

CultureLabs
Ignition Workshop Report
Barcelona, 3rd - 4th July 2018



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1. Introduction

The CultureLabs Co-creation workshop, hosted by Platoniq in Barcelona at the Fabra i Coats creation factory (3rd and 4th July 2018), focused on the design of the collaborative methodology of the CultureLabs European project. The sessions were structured around processes and practices that combine and adapt the working methods of user-centered design, agile development, and co-creation to the environments of social innovation through Cultural Heritage.

The two day workshop was intended to serve as a catalyzer for the creation of the CultureLabs project, establishing firm common ground among the different stakeholders that allows for a robust and healthy development of the network and its collective impact for the years to come.

This document will explain both the process of the workshop and its outcomes. The intention of the Report is to harvest the rich outputs generated collaboratively by all partners, mirroring back to the project the substantial progress realized during the workshop. It also aims at capturing the *how* of the process (the underlying keys and principles of the workshop design) in order to facilitate that the project partners can recreate and implement the presented tools and concepts in their own contexts, hence walking together towards a more participative, cohesive and inclusive CultureLabs project.

2. Goals of the workshop

The intensive workshop intended to catalyze the growth and development of the CultureLabs network and establish solid foundations for the future of the project. By “solid foundations” we refer to, firstly, creating a common base amongst all stakeholders around a series of skills, mindset, tools and concepts that foster genuine co-creation, unleashing the untapped powers of effective networks. These tools are not presented in a decontextualized, purely theoretical way but rather intimately embedded in every detail of the workshop design.

Secondly, the workshop aimed at creating a firm foundation of shared values, principles, vision for the future, understanding of the project, a common language that allows both mutual understanding and also coherent communication of the CultureLabs project towards society, and, to sum up, an array of practical working agreements and relationships of mutual trust and collaboration that facilitate the blossoming of the CultureLabs project potentialities.

More specifically, these broad goals have been developed through the following objectives:

- Co-creating the CultureLabs methodology;
- Establishing a common roadmap and help define the requirements of the CultureLabs technological platform architecture;
- Developing a working consensus on three pillars of the project as are the ethics and

principles of the network; the glossary Developing a collective decision making process to agree on ethics, glossary and participation practices;

- Testing the draft methodology for the implementation of the CultureLabs pilots;
- Focusing on our communities of stakeholders and their participation in the co-creation process;
- Having a first round of testing of the CultureLabs Recipe Builder, the backbone for this co-creation methodology being the cooking metaphors.

3. Participants

21 people representing the different partners involved in the CLabs project participated in the workshop. The variety and richness of the participants backgrounds and experiences, as well as their active commitment and willingness to contribute to the common good in a collaborative way, were decisive in making the event a catalytic point in the development of the Project.



The list of partners represented in the event and the different participants is the following:

#	Name	Partner Organisation	Post	Role
1	Eirini Kaldeli	Institute of Communication and Computer Systems	Coordinator	Coordinator
2	Arne Stabenau			Coordinator
3	Luigina Ciolfi	Sheffield Hallam University	Professor of Human	Partner

		(SHU)	Centred Computing	
4	Danilo Giglito		CultureLabs researcher	Partner
5	Jenny Mabbott		Head of Collections and Engagement	Partner
6	Helen Thackray	People's History Museum (National Labour History)	Programme Manager	Partner
7	Suvi Sillanpää		Project Planner	Partner
8	Eija Liukkonen	Museovirasto	Senior Advisor at the Division of Development of Museum Sector at the NBA	Partner
9	Francesca Cesaroni		Project manager	Partner
10	Valentina Pergolotti		COOSS migrants services (lawyer)	Partner
11	Romina Boraso	COOSS	Researcher	Partner
12	Marzia Cerrai			Partner
13	Adriana De Cesare	Fondazione Toscana Sistema	Head of the Local and European Project Unit of FTS	Partner
14	Chiara Bodei	University Museum System of Pisa	Associate Professor at the IT Department of the Pisa University and President of the University Museum System of Pisa	External Participant
15	Wolfgang Bosswick	Europaisches Forum fuer Migrationsstudien		Partner
16	Olivier Schulbaum		President	
17	Elena Silvestrini		Facilitator	
18	Andrea Echevarría		Communications and note taking	
19	David Leal	Platoniq	Facilitator	
20	Iván Vergés		Senior Developer	

4. Methodology

One of the core goals of the workshop in Barcelona was the definition of a common working methodology amongst the different CultureLabs partner projects: the design of the workshop itself has been a practical demonstration of displaying an innovative approach to collaborative process design. The common thread for the workshop has been the metaphor of cooking: drawing on different *ingredients* and based on versatile *recipes* we can co-create innovative and *tasty* projects that rely on participation and Cultural Heritage to promote inclusion and social justice.

Amongst the different “ingredients” or resources there were different stories from our final beneficiaries, ideas and scenarios, experiences and data collections. The *recipes* described how to design, facilitate and implement tailor-made participatory engagement projects: from crowdsourcing and co-creation workshops to community-led exhibitions and dialogic inclusion programmes, in order to address the needs of different target audiences.

We mixed all these elements together to *cook* a common language and understanding of the structure of our *recipes* for social innovation, and to define common principles of Cultural Heritage participatory projects and their governance.



The CultureLabs Ignition workshop has drawn inspiration from participatory Cultural Heritage resources, which have been co-developed by partners within its consortium (Platoniq and SHU): firstly, the co-design methodology developed by [meSch](#), by including some of the methods, templates, experiences and examples of co-design workshops in its pool of

ingredients. Secondly, the [Wotify](#) co-creation methodology and related tools, which will be at the core of the CultureLabs platform design and content.

Through different methodologies and co-creation exercises, but also thanks to team work and the spatial convergence of the CultureLabs consortium partners, the group delved into strong connections and reflected on collective and personal principles, goals and aspirations. Thanks to the power of stories and the community-focused approach of the methodologies applied during the workshop, the group had the chance to ignite the multi-year project in a collaborative and effective environment.

Part of the methodology were also 4 type of cards provided to participants (image below) serving the purpose of identifying key moments in collective dynamics and inspirations (the A-ha moment for the “Eureka” moments of realisation and intuition; the Zombie cards for moments in which group energy becomes difficult to sustain and a change is needed; the Non negotiable card for stating boundaries and basic requirements during agreements discussions; and the Deal card for signaling reached agreements and group cohesion).



5. Development of the workshop

This section of the Report will display the full development of the workshop, including the structure of the process as a whole, the different activities performed as well as the basic instructions and canvases used for each of them.

The process has been designed in a coherent way with the methodology that the Platoniq team, supported by Sheffield Hallam University, has proposed as the basis for the design and the definition of a common working methodology for the CultureLabs project. This methodology consists of a series of basic steps for the making of *recipes* (this is, the phases necessary for the co-creation of a participatory project) and a series of *ingredients* (or core resources in the development of the project that can be “added” to the recipe in different moments of the cooking process).

The section 5.7.1. *Simplified template for a recipe* presents the methodological model in greater detail. The current section gives a brief overview of the structure of the workshop as a whole, based on the different phases of the recipe (as identified by Platoniq).

Phase	Activity
I. Sensing the context	5.1. Survey results
	5.2. Icebreaker
	5.3. Case studies
II. Defining the challenge	--> Ingredient #1 Beneficiaries (5.4. Someone's out there?) —> Ingredient #2 Needs (5.5. User stories)
III. Cooking ideas	5.6. What if...? Ideating scenarios
IV. Making ideas tangible	5.5. Rapid prototyping (What's on the menu?) Recipe template
	->Ingredient #3 Users needs
	5.8. Empathy Map
	5.10 Moving empathy map
	5. 9. What makes me a participation addict
	5.11. Tree of agreements (Prototyping of the network)
V. Bringing to Life	Development of pilot projects
VI: Learning from experience	Impact measurement, risk evaluation, survey, longer term evaluation

DAY ONE

The first day started off with participants regrouping and building new connections between them, in a warming up activity and dramaturgy that allowed the group to reflect on their previous survey answers and receive the CultureLabs apron “Blending the flavours of history & cooking up and inclusive future together”.

Next, the Platoniq team introduced the “menu of the day” and invited participants to embody a co-creation and collaboration mindset for the two days of the workshop.

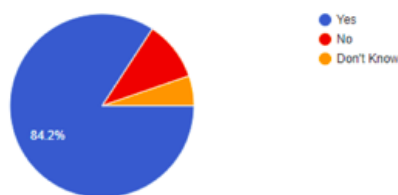
5.1. Presentation of Survey Results

The workshop started with a brief presentation of the results of the survey delivered by consortium partners at Sheffield Hallam University. The survey explored the beliefs, expectations and concerns of the group on different issues. All the questions were reassessed in a post-workshop survey to test how the beliefs of participants had evolved as a result of their involvement in the workshop:

- **Expectations:** we appreciate a great diversity and variety of answers in relation to the expectation regarding the workshop, which highlights the need to find **common ground** among all stakeholders.
- **Previous experiences:** most participants have had previous experience of involvement in co-creation activities and other participatory group dynamics.

Have you been involved in participatory activities before?

19 responses

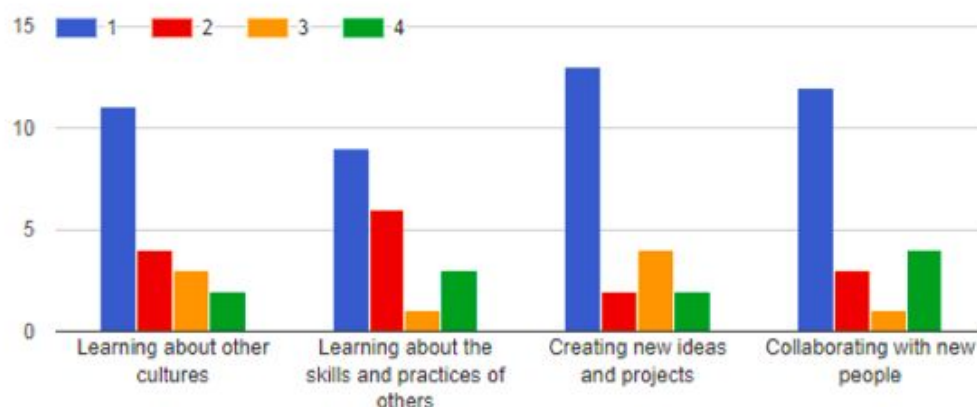


- **What is co-design?** Most people answer:
 - Valuable things created with others (42%)
 - New ways to work (31%)

This sets up the necessity of also finding a **common language**.

- **Relevance of participatory activities and frameworks** for the project: participants overwhelmingly find participation to be a crucial element of the CultureLabs project.

Participatory activities can help the following in the long term:



- **What role do you attribute to digital technologies in participatory activities?**

This question emphasise the diverse and composite background of the participants. Some consider it an element that can bring in more people and increase the inclusivity of participation while others fear the digital breach leave other less tech-savvy people behind.

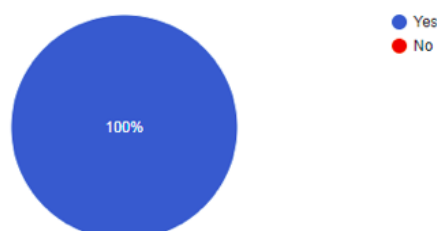
- Share activities with others (37%);
- Create digital resources (32%);
- Search and find useful content (21%);
- Find collaborators (16%);
- Document ongoing activities (16%).

The main risk associated with the use of digital technologies is the fact that it can exclude some participants.

And finally....

Are you interested in participating in future Culturelabs events?

