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Abstract: The objective of this document is to define the specific case studies which will guide the design of the recipes-participatory approaches and pilots as well as establish the functional requirements for the CultureLabs infrastructure.

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1. Executive Summary

The objective of this deliverable is to define the specific case studies which will guide the design of the recipes and linked participatory approaches and pilots (WP6 and WP7), and establish the functional requirements for the CultureLabs infrastructure.

The four presented case studies draw from established expertise and consolidated practices in organizing and running cultural and social activities for migrants and grassroots communities by the partners of the CultureLabs consortium. This document gathers the outline plans of each partner leading a case study, and specifies proposed timeline, targeted communities, purposes, social needs addressed, gender dimension, and collaborators involved for the four CultureLabs case studies.

The functional requirements originate from an investigation that branched out from a two-day co-creation workshop held in Barcelona in July 2018. Among other aspects that helped define the methodological foundations of the project, one of the workshop's purposes was to establish a common framework between all beneficiaries. This was fostered by exploring and discussing all their priorities and needs. The indications which emerged from the workshop were later deepened and refined by partners through an online survey and in-depth interviews. Three staff members from People's History Museum (PHM) (UK), three from Museovirasto/Finnish Heritage Agency (Finland), three from Fondazione Sistema Toscana (FST) (Italy), three from Cooperative Sociale COOSS Marche Onlus (COOSS) (Italy), one from the European Forum for Migration Studies (EFMS), and one from Sistema Museale di Ateneo¹ (SMA) were interviewed during this stage. The interviews probed their existing engagement activities (particularly participatory ones), use of technology in their professional roles, and priorities and perspectives regarding the purpose of the CultureLabs digital platform.

The set of functional requirements was completed through conducting two similar surveys and tailored interviews with a variety of external stakeholders that can be clustered in the following two subgroups:

- Cultural Professionals, namely people involved in the GLAM sector or in arts and heritage related activities;
- Others, namely people from different backgrounds and a variety of expertise that deal or have dealt with the welfare of migrant or refugee communities, issues of integration, social promotion and education.

The first survey ('Cultural Professionals') was completed by 23 cultural experts from across Europe, covering the following professional fields (number of respondents in brackets):

¹ Sistema Museale di Ateneo (SMA), in English *University Museums System*, linked to the University of Pisa, collaborates with FST for the organisation of the pilot in Pisa (see [Section 5.4](#)).

- GLAM (Galleries, Libraries, Archives and Museums) (8),
- higher education (6),
- private sector (2),
- public sector (3),
- nonprofit (4).

The second survey ('Others') was filled in by individuals involved in the following sectors:

- nonprofit (5),
- private sector (1),
- public sector (5),
- NGOs (2),
- Charity (3),
- higher education (1).

A total of 10 semi-structured interviews (7 drawn from the 'Cultural Professionals' survey respondents, and 3 from the 'Others' survey respondents completed the investigation) followed.

2. Introduction

2.1 Background

Organisations dealing with the selection, recognition, management, and display of cultural heritage (CH) assets are becoming more and more concerned about understanding and optimising the contribution that communities can provide. Besides the crucial role played by grassroots actors in terms of living heritage safeguarding and transmission to new generations, nowadays many professionally-led heritage endeavours have admitted the necessity of involving local communities. This is in order to explore more authentically the cultural relevance of heritage in specific socio-cultural contexts. Although the involvement of local communities in CH projects in matters such as curation, dissemination, and consultancy is sought to a far greater extent than ever before, there is still a considerable gap between mainstream and “official” cultural heritage on one hand and grassroots cultural heritage on the other, especially when this interaction occurs in digital environments. The reasons for this gap are complex and multifaceted, and include a lack of assessment of users’ needs and expectations (Beltrán & al., 2014; Ott, Dagnino, Pozzi, & Tavella, 2014), digital illiteracy of groups of beneficiaries (Clark, 2016; Tait et al., 2013), and ineffective engagement practices (Crooke, 2006). These barriers to engagement and the genuine efforts to overcome them produced by scholars and practitioners have informed the CultureLabs team’s ways of trying to generate a platform that is as inclusive, open, and innovative as possible.

The case studies to be considered by the four pilots proposed in [Chapter 5](#) find their inception in the ambitious idea of systematically addressing these challenges by proposing a course of actions that follow a double-way approach. On one hand, they will carefully consider and respect regional and local cultural specificities and priorities of all involved immigrant communities. On the other hand, they will reflect back on the outcomes of their actions to a) transform their own organisations’ practices; b) propose models and best practices that set examples on how CH can be effectively used to support inclusion and social innovation.

Besides defining their case studies, the partners of the project – together with a set of external stakeholders from various fields – have provided their views on the functional requirements that will lead the design of the CultureLabs platform. The requirements gathering and analysis in [Chapter 6](#) include (in the order in which they were discussed in the interviews):

- **Non-functional requirements**, intended as operational attributes that the system should have. These are reported as part of three main pillars (see [Section 6.1](#)) that should inform the main qualities and behaviours of the platform under the form of both functional and non-functional requirements;
- **Functional requirements**, referring to behaviours and functions that the platform should support. These are described in [Section 6.2](#).

It should be noted that the decision concerning which of the functional features will be developed and integrated as part of the platform and which will be made available as ingredients, offered by external existing digital tools, will be made at a later stage, taking into account the needs of the recipes implementation and the pilots.

2.2 Role of this deliverable in the project

The objective of Task 3.2 is to define the specific case studies which will guide the design of the recipes-participatory approaches and pilots (WP6 and WP7) and establish the functional requirements for the CultureLabs infrastructure. A multi-method approach was adopted by the Consortium to guide work on T3.2, which will be detailed in the “Methodology” chapter (see [Chapter 3](#)).

A two-day co-creation workshop with the purpose to ignite and to provide foundations for the participatory projects was held in M3. It involved collaborative benchmarking, scenarios forecasting, brainstorming on approaches, and consensus building and agreement through a shared understanding of all stakeholders’ priorities and needs. This process helped define important aspects of the case studies. Preliminary thoughts around the case study were later deepened with the pilot organisers, also through desk research and through reflecting and discussing over partners’ previous practice in participatory approaches and projects, and stakeholder and (migrant) communities engagement. Initial planning concerns aspects such as the micro-communities that will be targeted by recipes and pilots, the type of social needs that will be considered throughout the project, and the role of involved stakeholders, and the type of services to be used.

To aid the definition of the case studies and to establish the foundations to the design of the CultureLabs platform and recipes that the project will focus on, partners and collaborating stakeholders specified the functional requirements to guide the design of the CultureLabs platform in WP4. Functional requirements were established through a combination of analysing best practice in participatory toolkit/platform design, stakeholders’ agreement from the co-creation workshop, and requirements gathering from relevant internal and external stakeholders (cultural professionals, academics in the field of cultural/digital heritage and community engagement, public foundations, research institutes, social cooperatives, local authorities, etc.) through primary data collection – mainly surveys and interviews.

The primary data collection had the goal of eliciting desired features referring to the design and planning phase of a recipe (related to the collaborative recipes design environment of the CultureLabs platform), while requirements referring to the implementation of a recipe (related mainly to services for creative interactions with CH and the web space builder) are only considered at a preliminary level, under the perspective of the pilot case studies. It should also be noted that services for systematising and facilitating collaborative recipe design are the most innovative ones, requiring the bulk of the implementation work under WP5, while the services

for interaction with CH will adapt and extend with additional features and existing software components offered by the [WITH](#) platform.

2.3 Relationship to other deliverables

The content of this document has many interrelations with *D3.1 CultureLabs methodology definition*. The Ignition Workshop (and the subsequent report co-written by Platoniq and SHU), with its two days of intensive creative processes, brainstorming, and discussions, represented a common source of findings and insights for both the definition and initial testing of roadmaps and methodological approaches to be applied throughout the project (see D3.1) and the foundations of initial principles to inform the technical infrastructure of the CultureLabs platform (D3.2). The interrelation between the two tasks (and hence deliverables) was reflected in certain workshop activities such as the Tree of agreement (see [Section 3.2.1](#)), which bridged across the two tasks. Furthermore, the methods and techniques deployed to establish the functional requirements and define the case studies have also been reported as tie-ins in D3.1 in relation to the methodology for project activities such as the needs analysis and evaluation.

The current deliverable will serve the purpose of guiding the design of the CultureLabs platform in WP4. The functional requirements will be translated into technical requirements and will drive the definition of the data model and the Application Programming Interface to be described in *D4.1 Database and service layers architecture report v1*. The set of desired features as expressed by consortium-internals and external stakeholders via the surveys and interviews (see [Chapter 6](#)) will be prioritised and filtered taking into account popularity, technical feasibility, available resources, and the prime concerns of upcoming project activities, thus leading to a set of technically implementable features and a data model that reflects the basic needs and understanding of the intended platform users. In the process of mapping functional requirements to technical characteristics, desired features will be classified into groups, prioritized depending on their importance (critical, nice to have, etc.) and viability, matched with component parts which can deliver the identified functionalities, and ultimately correlated with the technologies to be used and the technical properties that will characterise the architectural components.

The requirements related to digital tools which will be included in the CultureLabs repository as ingredients will also provide guidelines for the types of resources that will be collected as part of the selection and aggregation of ingredients process and included in *D3.4 Pool of ingredients*. The requirements regarding the use of external digital tools will also be informed by an analysis of best practices in participatory toolkits and platform design as part of *D2.3 Report on ICT in social innovation and CH*.

The dataset generated by the research activities described in several sections of [Chapter 3](#) will be also used for two other purposes related closely to two further deliverables. Firstly, it will prepare the ground for a more comprehensive investigation aimed at the proposition of a definitive list of functional requirements in D3.3 (the second version of the present deliverable),

which take into account the specific needs of the pilots. In fact, a similar methodological approach – focusing on institutions, organisations and administrations that are interested in cultural heritage and the welfare of disadvantaged communities and especially migrants – will be followed. Secondly, some of the data collected by the stakeholders via the surveys and interviews is also relevant to topics that will be examined in more depth as part of D2.1 *Institutional stakeholders needs and services analysis report* and as such may be further analysed to draw further conclusions about organisational needs (e.g. some of the background data referring to the previous experience of organisations collected via the surveys may be useful for drawing the landscape of current stakeholders' practices in D2.1).

This deliverable will also eventually inform the development of recipes and recommendations for achieving social innovation through cultural heritage (WP6) as well as the organisation and the running of the four pilots in WP7. The collaborative recipes design process to take place under T6.2 *Co-development of recipes by using the CultureLabs infrastructure* will make use of the functionalities following from the functional requirements collected in this deliverable (as to be implemented under WP4–WP5). Moreover, the core aspects of the case studies outlined in [Chapter 5](#) constitute the starting point and define the foundations of the pilot activities.

