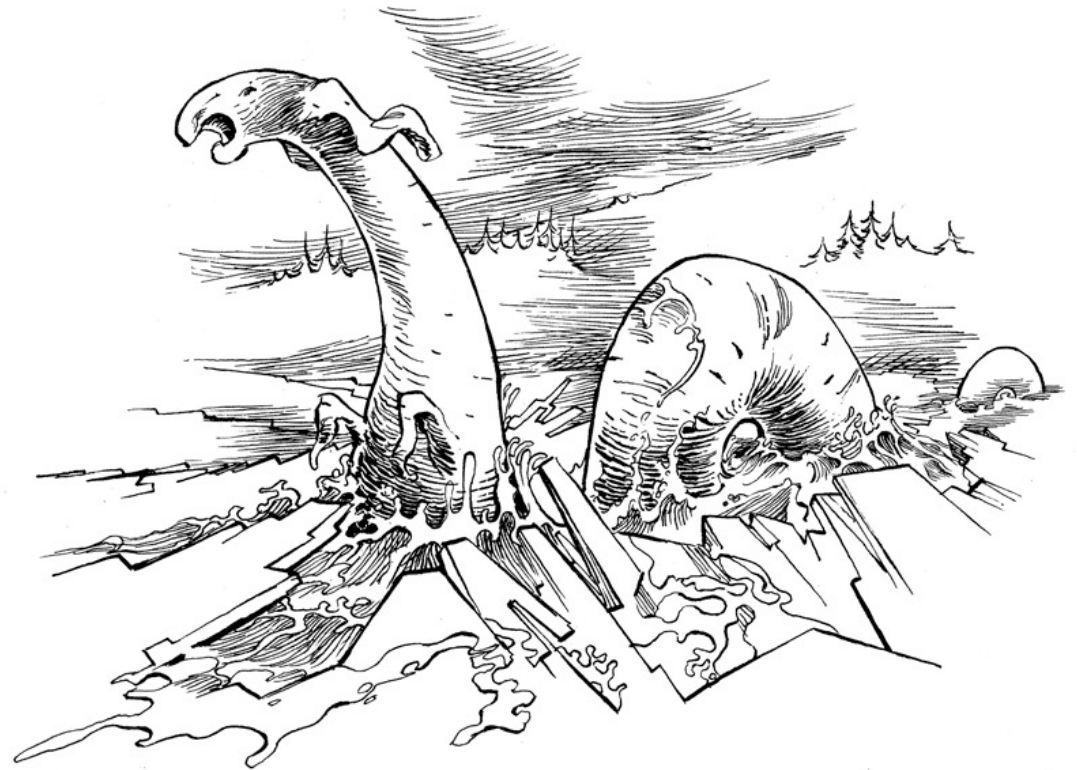
The hunt for the Wyrm's gold

Scavanger hunt created in regional tourism collaboration

The purpose of the project:

- to spread tourists over a larger area – day tours on your own

- to draw attention to interesting place

- to make recreation for families

- to introduce visitors to local heritage and folklore

The hunt for the Wyrm's gold

The Story: The shire is in danger and you need to help the fellowship of the ring to save it. The gold ring garded by the Lagarfljot's wyrm monster has disappeared and the wyrm will break loose from its chain if we don't find the ring.

Resources:

- the folktale about the origin of the Lagarfljot's wyrm monster

- reference to Tolkien's Lord of the Rings – The Shire

- heros from the Icelandic Sagas are in the fellowship (storytellers)

- folklore, fairytales, history and cultural remains

LEITIN AÐ GULLI ORMSINS
ævintýraleikur á Héraði

The Game: The players need to go to specific places and resolve challenges. If they achieve they receive a virtual rune that can be translated to alphabet letter in the keyword which will lead the player to the ring. The players also get points for the scoreboard.