19 responses



5.2. Icebreaker

After the presentation of the survey results, the facilitators hosted a group dynamic to set the energy and focus of the group ready for the days to come. The icebreaker started with the explanation of the Catalan concept of “*Xup xup*”, which refers to the process of slow cooking the traditional mediterranean rice in low heat, allowing the *arroz* (rice) to take the flavour of the ingredients little by little. That is how Platoniq envisions projects to develop under the CultureLabs umbrella.

Participants were asked to find a word similar to *xup xup* in their own languages and as they proposed translations for the term they received the colourful apron of the CultureLabs projects, which displays the claim “*Blending the flavours of history & Cooking an inclusive future together*”.



Standing in a circle all together, participants have been asked to answer to a series of Yes / No question by giving a step forward to answer “Yes”, so the group could have greater context of the participants’ background. The facilitators asked some initial light questions and then the group was invited to ask whatever questions they were curious to know about the group itself.

5.3. Sharing recipes - Case Studies

The day continued with the presentation of a series of case studies from the CultureLabs partners network that allowed the group to have a taste of how different participatory projects have developed and what lessons can be drawn from their experience. Participants were asked to use the cooking metafor to present their case studies, to get a first glimpse and comparison of how partners understood their practises to fit the recipe metaphor and in order to look for a common pattern.

5.3.1. Case Study 1: “Idea Camp. Moving communities” by Platoniq

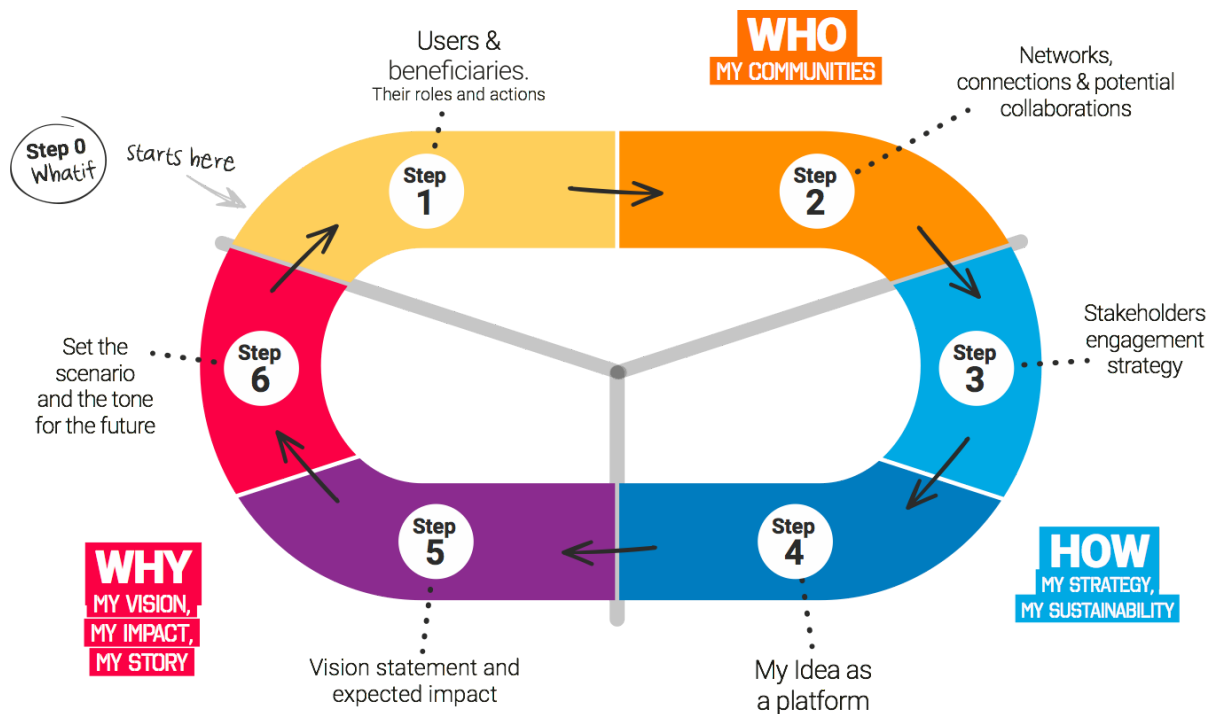
“Transforming 50 ideas into viable and effective projects through the Moving Communities methodology of co-creation.”



Moving Communities is a collaborative methodology for creating ideas about building societies with greater equality, sustainability and solidarity, and a stronger sense of social justice. The methodology has been deployed by Platoniq in a 3 day event series (Idea Camp) in 2017 to support the development of 50 Ideas about how to bring forward voices excluded from public debate and decision-making.

Project developers first identified **50 ideas** to improve the quality of life of targeted communities. Upon participation in the Idea Camp, these ideas were remixed on the basis of the **Moving Communities methodology** focusing on the WHO, HOW and WHY of the projects.

Participants also had the chance to produce an **analog and digital roadmap** to document the journey/process. In the ongoing cooking metaphor used to describe the case studies, people were the “seasoning” of the encounter. Their project continued with canvases and tools as the cookware. All ideas were then reviewed and reworked with needs, gaps and opportunities in mind.



Aside from the ideas, the methodology and the roadmap, **The people: Idea Makers, Idea Feeders, facilitators, Note takers, representatives of Madrid’s social fabric...**

Other fundamental ingredients of the recipe were the **canvases and tools** (the cookware), **the needs, gaps and opportunities** of the 50 ideas (the very substance of the process), the **activities to spark conversation and exchange** of experiences and perspectives, the **open scenarios** (where interaction happens in a natural and organic way) and **25 grants** for the Research and Development of Ideas.

5.3.2. [Case Study 2: “The Human Library” by COOSS](#)

COOSS presented the “Human library” project at COOSS (Biblioteca Umana), which was made of “human books”, namely migrants telling their stories to a public of “readers” (the public) hence facilitating opportunities to build greater understanding of migrant people contexts, biographies and worldviews, thus helping to transcend stereotypes and build empathy and mutual understanding. Participants enjoyed training sessions facilitated by COOSS as well as engagement in a series of dissemination events and specific language and cultural mediation to facilitate the emergence of quality dialogue.



Amongst the core **ingredients** of the recipe; we find, as previously mentioned, migrants (“Human Books”), the Operators (“Librarians”), the Citizens (“Readers”), the Training sessions (for operators and migrants), the Advertising material (brochure design and printing), the “Human Library” event (location, room renting, audiovisual facilities, etc.), the Linguistic mediation service as well as the Costs for the operators/professionals.

The development of the recipe involved different **steps**, including a thorough preparation in the form of 12 hours trainings for the human books, and 12 hours further of training for the “librarians” (the operators”. The stories were recorded to increase their impact. In the end, COOSS organised a “human library” public event where the “human books” had the opportunity to tell their stories and to be heard, one reader at a time.

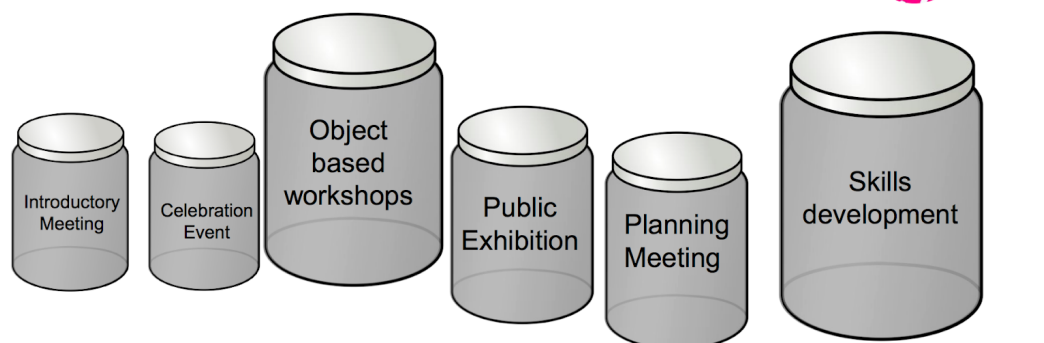
5.3.3. [Case Study 3: “Community Curating” by People's History Museum](#)

Based on the motto “Love is not a crime”, the *Community Curating* project focused on providing support to lesbian migrants, building on the work done by the Lesbian Immigrant Support Group. The project consists of a series of meetings, workshops and exhibitions where participants can share their personal stories supported by the showcasing of objects that carry an emotional or symbolical meaning for them. These objects constitute the backbone of the public exhibitions.



The variety of ingredients making up the recipe of this project was presented at the workshop together with an explanation of the set of actions undertaken during the course of the project.

Love Is Not A Crime Ingredients



The Recipe for this project included a series of steps, which are:

- 1) Planning meeting: in which the initiators (in this case, the People's History Museum), need to establish procedures, practical requirements, expectations and roadmap for the project development;
- 2) Introductory meeting: in which people, in this case, the PHM, but also representants of the community of lesbian migrants they want to work with, getting to know each other in a safe and informal way, starting to create bonds of trust and understanding;
- 3) Object based workshop: participants from the community would bring objects, to use them as icebreakers and to catalyze story-telling. Facilitators need to be prepared at this stage for emotionally charged moments arising from the personal stories;
- 4) Skill development: careful selection of the experts who will work on the project, ensuring that the training is relevant and accessible;
- 5) Public exhibition: where participants are involved in the planning and curation process and in the creation of interpretations. External skilled



professionals are brought when required and marketing materials are provided. And, 6) Celebration, with refreshment and speeches and an open and inclusive invitation addressed to all stakeholders in order to give a festive end to such an interesting collaboration, as well as to create chances for future further co-work.



It is important to point out that the more practical aspects of the project (reimbursement, agreed end dates, etc.) were as important as others such as the discussions about knowledge and content. For example, reimbursing the travel expenses of the bus trips was key to allow many participants to join the conversation. It was key to allow time to appreciate people's difficult stories, and to safeguard them.

Question & Answers

- **Question #1:** Luigina (SHU) asked about the learning process and the co-creation of knowledge. More specifically, she asked about what follow-ups needed to be included that weren't included in the plan. Jenny (PHM) replied that they needed to tweak some original ideas to better engage. COOSS representatives stated that their follow-ups focused on the selection of the best stories (e.g. degree of curatorship to present the project to the general public).
- **Question #2:** To what extent must digital tools be involved in these projects? PHM used various accessible tools to, for instance, vlog the experience.
- **Question #3:** Elena (Platoniq) asked about ethics, as there are always several sides and so the necessity of making sure everybody is involved ("actually co-create events and projects"). She asked for the reflections they had had with regards to ethics and justice. PHM focused on ensuring that the distribution of benefits was fair ("what should everyone get out of this?"). Romina (COOSS) said they needed to be attentive with the methods in order



to collaborate with the people involved, and that also connection in public situations may be difficult as they felt like they couldn't speak freely in certain situations.

- **Question #4:** Wolfgang (EFMS) asked how to deal with breakdown, emotional crisis and traumas. PHM said that mediation is crucial, and that they need to spend some time during the initial meetings to understand the situations and the right procedures to follow.
- **Question #5:** Luigina closed the Q&A by saying that we do need to find a common language and agree on how our platform is going to look like and is going to be accessed. This included discussions and agreements about the long-term plans. She said that we will expand upon the survey that was administered to the workshop participants to reach people outside the consortium. This is also to link to WP2 activities and achieve a better representation of community members and of cultural professionals.

5.4. “Someone's out there?” Identifying the beneficiaries

This activity was designed to understand who are we cooking together *with*, who are the project beneficiaries, who are the people that will benefit from the development of the project as well as participate in its codesign and development process.