2.4 Structure of the document

[Chapter 1](#) of this document presents the executive summary summarising the objectives of this deliverable and main steps of the deliverable. The summary also introduces the stakeholders and details the number of participants who took part in surveys and interviews.

[Chapter 2](#) introduces the background of the research and the role of this deliverable in the project and in relation to other deliverables. The chapter sets out the context that informed the CultureLabs team's aspiration of designing a platform that is as inclusive, open, and innovative as possible.

The methodological framework for the research is outlined in [Chapter 3](#). It first describes the profile of participants in [Section 3.1](#) (clustered around two subgroups: internal and external stakeholders). This is followed by [Section 3.2](#), where the methods used in the research are described. This section starts with the Barcelona Ignition workshop outputs, which informed the design of the surveys and interviews. The description of the workshop reports on insights from participatory activities that led to an initial set of functional requirements for the CultureLabs platform (see [Section 3.2.1](#)). The surveys and interviews methods discussed in [Section 3.2.2](#) were initiated to refine and deepen the initial set of requirements. Finally, [Section 3.2.3](#) describes the set of secondary research activities.

[Chapter 4](#) focuses on best practices in participatory and platform design, and is organised in two main parts: first, it reviews the social nature of cultural institutions and their societal impact; second, it reports on digital practices and community-led projects.

Chapter 5 introduces the four case studies which will guide the design of the pilot recipes: *More in Common* led by PHM ([5.1](#)); *Zoom in on Heritage* led by Museovirasto ([5.2](#)); *Bridging Cultures Through Arts* led by COOSS ([5.3](#)); and *So Distant, Incredibly Close* led by FST ([5.4](#)). Each case study is defined according to its timeline, targeted communities, purpose and social needs, digital tools to be used, services to be provided, and documentation plans. [Section 5.5](#) reports the way in which the four case studies work towards outcomes that will enhance the value of multiculturalism discourse around Europe.

Chapter 6 illustrates the functional requirements of the CultureLabs platform informed by the surveys and interviews. In [Section 6.1](#), we start with exploring three conceptual pillars: *Safety of environment* ([6.1.1](#)), *Community orientation* ([6.1.2](#)), and *Focus on co-creation and co-management of projects* ([6.1.3](#)). The following sections list the desired features according to the perspectives of internal ([6.2.1](#)) and external stakeholders ([6.2.2](#)), which were gathered through the surveys and interviews.

Finally, the conclusions are in [Chapter 7](#), where the findings around functional requirements are summarised. The chapter also briefly illustrates the next steps regarding the features of CultureLabs as gathered during the research process.

3. Methodology

This chapter describes the methodological framework of the research which has been conducted in order to collect the functional requirements for the CultureLabs platform.

The chapter starts by presenting the participants of the research (summarised in numbers in Table 1), which have been divided into internal (see [Section 3.1.1](#)) and external stakeholders (see [Section 3.1.2](#)). Next, it outlines the methods that have been followed for primary and secondary data collection, starting from how the findings from the Ignition workshop have informed the research design (see [Section 3.2.1](#)), continuing with a description of the surveys and interview techniques utilised as a primary data collection process, which has represented a substantial part of the methodology as it has provided a structure in terms of categories of requirements (see [Section 3.2.2](#)), and concluding with the description of additional research techniques (see [Section 3.2.3](#)) that enabled to create the basis for discussions and reflections around the case studies which will be considered by the pilots (see [Chapter 5](#)). The needs for streamlining and organising the pilot-specific recipes together with needs stemming from stakeholders' experiences with previous projects and their institutional goals have been the main considerations leading to the requirements analysed in [Chapter 6](#).

The surveys and interviews performed to derive the functional requirements for the CultureLabs platform focused on features that refer to the design and planning phase of a recipe, while requirements referring to the implementation of a recipe (related mainly to services for creative interactions with CH and the web space builder) have only been considered at a preliminary level, under the perspective of the pilot case studies. More specific requirements regarding features that have been only partly considered at this stage, yet they are based on consortium joint cumulative experiences and shared expectations, such as the custom web space editor and the workspace for interacting with CH (see [Section 6.2.1.4](#)), will be collected later on in the project, when the needs of the pilots become more concrete, and will be analysed in the next version of the functional requirements deliverable. It should also be noted that services referring to the collaborative recipe design environment are the most innovative ones, requiring the bulk of the implementation work under WP4-WP5, while the services for interaction with CH will adapt and extend with additional features and existing software components offered by the [WITH](#) platform.

TYPE	NUMBER OF SURVEYS FILLED IN	NUMBER OF SEMI-STRUCTURED INTERVIEWS
Internal stakeholders	16	14
Cultural Professionals	23	7
Others	17	3
TOTAL	56	24

Table 1: Total number of surveys responses and interviews until 30/11/2018

3.1 Profile of participants

3.1.1 Internal stakeholders

A list of the members of the CultureLabs consortium that took part in the surveys and interviews is reported in Table 2 (institutions) and Table 3 (individuals). Internal stakeholders have provided their views on the functional requirements of the CultureLabs platform through the following means:

- Their active participation in the participatory activities of the Ignition workshop that took place in Barcelona in July 2018, in which partners discussed their ideas and wishes regarding the CultureLabs platform and the project focus in general;
- Three surveys: one before the Ignition workshop, one immediately after it to report possible changes of participants' perspectives in light of their attendance to the workshop, and a more extensive one to elicit specific functional requirements for the CultureLabs platform;
- Semi-structured interviews on an individual basis.

It should be noted that the internal stakeholders investigation also included, besides the consortium's full partners, the views of the President of Sistema Museale di Ateneo (University Museums System) in Pisa, which will collaborate with FST for the deployment of the pilot in Pisa.

NAME	COUNTRY	TYPE	AREA OF EXPERTISE
Fondazione Sistema Toscana (FST)	Italy	Public foundation	Participatory activities in cultural heritage
People's History Museum (PHM)	UK	Museum	Participatory activities in cultural heritage and social innovation
Museovirasto/The Finnish Heritage Agency	Finland	Cultural heritage agency	Participatory activities in cultural heritage and social innovation
Cooperative Sociale COOSS Marche Onlus (COOSS)	Italy	Social cooperative	Participatory activities for migrant communities
European Forum for Migration Studies (EFMS) Institute at the Otto-Friedrich-University Bamberg	Germany	Research institute	Migration studies
Sistema Museale di Ateneo (SMA) (University of Pisa)	Italy	Museums system	Cultural heritage education

Table 2: List of internal stakeholders surveyed (institutions)

As Table 3 shows, the members of the consortium cover a variety of professionals and roles. Besides, the interviews revealed extensive experience with participatory processes. Most of the participating organisations' staff members have previous experiences with migrant or refugees groups and have dealt with issues related to immigrants' reception, citizenship, and integration and/or included the deployment of creative approaches revolving around cultural heritage and arts as themes. A smaller number of partners have had previous experiences with other disadvantaged groups such as people with disabilities, ethnic and religious minorities, and LGBT communities. The alignment of the background of participants with the purposes of CultureLabs has made the perspectives gathered through the research process particularly useful for defining the functional requirements in a way that covers a wide range of needs that are grounded in real-world issues.

# ²	PERSON	ROLE	INSTITUTION	INTERVIEW
1	Katy Ashton	Director	PHM	YES
2	Chiara Bodei	President	SMA	YES
3	Helen Thackray	Programme Manager	PHM	YES
4	Inkamaija Iitiä	Intendant	Museovirasto	
5	Jennifer Mabbott	Head of Collections & Engagement	PHM	YES
6	Ismo Malinen	Chief Intendant	Museovirasto	YES
7	Suvi Sillanpää	Project Planner	Museovirasto	YES
8	Francesca Cesaroni	Project Coordinator	COOSS	YES
9	Pirjo Hamari	Director of Development	Museovirasto	YES
10	Valentina Pergolotti	Operator in legal services	COOSS	YES
11	Romina Boraso	Researcher and project designer	COOSS	YES
12	Wolfgang Bosswick	Managing Director	EFMS	YES
13	Adriana De Cesare	Head of Local and European Projects	FST	YES
14	Marzia Cerrai	Project Manager	FST	YES
15	Davide Cetrulo	EU project designer	FST	YES
16	Costanza Giovannini	Communication Manager	FST	

Table 3: List of internal stakeholders surveyed (individuals)

² In order of response to the survey.

3.1.2 External stakeholders

In this document, external stakeholders refer to the set of potential beneficiaries who are not part of the CultureLabs consortium. This group of people can be broadly divided into two subgroups:

- Cultural Professionals, namely people working or involved in the GLAM sector or in various forms of cultural-based participatory activities;
- Other professionals (“Others”), namely NGOs, public administrations, and other institutions involved in various ways with migrant or refugees communities.

Similarly to the internal stakeholders, the external stakeholders' perspectives were very valuable for the identification of functional requirements. Because of the efforts produced at the recruitment stage, these participants have a considerable amount of experience in engagement practices for community of migrants. In fact, most of these professionals have worked towards overcoming important issues such as refugees and asylum seekers' integration and migrants participation in the arts and heritage sectors. As such, these respondents – which were not involved in any contractual way with the project – could bring important and unbiased (as not driven by any project-internal factor) insights about the kind of interactions that the CultureLabs platform should support.

CULTURAL PROFESSIONALS SURVEY					
# ³	ROLE	INSTITUTION	COUNTRY	AREA OF EXPERTISE	INTERVIEW
1	Director of arts and heritage university course	University	UK	Heritage studies	
2	Owner	Museum	Netherlands	Arts and heritage conservation	YES
3	Manager	Museum	Italy	Educational services	
4	Researcher	University	Ireland	Arts and heritage conservation	YES

³ In order of response to the survey.

5	Creative Director	Creative industry company	UK	Digital publishing, arts, culture and education	
6	Collections Manager	Non-profit foundation	Netherlands	Digital collections of migrants' cultural heritage and migration	YES
7	Professor	University	UK	Literature and drama	
8	Researcher	University	UK	Heritage studies	YES
9	Researcher	Heritage consortium	UK	Heritage studies	
10	Education Officer	Museum	Ireland	Heritage education	
11	Researcher	University	UK	Heritage studies	YES
12	Outreach and Access Manager	Museum	UK	Cultural heritage access	YES
13	Head of Programme and Network	Non-profit foundation	Netherlands	Cultural heritage access	
14	Product Manager	Gallery, library and archive	UK	Arts and heritage conservation	
15	Co-Chair	Digital arts and media conference	UK	Digital culture	
16	Director	Cultural centre	France	Arts and heritage conservation	

17	Director	Museum	Netherlands	Arts and heritage conservation	
18	Teacher	Social cooperative	Italy	Social integration	YES
19	Researcher	University	UK	Digital media	
20	Teacher	Social cooperative	Italy	Social integration	
21	Keeper	Heritage agency	Finland	Arts and heritage conservation	
22	Curator and Project Manager	Heritage agency	Finland	Arts and heritage conservation	
23	Coordinator	Museum	Finland	Arts and heritage conservation	
OTHERS SURVEY					
#⁴	ROLE	INSTITUTION	COUNTRY	AREA OF EXPERTISE	INTERVIEW
1	Educator	Social cooperative	Italy	Education	YES
2	CEO	Private organisation	Greece	Professional development	
3	Project Coordinator – Welfare Service	NGO	Greece	Human rights and social justice	
4	Psychologist	Social cooperative	Italy	Social integration	
5	Project Manager Trainee	Social cooperative	Italy	Consultancy	YES
6	Communications Manager	NGO	Greece	Refugees' well-being	

⁴ In order of response to the survey.

