



COLLABORATION AGREEMENT

THIS COLLABORATION AGREEMENT is based upon the European Commission's General Model Grant Agreement and its Annexes, and is made on 14th April 2023, hereinafter referred to as the Effective Date

BETWEEN:

Vidzeme University of Applied Sciences (ViA), CĒSU IELA 4, VALMIERA, LV-4201, Latvia, EORI No. LV90001342592, represented by its Rector Agnese Dāvidsone, the Coordinator party.

The person in charge of the project implementation: academic mentor of the project Ieva Gintere, ieva.gintere@va.lv, ph. +37129907813

Kharkiv State Academy of Culture (KhSAC), Bursatskyi uzviz, 4, Kharkiv, Ukraine, 61057, Legal entity code 30036001, represented by its Acting rector Nataliia Riabukha

The person in charge of the project implementation: Yuliia Kovalenko, yuliia_kovalenko@xdak.ukr.education, phone +380960328481

hereinafter, jointly or individually, referred to as "Parties" or "Party" relating to the Action entitled

Implementation of the creative research project "CineGame Ukraine: a contemporary Ukrainian research-based digital art game for developing narrative skills and cinema literacy" No. 1233058

in short: CineGame

Duration: 01/04/2023-31/03/2025 (24 months)

hereinafter referred to as "Project"

WHEREAS:

ViA has submitted an application No. 1233058 to the Granting Authority, Alexander von Humboldt Foundation (AvH), in the program MSCA4Ukraine as a part of the European Commission's Marie Skłodowska-Curie Actions (MSCA). The grant has been awarded on March 20th, 2023 to implement the creative research project led by Dr. Yuliia Kovalenko.

The Parties wish to specify or supplement binding commitments among themselves in addition to the provisions of the specific Grant Agreement to be signed by the Parties and the Granting Authority.

The Parties are aware that this Agreement is based upon the DESCA model Collaboration agreement.

IT IS HEREBY AGREED AS FOLLOWS:

1 Definitions

"**Granting Authority**" means the body awarding the grant for the Project, Alexander von Humboldt Foundation on behalf of European Commission.

"**Project Proposal**" (Annex 2) means the proposal of the CineGame project submitted to the Alexander von Humboldt Foundation.

Coordinator of the project is Vidzeme University of Applied Sciences.

2 Purpose

The purpose of this Agreement is to specify with respect to the Project the relationship among the Parties, in particular concerning the organization of work between the Parties and other cooperation issues.

3 Entry into force, duration, and termination

3.1 Entry into force

An entity becomes a Party to this Agreement upon signature of this Agreement by a duly authorized representative.

This Agreement shall have effect from the Effective Date identified at the beginning of this Agreement.



4 Responsibilities of Parties

4.1 General principles

Each Party undertakes to take part in the efficient implementation of the Project, and to cooperate, perform and fulfil, promptly and on time, all of its obligations under this Agreement as may be reasonably required from it and in a manner of good faith.

Each Party undertakes to notify the other Party of any significant information, fact, problem or delay likely to affect the Project.

4.2 List of joint activities

4.2.1 Mobility of Dr. Kovalenko to Ukraine

Joint seminar(s) with ViA is planned (in a hybrid form: online/in person) for dissemination of the project results at KhSAC. Mobility of Yuliia Kovalenko will be organized according to the MSCA4Ukraine Terms of Reference for Grantees, pp. 13-14.

4.2.2 Co-supervision by Ieva Gintere of the master thesis at KhSAC

Co-supervision (consulting) will be carried out by the project's academic mentor Ieva Gintere for master student Oleksandr Poberaylo (Master's degree program Major 021 Audiovisual Art and Production). The thesis is entitled "Interactive cinema: history, typology, artistic techniques". The co-supervisor has undertaken regular online meetings and e-mail correspondence with the student in order to assist him during the thesis' scientific development.

4.2.3 Students' interviews

In order to carry out a qualitative research, Yuliia Kovalenko will organize online meetings with KhSAC students to gather feedback data about the educational virtual environment CineGame Ukraine and the output of the project activities.

4.2.4 Online seminar with Ieva Gintere about work on grant applications and granting possibilities.

4.2.5 During the secondment, sufficiently frequent contact will be maintained between the secondment mentor KhSAC acting rector Nataliia Riabukha, the fellow and the primary academic mentor Ieva Gintere.

4.3 Work time and duties of Yuliia Kovalenko

4.3.1 Work time

During the MSCA4Ukraine project implementation, Yuliia Kovalenko will work on a full-time basis at ViA as a guest researcher as well as on a part-time basis (0,5 workload) at KhSAC. Both sides accept double affiliation.