Methodology: Participants were invited to select main beneficiaries, trying to identify specific people (point persons), rather than bigger umbrella institutions. The canvas invited to categorize the beneficiaries under different fields of activity: Urbanism, Health, Culture/Heritage, Inclusion / Employment, Education and Civil & Human Rights. The easier to reach beneficiaries would appear close to the center of the canvas, while the harder to reach beneficiaries are located in the outer concentric circles.

The canvas was displayed twice: the first time worked as a sort of “brainstorming” of beneficiaries that results in a wide variety of post-its on the canvas, while the second canvas aimed at prioritization.



	Culture/ Heritage	Inclusion/ Employment	Education	Civil & Human Rights	Other spheres	Urbanism/Mobility	Health/ Welfare
Already existing connections	MUSE Network of Museums of Florence	Valentina Pergolotti, legal operator.	Emanuela Camilletti, social operator for integration (JESI, CAS, SPRAR)	Giulia (Free Women, against trafficking and women exploitation)			Sascha Smerzini, coordinator, responsible of COOSS migrants area and services.
	Traditional heritage/ new citizens/UN THE AI Museo	Migrants, PA, other cooperatives	Giorgia Domesi (responsible of Falconara's SPRAR).	Valentina (Ambasciata Diritti, HHRR & Integration)			
	PHM Staff	Bridge organisations (i.e. Curious		Refugee Action (UK)			

		Minds)					
	Museum networks (In general), i.e. Museum Development North West						
	Sonia Antinori, Artist and screenwriter. Theater involving migrants.						
	Giannis, responsible at the Athens city Hall of cultural events and initiatives						
Easy to reach	Freelance practitioners (looking to develop practice)						
	A museum director I know who is "worried" about visitors' views: "What if they're not correct?"	A researcher on inclusive work life	University students (learning/researching)	European Commission		Local residents living nearby the museum	Consultoire Familiare, women and health issues
	Museum trustees	A decision-maker in a public library interested in synergies with active citizens	Public engagement managers in universities		Lukas: an Albanian 2nd generation migrant working at a supermarket speaking perfect Greek		
	Panagiota, CH Professional from the						

	Athens Byzantine Museum (no participatory practices)						
	Museum core visitors						
Harder to reach			Paolo Mancarella, University of Pisa's VC	EU British staff network, worried about their future under Brexit	Vaggelis, freelancer app developer connected to Europeana, interest in digital CH		
					Nisreen, Irani migrant living in a squat in Athens under poor conditions. No knowledge of the host language or country		

Results: The beneficiaries selected in the second canvas were concentrated in four main areas: **education, health, urban mobility, and inclusion/mobility**. Then, their motivation for inclusion was discussed. Finally, existing or new connections between (but not only) the easier and harder to reach beneficiaries needed to be presented by all participants.

This exercise allowed participants to visualize the joint social capital of the network and the richness of connections that can be established with the facilitation of the different members of the consortium. Here is a list of the connections and beneficiaries pointed out by different partners:

- **People's History Museum** (PHM) listed LISG (Lesbian Immigrant Support Group) and Safety4Sisters as easy to reach beneficiaries. The UK Home Office is cited as a difficult to reach beneficiary but an ultimate interlocutor as it is responsible for dealing with integration issues and deals with migrants currently detained, hence its power to establish a less hostile environment for UK migrants.
- **Fondazione Sistema Toscana** (FST) "Dimmi" (a project collecting migrant stories linked with the Tuscany regional department, which has a bigger say in the

decision-making process) and [The Prato](#) (which is an example of deployment of digital channels for the numerous Chinese community). Adriana from FST pointed out at herself as a beneficiary taking into account the benefits she can get in enhancing the capabilities of FST through the project.

- **MuseoVirasto** reported the coordinator of a Somali integration project, that links with further institutional links aimed at exploring existing networks.
- **Europasiches Forum fuer Migrationsstudien** reported "[Medienzentrum Parabol Nürnberg](#)" (a private organisation engaged in providing children and migrants with education through media production movies, videos etc.) and "[Education Department of the Museums in Nuremberg \(KPZ\)](#)" (a German national museum area that does outreaching activities for pupils and school such as pedagogy creation, workshop facilitation and educational experiments).
- **Cooperativa Onlus Sociale** (COOSS) reported the [Shelter for migrants](#) (which links with the institutional actors managing these sort of centres, such as the Province of Ancona); [The integration Centre of Jesi](#) and Museo Omero (a museum for visually impaired people).
- **Institute of Communication and Computer Systems** (ICCS) reported a [doctor/psychologist](#) that offers medical support for migrants.
- **Sheffield Hallam University** (SHU) mentioned [students](#) whom can be taught ICH through our platform; as harder to reach target, she reported her [taxi driver](#) (representing many local residents), who is disenfranchised with the cultural system ("he doesn't go to museums as they're for tourists"), but the platform could help him reconnect with cultural elements and also [academics](#) who can benefit by publishing the findings to a larger scholarly audience and by inspiring other research,

SHU suggested that this activity may benefit from adding an additional dimension, such as analyzing the potential power dynamics between the identified beneficiaries.

5.5. User stories: getting to know the users

As Ella Saltmarshe remarks in her article "[Using story to change systems](#)", published in the Stanford Social Innovation Review last February; stories are a direct route to our emotions as that they engender empathy and understanding across differences, enabling the possibility to feel a situation in ways our rational capacities cannot comprehend. They can illuminate situations, galvanizing movements to systematic change. They can impact our emotions, bonding beneficiaries with initiators, approaching people in the ways real life informations and testimonies can sometimes be ignored or alienating. Many projects in the field of social innovation, social or systemic change, cultural heritage or historical memory use the power of stories to change the conception of determined topics such as migration, security, taxation, modern slavery, childhood and others.

5.5.1. Story as Light, Story as Glue, Story as Web

This session of the workshop took inspiration from the work of Saltmarshe and organisations such as Centre for Story Based Strategy, and explained how stories have:

1. The power of *glue*, as they enable people to connect, generating narratives that building communities.
2. The power of *light*, helping illuminate the past, present, and future, thus lighting up the paths of change;
3. The power of reauthoring the stories in different *webs*, meaning our personal, cultural and mythic narratives, deconstructing what we thought was given and raising new approaches.



According to Manu Brabo, Pulitzer photography prize, when talking about a [story](#) he is embarking himself on about testimonies of resistance against the far right in Europe for the [5W](#) Spanish magazine: *“Personal stories are important as they are the identification of one's own history with small stories of resilience. The tip of the iceberg that is a no-brainer counts for itself in the end!.*

The two testimonies used during the workshop are imaginary experiences. Despite being totally possible, they are nothing more than many real stories together. They are a compendium made by a professional storyteller (Evelien Vos) from a collection of real life experiences of migrants compiled by COOSS, an organisation participating at the CultureLabs and working with different migrant communities arriving to Ancona, Italy. The process of co-creation was coordinated by Platoniq, and it also involved Gonzalo Sainz Sotomayor, illustrator who created powerful graphic accompaniment to the impacting texts. The delicacy and sensitivity with which they are treated is part of creating a story out of respect and empathy. Such goal is the same objective that this dynamic sought (and managed) to reach.

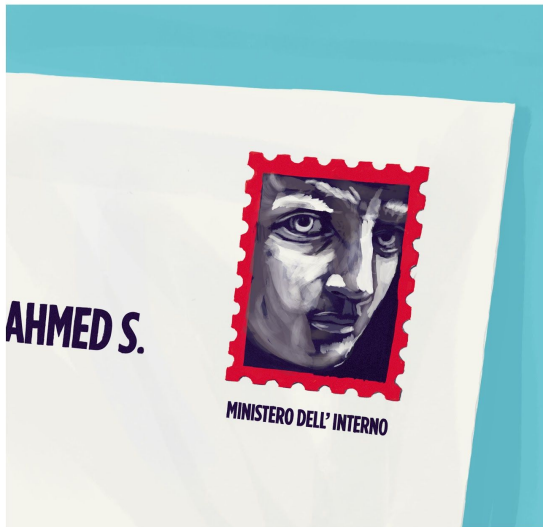
5.5.2. Amplified user stories:

Stories connected individual experiences to a collective dimension in an attempt to make participants understand how certain situations of life can be lived and felt.

In the particular case of the ones that were brought to CultureLabs, (Precious' and Ahmed's) the objective was visualizing different ways of migration, whose journeys and stories come and go to different paths, and relating both particular cases to the support services in the territory.

1. [Precious](#): She is a Nigerian young woman, victim of human trafficking in Italy, whose interests do not really include learning the language. She feels confident regarding the future and she is helped by COOSS, an organisation working with different migrant

communities, trying to support them into integrating in the city and being included. She likes sewing and the seaside, and works for a man who exploits her sexually in exchange of nice clothes and basic needs. She believes God will help her on this journey, she is optimistic.



2. [Ahmed](#): Even though Ahmed currently lives in same city as Precious in Italy, he comes from Somalia. After a painful journey through the desert and the sea, he is running away from the images and situations of extreme violence he suffered along his life, many during the journey as well. He puts a lot of effort into learning Italian, finding a job and staying in Italy, as he sees this as the opportunity of his life. He had a good job before and six kids to feed, but his life was under threat, so he looked for protection from the Italian state. His petition is being studied. He can only wait...

The two stories portray a reality made of personal journeys we often hear about on the news. However, hearing these narrations in first person allows reaching deep and shared feelings, and can create a place of encounter and mutual understanding. This space was created during the allocution and the reading of both stories, after which participants reached a deep connection towards the protagonists. The objective of this activity was achieved, and the reactions were as positive as it could be expected from such a difficult reality.

5.6. What if...? Ideating Scenarios

This tool is the fundamental launchpad for an effective co-creation dynamic. It helps the group to first create a series of scenarios as to how the CultureLabs project could be developing sound ideas for projects that foster inclusion and social justice through the creative use of Cultural Heritage.

WOTIFY | IDEA SCENARIO Use this canvas to generate structured scenarios for potential pilots or recipes, individually or in groups. Start with the type of user, followed by a specific action and the tool or content related to it, and finish with the goal of the idea. Generate as many as you can, and invite the rest of the participants to improve them or vote for the ones they like the most.

Name: _____
Date: _____

Platoniq **CULTURE LABS**

	Catchy title	What If as a... <role / beneficiary>	I Could... <Specific action>	With... <tools / recipe>	So that... <outcome / benefit>	VOTES
Scenario#1:						
Scenario#2:						
Scenario#3:						
Scenario#4:						
The Best:						

Methodology: The “What-if-I” scenario planning exercise allowed the group to generate structured scenarios for potential pilots or recipes, starting with a type of user/beneficiary, followed by a specific action and the tool or content related to this, and finishing with the goal of the idea. The collective creation moment led to brainstorming 11 scenarios “user stories” and identifying three for the CultureLabs group to work on during the two days of the workshop.

The dynamic of the methodology invited to develop the imagined scenario by building a series of sentences in the canvas that start with the words: “[What if as a], [I could], [with], [in order to]”. Eg. *What if, as a [psychologist working for “Doctor of the World] I could [propose my ideas about participatory projects, driven by my knowledge about migrant’s everyday needs] with [the right people and the most convincing way from the stakeholder’s point of view] in order to [foster collaboration with other stakeholders to realise my idea into a working project]*



Once all of the scenarios and the different ideas generated were on the canvas, the group selected their preferred one, as shown in the following sections.

5.6.1. Table of Scenarios

The following table gathers all the scenarios generated by the participants. They contain valuable ideas and information for the development of future projects. The group had the opportunity to consider all the proposed scenarios and choose the three ones that would be worked upon thoroughly throughout the rest of the workshop, as shown in the next section.