7	Administrator	Social cooperative	Italy	Social integration	
8	Service Manager	Charity	UK	Residential services	
9	Engagement Coordinator	Youth council	UK	Youth development	
10	Deputy CEO	Local authority service	UK	Youth development	
11	Partner	Charity	UK	Residential services	
12	Postdoctoral Researcher	University	Finland	Equality at work	YES
13	Resettlement Groupworker	Charity	UK	Refugees and asylum seekers support	
14	Administrative and Communication Employee at Immigration Office	Public administration	Italy	Social integration	
15	Volunteer	Social cooperative	Italy	Social promotion and integration	
16	Referent of Literacy Centre	Public administration	Italy	Education	
17	Librarian	Public administration	Italy	Cultural documentation	

Table 4: List of external stakeholders surveyed

3.2 Methods

3.2.1 Ignition workshop (Barcelona, Spain – July 2018)

Two workshop-related surveys were administered to the partners attending the workshop, one before and one after it. The pre-workshop survey served the purpose of registering the background, interest, and expertise of the participants, including their perceptions about co-designing and participatory activities. The post-workshop survey aimed at taking stock of any shifts of perspective in light of the discussions that took place in the workshop.

Besides the surveys that served as sources of preliminary data, the workshop itself included dedicated sessions to explore the stakeholders' views and inclinations. The *Wotify - Ideating scenario* (see Image 1 and Section 5.6 of the [Light version of the Culture Labs Workshop Report](#)) and *Tree of Agreement* (see Image 2 and 3 and Section 5.11 of the [Light version of the Culture Labs Workshop Report](#)) exercises that took place during the Ignition workshop in Barcelona (July 2017) were opportunities for taking joint decisions and sharing opinions.

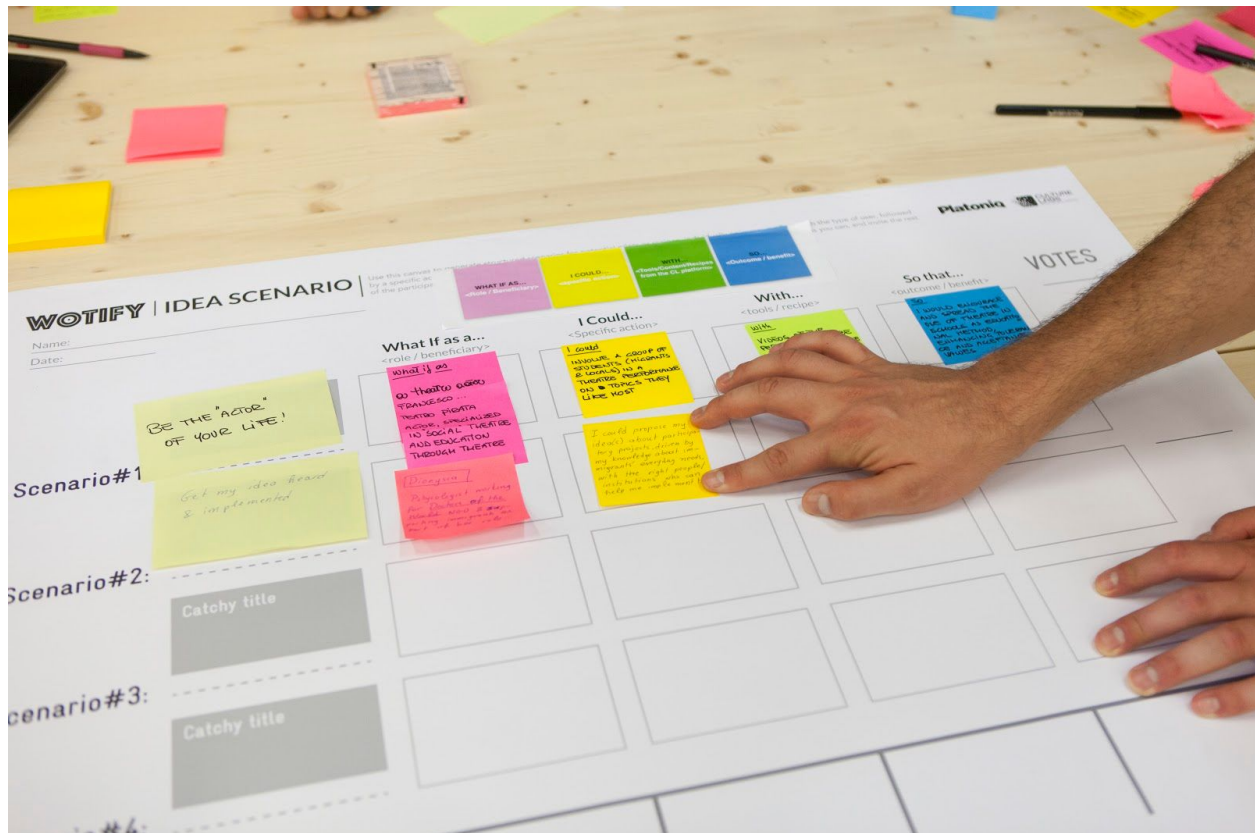


Image 1: The *Wotify - Ideating scenario*

Wotify is a scenario-planning activity that allowed participants to generate structured scenarios for potential pilots or recipes. It starts with a goal as the end objective, encouraging the participants to identify the types of involved collaborators and target users/beneficiaries, followed by specific actions/activities, and tools or content related to this to reach such a goal. As an initial brainstorming step, the *Wotify* method invited participants to develop the imagined scenario by building a series of sentences in a canvas that started with the words: “[What if as a], [I could], [with], [in order to]”. An example from the Ignition workshop was: *What if, as a* [migrant who is an exhibition steering group member], *I could* [input ideas and share my views on exhibition content], *with* [an app that allowed me to participate in meetings from my home so I can comment proposals and take part], *in order to* [make my voice always heard creating a richer exhibition].

The *Tree of Agreement* was a collaborative exercise in which the partners had to form three different groups to brainstorm in rotation around three main decision-making areas. A printed tree was split in three parts: Roots (representing agreed foundational principles and ethics for the participatory methodology to be adopted), Trunk (representing a common operational and methodological terminology and core definitions through a co-created glossary), and Branches (representing the decisions taken collaboratively in terms of the technology, pilots and content to guide the design of the CultureLabs platform). This section only reports the Branch decisions, whose starting input was represented by a selection of post-its from the [with] column generated during the co-creation of *Wotify* scenarios.



Image 2: Tree of agreement



Image 3: Tree of agreement: the co-created final representation

These techniques led to the co-generation of an initial set of essential, primary, and secondary functional requirements at the confluence of project management and community-oriented features.

The essential sets of functional requirements suggests that the CultureLabs platform should:

- **feature a collaborative recipe design environment**, with “recipe” to be intended as a set of ingredients, steps, and parameters that guide the creation of a cultural heritage participatory project. This digital environment should encompass related features such as:
 - the possibility to reuse existing recipes;
 - structured templates to create new recipes;
 - possibility to comment on recipes; this serves a double purpose: a) to get experts’ feedback on created recipes (experts interaction); b) to broaden community involvement in community-oriented participatory projects (non-experts interaction);
 - the possibility of consulting (not-exhaustive) yellow pages for finding practical information about possible collaborators, facilities, etc.

The primary sets of functional requirements suggests that the CultureLabs platform should:

- feature communication and ideas exchange tools, such as forums, private messaging, group chats, and the possibility to turn a forum discussion into a mailing list;
- feature tools that enable collecting migrants' stories and needs;
- offer tools that facilitate decision making such as voting tools;
- offer capabilities for managing and tracking the status/progress of project activities, such as assigning tasks, calendar functionalities, checking the status of ongoing/finished tasks, etc.;
- offer tools that can be used in and facilitate the organisation of meetings and co-creation events such as notekeeping, sharing minutes, etc.

The secondary sets of functional requirements suggest that the CultureLabs platform should support:

- ***monitoring/mitigating potentially harmful comments and other content.*** Given the technical difficulties related to the implementation of such a tool and the fact that this was not included in the CultureLabs main aims, the prevention of harmful content could just be based on a policy/terms of use and on manual intervention by assigned moderators. Conflicts should be mediated and solved in the forum, rather than censored.

The features listed above serve as an initial reflection on what the CultureLabs platform may enable participants to do, which however does not consider time and resources constraints and technical feasibility. More importantly, the list of these initial desired features has been revised through the more detailed surveys into a form of *achievable* features that can lead to more concrete and feasible outcomes. A list thus generated can be found in [Chapter 6](#).

3.2.2 Surveys and interviews

The preliminary agreement reached at the Ignition workshop provided the basis of the investigation around the perspectives' of the internal stakeholders. In fact, it was used to structure a more detailed survey exploring the priorities and perspectives of the members of the consortium regarding the desired features of the CultureLabs digital platform. In addition to the survey questionnaire (which was filled in by 16 professionals from the consortium), a total of 14 semi-structured interviews (see Table 3 for the breakdown of the interviewees) – tailored to the answers given by respondents in the surveys – were also performed so as to better interpret and enrich the data gathered.

The list of requirements and desired features co-generated in the aftermath of the Ignition workshop was proposed in the survey in an investigative framework that forced the respondent to prioritise a few chosen functionalities among several others, so as to acquire an overview of the most popular features. The reasons of the respondents' selection were explained and discussed in the subsequent interviews.

The investigation of external stakeholders followed a similar thematic investigation. A high number of invitations to fill in the survey were sent to professionals involved in various related

fields such as heritage studies, arts and heritage conservation, educational services, digital collections, community engagement, and curation (see [Section 3.1.2](#), Table 4). Until the 30th of November 2018, a total of 23 survey responses were gathered and 7 semi-structured interviews were performed with external stakeholders. A similar number of invitations were also sent to non-profit organisations, public administrations, and NGOs that had experience with outreach activities and/or had programs for migrants/refugees (see Table 4 for the breakdown of the survey respondents and interviewees). A total of 17 survey responses and 3 semi-structured interviews followed by the same date.