4.3.2 Duties

During the MSCA4Ukraine project implementation, Yuliia Kovalenko will perform:

- duties of researcher at ViA according to the MSCA4Ukraine project application (see **Description of work, Annex 1**),
- duties of lecturer at KhSAC (delivery of lectures for students in the bachelor's degree program Video blogging and TV reporting, 0,5 workload a month),
- head of student's scientific work management at KhSAC,
- head of the project group on updating educational program Video blogging and TV reporting at KhSAC,
- head of methodical work management of television reporting skills department at KhSAC,
- participation in a conference with the publication of theses at KhSAC (subject unrelated to MSCA4Ukraine),
- publication of a scientific article in a professional or an international indexed publication at KhSAC (subject unrelated to MSCA4Ukraine).

4.4 Specific responsibilities regarding data protection

Where necessary, the Parties shall cooperate in order to enable one another to fulfil legal obligations arising under applicable data protection laws (the *Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data* and relevant national data protection law applicable to said Party) within the scope of the performance and administration of the Project and of this Collaboration Agreement.

In particular, the Parties shall, where necessary, conclude a separate data processing, data sharing and/or joint controller agreement before any data processing or data sharing takes place.

4.5 Force Majeure

No Party shall be considered to be in breach of this Collaboration Agreement if it is prevented from fulfilling its obligations under the Collaboration Agreement by Force Majeure.



Each Party will notify the Partners of any Force Majeure without undue delay. If the consequences of Force Majeure for the Project are not overcome within 6 weeks after such notice, the transfer of tasks shall be decided by the Coordinator.

5 Governance structure

5.1 General structure

The Coordinator is the legal entity acting as the intermediary between the Parties and the Granting Authority. The Coordinator shall, in addition to its responsibilities as a Party, perform the tasks assigned to it as described in the Annex 1.

5.2 Members

Each Member shall be deemed to be duly authorized to deliberate, negotiate, and decide on all matters of this Collaboration Agreement.

The Coordinator shall chair all meetings of the Parties, unless decided otherwise by the Parties.

6 Results

6.1 Ownership of Results

Results are owned by the Party that generates them.

6.2 Joint ownership

Each of the joint owners shall be entitled to use their jointly owned Results for non-commercial research and teaching activities on a royalty-free basis with the prior consent of the other joint owner(s).

7 Miscellaneous

7.1 Language

This Collaboration Agreement is drawn up in English, which language shall govern all documents, notices, meetings, arbitral proceedings, and processes relative thereto.

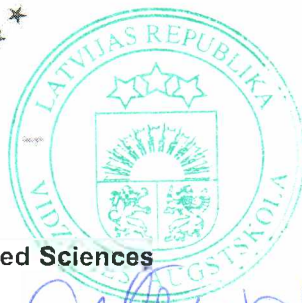
8 Record Keeping

Record-keeping of all documents shall be done for **5 years after the final payment (December 2030)**.

9 Acknowledgement and logotype

Documents and dissemination materials should include:

- a reference "European Union's funded project "CineGame Ukraine: a contemporary Ukrainian research-based digital art game for developing narrative skills and cinema literacy" No. 1233058 in frames of the Marie Skłodowska-Curie Actions program MSCA4Ukraine,
- a logotype:



10 Signatures

Vidzeme University of Applied Sciences

Signature and stamp

Name: Agnese Dāvidsone

Title: Rector

Date:

Kharkiv State Academy of Culture

Signature and stamp

Name: Nataliia Riabukha

Title: Acting rector

Date:





European Union's funded project
"CineGame Ukraine: a contemporary Ukrainian research-based digital art game for developing
narrative skills and cinema literacy" No. 1233058
in frames of the Marie Skłodowska-Curie Actions program MSCA4Ukraine

Annex 1. Description of work

WP1 Management and professional development

Task 1.1. Administrative and coordination issues

Task 1.2. Courses of Latvian culture, language, contemporary aesthetics etc. for Yuliia Kovalenko

Task 1.3. Collaboration activities with KhSAC

D1.1. Collaboration agreement of ViA and KhSAC

D1.2. Certificates from the attended professional development courses

D1.3. Summary of master thesis, co-supervised by Ieva Gintere

D1.4. Seminar on granting possibilities for KhSAC, led by Ieva Gintere

WP2 Research and dissemination of results

Task 2.1. Research activities on serious gaming and creation of narrative in cinema: selection of
resources and analysis

Task 2.2. Interviews of the CineGame users, data analysis

D2.1. Research article: summary of research results

D2.2. Conference presentation: summary of research results

International scientific conference CSEDU 2024 or other

(<https://csedu.scitevents.org/ImportantDates.aspx>)