NAME	WHAT IF AS...	I COULD...	WITH...	SO...	VOTES
Be the actor of your life	as a theatre actor specialized in social theatre and educational plays	involve a group of students (Migrants & locals) in a theatre performance on topics they like most	videos of the performance to be voted through a platform by the rest of students and teachers	we would encourage and spread the use of theatre in schools as an educational method, enhancing tolerance and acceptance	9
"More in common"	a migrant who is an exhibition steering group member	input ideas and share my views on "more in common"'s exhibition content	an app that allowed me to participate in meetings from my home so I can comment proposals and take part	My voice was always heard creating a richer exhibition, promoting cultural understanding	11

"Get my idea heard"	a psychologist working for "Doctors of the world" NGO	I could propose my ideas about participatory projects, driven by my knowledge about migrants' everyday needs, with the right people/institutions who can help me implementing them	- The right people -The best, convincing way from the stakeholder's point of view	collaboration with other stakeholders was possible to realise my idea into a working project	4
"My compass here"	as a migrant who just arrived in a new country	acquire necessary informations for everyday life in a new country in my own language	A social app to which anyone in the community could contribute	we could learn where to find a) a doctor; b) a shop selling the food of my country; c) the timetables and infos of offices in my own language	6
"Own it"	(Migrant myself) Project coordinator at a somali migrants organisation (own)	plan a project on Somali cultural heritage	a project planning tool	that the organisation could engage or lead/increase ownership in the project	9
"Rock the Kasbah"	a migrant and a musician	play my music with my traditional instruments, in which my song is my own story	an app or a platform	I could share my skills, get to know other musicians, join existing bands and create new, as well as disseminate my story	4
"Follow the white rabbit"	as a local citizen (migrant or not, different migration stories)	link to places/objects in my city	an app or token	to contribute to exhibitions (online/local museum) on stories of the city/home	9
"Flsh bowl"	a social operator	I could realize a course about legal and social inclusion	input from a range of experts	migrants would have a useful course and there was an effective collaboration with social operators	1
"Let it connect!"	Silvia Coltorti, coordinator of the "Integration centre" for second generation migrants, and psychologist of SPARR in Jesi and Osimo	Get in touch with migrants, collecting their stories and needs; and design and realize activities and events	More effective portals/apps to connect needs and offers/services/opportunities	new connections through migrants and other citizen's: cohesion and new effective answers to social needs of integration and intercultural opportunities would arise.	3

Old man, look at my life- Is it a life like yours...Where?	A retired/elderly autochthonous person	exchanged my life experiences and insights with elderly migrants living in my city	offering apps to elderly homes inviting seniors to get to use them and finding partners	we understood our life courses, similarities and differences, and could talk about this	8
Shaping ideas!	Immigration department of the municipality of Prato city	created an integrate action to share different approaches and solutions taken	Hands-on workshops	we could have a long wave of benefits on the Chinese community	3
"I see what you did there"	Director of a museum that has a lot of experience on participation and photography projects	documented my projects in a structured way	on a website where I could interact with others that comment on my ideas	Others could replicate my experiences and success stories elsewhere	6

5.6.2. Dotmocracy, choosing best scenarios

To select the best scenarios, we employed the “dotmocracy” technique, closely related to participatory principles, a stimulating and interesting way to find out which scenarios participants feel connected with. Anonymous positive votes were shown using a fixed number of adhesive green dots, so everyone could gauge the statistical interest awarded to each scenario at a glance. This gave a general visualization of what was seen as the most promising scenario, free from the constraints of the previous groups while allowing everyone to offer opinions. Red dots also proved to be helpful, not to indicate dislike or less interest but to highlight the observations of expert participants in particular areas (development, strategy, design, viability, licensing, etc.). These people may notice potential obstacles or other aspects which could contribute to a scenario’s complexity, which must be taken into account.



In this section participants presented their scenarios.



The three selected scenarios were the following:

Selected Scenario #1: **“Follow the white rabbit”**

The original scenario focused on providing ways for long-term residents and migrants to share their attachment to common heritage, e.g. to a landmark), with the beneficiary to be an individual citizen willing to engage. The discussion developed about where the decision to run the project and coordination would come from. It was agreed that the main beneficiary would be a local museum (curator, or engagement coordinator), reaching out to the community.

Selected Scenario #2: “Be the actor of your life”

The goal of this scenario was working with schools in order to eradicate racism, understand diversity and promote inclusion, acceptance, conviviality and diversity.

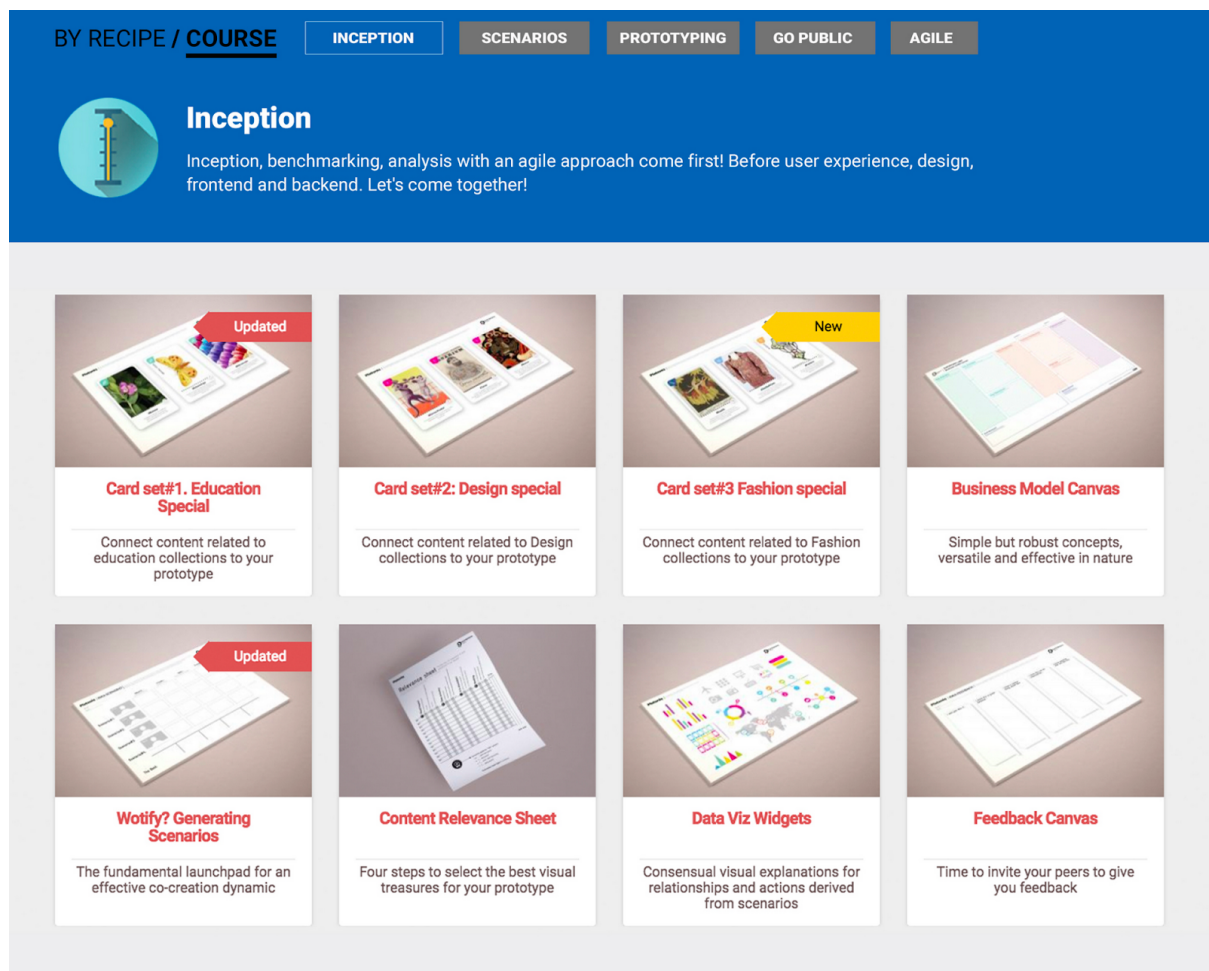
Selected Scenario #3: “More in common”

The goals of this project were to facilitate dialogue between cultures and to create opportunities for migrant and refugee communities to express themselves and be heard with the support of a variety of cultural expressions.

The horizon for the project outlined in these initial scenarios have been developed in greater detail in the successive stages of the workshop (see 5.8)

5.7. Presenting the Wotify Toolbox for Recipe building

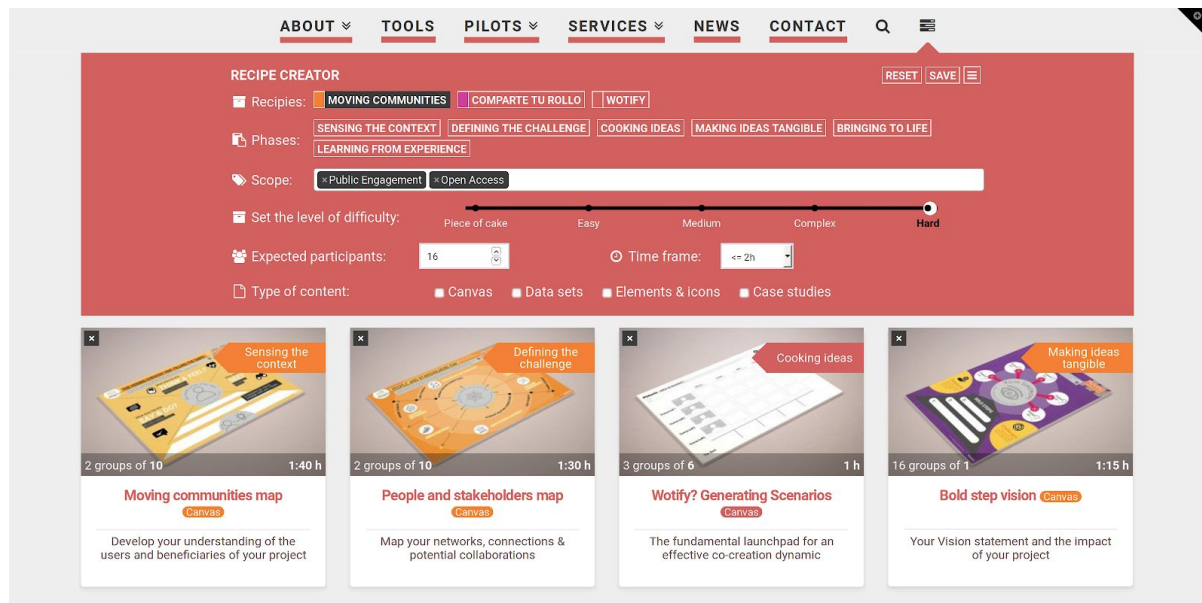
The recipe builder has been developed by Platoniq as part of the Wotify methodology as a "proof of concept" of how such a tool could be built in the scope of CultureLabs, following and adapting principles and features mentioned in the DoW. To achieve that, we have adapted our original tools in order to match, at our understanding, the minimal common characteristics that any tool shares. We consider our "tools" as ingredients which can be filtered and discarded with the purpose of creating a recipe tailored for the user.



Wotify tools search engine, before "culturelabification"

Currently, the builder works entirely on the user's browser side as, by the time of the workshop we didn't have enough "ingredients" that would have justified to develop a full project involving server-side database operations. This means that no user registration is required (any saved preference uses local storage of the browser) and, therefore, no permanent changes or user data collection is made. But that keeps the demo fast and responsive.

The builder is openly available at <https://wotify.eu/recipe-builder/>, anyone is welcome to test it.



Structure

The builder is divided in two sections, the search panel, which lets the users tune the characteristics according to their desired recipe, and the results viewport, that shows the results immediately any time an option changes. That facilitates user interaction by avoiding extra steps (like having to press the "send" button) and provides a more enjoyable experience.