Virtual rune

The backside of the map

- Day tours suggestions marked on the map

- Day tours given interesting names

- The back of the map use for guiding infos

- Few rune site on each route with challenges

- Old local site names used on the map

- Attention drawn to interesting place names

New generations
- new expectations
- new behaviours

○ "...this challenge is absolutely not about technology, which we are often guilty of fetishising as a solution to problems. It is first and foremost about audience and the ways in which digital technologies are changing their behaviours: at work, at home, on the move, learning, playing, questioning, socialising, sharing, communicating. Forever."
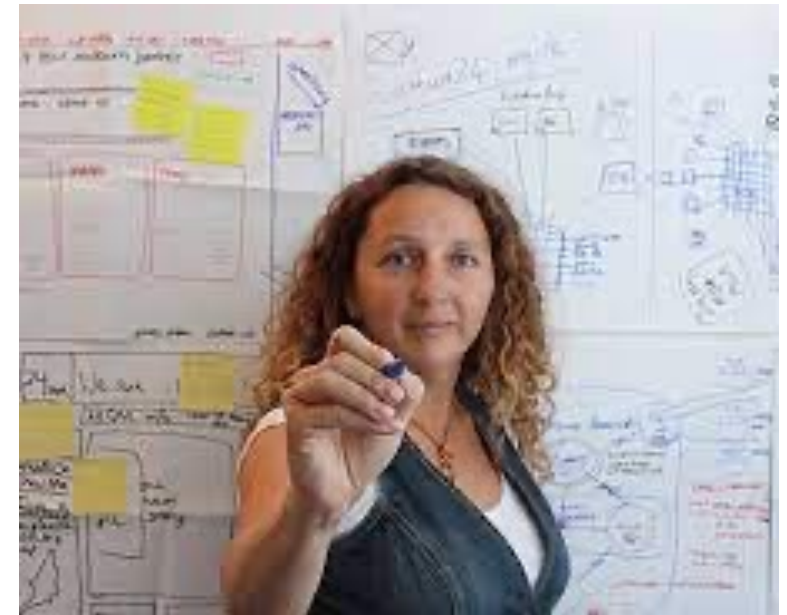
Jane Finnis, 2013. Project manager of Let's Get Real, a project with 22 cultural organisations in the UK.

New generations
- new expectations
- new behaviours

○ "One thing is certain: the boundaries between what we know physically and virtual reality will disappear one day. It will no longer be "either/or"; we will transition seamlessly between the real world and the computer-generated world."

Immersion

Engagement

User Experience

Ole Goethe, 2019. Gamification Mindset.
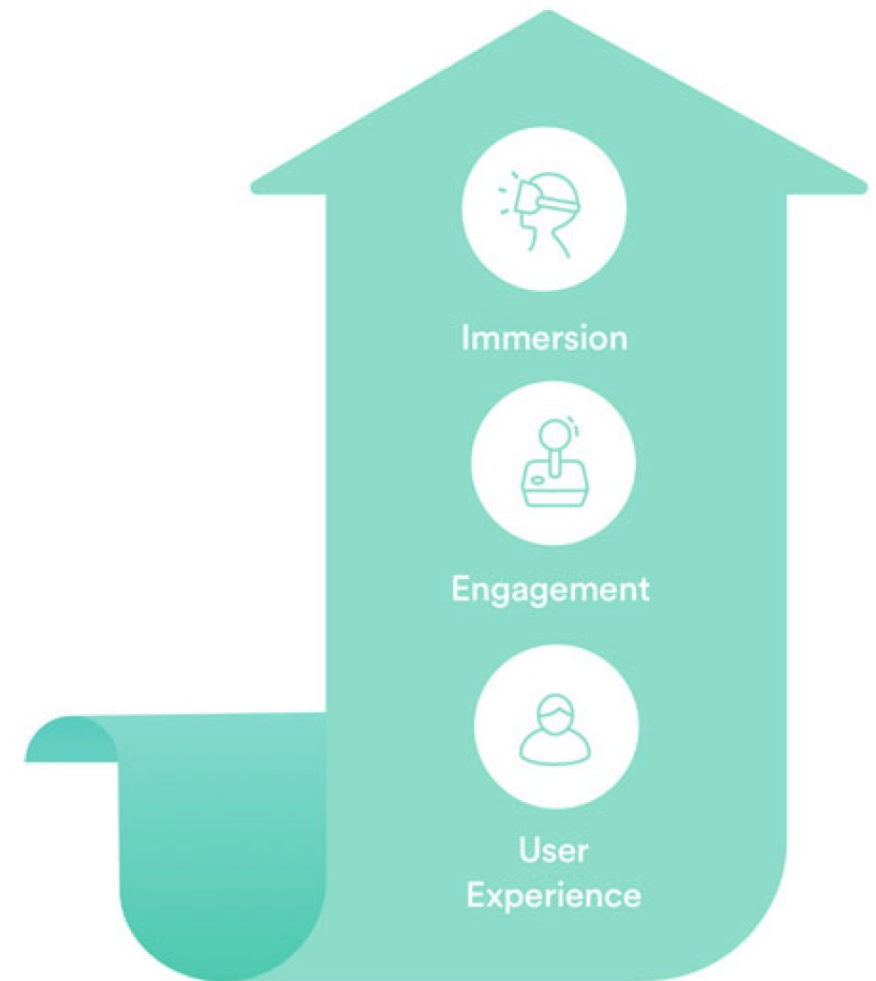
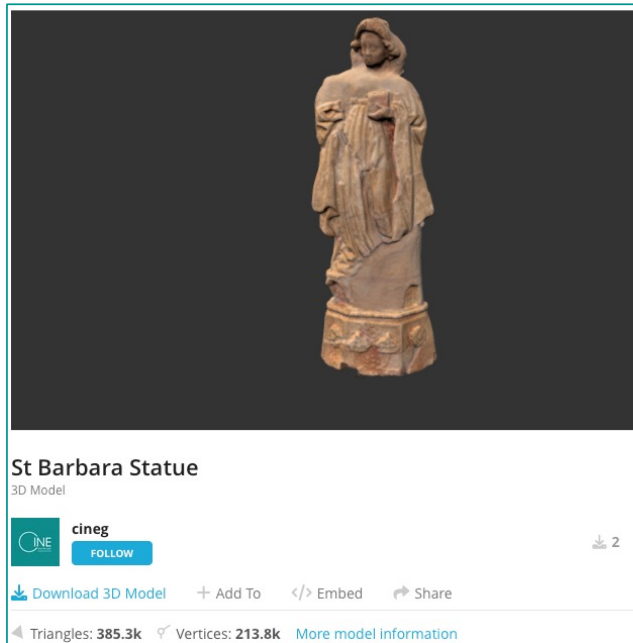## AR – VR – XR – MR – CR – RR - Metaverse