The variety of the external stakeholders' backgrounds and expertise provided an excellent representation of various requirements and needs. The variety and the depth of the individual interviews counterbalance the relatively low numbers of participants so far (as the data collection is still ongoing). The CultureLabs partners assisted in the data gathering process by inviting professionals and people with related background and expertise from their established network of collaborators. The data thus gathered was analysed by SHU through the use of data analysis techniques such as content analysis.

3.2.3 Secondary research activities

The research described in this chapter was not exhausted with the primary data collection reported in the previous section. Reflections on the functional requirements for the CultureLabs platform as well as the type of social needs to be addressed by the four case studies were also informed by preliminary desk research, carried out also towards *D2.3 Report on ICT in social innovation and CH*. A synthesis of this work –which focuses on the analysis of existing practices in participatory toolkit and platform design – is reported in the next chapter, and will be reported more broadly and in full in D2.3.

For the definition of the case studies (see [Chapter 5](#)), partners have reviewed and reflected on their own previous and existing practices to underpin the planning of pilots in ways that could tackle the underrepresentation of certain voices in the heritage discourse, while also aiming at addressing important social integration issues. In doing so, pilot organisers have deeply considered previous projects, their existing networks, and their institutional goals to identify the specific proposed case studies, and have reflected on those aspects of their expertise and experience that will come to play in the case studies.

As they develop, the case studies will be closely monitored to draw additional functional requirements that will facilitate the implementation of pilot activities as well as to expound upon the specific features of digital services that are currently described at a preliminary level.

4. State of the art of participatory toolkit and platform design

4.1 Introduction

In the last few decades, two main developments have occurred in the cultural heritage sector. Firstly, museums have abandoned their expert-centric approaches to seek a more active participation from audiences, enthusiasts and local communities, with a growing focus on marginalised communities. Secondly, the advancement of digital technologies deeply changed the way in which cultural heritage is understood, displayed, communicated and produced. CultureLabs finds its inception in these paradigmatic shifts and in the idea of facilitating cultural institutions role in obtaining a deeper engagement of community members in heritage-related and digitally-mediated activities and motivate their input to these.

This chapter focuses on best practices in participatory and platform design. This is done by briefly reviewing some of the work outlining the social nature of museums in [Section 4.2](#), and by reporting on digital practice – highlighting the proliferation of community-centred and community-led heritage projects – in [Section 4.3](#).

A more comprehensive analysis on the state of the art will be produced as part of D2.3 *Report on ICT in social innovation and CH* due in M15.

4.2 Social nature of cultural institutions and their societal impact

Over the past decade, established heritage discourse and practices have been critically challenged by two new trends in the sector. Firstly, the institutionalisation of the concept of Intangible Cultural Heritage (ICH) (UNESCO, 2003) has led to a broadening of the concept of heritage beyond its being anchored into tangible and physical terms, and to rethink it more as an active process that goes beyond cultural institutions' holdings (Smith, 2006). Secondly, cultural institutions have started to broaden their aspiration of fulfilling a societal role beyond educating and signalling the importance of heritage conservation by turning towards more inclusive approaches when it comes to interpretation, curation and engagement.

In practice, cultural institutions have experimented with participatory approaches for increasing audience engagement with their collections and encouraging a two-way dialogue with their visitors, increasing their practices as audience-centred institutions (Simon, 2010). Such a change in practice implies for cultural institutions to rework their priorities and unlock their door to more diverse audiences, focusing also on excluded communities such as immigrants who tend to think that museums are not a place for them, or a place where they are represented

(Simon, 2016). Cultural institutions aspire to become places for intercultural dialogue and key to this is to build deeper connections and be culturally relevant in specific socio-cultural contexts. As a result, they have moved towards more practical approaches that deal with societal issues such as racism, crime and unemployment, and – across the world – they are even making an effort to measure the social impacts of their action toward common objectives such as the non-subjugation of minorities and the strengthening of cultural identities and senses of belonging (Sandell, 2002).

More recently, participatory methodologies have increasingly been adopted and successful projects have shown the potential of cultural institutions to impact on issues such as equality, human rights and social justice (Golding & Modest, 2013). Overall, this newly-faced scenario challenged heritage bodies to reconsider their practice in ways that are more inclusive, polyvocal and socially responsible. However, important aspects to consider are the temporal and contextual dimensions of experiences because even when heritage might be inclusive of an individual or community, it will always be exclusionary to another (Smith, 2011). Thus, an important task for CultureLabs is to develop participatory approaches and tools that help cultural institutions reassess the needs, values and interests of potential targeted groups.

4.3 Digital practices and community-led projects

Museums have realised the importance to connect and share their experiences with each other. Digitisation of collections is one way to do this and initiatives such as [Europeana](#) are working towards creating a shared digital archive of Europe's cultural heritage. Digitisation of heritage goes beyond archiving museums' objects and collections, meaning that museums have started focusing more on people, moving from collections to communities and their stories (Vermeeren & Calvi, 2018). On a smaller scale, recent initiatives show the potential of digital technology to bring small museums closer together (e.g., see "[Brabantcloud](#)" in the Netherlands). Others have co-developed DIY platforms with cultural heritage professionals (e.g., [meSch](#)) to bridge between the digital and physical, the online and offline, and to increase engagement with a broader audience.

Overall, the advancement of digital technologies has positively influenced the pursuit of more inclusiveness in heritage-related projects and activities. In fact, digital innovation has challenged museums to rethink the role of visitors inside the exhibition space. Best practice was reported to show how technology can be a valuable tool for transforming the visiting experience in ways that are more appealing and engaging (Ciolfi et al., 2017). In this new attention devoted to amplify visitors participation and responsibility within cultural institutions, demographics such as youngsters, cultural heritage professionals and, more recently, migrant communities have been targeted through different approaches and with different results. These participatory projects have used digital technology as a means to empower communities for them to provide their own interpretations of cultural heritage. This has encouraged community-led heritage practices and the idea that heritage should be expressed, collected and produced "from below" (Robertson,

2012). Projects have highlighted important aspects such as the complex ecology and heterogeneous networks of stakeholders, and the need to build more equitable and inclusive relationships. The selection of the functional requirements of the CultureLabs platform (see [Chapter 6](#)) has endorsed this principle from the outset by gathering the views of a variety of beneficiaries that have provided their personal experiences and perceptions not only in terms of technology and effectiveness, but also considering aspects such as inclusiveness, participation, and ethics.

5. Case study definition

This Chapter reports the outline characteristics of each case study as gathered during designated interviews with employees from each lead organisation (see Table 3). The following descriptions represent the initial planning and preliminary thoughts of the pilot leaders for what concerns aspects such as timeline, targeted communities, social needs addressed, role of collaborators, digital tools to be used, services provided, and documentation plans. Given that the actual implementation of the pilots will not happen before M18, many details still need to be defined and some aspects of each plan may change in due time, also in light of feedback from stakeholders and team members as well as of the findings from the surveys that will be administered as part of WP2. Nonetheless, these descriptions provide a foundational frame for the four CultureLabs case studies to also feed directly into the specifications of the CL infrastructure, together with specified requirements.

The case studies aim at building bridges and encouraging the interaction between institutions and immigrant communities through different means and with their aims complementing each other: the pilot to be led by PHM focuses on creating an exhibition that highlights what people from migrant and non-migrant backgrounds have in common with the aim to celebrate multiculturalism and tackle xenophobia; the pilot to be led by Museovirasto focuses on collecting input about immigrants' grassroots living heritage with the aim to bring more diverse perspectives to institutional CH collections; the pilot to be led by COOSS seeks to cover the needs of vulnerable immigrant groups via their involvement in CH activities and thus contribute to their social inclusion; the pilot to be led by FST focuses on bringing immigrants in contact with the valuable collections kept in museums, having an educational element and aiming at creating alternative narratives, thus setting the ground for intercultural dialogue and mutual understanding.

As analysed in [Chapter 6](#), all pilot leader organizations report similar requirements with respect to knowledge structuring and sharing, collaborative features, and communication tools. In this respect, all pilot organisers will use the collaborative recipe builder services (including added-value services related to sharing resources, project-specific communication etc as described in the surveys/interviews) to define and co-manage the recipes that will be implemented by each pilot. Most of the variations in requirements across the different case studies concern the implementation phase of the pilots and, particularly, the ways in which community members will interact with and participate in cultural heritage and the means by which the results of the project will be effectively communicated. These requirements stem from the particular services and outcomes that each pilot aims at. For instance, special tools may be needed if pilot organisers intend to collect CH input from community members, prepare a digital exhibition, involve particular artistic means that require special tools etc. At the current stage, the implementation-specific requirements are only expressed at a high level (see Section "Digital tools to be used" under each case study) and will be defined more precisely in the next version of the deliverable, when the needs of the pilots will have been elucidated in detail.

Complementary to services offered by the CultureLabs platform, some pilot organisers also plan to make use of their own tools as mentioned in the following sections. This is clear and agreed upon, and how these tools will be linked to the CL platform will be decided at a later stage as their case studies develop.

5.1 Case study #1: *More in Common* (led by PHM)

5.1.1 Timeline

PHM is currently doing community consultation to know how to approach the theme of migration in 2020. This will inform what the museum wants to achieve in the case study. The estimated timeline for the pilot is from April 2019 to 2020. The culmination of the pilot will be a physical exhibition that will take place in the summer of 2020 to mark the fourth anniversary since MP Jo Cox was murdered by a far-right terrorist. PHM will use her memorial wall as a stimulus for the project. PHM is expected to start building relationships with the communities in early 2019.

5.1.2 Targeted communities

The case study will create opportunities for different communities in Greater Manchester to meet, discuss, and explore what they have ‘in common’. It is anticipated that the gatherings and discussions will lead to the co-production of an exhibition that reflects on the museum collection in general and the Jo Cox memorial wall in particular.

For this reason, PHM will use purposive targeting to create a diverse group of participants that might encompass but is not limited to refugees, asylum seekers, second generation migrant communities, naturalised citizens, migrant workers, migrant students, and ‘native’ citizens. Therefore, no particular nationality nor ethnicity will be a centre of focus. However, it is not yet decided whether there will be a particular focus on age, gender, or any other characteristics. PHM is yet to do community consultation with potential collaborators before the final determination of its targeting approach. PHM is expecting to reach the participants through those ‘collaborators’ which will include both groups and organisations that the museum had previous experience with (such as ‘Safety for Sisters’ and the ‘Lesbian Immigration Support Group’), and new groups and organisations that the museum is hoping to establish relationships with for the purpose of this project and beyond.

5.1.3 Purpose and social needs addressed

PHM’s staff members see *More in Common* as an opportunity to work alongside the museum with the stimulus of Jo Cox to think about what it means to live in a multicultural Britain today and how Brexit has changed that dynamic and feeling in the country. The case study is partly envisioned as a celebration of different people’s voices and points of view and partly as a reflection of social and political changes happening. Therefore, it represents an opportunity for participants to have a voice in the creation of cultural heritage and artistic outputs within the

museum space to champion diversity and to engage a broader audience within the debate of how much multiculturalism is valued in Britain.