The search panel also allows to explore pre-defined recipes and build a new one from there.

The full characteristics of the search panel are:

- **Filter by existing recipes.** Recipes are here just collections of ingredients/tools, but it may include in the future helper elements like instructions, limitations or global requirements.
- **Filter by phases of the ingredient.** In our understanding, each ingredient has a meaning in some specific moment during the execution of the recipe (although it may be that some of these phases overlap in time). So the user can choose to cover some phases in their recipe while some others not.
- **Filter by scopes:** This allows to choose between areas of interest that could change while new ingredients are added (there are not fixed concepts like the phases). Current concepts covers areas like Public engagement, Open Access, Gender equality, etc.
- **Filter by difficulty:** This is a subjective parameter established by the creator of the ingredient according his experience to give the user a rough idea about the complexity of the task. It does not to have to be related to the time duration. For example, an ingredient requiring experts in some field will be more complicated to perform than another self-explanatory.

- **Expected participants:** The number of participants can be a limiting factor to perform an exercise. Any ingredient has an "ideal number of participants", if the expected participants exceed that number, then groups will have to be created. The results window always provide the number of groups that will be required for every ingredient according to this parameter.
- **Time frame:** This is a simple filter to discard elements that requires more than certain amount of time.
- **Type of content:** As ingredients can be very different between them, this parameter allows to categorize them according to its nature.



User controls

The recipe builder allows some basic user operations:


- The search results can be saved as a new recipe, currently it can be personalized a little bit by removing unwanted elements and giving it a custom name.
- Also, a saved recipe can be retrieved from the user personal menu to the search panel as it was another pre-defined recipe. This allows the user to compare one of his saved recipes to the "official" ones.
- Finally, although not server-side operations are involved, any custom recipe can be shared to other people as a single URL (all the custom information is codified in the URL parameters).

5.8. What's on the menu? Rapid prototyping

After defining the scenarios on the steps already explained and choosing three of them by a *dotvoting* process (5.6.2), this canvas gave the participants the freedom and space for prototyping the idea in a more graphic and visual way. It starts with a brainstorming around the ingredients, elements and steps necessary for the recipe. In this first canvas all the elements come in an organic way to facilitate the brainstorming process.

WOTIFY | Platoniq Recipe/Menu template

What are recipes and how do we build them? What is the general structure of a recipe, what steps/aspects should it cover? How can the technical platform facilitate the process of creating and running a recipe? [out of the box thinking version]




Title


Name:

Date:

Estimated timing





How would the final course look like?





Steps/Courses


Steps if you're designing a recipe / Courses if you're designing a Menu

 **The Chef** (designing the course or menu)

 **The Cook** (responsibles of facilitation)

 **The Host** (who's hosting the event or program)

 **The Guests** (who are the participants)

 **Scope**

SCENARIO

BENEFITS

The activity aimed at creating consensual visual explanations for relationships and actions derived from each scenario, and organised them, identifying as well areas of improvement and other gaps which might have remained unreflected, shaping the idea more concretely.

Selected Scenario #1 "Follow the white rabbit"

The "Follow the White Rabbit" scenario was originally focused on how local heritage can be a bridge for different communities in the same local area to engage with each other, but it evolved throughout the discussion towards a slightly different direction. The second scenario focused on creating a public space exhibition in which food, monuments, music, photos, videos, etc. could be displayed.

The ingredients of this recipe would be the collection, the place itself, the building and the public space. There would also be digital and visual guidelines of the exhibition to facilitate the engagement of the public with the exhibition. This co-curated exhibition with crowdsourced content would be available onsite at the museum and also *online*.

An additional element of the scenario was the possibility of creating an app to guide a visit to a city where "personal" and emotional content was delivered to tourists and visitors in general.

The beneficiaries of this project would be a local museum (curator, or engagement coordinator) reaching out to the community as well as community leaders and coordinators, who in turn would enjoy greater involvement from the community members.

Further discussion is required regarding the other ingredients, such as the support for migrant participants to produce their own content or the process of content curation. The actual role of community members in the project also deserves further exploration, with roles ranging from content providers to active co-creators.

#1 Follow the White Rabbit				
Ingredients		Steps/courses	Notes for the kitchen	"What-if-I"
People	Volunteers	1. Specific community/area consultation on the scope of the project, who is responsible, involved, etc	Chef: curators from the museum and community leaders who make contact with the participants	What if as a museum/curator/community representative
	Exhibition curator (from the local museum)	2. Identify volunteers in community to create bridges and gather inputs	Cook: All participants taking part within the collaborative process	I could co-curate a physical and digital exhibition
	Locals with strong linkage to elsewhere (2nd, 3rd generation migrants)	3. Creation of a framework of collecting content process ("Toolkit").	Host: Museum and city in which takes place	With personal material from the local community

	People who have recently arrived	4. Participants create video and photos	Guests: Every citizen/patron who passes by the urban space in which the exhibit takes place	So that the personal stories of their communities are represented at the museum or/and in public spaces, and the local engagement of the museum increases.
	Temporary residents	5. Content repository on a map		
Objects	Physical spaces	6. Promotion		
	Music	7. Community feedback		
	Food	8. Finding a physical place		
Digital	App	9. Exhibition design		
	Videos			
	Website with the exhibitions			

Selected Scenario #2: "Be the actor of your life"

The 2nd selected scenario, "Be the actor of your life", proposed by Francesca, COOSS staff member, had as goal working with schools through the creative use of participatory theatre in order to eradicate racism, understand diversity and promote inclusion, acceptance, conviviality and diversity.

Through the creative use of theatre students would perform pieces which build empathy and understanding around the circumstances minority communities face. These performances would be recorded and uploaded to the project digital platform to increase their impact.

The actors of the scenario were the students, the teachers and school coordinators, the parents, the theatre professionals who apply good practices and choose a piece accordingly and the municipality, who can support financially the development of the project and fostering favorable policy frameworks.

This recipe requires encouragement, solid support and a robust discourse from the education institutions. Therefore one of the main hypothesised interlocutor would be the director of the school, who, together with the teachers would have to find some time (either extracurricular or within the established curricula) to carry out the activities. Safe, private and appropriate spaces should be facilitated too by the school direction.

The development of this scenario would comprise some initial necessary steps:

- Finding funding and identify possible collaborators (such as some theater or cultural space).

- Creating engagement/motivational activities such an online competition platform in which students can upload audiovisual work which they will be able to vote (parents will be invited to participate in the voting process too). vote and create some excitement.
- Theatre warming up activities and performances
- Video recording of the performances
- Identifying ways to increase and improve impact (via surveys, interviews, etc.).

#2 Be the actor of your life				
Ingredients		Steps/courses	Notes for the kitchen	“What-if-I”
People	Target group characteristics	1. Needs analysis	Chef: NGO working with kids/migrants	What if as a theater expert/video expert
		2. Finding funding opportunities	Cook: Theater operator	I could involve a group of migrant and local students with their parents in a theatre performance on topics they like the most
	Teachers	3. Identify collaborators (schools, theaters, individuals, municipalities, organisations...)	Guests: Pupils, parents, teachers	With videos of the performances to be voted through the platform made by students and teachers
	Social workers	4. Engaging and motivating participants (parents, school individuals as important as students -or more)	Cooking team: Collaborators, local schools, educational centres, municipality, organisations working with migrants	So we could encourage and spread the use of theatre in schools as educational method, enhancing tolerance and acceptance in childhood and teenage.
	Students	5. Creating a safe space		
	Parents acceptance and support	6. Scheduling activity in time and space so the most participants can come		
Engagement	Parents acceptance and support	7. Warming up activities with theater experts		
Methods and tools to	Motivate	8. Training and performing		
	Engage	9. Video recording (along the whole rehearsal and performing)		
	Increase trust relations	10. PR campaign (made by the participants) through Instagram, Fb, etc)		
	Methodologies to	11. Competition process		

	address bullying problems	(Which was the best performance?)		
	Rules for safe spaces and ethics	12. Impact assessment and feedback (Surveys, feedback tools)		
Venues	Physical location (Local theater? public School facilities?)			
Time	Extracurricular classes?			

Selected Scenario #3: “More in common”

The “More in Common” scenario, proposed by PHM, drew on previous successful experiences at their own institution regarding the creative use of cultural heritage - enhanced by digital technologies - to promote inclusion and social justice. The goals of this project were to facilitate cultural dialogue and to create opportunities for migrant and refugee people to express themselves and be heard with the support of a variety of cultural expressions. Simultaneously, in partnership with local museums they would benefit from greater literacy in the history and culture of the host country, thus facilitating their participation in the cultural and social life in a position of greater equality.

These opportunities for self-expression were expected to be an opportunity to develop social networks of mutual support, to break through the stereotypes that migrants and refugee people can find themselves trapped in and to foster appreciation within native communities of the enrichment and positive contribution of newcomers.

In order to develop the exhibition’s project and to select the project participants there would be a series of training sessions with the participants to train them in exhibition content using other tools. This would allow them to present the contents in a way that is concise, meaningful and understandable by a broad public). The contents generated in the exhibitions would see the impact and scope of its contents via their diffusion on the digital platform.

The project consisted of a series of key ingredients, such as:

1. Partners organisations (vs.) steering group members.
2. Venue guidelines
3. Digital collaborative platform

The full development of the recipe involved a series of steps, namely:

1. Identify and contact partner organisations
2. Develop partnership agreement policies
3. Development of exhibition’s project planning + selection of projects participants

4. Define expectations (style: writing panels, object clusters)
5. Skills development in exhibitions content using other tools.
6. Delivery of the exhibition
7. Organise celebration event
8. Scan the impact

#3 More in common				
Ingredients		Steps/courses	Notes for the kitchen	"What-if-I"
Partner organisations (practicality in mind)	Maybe experts on refugees	1. Identify & contact partner organisations	Chef: People's history museum	What if as a migrant I take part in an exhibition steering group member
	Safe and transparent decision-making rules	2. Develop partnership agreements and policies		I could input ideas and share my views on "more in common" exhibition content
Steering group members	Select members of steering committee	3. Develop project plan: times, ideas, venues	Cook and host: PHM	with an app that allowed me to participate in meeting from my home and comment on proposals
	Information about ownership & expiry	4. Selection of project participants & definition of expectations with a transparent decision-making process		So my voice is always heard, creating a richer exhibition promoting cultural understanding
Venue	Venues research (yellow pages?)	5. Skills development in exhibition interpretation	Guests: Lisga & safety 4 sisters	
	Voting tool (yes/no)	6. Development of exhibition content using the digital platform tools		
Digital collaborative platform	Content repositories (Video, stories)	7. Delivering exhibition	Special requirements: Digital Asset mgmt	
	Digital blackboard	8. Organise celebration event		
	Updatable platform	9. Evaluate (scope impact)	Scope: Improved cultural dialogue and representation	

DAY 2

The second day of the workshop (with a strong attention to the digital component of CultureLabs) started off reflecting through a collaborative canvas called **“What makes me a participation addict”**. In order for the group to continue exploring the relationship between project developers and beneficiary communities, the following session of the workshop was dedicated to more exercises focusing on **developing empathy and critical engagement**. Participants read the story of “Ahmed”, **a second user story** developed in collaboration with COOSS, connecting more closely with multidimensional understandings of users and beneficiary communities.

Next, the three groups continued working on the scenarios and ideas they had developed thus far and reflect on who their identified beneficiaries are, by filling a canvas called **“User profile”** (capturing aspirations and interests of the beneficiary/user) and by preparing a role-play dynamic called the **“Moving Empathy Map”**. In the role play exercise, showcased through vinyl canvases on the floor, the three different groups enacted a conversation between project developers and a representative of the beneficiary communities, through which the beneficiaries are motivated (or not) to participate in the projects proposed.