D2.3. Seminar led by Yuliia Kovalenko at ViA: dissemination of project results

D2.4. Seminar led by Yuliia Kovalenko for KhSCA students

WP3 Creation of the virtual environment CineGame Ukraine

Task 3.1. Development of CineGame design

Task 3.2. Programming (outsourcing)

Task 3.3. Testing

D3.1. Design document

D3.2. Prototype 0.1

D3.3. Prototype 0.2

RESEARCH PROPOSAL

CineGame Ukraine: a contemporary Ukrainian research-based digital art game for developing narrative skills and cinema literacy

Dr. Yuliia Kovalenko
Kharkiv State Academy of Culture

Introduction

The impetus for conducting this study was my interdisciplinary research which has been reviewed at international conferences and published in several scientific articles (Kovalenko 2017, 2019, 2021), as well as the research work of students of the audiovisual faculty of the Kharkiv State Academy of Culture. New media and digital video games are a growing field of interest for young scientists and scientific curators in the academic circles in Ukraine. Therefore, this research, based on the analysis of scientific sources, is in a state of development.

My interest in researching gaming was triggered by my student's work on this subject that he conducted at Kharkiv State Academy of Culture (Tolstonosov, 2021). My work in the cinema industry as well as in television in Ukraine over many years gives me an appropriate background for undertaking gaming research in the current project proposal. As well the project will allow me to continue my research into screen-related media.

I believe that a partnership with Vidzeme University of Applied Sciences (ViA) will provide me with the necessary infrastructure and safe environment needed for a successful implementation of the project ideas. The important reasons that motivated me to apply as a researcher at ViA are its specialisation on virtual reality, its research-based projects on ICT innovations, its significant experience with European grants and, no less importantly, a friendly team. Also, the access to a high-level programming service is one of the serious requirements necessary to implement the ideas technically and artistically.

Situation of gaming research and cinematographic education in Ukraine

Digital game-based learning is common in today's educational environment and is actively used in engineering, natural sciences, language learning, etc. The creative elements of play have been acknowledged as one of the best methods of learning due to the great role of imagination and its associated sensual way of thinking. The question of the importance of digital game learning has been repeatedly raised by researchers in psychology, pedagogy, media, and game design. Methods for integrating video games into the academic classroom, their impact on the cognitive skills of students, as well as research on the features of the game's expressive structure that make it so attractive to players have been documented (Bekoum Essokolo & Robinot, 2022). Today, digital video games are actively introduced into secondary education and are used in academic classes in many countries, including Ukraine. However, researchers are more skeptical about Ukrainian higher education, noting its traditional and conservative nature and its first ineffectual attempts to attract innovative electronic game technologies (Gdowska, 2018). The audiovisual training in higher education in Ukraine is often based on the old forms and methods of educating cinematographers inherited from the last century. These methods are at odds with the digitalized modern practice of the film industry and the production of new media. In 2021, on the initiative of the State Film Agency of Ukraine, a study of domestic film education was conducted (AFIU, 2021). The results revealed a great gap between theoretical professional training in Ukraine and the modern practice of film production in the world film industry. The costs of audiovisual production and lack of technical means in Ukraine are serious obstacles to the young cinema professionals' training in this field. Gaming would be an excellent alternative to the present situation. It would improve the practical skills of students and at the same time modernize audiovisual education.

The authors of gaming studies have underlined interaction as a conducive aspect for the assimilation of theoretical knowledge (Ishak et al., 2021). A player's virtual movements, accompanied by positive emotions, increase the effectiveness of mastering professional knowledge. Modeling, reflection, and feedback are the main advantages of game-based learning as noted by many scientists (Noroozi et al., 2020; Kahila et al., 2020). Digital games have been used in the study of history and traditional culture (Michala et al., 2018), but contemporary artistic serious games are much rarer. The Art Space project at ViA is one of the special developments in the field of teaching modern

aesthetics (Gintere, 2020). Its authors have created an innovative game methodology for teaching modern art, transferring theoretical knowledge of contemporary art studies.

The digital game industry of Ukraine has had a stable period of development and is known far beyond the country's borders. We can confidently talk about certain traditions that have been formed in this field giving it one of the leading positions in the world. Among the digital game products of Ukrainian developers, games based on national narratives occupy a special place. It is enough to name the historical strategy of the Cossacks video games that are well known in international circles, built on the plots of the battles of the XVII-XVIII centuries. The game allows the creation of a story in real time, and thereby the development of narrative skills. This experience correlates with the tasks of audiovisual training aimed at developing the ability to create screen stories. Learning through digital story games is seen as a promising direction for the modernization of audiovisual learning in Ukraine and beyond.