PHM has not yet decided whether the pilot project will have a clear gender dimension, however, gender dynamics are constantly embedded within all PHM activities and this should be the case for the CultureLabs case study as well. PHM's current year-long programme has been exploring the past, present, and future of representation, marking 100 years since the passing of the Representation of the People Act (1918) and since all men and some women won the right to vote in Britain. In this regard, PHM has been working closely with many groups and organisations that have a particular focus on gender such as 'Safety for Sisters' and the 'Lesbian Immigration Support Group'. Those are some of the potential collaborators that will be contacted for the case study. Finally, the gender dimension is also expected to arise due to its linkage to Jo Cox's work and campaigning, which will be used to inspire and stimulate the development of the case study.

5.1.4 Collaborators and roles

As mentioned earlier, PHM is currently planning for the community consultations (considering as collaborators groups and organisations the museum has worked together in the past) and more clarity regarding the expected collaborators will be achieved once this exercise is completed. However, the museum is anticipating to engage different community-based organisations, campaigning groups, charities, human rights organisations, migration experts, and academics.

5.1.5 Digital tools to be used

PHM aims at creating both physical and virtual exhibitions. This will give the museum the ability to share the digitised work more broadly and have a wider national and international reach. Ideally, the museum would like to use tools that provide a space for the virtual engagement and crowdsourcing of responses from the wider audience. Moreover, digital tools related to the facilitation of the co-production work, the communication of participants, decision making, time management and so forth are expected to be used.

5.1.6 Services to be provided

The services provided will depend on the group of participants and the progress of the pilot project in a participatory way. Based on previous work, PHM might provide training in communication, creating content, curation, and digital skills. However, the most important aspect would be to build stronger relationships with the stakeholder groups.

5.1.7 Documentation plans

PHM will use different means to document both the process and the outcomes of the pilot project. Documentation has a specific importance in this case because it will capture the progress of the iterative development of the pilot project, and will be used to be reflected on as a

way of learning and evaluation. Both audio-visual and written means will be used for this purpose. Whenever possible, PHM will seek to use creative methods such as visual minutes and time-lapse films for documentation purposes.

5.2 Case study #2: *Zoom in on Heritage* (led by Museovirasto)

5.2.1 Timeline

The contacting of the stakeholders for *Zoom in on Heritage* will start in late 2018/early 2019. The collaborative planning with the stakeholder institutions and potential participants from the communities will start in Spring 2019 and implementation of the pilot in Autumn 2019.

5.2.2 Targeted communities

The tentative plan is to form 2–4 different types of participant groups that would include both migrants who have recently moved to Finland and migrants who have resided in Finland for a longer time (possibly also second generation). Encouraging the participation of women is of high priority, as they face special difficulties in engaging with the rest of the society due to common obstacles (such as language barriers) combined with family situations and cultural reasons. The pilot aims to involve female migrants who have higher education, and who face challenges in finding employment and in work life as well as in negotiating their identity in the host country. In this context, potential migrant communities may include women who have Russian or Somali background, as they are among the largest and most settled groups of immigrants in Finland.

The specific immigrants subgroups will be formed based on the interest expressed by the immigrants who will be approached and in collaboration with the institutional stakeholders that will assume an active role in the planning phase of the pilot. The groups that take part in the pilot may be groups that have already worked together in past projects or activities performed by the stakeholder institutions participating in the pilot (e.g., NGOs, educational institutions, etc.).

As some of the potential stakeholder institutions (e.g., educational sector) are already working with groups that include participants representing various cultural backgrounds, engaging such existing groups in the pilot will also be considered, in which case the activities of the pilot could possibly be integrated with the regular activities (meetings, classes, etc.) the stakeholder institution organises. This group of participants may include individuals who have migrated to Finland recently as refugees or asylum seekers, for instance from Iraq, Afghanistan or Syria.

5.2.3 Purpose and social needs addressed

The pilot aims to promote social inclusion and intercultural understanding in the Finnish society through bringing diversity to the discourse on cultural heritage. Through the use of the existing material that is part of the Picture Collections of Museovirasto and by collecting new material,

the participants will be invited to reflect on and to present to the broader public their experiences or views on the Finnish culture and history, the differences or similarities of those with the culture of their countries of origin as well as the processes of change of cultural heritage. In this context, the objectives support the dynamics of the new multicultural society and the diversity in it. This way, the pilot aims at connecting migrants with cultural heritage institutions and find ways of working together by testing relevant participatory methods and approaches. Through the focus on cultural heritage and interaction, the pilot will increase the awareness of the migrant communities on Finnish culture and history as well as the awareness of the autochthonous population on the cultures and perspective of the migrant communities.

Cultural heritage can also provide ways and means to build, discuss, and develop cultural and personal identities and to create space for such meaningful processes of negotiating identity. In particular, the groups and individual participants that have settled in Finland may have a need to process the dynamics between the different cultures in their lives. This work also contributes to the integration and improvement of the quality of life of the participants.

The purpose and social needs to address will also be informed by the discussions with the stakeholders (in particular those that work with migrants) and the communities that will participate in the pilot. The results of the surveys of WP2 will also be utilised to define the objectives. Thus, the objectives of the pilot may also include educational purposes or skill development, if the need for those is expressed by the participants.

5.2.4 Collaborators and roles

There are several stakeholders Museovirasto has been talking with, and the tentative idea would be that (at least part of) the participants of the pilot would come through these stakeholders institutions and will be already well-established groups. Potential stakeholders include the research project called [WeAll](#), which focuses on social and economic sustainability as well as equality in working life, and – possibly at least in the planning phase – [Amiedu](#), which is an institution for adult education and has a lot of migrant students. Museovirasto has also consulted [Culture for All](#) and [Cultural Centre Caisa](#), which work closely with other cultural organisations and actors. Based on their expertise, they have provided general ideas and feedback for the tentative pilot plans as well as information on the potential groups of participants and different types of stakeholder institutions or projects. Their involvement in the intensive planning and implementation phases will be discussed in more detail in the beginning of 2019. Museovirasto has also tentatively discussed with the representatives of the National Museum of Finland on their potential involvement in the pilot and consulted them on their experiences of working with communities using participatory approach. Other potential stakeholder institutions will also be contacted for consultation and sharing views, or for their involvement in the implementation of the pilot. The selection of subsequent tools, groups, and approaches will also depend on the perspectives and aspirations of these stakeholders.

5.2.5 Digital tools to be used

The Collections Management System of the Picture Collections of Museovirasto (MuseumPlus RIA at the time of the pilot) and digital online platforms (such as kuvakokoelmat.fi and Finna.fi) will be used to publish material. Museovirasto is interested in seeing how the groups will use their collections to make an exhibition on subjects of their interest. Digital tools for preparing online exhibitions will also be used, but details about these haven't been yet discussed.

5.2.6 Services to be provided

A discussion around the specific services to be provided along the the pilot activities will be held with the stakeholders. It is likely that the collaborators will be in charge of such services (possibly language education or skill development), while Museovirasto will take a support role.

5.2.7 Documentation plans

All pilot activities will be documented, but the specific means of documentation are yet to be decided in agreement with the collaborating organisations as well as the community members. For instance, visual means may be restricted due to cultural and religious reasons.

5.3 Case study #3: *Bridging Cultures Through Arts* (led by COOSS)

5.3.1 Timeline

At the time of the interviews with staff members from COOSS, the timeline of the case study had not yet been defined. The implementation of the pilot activities is subordinated to the findings of the survey investigation carried out towards WP2, which will include perspectives from members of various migrant communities. This means that the work will begin after having analysed this data, around month 18.

5.3.2 Targeted communities

For this case study, COOSS has three targets in mind: asylum seekers, refugees, and second generation migrants. However, at this time COOSS have not yet decided whether to focus on more specific characteristics or whether they will concentrate on one or more among these three potential targets. Because of the network COOSS is part of, it is relatively easy for them to engage with a variety of groups as well as to take into account specific characteristics such as age or gender. The definitive groups to be involved in the pilot will stem from what will be discovered through the investigation COOSS will lead.

5.3.3 Purpose and social needs addressed

The main objectives of *Bridging Cultures Through Arts* revolve around promoting social integration via participation in the arts and in cultural activities, while also attempting to improve the quality of life of the participants. As the title of the pilot suggests, cultural heritage and fine arts will play an important role in defining the context of community involvement. Social integration will be sought through participative activities that use CH activities as a means to promote reciprocal intercultural understanding. Through these activities, in close collaboration with museums and theaters, the participants will have the chance to explore the cultural heritage of the hosting country, while, in turn, present and raise awareness about their own heritage.

The wishes and needs that will emerge from the WP2 surveys will provide useful guidelines to the work to be organised by COOSS, including a possible adaptation of the purpose or social needs to be addressed, should they emerge from the survey data. COOSS is also planning to take the gender dimension into account by filtering the answers to the survey from female respondents and carefully analysing their needs. The aim is involve them in the pilot through activities that match their needs and expectations.

5.3.4 Collaborators and roles

Many of the activities that will be proposed to refugees and asylum seekers as part of the pilot will be organised in collaboration with other territorial NGOs such as [Vivere Verde](#) and [La Gemma](#), with whom COOSS shares training rooms and facilities to promote economies of scale. Other potential collaborators include cultural institutions and arts experts as well as public administrations (Municipality of Jesi and Municipality of Ancona), which are usually involved in COOSS endeavours. For the pilot activities, collaborators will also include theatres and museums that have already worked with COOSS in the past, such as Museo Omero in Ancona and Teatro Pirata in Jesi.

5.3.5 Digital tools to be used

Plans around the deployment of technology will begin in parallel with planning the pilots. The use of digital tools will depend on the specific activities that will be implemented, which will be determined by the survey investigation to be performed as part of WP2. COOSS' previous experiences revealed the potentiality of platforms such as Facebook and YouTube to deliver a specific message effectively. An online exhibition tool will most likely be used. In past projects, videos were often used when young targets were involved. For instance, COOSS took part in an anti-bullying campaign which involved students from different schools in the production of a short video delivering a message to their peers. A professional production studio (made available by the organising entity) guaranteed the technical quality of the videos, while the creation and realization was left to the students and their teachers/educators. A public online

voting system was also used to decree the winner, which encouraged the participants to spread the video in look for consents and votes.

5.3.6 Services to be provided

COOSS will lead initial ignition events with ice-breaking and motivation-raising purposes, which will be followed by planning cultural and artistic activities with the selected stakeholders. The activities will be developed in collaboration with different actors from the local area. Citizenship involvement will be pursued and potentially achieved through the organization of exhibitions, events, and performances, supported and advertised by the local authorities and relevant cultural institutions.