- *Bring your own device (BYOD)*
- *Smartphones:*
    - *Audio and monitor*
    - *Camera*
    - *Geo-location system (GPS)*
    - *Internet connection (WiFi/4G/5G)*
    - *Near field connection (NFC)*
    - *Ultra wide band (UWB)*
    - *Lidar-scanner*

The smartphone revolution – A portal to the past

Let's play with heritage

How to use VR and AR to promote and preserve heritage in post-COVID times

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St Barbara Statue
3D Model

cineg
FOLLOW

Download 3D Model   Add To   Embed   Share

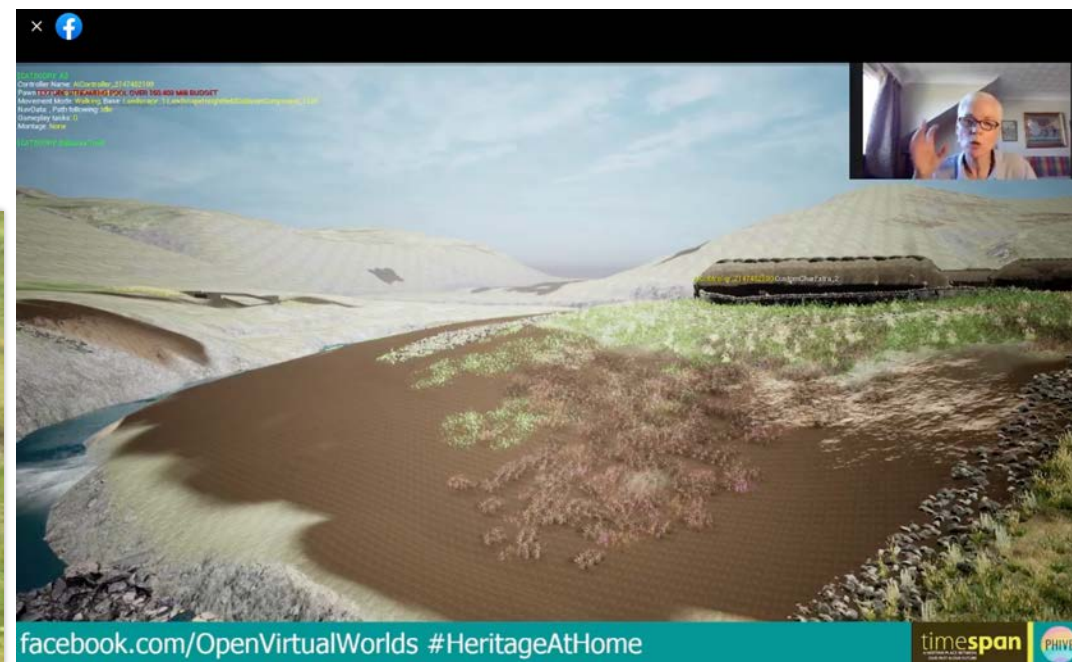Triangles: 385.3k   Vertices: 213.8k   More model information