The aims and tasks of the CineGame Ukraine

Serious games in the context of modern cinema within a learning context remain unexplored. The general aim of the current project proposal is **to develop the genre of edutainment** in the area of modern cinema, strengthening in particular:

- the methodology for creating the cinema narratives for the young artists working in the area of cinema,
- disseminating the artistic phenomena of Ukrainian cinematography to the general public in Europe and elsewhere.

The project proposal aims to integrate audiovisual education into the environment of digital games, with the overarching goal of mastering modern film narratives. The tasks of the research are:

- to identify expressive story-telling properties inherent in contemporary Ukrainian cinema,
- to investigate the effectiveness of game-based learning regarding the construction of screen narratives.

With the help of a complex approach to the study of Ukrainian films of the last decades, the plan is to form a stylistic system of screen story creation. The method of comparative analysis of plot motifs in modern literature, theatre, and new media will provide an opportunity to create the game's content for learning. The experimental method of conducting educational training with students will verify the results of the conducted research.

The above-mentioned activities will contribute to the improvement of audiovisual education in accordance with innovative educational methods in the crosscut of artistic genres such as cinema, theatre, literature, and gaming plots, as well as push artistic boundaries for self-realization. The information about the construction of narratives in the gaming prototype will be useful for creating educational programs at art faculties and in training courses on modern audiovisual art.

The morphological structure of modern digital games includes many plot-based varieties. Narrative in gaming has been well described in the research literature (Aoki et al., 2018). However, particularly in Ukrainian cinematographic education, techniques of storytelling are almost not included. They require separate study and development. Developing this project involving Ukrainian characters and plots will contribute to the integration of this culture into global digital gaming and the educational environment. Through study, analysis, and experimental methods, this study will attempt to develop a game-based learning environment for audiovisual production directors and media professionals.

During the project implementation phase, an interactive digital game model entitled CineGame Ukraine will be created focused on story-making skills. The game will have two target audiences:

- the specific target group of students and professionals with the educational aim to develop creative narrative skills,
- the general public with the aim to teach about Ukrainian cinema and promote modern Ukrainian cinematography.

Vision of the prototype CineGame Ukraine

CineGame will be built on the basis of a previously created digital game prototype Art Space. It is aimed at using a matrix, thus demonstrating a sustainable vision and safeguarding resources in line with the European Green Deal politics. The CineGame Ukraine will be based partly on the results of a post-doctoral project that was carried out at ViA during the period 2018-2021 in the framework of the post-doctoral project "Leveraging ICT product innovations by enhancing codes of modern art" No. 1.1.1.2/VIAA/1/16/106. The transfer of knowledge through this project is valuable for developing the art gaming industry.

The already existing demo version of Art Space will serve as a basis for CineGame Ukraine. This will save time and expenses and work more efficiently using the existing experience. In CineGame, the prototype will reach a new level of artistic and educational capacity. The next stage of the educational platform Art Space, dedicated to new aesthetics, will enrich the database of artefacts of the 21st century, boost its educational potential in the field of new aesthetics, enhance digitalization in education as well as function as an environmentally friendly media. The virtual environment Art Space and CineGame as its offspring both serve as prototypes that can be used in future projects where other countries can also be added, each one with a new neighborhood. This modular structure allows a constant update and facilitates the work of serving as a library of artefacts on a European scale.

Concerning the basic technical lines of CineGame, it will be a virtual environment in a first-person gaming mode and with sandbox style audiovisual creation possibilities where the user can build the narrative using a vast collection of objects, textures, and sounds. This playful approach to the creation of narrative will be combined with citations, short videos, images, and other materials from contemporary Ukrainian cinematography as a way to manifest the cultural heritage of the country such as *Home* directed by Nariman Aliyev (2019), *Tribe* by Myroslav Slaboshpytskyi (2014), *Brothers. The Last Confession* by Victoria Trofimenko (2015) and *The Guide* by Oles Sanin (2014). In the virtual space, the special Orbs of Storytelling will encompass short narratives that the user will be able to deconstruct and manipulate as well as write new ones.

The idea of CineGame refers to the ancient 'Wunderkammer' born in the Renaissance as a diverse, carefully constructed collection of oddities that embodied the era's thirst for exploration and knowledge (Pellegrini, 2021). It is a repository of information and images as well as texts, a place in which to preserve and display the artefacts. CineGame Ukraine will likewise be a place in which to cultivate the artefacts of Ukrainian cinema adding elements of gaming and the creative expression of player. The game's prototype will embody an innovative approach to educational gaming with a double function, to teach narrative construction and to disseminate cinema artefacts. Thus, CineGame and its author will contribute significant added value for today's edugaming and to the researcher's own profile. Research considering the teaching of storytelling by digital play will in its turn mean the advancement of the research field in Ukraine where serious gaming has been underrepresented to date.

References

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