5.3.7 Documentation plans

In order to enhance the visibility of their work, COOSS will try to document all aspects of the case study, while, however, being attentive to ethical implications.

5.4 Case study #4: *So Distant, Incredibly Close* (led by FST)

5.4.1 Timeline

FST have already started to brainstorm ideas and identify possible collaborators for the pilots. FST will start off with a series of meetings with Sistema Museale di Ateneo (SMA), the network of museums of the University of Pisa that collaborates with FST for the organisation of the pilot in Pisa. The first step will concern the definition of the kind of participatory activities to set up by also considering ongoing work by SMA in this direction. Besides, the findings from the WP2 surveys will inform the pilot's objectives, topics, and methodologies. Laboratories will follow with community members to discuss the characteristics of the case study and possible contributions.

At this time, an idea for kickstarting the case study concerns the possibility to involve youngsters of the targeted migrant communities in the creation of a linguistic and cultural bridge between their families and the museums' collections. The idea is that these young people could represent a sort of facilitators and mediators to reach the wider respective communities.

5.4.2 Targeted communities

Preliminary planning stated the possibility of involving different communities in different museums that are part of SMA. The three museums that will be included in the pilot activities are:

- [Gipsoteca di Arte Antica](#) in Pisa;
- [Museo degli Strumenti per il Calcolo](#) (Museum of Computing Instruments) in Pisa;
- [Museo di Storia Naturale](#) (Natural History Museum) in Calci.

The plan is to involve second generation migrants. This choice is based on the consideration of the main characteristics of the migrant population in Pisa and surrounding areas, as most young female migrants are of second generation.

In terms of ethnic background, the planned target communities will include the Chinese, Arabic, and Senegalese populations as they are the most represented in the social fabric of the area. Outline plans include different engagement strategies and subgroups within the three communities. For the Chinese and Arabic communities, the target will be high school (and, possibly, university) students born in Italy from foreign parents. These groups will represent the starting point of the recruitment stage, as the plan is to encourage these people to mediate with the wider community they belong to and expand the reach of the case study. Moreover, FST will try to involve first or second generation migrants from the Senegalese community settled in the nearby town of Pontedera and surrounding areas. This group is likely to be involved in the activities organised within the Museo di Storia Naturale (Natural History Museum) located in Calci. In this case, the focus will be once again primarily on young women.

5.4.3 Purpose and social needs addressed

The main purpose of *So Distant, Incredibly Close* is to promote integration and intercultural dialogue through initiatives that on one hand encourage immigrants to learn about the host country's cultural heritage and on the other help alleviate the prejudice towards migrants that affect certain portions of Italian society. FST will focus on bringing the targeted communities into contact with the aforementioned museums and create, through the collaboration between immigrants and CH professionals, alternative narratives that connect museum exhibits with immigrants' cultural heritage. This way, pilot activities aim to spur interest in museums and galleries by community members who are usually disenfranchised from the mainstream cultural sector and initiate a dialogue around the differences and similarities between different cultures.

The themes of focus will vary for each museum involved. For instance, the activity organised with the Museum of Computing Instruments will have a strong educational element as the historical and cultural differences between various mathematical systems (Chinese, Arabic, Indian, etc.) may be a topic of the pilot activities. The activities in the Gipsoteca and in the Natural History Museum will probably rely on different themes and content in order to foster interest in the cultural sector.

The case study will also take into consideration the gender dimension within all three communities. This aspect could be more strongly taken into account within the setting of the Museum of Computing Instruments, as linked with disciplines that have historically seen the enrolment of fewer women scientists in most cultures.

5.4.4 Collaborators and roles

Besides the three aforementioned museums, FST will collaborate with [COSPE](#), an NGO based in Florence that works with migrants and, as such, has over time acquired a valuable amount of

expertise in cultural mediation. COSPE will not only help FST in recruiting and engaging with the migrant communities, but it will also assist during the laboratories (which will represent the starting point of the engagement process) and the organisation of the activities themselves, because of the specific set of skills that may be needed in every communication with the migrant communities.

The help of other collaborators will be also sought for the recruitment stages. An example of such collaborators is Immigration Department of the Municipality of Prato, which will help with the engagement of the large Chinese community in the nearby city of Prato.

5.4.5 Digital tools to be used

At this moment no concrete plans about the deployment of digital technology have been made. The use of pre-existing interactive virtual installations belonging to the Museum of Computing Instruments as well as of social networks will be considered. Digital tools will be useful for the design phase of the participatory activities (such as a brainstorming tool) and for facilitating the collaboration between different actors involved in the co-produced work. Digital tools will be also needed for collecting feedback emerged by participants and target groups during the pilot activities.

5.4.6 Services to be provided

Although no plan has been yet finalised, SMA, and FST envision the pursuit of learning outcomes around cultural themes as benefits of the case study. In fact, museums' staff will be present at the laboratories that will occur before the actual cultural activities, and they will present and explain the artefacts held at the museums.

5.4.7 Documentation plans

The outline plans regarding documentation include the use of filming, photography, and note-taking to be performed by the organisers of the activities.

5.5 A common objective

Over the last decade, anti-immigrant prejudice and xenophobic attitudes have been on the rise across Europe (Czaika & Di Lillo, 2018; Panichella & Ambrosini, 2018), especially in areas characterised by more economic instability (Kuntz, Davidov, & Semyonov, 2017). These tendencies suggest how collective efforts are needed to improve mutual understanding and social integration in contemporary European societies. The four case studies presented herein work exactly towards this direction.

The positive outcomes with respect to stimulating an environment of intercultural dialogue and social inclusion relate to the social needs that the four case studies attempt to address. These outcomes reside in the accomplishment of multifaceted purposes that cover relevant topics such

as celebrating a diversity of views and fighting xenophobia via an exhibition based on immigrants' creations (*More in Common*), bringing forward immigrants' voices and CH into the institutional cultural heritage discourse (*Zoom in on Heritage*), covering specific needs of immigrants and socially integrate them through cultural heritage projects (*Bridging Cultures Through Arts*), and promoting opportunities in which immigrants learn about the host country's cultural heritage and co-create alternative narratives, thus fostering a better mutual understanding between immigrants and "native" citizen (*So Distant, Incredibly Close*).

Intercultural understanding will not only be promoted via the specific pilot activities but also by spreading knowledge about and enabling the replicability of such endeavours via the services to be offered by the CultureLabs platform. As part of the pilots, best practices emphasising on methods for co-creation and interaction with the aim to promote inclusion through the collaboration between cultural heritage institutions and immigrant communities will be tested in practice and evaluated by the participants. These methods together with the practical experience gained by the pilots will be documented and made available as recipes and helpful ingredients in the platform. This way, CultureLabs will encourage and facilitate the reusability of these case studies by proposing a digital framework that allows users to tailor projects according to local peculiarities, cultural distinctiveness, facilities, and needs of involved stakeholders.

The CultureLabs team believes that the outcomes brought forth by the four case studies will enhance the value of multiculturalism discourse across Europe.

6. Requirements

This chapter illustrates the functional requirements of the CultureLabs platform. It starts by exploring the main conceptual pillars sustaining the CultureLabs design and continues by listing the functional requirements as gathered through surveys and interviews. As explained later, requirements are separated between data collect the internal ([Section 6.2.1](#)) and external stakeholders ([6.2.2](#)) because of the different level of complexity in the respective investigations.

The data gathering process has led to a substantial refinement of the principles and requirements originally conceptualised at the Barcelona Ignition workshop. The requirements proposed in this chapter represent a more fine-grained, grounded, and realistic take on the CultureLabs' platform capabilities, stemming from deeper reflections by the stakeholders involved in the semi-structured interviews as well as a consideration of priorities, technical feasibility, available resources, and time constraints. In the course of the project and taking into consideration the DoA, the requirements of the pilots and related concerns regarding technical feasibility and availability of resources, it will be decided which of these requirements will be met by tools which will be implemented as integral parts of the platform and which will be met by linking CultureLabs to existing external tools that will be included in the repository as ingredients.

6.1 Three pillars

The three pillars refer to the main concepts that should inform the design of the CultureLabs infrastructure. These concepts were originally agreed upon at the Ignition workshop during the Tree of agreement activity (see [Section 3.2.1](#)). They were later deepened during the interviews with both internal and external stakeholders. The three pillars capture and group together some basic features that the platform should exhibit, referring both to functional and non-functional aspects.

6.1.1 Safety of environment

Overall, the stakeholders have strongly expressed the necessity that the CultureLabs platform should be a safe environment for users. In the interviews, 'safety' was conceptualised in different ways, referring to privacy and data protection issues, trust among participants, and as a shield for personal attacks and harassment. The extent to which safety is achievable on the platform and possible to support by technical means depended on the meaning attributed to it.

First, to be a safe environment, the platform should be a space where privacy is respected. This entails that information shared by people should be treated with care, respect, and securely. Key to this is also making sure that people know that the information they provide is used correctly and well kept. In fact, the safety aspects are even more important in the context of

working with vulnerable communities such as asylum seekers and refugees. In these cases, data protection and the technical aspects of carefully handling and preserving information should be a priority in order to not cause harm to them. Things to consider are the use of pseudonyms and making sure that people who have low digital literacy can use the platform without any misunderstandings with regards to sharing their personal information and stories.

Safety was also described in terms of generating trust (i.e., trustworthiness) for people to share their information but also for them to trust the content provided by the platform. For the interviewees, a safe environment should foster confidence and be where people feel free to propose their ideas and even ask “stupid” questions. Suggestions such as making the platform look like something they are familiar with could help in facilitating such interaction.

Finally, a safe environment means to deal with the risk of personal attacks and harassment: “A safe environment would suggest that no one in there says harmful and discriminatory things [sic] such as racism and sexism”. For the interviewees, it is important to promote freedom of speech and encourage debates through the platform, however, some have highlighted the challenge to balance freedom of speech whilst providing a safe space where people are able to share their opinion. In this case, personal attacks or judgments are a risk and should be addressed in the pursuit of the idea that “contributors (including community members) are only evaluated for their ideas and not [sic] else”.

However, some were perplexed about how to actually create a safe digital environment. For example, one asked: “who polices it?”. The challenge is to manage the different opinions and beliefs online by encouraging dialogue and participation from different groups. This could prove to be even more difficult than when on a face-to-face interaction, considering also the restrictions embedded in the context of the platform design such as time and resources constraints as well as technical feasibility.

6.1.2 Community orientation

Overall, the stakeholders have agreed upon the fact that the platform should be strongly community-oriented. They reflected on previous experiences and highlighted the benefits of doing community-focused and community-led projects. However, some have given contrasting answers and questioned the term ‘community’, which can mean many different things to different people.