Three generations exploring onsite VR/AR at Skriðuklaustur

Let's play with heritage

Virtual time travel - live exploration of the past

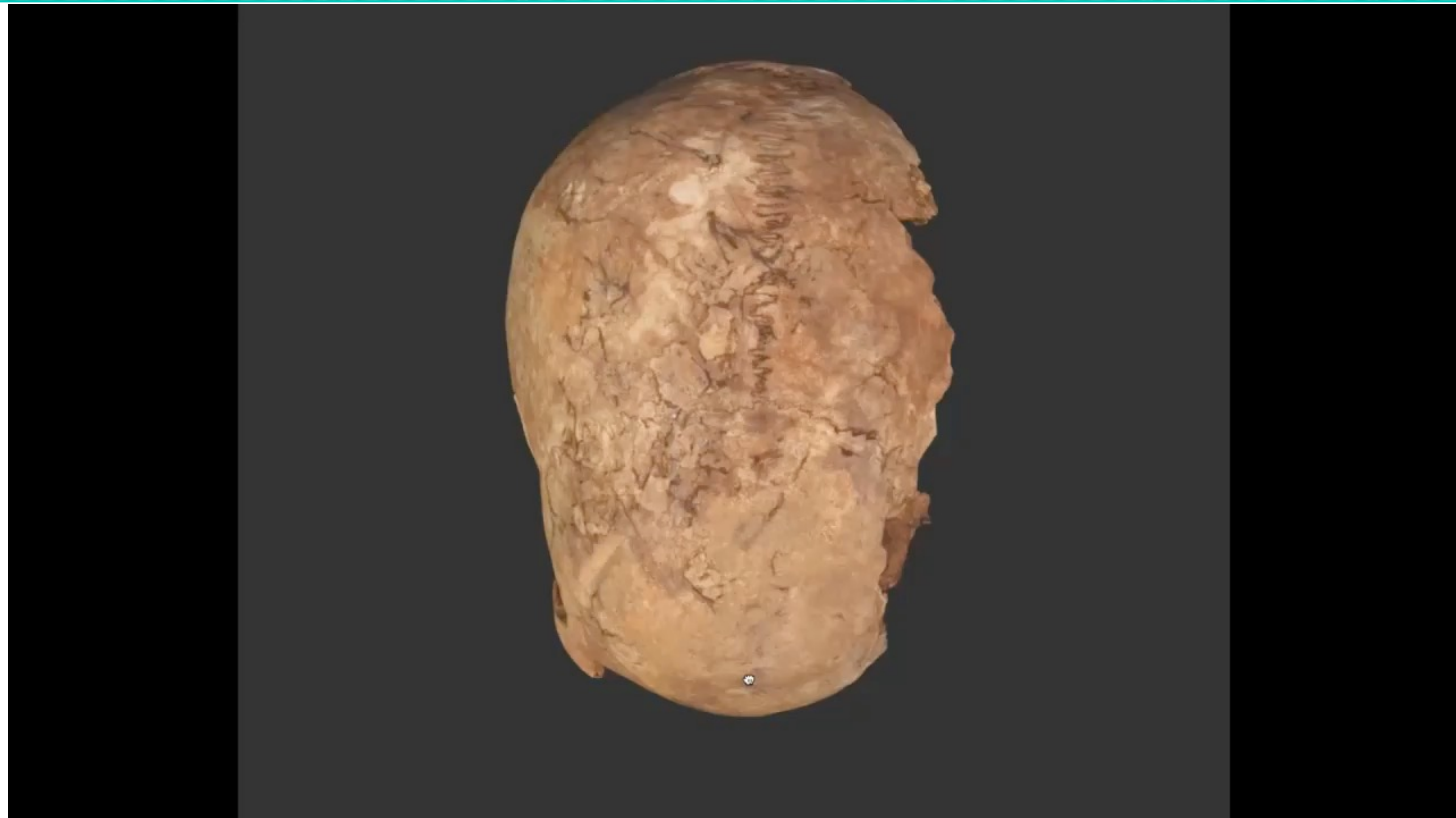Example of AR from the project Uist unearthed, bronze age buildings at Cladh Hallan, South Uist