Finally, the last session of the workshop allowed consortium partners to **take decisions and reach agreements** through a dynamic developed for multiple groups to participate in the same discussion at different times. The **“Tree of agreements”** exercise had three tables hosted by three Platoniq staff (on ethics & “design justice” principles / glossary for the project / technical requirements of the CultureLabs platform) hosting and facilitating discussions that were pivotal for the whole CultureLabs architecture. The conversations and the agreements reached through this exercise have been gathered and presented to the big group, closing the second day of the workshop and allowing the foundation of the Methodology definition deliverable to be enriched.

The afternoon of Day 2 saw partners hosting a separate conversation on the CultureLabs Platform. The session was dedicated to advancing the common understanding of what a recipe is, what its ingredients are, and how are they going to be implemented in the digital platform. In general terms, two main approaches were appointed, one being a step-guided process and the other being more free-hand drawing-like tool. The other discussion was about the final content introduced in the repository, reaching a common agreement that the project shouldn't be a highly comprehensive database (ie: yellow pages) due practical reasons.

5. 9 “What makes me a participation addict”

The “What makes me a participation addict” is a methodology designed to allow the group to reflect in a collaborative way on the desired features of the Culture Labs digital platform. The

canvas allowed the plenary group to reflect collaboratively on what characteristics were important for them as citizens when engaging in a public participation digital platform (in order to build empathy towards the project end users) and also what features were important for them as partners of the project, paying attention to the differences between both perspectives. The bull's eye canvas focused on the following questions:

“What are the factors that encourage the engagement and motivation of users in digital participation platforms?”



As shown in the above caption of the canvas, by placing 5 different tokens upon the features each participant found to be more relevant for the digital platform development, they were able to prioritize a series of core issues. The results of the exercise showed that the platform was thought to be an **interactive** community with users of the same mindset and that participants consider having a **safe** platform experience as important as being **transparent** towards the user.

The following table shows the breakdown of the results of the voting process for the core features that should guide the development of the Culture Labs digital platform:

FACTOR	From the developer's perspective	user/citizen's perspective	CHARACTERISTICS	From the developer's perspective	From the user/citizen's perspective	Total points from developers	Total points from users/citizens
Community	6	2	I could ally and collaborate with others easily	1	3	12	13
			I found quality spaces to express myself where I could feel that my opinions are taken into account	3	5		
			I learnt relevant things from different cases and users	2	3		
Awareness	4	4	I found the goals and objectives to be clearly defined	4	2	12	9
			The goals are meaningful and achievable	2	3		
			The activity is easy to understand and handle	2	0		
Motivation & engagement	4	3					
			I found a challenge to be solved	2	5	10	10
			Time restrictions helped me to focus my attention and energy	0	0		
			I found the purpose of the platform to be important/urgent	4	2		
Rewards	0	0	I received meaningful recognition and/or rewarding for my engagement	0	1	6	6
			I have developed new skills and acquired meaningful knowledge	3	3		
			I have greater levels of participation and access as I have stepped up my engagement	2	0		
			I feel that my efforts have been acknowledged	1	2		
Safe environment	6	2	I have sufficient and clear information about the use of my data	0	3	12	8

			I trust that my personal data is handled with security and respect to privacy	2	3		
			There is freedom of expression and mutual respect in the platform	3	2		
Transparency	6	3	I found the rules to be clear	1	2	9	12
			Progress is clearly tracked and easy to visualize		5		
			I have received customized feedback	0	0		
			The administration of the platform is transparent in both its process and outcomes	2	2		
Personal environment	2	0	I could feel identified with the challenges, its context and the people involved in it	4	5	9	10
			The platform is friendly and familiar. I could understand what it is all about	1	4		
			It felt like a journey of discovery and learning	2	1		

When analyzing the results in further detail we observe that highest quantity of votes was awarded to **Community**, which was the preferred option of the group both as citizens (13 votes) and as developers (12 votes). Therefore, this brings the idea that the platform was thought to be an **interactive community with users** on the same mindset, which was also proved by the 5 votes from the *user perspective* and the 4 from the *developer perspective* to the assertion of “I could feel identified” in terms of personal environment.

It is significant to point out that there was a tie in terms of **Engagement** and **Motivation**, accounting each for 10 votes both from the user and developer perspective. This can be interpreted as a sign of the interest in identifying the common motivations to all beneficiaries in order to create a platform that addresses to their needs and responds effectively to their contexts’ specificities.




Finally, we noted a coincidence in terms of **Safe Environment** and **Transparency**, with 6 votes from the developer’ side and 12 from the user’s. Participants considered having a safe platform experience as important as being transparent towards the user. **Awareness** was also voted 12 times by the users, in contrast to the 4 votes that had from the developers. The lowest amount of votes was for the part of **Rewards**, with 6 on the first round of votes and 6 on the second, pointing out to a reliance on tapping unto intrinsic motivations rather than to external positive feedback.

5.10 The Moving Empathy map: deepening our understanding of the user profiles

In order to create a scenario or project which adjusts to the specificities of the identified beneficiaries, the three different groups previously created around the scenarios had the objective of engaging with an empathic outlook to last along the whole duration of the project. Some roleplaying and conversations were done around the main characters and the final beneficiaries of the CultureLabs project.



The idea of the collaborative thinking and the user-profile centered methodologies was intended here to create user stories and enter into the skin of the people we believe our final product or platform will be used by.

Osoyo	László	Queenie
		
Profession:	Profession:	Profession:
Technologies she uses:	Technologies he uses:	Technologies he uses:
Interests:	Interests:	Interests:
Needs:	Needs:	Needs:

User stories, or Entry Points are an integral part of user-centered innovation processes. However, especially inexperienced teams have a hard time going through user research data in elaborating meaning from it. Many teams collect a huge amount of data and fail to elaborate on it further once it has been unpacked. So how can we ensure that in the context of a co-creation process we get to build an understanding of our beneficiaries motivations and aspirations?

For that reason Platoniq created a template specifically for the CultureLabs project which could question the white-centrism of most User-centered design materials and canvases. Their aim is to focus on *inspiration* instead of focusing on *representation*.

The following table shows the results of the User Profile sheets of the three working groups:

#1 - Follow the white rabbit - User profiles						
Name	Profession	Technologies she/he uses	Interests	Aspirations	Interaction with CultureLabs	Notes
Paola	Museum curator	Professional tech systems, digital collection, basic applications,	The social history of the local municipality	Getting new visitors at her museum, collecting new information, learning new skills at engaging the community	She hears about it through an email-list. She follows the link to the platform	

		the Internet				
Georgina	Hair Stylist	Only through her mobile phone	Making money to live normally	Improving her skills, learning languages		She is from Nigeria
			Pentecostal Church			

#2 - Be the actor of your life - User profiles						
Name	Profession	Technologies she/he uses	Interests	Aspirations	Interaction with CultureLabs	Notes
Li/Antonella	Parents	New media and technologies	Getting in touch with other parents	Raise understanding towards the migrant community	Involvement in cultural and interacting activities	
			Getting closer to her child	Have parental support (from the school?)	Development of natural ability to become a better citizen	
			Maintaining her proper cultural origin	Cultural exchange		
			Enhance her and her child integration	Improve her child abilities/skills		
Dimitri Papadopoulos	School director	Mail systems	Safety and coherence of the project of his school with the programmes and the activities	Prestige of the school	The involvement of the parents and promotion of integration with cultural activities	
		Institutional platforms	New technologies	Gather more inscriptions to the school	Interaction of different cultures	
		Doodles	Avoiding problems	Improve the atmosphere of the school	Integration of personal interests and community needs	
		Social media	New Lab for pupils	Taking part of an international network		

#3 - "More in common" - User profiles

Name	Profession	Technologies she/he uses	Interests	Aspirations	Interaction with CultureLabs	Notes
Jazmin	Unemployed, looking forward to work. Former healthcare system manager	Mobile phone	Cultural aspects of migration	Social aspirations (finding new friends)	She helps curating an exhibition and serves as connection with other people from her community	She has a daughter who helped on the translations. She wants to learn and be able to communicate by herself
			Learning about Britain, its culture and understanding British humour	Possibility to tell her own story overcoming the misconceptions on migrants		
Jenny	People's History Museum curator	All kinds of useful tech tools for the museum	Interculturality	Improving cultural understanding	She offers to Jazmin and the rest of her peers to contribute on the installation of the exhibition	
			Art	She wants to gain deeper stories on the exhibitions and make the community part of it		

After the profile users were discussed and developed, and as a natural result of the user stories that were given as an example, the action for the participants started. The groups had to employ the new mindset the previous exercises had given them by representing, as if it was theatre and using vinyl canvases on the floor as props, the “real-life” situation in which the initiator and the representative of the beneficiary community enacted a conversation about the project being discussed for possible support, participation and engagement (or not).

Roleplaying (moving empathy map) transcription summary

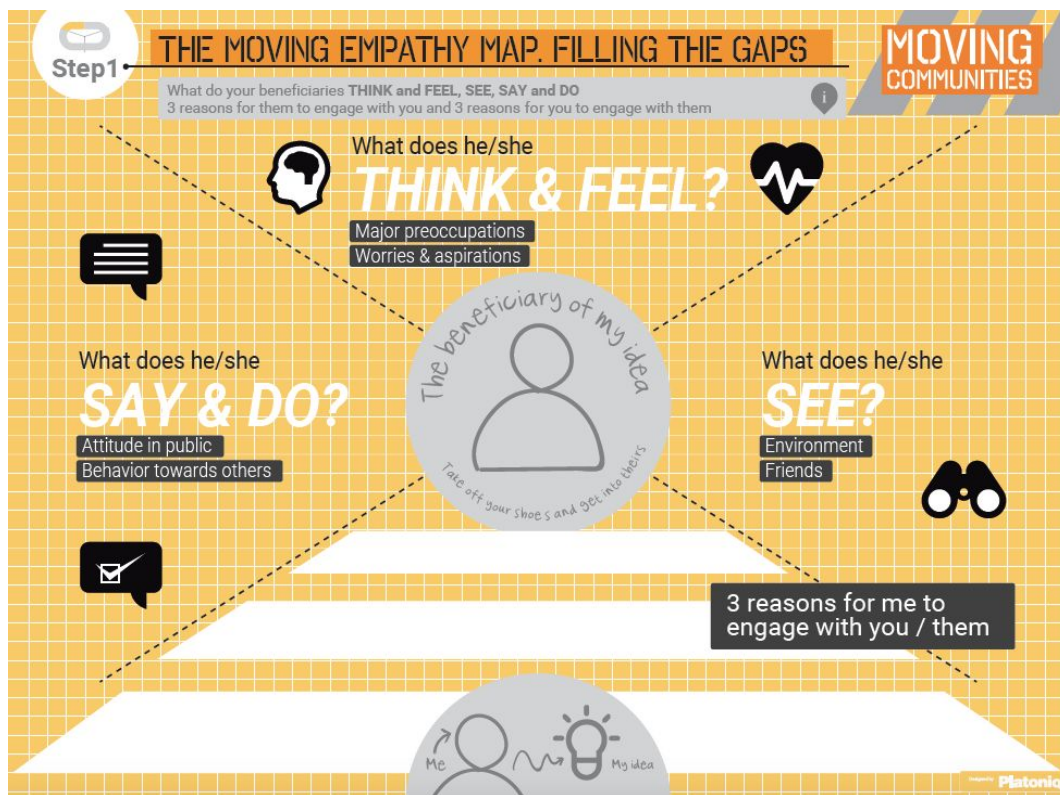
As an analysis from what it came out of this roleplaying we could extract the following conclusions:

1. It is very hard to identify the right/perfect beneficiary. We are all different realities and may feel identify with many different things. It is important not to take individual circumstances, ideas and stereotypes for granted. For example, on the case scenario 3 ("Be the actor of your life") the beneficiary community "parents" is composed by parents coming from different backgrounds, cultures and whose only goal in common is the well being of their daughters and sons.
2. Thus, it is common for the humankind to often look for the same things, which are key to identify in order to reach the engagement of these individuals: the social needs of Jazmin, the Iraqi migrant in the UK from the scenario number 1, who is seeking for friends and a social network of support and caring.