Most of them have genuinely understood ‘community’ as meaning migrants and refugees. In this case, for the platform to be truly community-oriented, the content of recipes should be co-created with the community rather than just “made for them”. The interviewees envisioned a platform where members could contribute directly and in their own way. They described dynamic aspects where users can comment, get feedback, download and upload content. In these cases, the platform would need to provide different modes of communication, multimodal parameters, and encourage different levels of access and engagement. Also, community

members will have different needs and preferences: for example, different levels of digital literacy, which will need additional support.

To be community-oriented, some have highlighted inclusivity, where the community of all users of CultureLabs encompasses both professionals of institutional stakeholders and community members, “like creating a micro society”. While most of them agreed with this, interviewees felt unsure about how to realise such an aspiration. One observed that, in any case, having this as a guiding idea for the platform will certainly be beneficial and that being community-oriented will be built gradually instead of all at once. Others were very perplexed with the idea of creating a platform for both stakeholders and communities, as these represent different users with two very different sets of needs. These respondents were unsure about how to build a sense of community for migrants via the platform. While language was described as important, it was also envisioned that it could act as a barrier because engaging community members in their own language would be challenging. This then raises issues of accessibility and, in fact, interviewees were concerned about how to invite members: “the real question is how do we get to the people that can derive value and interest from the platform?”.

These aspects will be carefully considered through the four case studies so to obtain concrete guidelines and strategies to tackle the aspects of community-orientation.

6.1.3 Focus on co-creation and co-management of projects

The last pillar explored by both internal and external stakeholders concerns the extent to which the platform should focus on co-creation and co-management processes. For many stakeholders that have been previously involved in co-creation and co-management processes, often with collaborators outside of geographical reach, the complexity of it can easily become unmanageable if the right technological support is not available.

The idea that the CultureLabs platform could effectively enhance the possibilities around different professionals – with different background, expertise, and provenance – coming together to pursue common objectives represents perhaps its most appealing characteristic. For instance, this could easily be one of the few practical ways for smaller cultural institutions to find international partners. In this scenario, technology can greatly help in implementing democratised structures through which every participant could feel responsible of the process and proud of the final result. As said by one of the partners: “a non-collaborative and non-collective tool is just pointless”.

Two potential issues – usability and organisational structure – are, however, identifiable in the reflections around this third pillar. Collaboration should not only be supported, but it should also be easier to manage than without the platform. In this context, ease is conceptualised as accessibility to the technology offered in the platform and support of various forms of negotiation and decision-making. In terms of organisational structure, although open participation should be encouraged, the responsibilities around a project should be clearly delineated. For instance,

there may be tasks related to project management that nobody would most likely carry out unless they were specifically responsible for them. In these cases, the risk is to end up having a project manager even if the project wasn't supposed to have one, or having the same people carrying out the same certain tasks unless the latter were clearly assigned. Therefore, having a form of structure (or even a hierarchy of roles and/or tasks) would be very helpful for managing a project.

To conclude, the CultureLabs platform should prioritise the facilitation of co-creation and co-management of projects, while also aiming at being transparent about the management aspects and how they are implemented.

6.2 Desired features

This section reports the breakdown of the answers given by internal (see [Section 6.2.1](#)) and external (see [Section 6.2.2](#)) stakeholders. Each subsection includes a bar chart illustrating the distribution of responses on desired features as well as a description of the results based on the qualitative insights from the semi-structured interviews. Direct quotations are reported in inverted commas.

6.2.1 Internal stakeholders

Internal stakeholders had from the outset a clearer idea of the potential capabilities of the platform. Therefore, interviews and surveys with this group could go in more depth regarding functional requirements. This is why this section – differently from [6.2.2](#), dedicated to the perceptions' and views' of external stakeholders – consists of seven subsections rather than just a more generic “Desired features” section emerging from the external stakeholders survey.

6.2.1.1 Services for designing participatory activities

Chart 1 shows the responses to the question: *“What services do you consider the most important for a digital platform that aims at helping you design/refine a participatory project?”*

It allows me to...

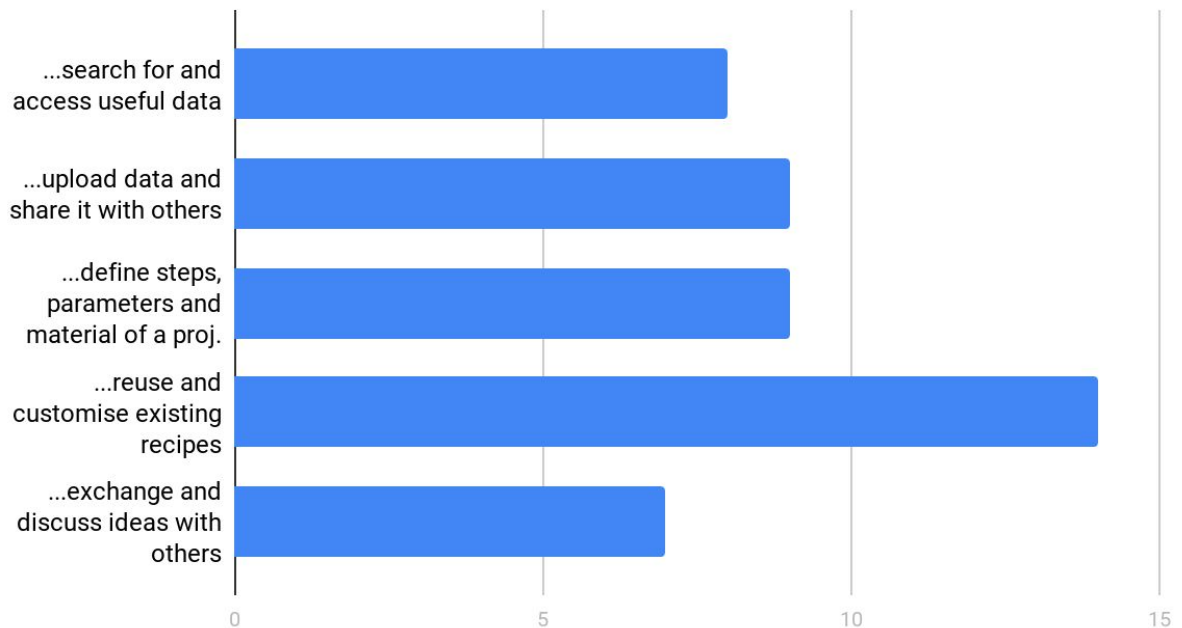


Chart 1: Services for designing participatory activities

The chart shows a level of homogeneity among the chosen functionalities, with the exception of a function that allows the reuse and customisation of existing recipes, i.e. descriptions of participatory projects, in the platform, which stands out as the most desired feature (14). This feature is generally considered an optimisation of the third option (9), which refers to the possibility of defining and visualising a recipe through its main components: steps, parameters, and relevant material (i.e., ingredients). In fact, customising an existing recipe represents a step further from defining a recipe *ex novo* by allowing adaptation of recipes created by other users to one's own needs. This aspect of adaptability is very important as it helps replicability, which is a core principle of the recipes hosted in the platform.

Besides the two recipe-related functionalities, agreement can also be found regarding the possibility of uploading data and sharing it with others (9). The relevance of such a feature is mainly driven by the need to encourage users to share their own material and thus promoting the spread of knowledge and information. In this scenario, users embrace a principle of reciprocity: benefitting from the platform while also giving back to the community of users.

The possibility of searching for and accessing data in the platform (8) generated some concern among the members of the consortium, mostly in relation to the fact that it may not hold any inherent value ("the search can be done or information can already be found in other places"). Nonetheless, respondents considered useful a search option for documented and high-quality material based on specific criteria/filters (not provided by general-purpose search engines)

tailored to the process of creating and implementing participatory projects and, as such, enabling users to access methodologies, tools, or possible collaborators which are relevant to their particular needs (see also [Section 6.2.1.3](#)).

The least chosen option, referring to exchanging and discussing ideas with others (7), is generally seen as the least relevant one in light of the many communication tools already available outside of the platform.

6.2.1.2 Services for managing participatory activities

Chart 2 shows the responses to the question: “*What services would be helpful for you to organise and manage a participatory project?*”

It allows me to...

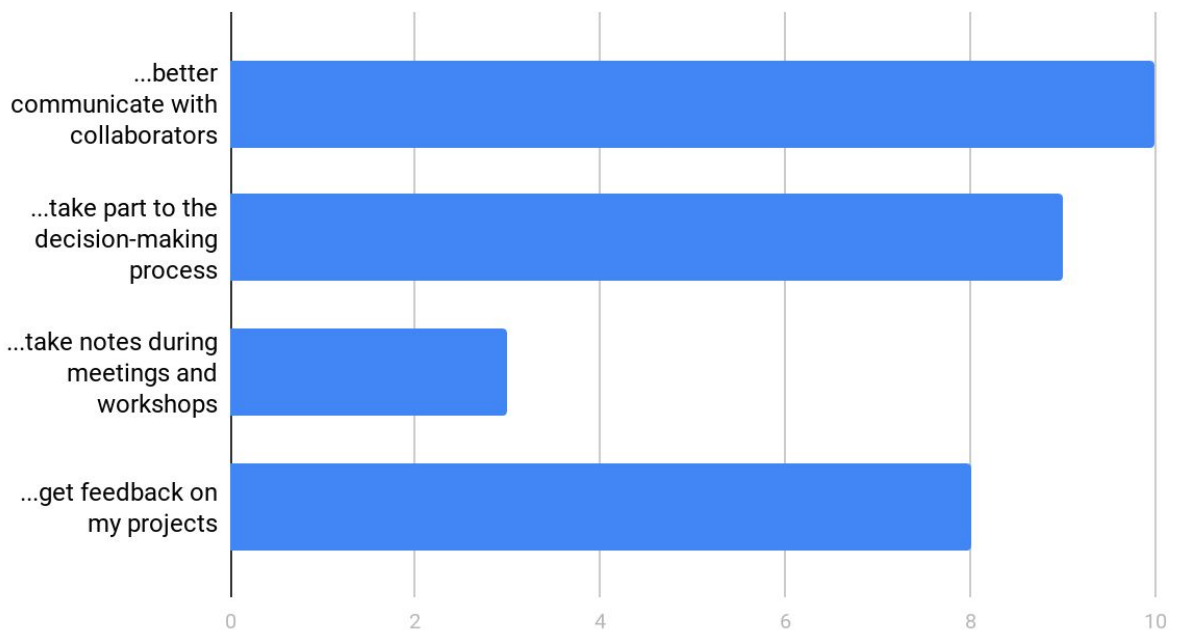


Chart 2: Services for managing participatory activities

With regard to useful services for managing participatory activities, three functionalities stand out: better communication with collaborators (10), support to the decision-making process (9), and an integrated way of getting feedback on one’s own project (8).