facebook.com/OpenVirtualWorlds #HeritageAtHome

Jacquie Aitken, curator at Timespan in Helmsdale, guiding on a live tour in VR about the Clearances in the highlands of Scotland
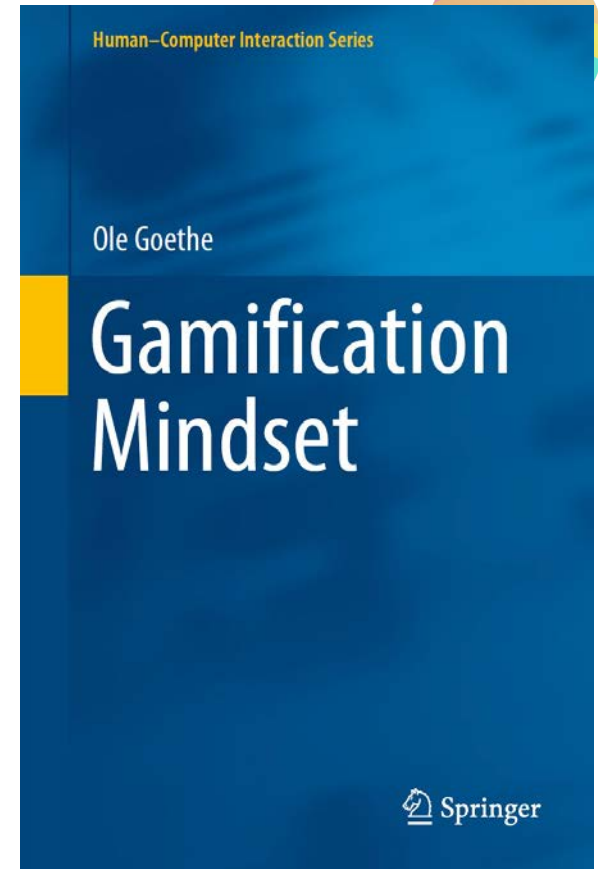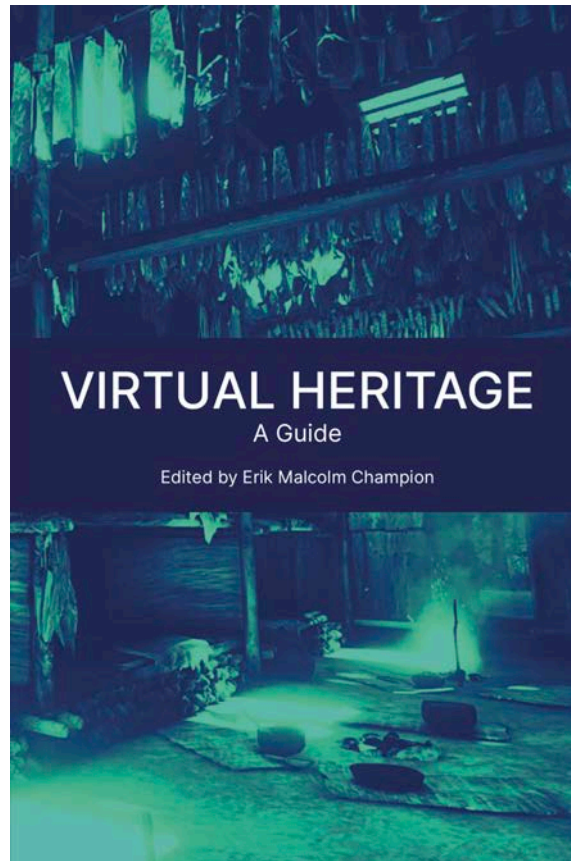
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Endless opportunities for transmedia storytelling

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- QR codes
- NFC triggers
- UWB triggers
- AR (web-based)
- 360° with audio
- Open access to repositories
- Easy to use online platforms

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3D model of one of the skulls from Skriðuklaustur's excavation.

MARIANNE ACHIAM, MICHAEL HALDRUP AND KIRSTEN DROTNER

EXPERIMENTAL MUSEOLOGY

Institutions, Representations, Users

ROUTLEDGE

VIRTUAL HERITAGE

A Guide

Edited by Erik Malcolm Champion

Human–Computer Interaction Series

Ole Goethe

Gamification Mindset

Springer

Three newly published books that I can recommend.