3. Sometimes it is easier to engage a group to do a one happening project (such as, for example, the "More in common" collaborative exhibition) than to keep track of the development of these people being involved and integrated into the community/city they live in. This problem was found within the scenario 3 ("Be the actor of your life"), as the initiators of the projects said during the roleplaying.

4. Representation is a very close topic to culture and cultural heritage, as seen in the three scenarios. People want others who are not living what they know, they want to be listened and know that they are taken into account.



5.11. Tree of agreements

Coming to the end of the intense co-creation journey throughout the workshop, consortium partners next set the foundations for the full development of the network and of the project potentialities by taking a series of decisions and reaching an array of agreements on some fundamental aspects of the governance and joint work of the partners. The following rounds of conversation were hosted by different facilitators of the Platoniq team in close collaboration with SHU members.

The consensus refers to the Ethical Principles of the project's participatory methodologies, its Glossary or Common language to guarantee a common understanding of the recipes for social innovation and the Technical Requirements of the CultureLabs platform, including its Tools and elements for effective Governance (technology, pilots and contents).

WOTIFY | Platoniq
TREE OF AGREEMENTS

Session:

Date:

CULTURE LABS
RECIPES FOR SOCIAL INNOVATION



These three pillars were represented respectively in the roots, trunk and branches of the Culture Labs Tree of Agreements. Finally, the leaves represent the stories emerging from the users who will benefit from the platform, suggesting that the impact, legacy and outreach of the project can be manyfold and touch a diverse array of individuals, families and communities. When the following rounds of conversations came to an end, the agreements reached through this exercise were gathered and presented to the big group, closing the second day of the workshop and allowing the foundation of the Methodology definition deliverable to be enriched through the collaborative excel documents and further deliberation where required.

i. Principles & Ethics (Tree of Agreements roots)

The “roots” section of the Tree of agreements was intended as fundamental discussion underpinning the whole CultureLabs project. The goal for this section were:

- setting the participation principles for the entire project, from which a shared terminology and an ethical digital platform would develop;
- asking questions about the ethical dimension of the different CultureLabs components (eg. the pilots or the web platform);
- placing co-creation with beneficiary communities front and center of the multi-year project.

The dedicated section was hosted by a Platoniq staff member, who facilitated and connected the discussions between the two participant groups who conducted the conversation.

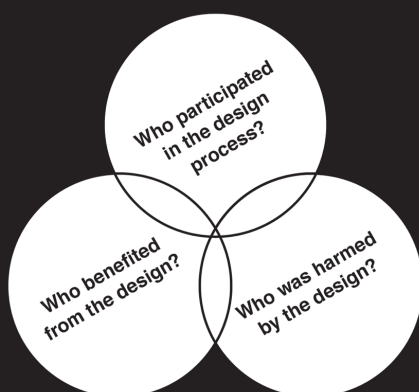


Platoniq prepared the conversation suggesting a set of “ethical design” principles for participants to take inspiration from to develop CultureLabs’ very own approach to co-creation. To this end, Platoniq has adapted some of the [“Design Justice Network”](#)

principles and merged them with in-house work on co-design ethos and practices. The suggested set of principles included:

1. **DESIGN / BUILD / CREATE WITH, NOT FOR** (Community members often already know what they need and are working towards solutions that work for them. Everyone has the capacity to contribute in unique ways to design processes, and all people are experts in their own experiences. Lack of resources to participate in a process does not mean lack of creativity.)
2. **BE A BRIDGE FOR PARTICIPATION** (As developers of projects of inclusion, we have the responsibility of using our advantages and privileges to include perspectives that are often marginalised. Let communities speak for themselves. Engage with communities before problem solving.)
3. **DON'T REINVENT THE WHEEL** (Innovation only works when learning from history and from good practices out there. Adapt what is already working in other contexts as well as reviving older approaches that have been erased.)
4. **GO BEYOND YOUR ASSUMPTIONS** (Try and maintain the goal of not designing for yourself; ask questions, test your frame, listen instead of assuming)
5. **PRIORITIZE IMPACT OVER INTENTIONS** (Ethical design is responsible design and development of projects. Accountability on who is involved, who benefits and who is impacted or harmed by the decisions taken and by the characteristics of the service/product. Impact does not only count for final outcomes, we should also view our day to day work through a critical lens.)
6. **COLLECTIVE INTELLIGENCE & DIFFUSED CREATIVE POTENTIAL** (Groups and communities are the fertile ground where collective intelligence and creativity arises, where the spark happens and collaboration gives its fruits.)

ANALYZING DESIGN NARRATIVES



The first group that sat at the “roots” table was composed by those participants who self-identified as more directly *interpelled* by the participation considerations of the project, followed by a second group who had previously sat at the “branches” table, focusing on the development of the web platform. The presence of different focuses at the table allowed mixed perspectives and insight into the topic.

The facilitator and the participants took notes of the main tenets of the discussion in fuchsia post-its. The write up of the post its notes can be found below.

Concepts	Brought up questions	Post it write ups
CO- CREATION	How to ensure co-creation with beneficiary groups?	Having intermediary community groups co-create
PARTICIPATION	Participation, as early as possible and as iteratively as possible of community groups	Intermediary group to ensure co-design
BRIDGE		Who are the contacts representatives of the immigrants: 1) Informal communities 2) Religious groups 3) Political groups
		Connection and approach for migrants to participate in the platform: be a bridge
		Be a bridge for participation: use advantages and privileges to include perspectives
		Offer migrants space and structure to represent themselves
DESIGN WITH		Design with, not for. Everyone can contribute. Lack of resources does not mean lack of creativity. Communities already know what they need.
		Don't reinvent the wheel, as a sustained practice, not just at the beginning
		Co-creation questionnaire on needs of migrants (WP2)
		Voice of beneficiaries has to be heard as early as possible
		How do we involve / engage migrants in co-creation?
		Collective intelligence & diffused creative potential
		Go beyond your assumptions
DO NOT HARM	"Do not harm" as a fundamental principle to safeguard and act on iteratively	"Do not harm" as a primary principle
		Basic principles when approaching with migrants: 1) Do not harm 2) Rights respect 3) Give them space to express themselves, not to paternalize
		Prioritize impact over intentions
		Trust and safeplace, "do not harm" not only at the beginning but also during/after pilots
		Risk management for each pilot and care package for each pilot
		Be prepared to deal with crises
	The website/platform needs to be a safe space with limited responsibility for the	Control on the platform? Do we need to ensure "no harm" also online? (Hate speech)

	coordinators	
		Automatic algorithms & manual control to keep the platform safe
		What is the connection between the platform / project & the migrants?
		Signing consent when registering (to the platform) discharge responsibility of the website
		Access to the platform after accepting the informative, which makes the user liable for its behaviour (and discharges the platform coordinators)
		Fruits: ethics guidelines
		Prevent reproduction of exclusion through generations
	How will risk (for example, of exclusion) will be overcome?	Risk management to overcome possible issues that may arise during the pilots & beyond
		Difference between research needs and research methodologies: different migrant communities in the pilots
		Ethics: 1) flexibility for following different procedures (at organizational level). 2) Respect project regulations (minimum)
		Analyse what is there (past projects, established glossary)
PILOTS		Translate principles to pilot practice (Discussions about safety guidelines/ethics; Get feedback via workshops at an early stage)

The groups agreed with the set of principles suggested by Platoniq and expanded on some of its parts. The main tenets of the conversations focused on:

- How to ensure co-creation with beneficiary groups?** The two groups agreed on the importance of having beneficiary communities strongly involved in the CultureLabs pilots. The “Design with, not for”, “Be a bridge for participation” and “Go beyond your assumptions” principles resonated strongly with the participants. The first group participating in the discussion was comprised of at least one representative of each pilot and by the project coordinator. Doubts have been expressed about the best criteria to identify community members fairly, when visible and invisible groups are present inside many communities.
- Participation of community groups, as early as possible and as iteratively as possible.** In multiple occasions, the representatives mentioned the intention and goal of having smaller co-creation workshop with community members (from now called “grassroots co-creation workshops” in this report) at the beginning and during the pilots, not only as presence during kick-off moments or providing feedback to proposals developed by project partners, but rather on an ongoing feedback loop fashion. Pilot representatives and the project coordinator have agreed to suggest the inclusion of this aspect in the work of the data controller and ethics advisor and in the future work of pilot developers, adopting each other’s best practices on an ongoing basis and finding a minimum framework for shared action.
- “Do not harm” as a fundamental principle to safeguard and act on iteratively.**

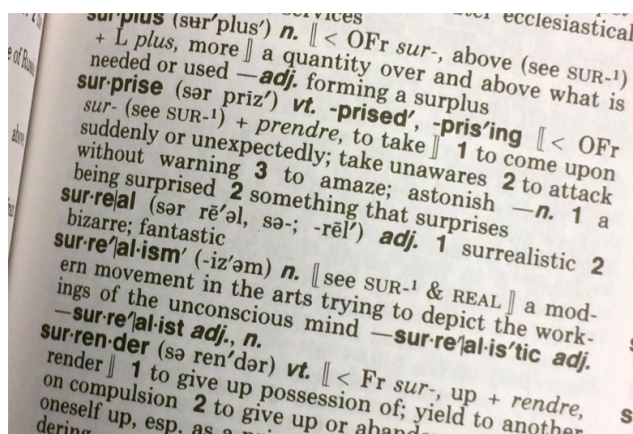
The “Prioritize impact over intentions” principle suggested by Platoniq has been developed and has gained a deeper reach by including reflections on the fundamental role of safeguarding and risk-assessment practices and crisis-care packages in all pilots. This has been touched upon both in terms of pre/during/after practices in the “grassroots co-creation workshops” and with reference to the online platform.

- **The website/platform needs to be a safe space with limited responsibility for the coordinators.** The second group, following their participation in the “branches” table on platform requirements, has cross-pollinated reflections bringing in concerns over the safety of the platform, where hate speech could take place and where moderation or automatic blocking might need to happen. The group has also mentioned the need for limiting the responsibility of the project partners in the case of harmful events occurring in the platform, asking platform participants to sign a limited responsibility agreement upon sign-up.

The following branch part included technology, content and pilots. It was based on the idea of an open platform and it posits the challenge of how we can transition from any (and every) participatory project to a digital platform.

ii. Glossary: a common language for the Culture Labs project (Tree of Agreements trunk)

The goal of the exercise displayed in the trunk of the Tree of Agreements was to create a common language and a set of shared concepts and definitions that establish the basis not only of the Culture Labs project and of the collaborative methodology used amongst the partners but also of a coherent narrative of the project towards society at large. By using in an appropriate and consistent way an array of terms and concepts, the ethical and methodological foundations of the project shall become more solid and durable.



This glossary is intended to be, then, a tool not just for internal communication but also for external social communication, aiming at exerting influence on the public discourse relating the use of cultural heritage to promote inclusion and social justice. The terms have been chosen to emphasize the participatory nature of the project and the essential role attributed to the co-creation of the projects together with the communities and beneficiaries. The terms of the glossary are consistent with both the roots (ethical principles) and the branches (platform design) of the Tree of Agreements.

The methodology of work consisted of two successive rounds of collaborative deliberation on which were the most appropriate terms that should appear in the Glossary and what was the most accurate way to define each one of them. The work was done in pairs taking as a reference an initial set of provisional definitions provided by Platoniq in partnership with SHU. In the following table the co-created terms are marked in green while the terms which could not be approached during the workshop are marked in light yellow. These terms are subjected to further collaborative work. The Glossary at large is meant to be itself an evolving product upon which further iterative improvements can be added by the different project partners.

TERM	Co-created definition
Methodological	
Beneficiaries:	The set of stakeholders and community members that receive value from the processes and resources crafted and co-produced by the team.
Collaborative mindset	Set of attitudes, beliefs, skills and implicit knowledge that trusts and fosters the power of collaboration in groups and organisations.
Common authorship	Blurred borders among individual's contributions
Communities	Groups or collectivities of people who live in the same place and/or share some common feature or background.
Cultural Heritage	The set of tangible and intangible cultural and symbolic elements that individuals and communities recognize as such while, in turn, they draw meanings from them
Ingredient	A resource which can be used and combined for designing and implementing a "recipe"
Participatory project	
Phase of co-creation process	Stages or steps in the development of a project or idea that meet the different needs of an effective collaborative process, from the inception of the idea to its execution and evaluation.
Platform	The interactive technological infrastructure hosting the set of resources, methodologies, approaches and tools aimed at facilitating social innovation in culture. It works as a repository of ingredients and recipes that is accessible to a range of users.
Recipe	Instructions for how to combine ingredients for a specific project. Recipes can be adapted to suit different projects / flavours.
Reflective Practice	The approach by which our own decisions, strategies and activities are reflected upon and checked against our agreed principles and goals. A way to work to make sure that we do not lose sight of common goals, and that we are self-critical and reflective
Roadmap	The ecosystem of the project. People who have interests in, may benefit from and can influence the project including community members, active practitioners, institutions and policy makers plus other professionals.
Responsible design	

(Design Justice)	
Stakeholders	People who have an interest or may benefit from the project, including community members (see above), institutions and other professionals.
Testing	The act of progressively improve upon a methodology, service or software through iterative cycles of trial and feedback.
User	Individual person, organisation or institution who gets some benefits from the Culture Labs platform.
Ethical	
Co-creation	The act of designing, building, creating with, not for, through cooperation, interaction and mutual support.
Collective intelligence	The intelligence, in particular in terms of resourcefulness and heightened capabilities arising and emerging from the collaboration and cooperation among different people that share their ideas.
Dialogic inclusion	Principle by which all the stakeholders involved in an interaction or decision-making process have their voice heard based on equal rights in a deliberative space where the force of arguments prevails over the argument of force.
Empathy	
Inclusion & social justice	Openness for participation and provisions for diversity, the goal being to increase the beneficiaries quality of life.
Intersectionality	The interconnected nature of social categorizations such as race, class, gender and sexual orientation as they apply to a given individual or group, regarded as creating overlapping and interdependent systems of discrimination or disadvantage
Inter-sectoriality	Integration, comparison, sharing and effective cross-pollination and coworking between different forms of knowledge, know-how, skills, methodologies, competences and points of view.
Makers	A technology-based extension of DIY culture, focused on the creation of new devices and products, following an open source approach and ethics. Typical interests enjoyed by the maker culture include engineering-oriented pursuits such as electronics, robotics, 3-D printing or more traditional activities such as metalworking and woodworking.
Process design	A continuous activity consisting of a series of creative tasks, decision-making processes, and plans aimed at designing a platform or outcome that has features, visuals, and functionalities that meet the expectations of all stakeholders.
Responsible design/ Design justice	A design process ensuring that 1) benefits and burdens are fairly and equally distributed 2) beneficiary communities participate actively in the design process 3) is accountable for decisions taken both during the process and in its outcomes
Social innovation	The project's goal to be achieved through the deployment of new ideas, methods and approaches that put the community development at the centre.
Systems thinking	A holistic approach to understanding a system by looking at the links and interactions between its components and their connection to the larger context.

Tokenism	The act of including a marginalised or underrepresented group only to 'tick the box' of a certain quota of representation.
User stories	An informal description of the characteristics of a software, service or product through the perspective of its targeted users.

iii. Think as a platform. Participatory Platform design principles (Tree of agreements branches)

The session started with the facilitator sharing the results from the “What are the factors that encourage the engagement and motivation of users in digital participation platforms” session deployed earlier that day. ☐ The team was asked to vote a variety of these potential clustered umbrella criteria based on their own personal reasons to participate. Concepts of change of organization and direct democracy are brought in the debate, echoing conversations on the consortium capacity of creating a safe space, both analogical and digital, happening on table 1 (Roots / ethics).



The most important values were:

1. “Safe environment” is particularly strong in terms of changes (perhaps reflecting a perception of stakeholder groups as needing safeguarding).

☐

2. Community

3. Transparency ☐

4. Awareness

These agreed values are considered the “Sap” of the tree, running down the trunk of the tree.

☐

Next, the facilitator assigned with different tasks the group members:

The first group (the hunters) go through What if scenarios, co-designed the previous day and collect the “with” post-its where functional requirements/tools are mentioned.

Example of features collected:

Features related with a Community / Forum Feature:

- A website where I can interact with others that can comment on my ideas
- Effective portals/apps to connect needs and offers/services/opportunities
- A platform to receive input from a range of experts
- A social app to which anyone in the community can contribute

Features related with deploying recipes and managing collective projects:

- A project planning tool
- An app that allowed me to participate in meetings from my home so I can comment proposals and take part
- An app to propose my ideas about participatory projects, driven by my knowledge about migrants' everyday needs
- Students and teachers Voting through a platform the best content to be published
- Collecting migrant stories and needs; and design and realize activities for them

Group 2 (the architects) discussed technical constraints/wishes to advance in the common understanding of a what a recipe is, what are their ingredients and how are going to be implemented in the digital platform. On one side, the general categorization of elements and the workflow of the application was discussed, having one practical model as example, the Wotify recipe builder. In general terms, two main approaches were appointed, one being a guide process and the other being more free-hand drawing tool like. The other discussion was about the final content introduced in the repository, reaching a common agreement that the project shouldn't be a highly comprehensive database (ie: yellow pages) due practical reasons.

Group 3 (the amplifiers) went through the CultureLabs Document of Work to identify promised outputs that have to be matched/cross-checked against what the group suggested. Most of what stated in the DoW has been addressed except some of the more “academic outputs” (such as datasets and methodology guidelines); however, one important aspect that has not been discussed is how the platform can interface other Cultural Heritage tools such as collection management systems.

Agreements on CultureLabs Participatory Platform design principles:

The leaves/fruits discussion emphasized the interrelation between the platform and the **design principles and ethics** discussion. There are three branches that ensure our foundations and highlight what is important in the CultureLabs participatory platform:

Community, Awareness, Transparency. The main design principle which was agreed on, is Open source Circular design.

Community has to do with recipes (both definition and implementation, particularly about support through discussion forums, sharing spaces, etc.), Awareness will benefit from supporting tools (such as documentation) and feedback from experts, or yellow pages of potential partners. Community also included the results of renaming “communication and dissemination”.

At the users level, from using a final recipe, to make their own, users will get feedback, they'll be able to improve and share their recipes, document their projects in a structured way with simple templates, or gather feedback from final beneficiaries using survey and evaluation templates, so a cycle is ensured.

Looking deeper into the branches, NTUA talked about the features which can be divided into fundamentals and secondary. The discussion took off taking into account a project planning tool, which analyses the resource management issues (“we need to prioritize as we can't have all requested features”; “costs play a part in what we can have”). The group also considered the presence of forums where to share with experts who may enrich user experience while creating or using /recipe/event. A personal communication system can be used (personal messages, forums, etc.) for people who want to build a recipe together without having lengthy discussions by emails. Groups can be public or private. An issue voting is mentioned by platoniq and other related collective decisions making features.

SHU suggested to add on the idea of filtering and having tools to avoid hate speech (idea proposed by COOSS in group work), although it might be difficult to implement from a technical point of view and manual mediation will be necessary (NTUA's comment). The forum could in that sense be the place where to solve potential conflicts. Minor features could be translating a forum discussion into a mailing list and enabling offline work (that would also allow to propose an alternative for users with no Internet access).

The branches session also confirmed the 2 pillars of the platform, a recipe editor and an effective community feedback system. NTUA suggests combining Platoniq/Wotify recipe conceptual framework based on tools, ingredients, steps and instructions, with the CultureLabs Platform broader scoping of **a collaborative recipes design environment** including generic features such as finding venues, funding activities, Calculating cost of deploying a recipe, Project planning and Experts and non-experts interaction.

With such agreements, we will comply with the deliverables and the concepts envisioned in the “DoW”, Document of Work.

Conclusions

The Barcelona workshop has been the occasion for the CultureLabs consortium to come together and collectively set the path for the three years to come. As a result and thanks to the work of each partner, the project is increasingly more coherent and actors share a common language and know each other's understandings and goals for this shared journey.

Common principles for the development of the whole project have been agreed upon - with strong consequences on the different strands of CultureLabs: the research, the pilots, the digital platform. This ensured coherence and consistency in the project itself and confirmed a community of intentions between partners.

Transcending the traditional paradigm by which experts hold all the solutions and beneficiaries appear as passive recipients of policies and programmes, the Culture Labs consortium has shown a strong common vision of project development based in the principle of dialogic inclusion, which sees beneficiaries as masters of their own lives and active community members capable of co-creating the ideas, programmes and innovative solutions required to effectively tackle the many-fold challenges they face. In this context, the role of the professional is still essential, bringing cultural assets, social capital, institutional agency and scientific knowledge, yet it interacts from a position of willingness and openness to deliberation and dialogue.

The practical and methodological implications of this ethical foundation are profound. Coherently, a strong importance has been placed on ethical concerns about engaging, listening to and communicating with migrant communities, envisioning mechanisms through which their voices can be the starting point for project development. The role of stories and the focus on beneficiaries throughout the workshop has served this purpose with the intention of strengthening empathy and co-creation.

The group agreed to implement new strategies to manifest the participatory DNA of the Culture Labs project in the years to come, one of the next steps being the implementation of a series of small scale co-creation events before, during and after the four pilots in order for the project to ensure that beneficiary communities will interact directly in the co-design process, setting its goals and priorities, together with no harm practices and evaluation processes.

In relation to the aspect of cultural heritage content (particularly cultural content from archives, museum collections, etc.) it was touched only as a side reflection in this instance, privileging preoccupations with coordination, communication and decision-making, and with the motivations for participation.

Feedback from the group in the post-workshop survey tells us that the workshop has been an intense moment for participants, often providing reflections for a change in the understanding of co-creation and broadening understandings of participatory activities. Survey results also suggest that exercises and activities from the ignition workshop have the potential to be replicated in smaller events towards the development of the four pilots.

All the core learnings and outputs generated in the workshop have been gathered in this Report, which will be improved, complemented and refined in the weeks to come in the form of the Deliverable document which will contain the agreements and learnings of the network at this stage of its development.

The momentum generated in the Barcelona Workshop will be built upon in the meetings that will take place in Helsinki courtesy of our partners from Museovirasto. Our last lines are to thank all the partners for their outstanding contributions, their hard work and their unflinching commitment to collaborate in creating a more inclusive and just Europe for all, where cultural heritage displays its full potential to serve as a bridge of understanding and dialogue between different communities and people, showing that, in the uncertain times of our age, diversity is still our greatest source of richness and resourcefulness, and an endless pool of innovative ideas to build the kind of common future we all want.