Interestingly, a communication feature – which was deemed the least important when applied on a general level in the previous question – becomes the most important when envisioned in the context of communicating with collaborators in ongoing projects. Chaotic communication is considered a potential critical issue of project management, and having a unified feature for *project-related* communications might help solve the typical fragmentation of conversations between many stakeholders. Besides, this feature should capture the necessity of discussing

unpublished recipes only within a closed group of selected users. The fourth option, related to the possibility of getting feedback on a project, represents a complementary aspect to the first option by allowing also for asynchronous communication.

In the survey responses, the support for the decision-making process was proposed through the use of voting features and scheduling software as examples. Such a feature is considered “in line with the collaborative nature of the platform, including [the] tools that can facilitate this”. Technology, in fact, it can have an important role in facilitating otherwise scattered decision-making processes. However, the majority of internal stakeholders see the possibility of gathering the opinions of members of migrant communities that are involved in participatory projects as the most important implication of such a feature, especially through idea voting tools.

The least chosen option refers to the note-taking features (3), since there are several good and free tools already available for this purpose.

6.2.1.3 Accessible resources

Chart 3 shows the responses to the question: “*What types of resources would you like to be able to access via the CultureLabs platform?*”.

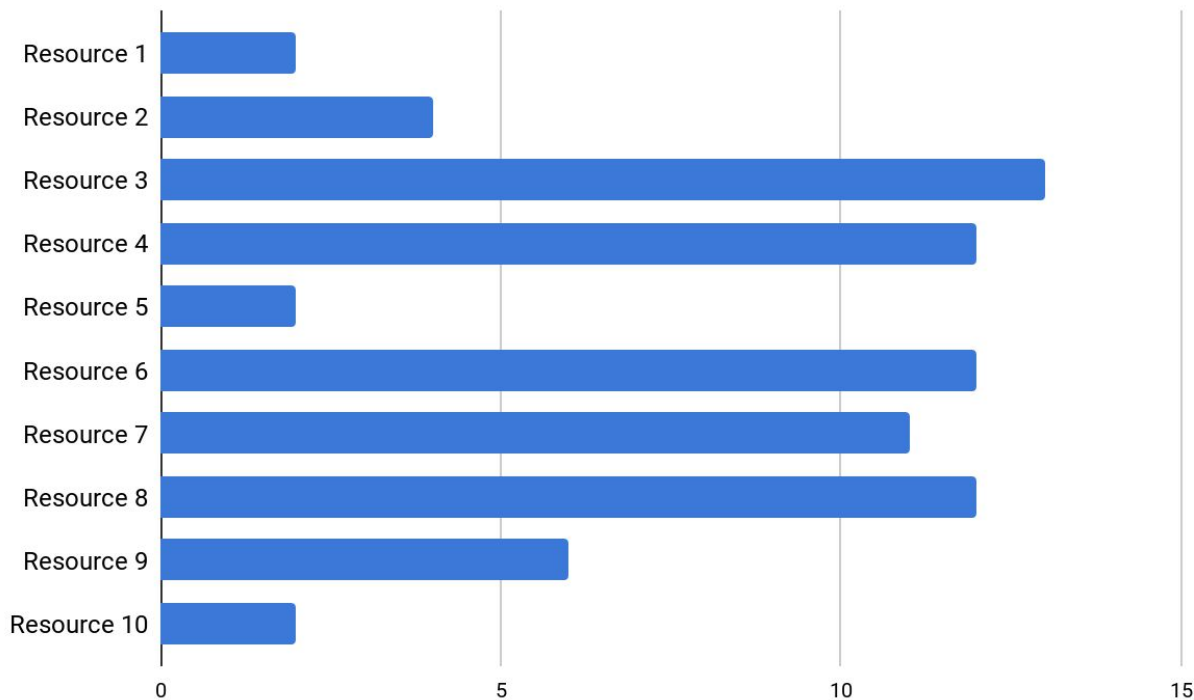


Chart 3: Accessible resources. Resource 1: Information about immigration policies; Resource 2: Information about policies related to cultural heritage; Resource 3: Co-creation methodologies and tools; Resource 4: Information about cultural and participatory projects organised by others; Resource 5: Cultural heritage objects and related information; Resource 6: Digital tools for facilitating the organisation of participatory projects; Resource 7: Information about possible collaborators and offered facilities;

Resource 8: Informative and training material on how to organise participatory projects; Resource 9: Migration-specific participatory projects; Resource 10: Cultural-specific participatory projects.

With regard to the kind of resources that internal stakeholders would like to be able to access in the CultureLabs platform, five responses stand out: co-creation methodologies and tools (13), information about cultural and participatory projects organised by others (12), digital tools for facilitating the organisation of participatory project (12), informative and training material on how to organise participatory project (12), and information about possible collaborators and offered facilities (11).

Most internal stakeholders lamented about certain difficulties in finding co-creation methodologies and tools around the Internet, and the CultureLabs platform should definitely address this lack of relevant yet not immediately available resources. Moreover, facilitating the access to such resources would represent a way for the platform to be “useful to others, that would be able to reuse what’s in the platform. This includes all the types of tools that can facilitate the creation of participatory activities in other places and with other people that want to work with migrants and CH”.

Accessing information about cultural and participatory projects organised by others is a necessity to be seen in combination with the answers gathered in [Section 6.2.1.1](#). In fact, hosting external recipes that could be reused and customised represents one of the main objectives of the CultureLabs project.

All participants agreed on the importance of accessing well-documented digital tools that can facilitate the organisation of participatory activities. On the contrary, the feature of having a systematic way of accessing information about possible collaborators encountered some resistance as there can be a potential issue in maintaining this sort of information current.

Among the least chosen features, migration-specific (6) and cultural-specific (2) participatory projects were generally neglected because theme-specific material is believed to be typically less useful than more general participatory material. Between the two, the former were chosen more as being more inspirational in light of the four pilots to be implemented.

The two set of policies – about immigration (2) and about CH (4) – were substantially overlooked in the preferences as they are widely searchable through other means. Between the two, the latter was preferred because of cultural heritage policies being supposedly less easy to find than migration policies. Finally, having a catalogue of cultural heritage objects and related information (2) was overlooked to avoid the risk of duplicating existing repositories such as [Europeana](#).

6.2.1.4 Digital tools for running cultural heritage activities

Chart 4 shows the responses to the question: “*What kind of digital tools would be helpful for you to run cultural heritage activities?*”

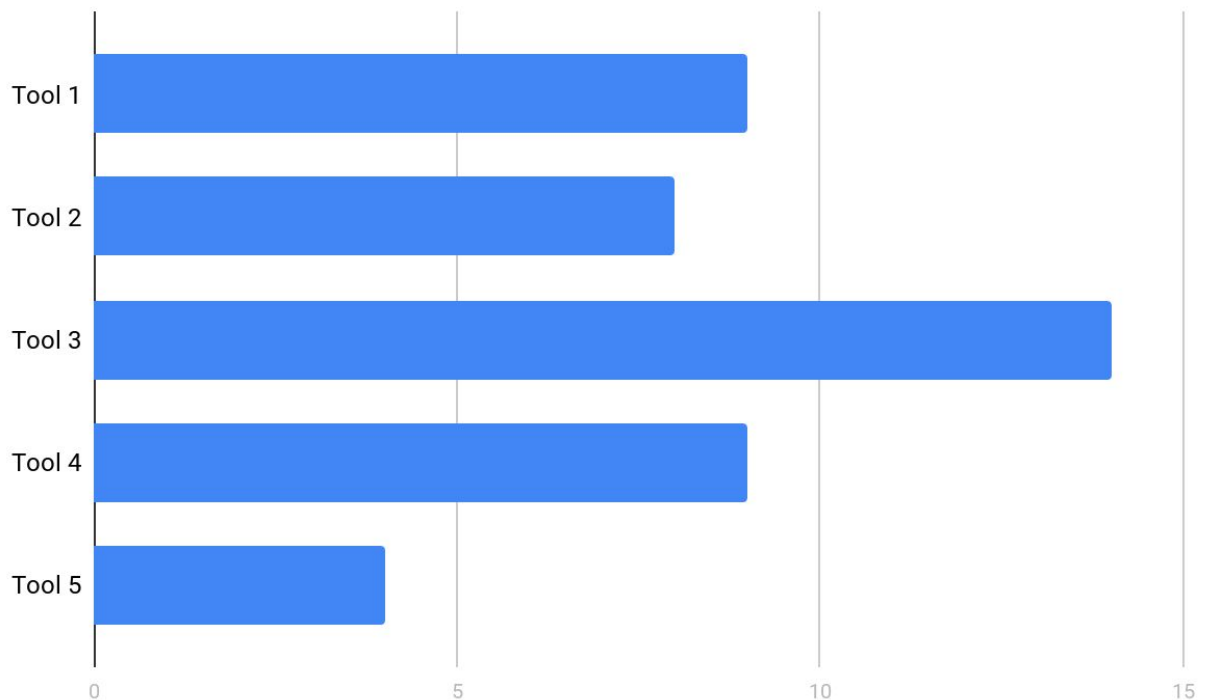


Chart 4: Digital tools for running cultural heritage activities. Tool 1: A tool that allows users to search via a unified interface in different digital resources (museums, libraries, etc.) for CH content, based on different criteria (e.g. era of a painting, creators, etc.); Tool 2: A workspace where users can upload or collect CH objects and create their own online digital collections and exhibitions, using different presentation views; Tool 3: A platform that supports collaborative work and interactions between users who can share their creations with other users or user groups, like and comment other users' collections, form teams, etc.; Tool 4: A crowdsourcing platform for collecting items (e.g., photographs) from participants to create an exhibition/collection; Tool 5: A custom web space editor that enables interested stakeholders to design and host custom web spaces in order to promote their organisation, project and content.

This question is perhaps the one leading to the most concerns raised in relation to some of the most chosen features. The only exception is represented by Tool 3. In fact, there was no doubt that the platform should support collaborative work and interactions (14) in the context co-producing recipes for social innovation. For many, this represented the quintessential functionality of the CultureLabs platform.

Two equally selected tools (9) are a unified search interface for different digital resources for CH content, and a crowdsourcing platform for collecting items to create an exhibition/collection. The first feature, however, risks again to duplicate similar tools such as Europeana and, therefore, is not essential for CultureLabs, while the second was either not understood or considered indistinguishable from Tool 2.

Tool 2, referring to a workspace where users can upload CH objects and subsequently create online exhibitions (8), received a range of criticisms, such as the fact that it could encourage individualistic attitudes in the propositions of exhibitions created single-handedly, the project management and IPR issues that could derive from such as workspace, and the fact that “such a general focus risks to generate data that nobody uses. The focus should be not on collection, but on interaction.”

The least chosen tool, the custom web space editor (4), is generally considered to be avoided in order to, again, keep at bay individualistic and self-promotional tendencies.

6.2.1.5 Uploadable resources

Chart 5 shows the responses to the question: “*What kind of resources would you like to be able to upload to/host in the CultureLabs platform?*”

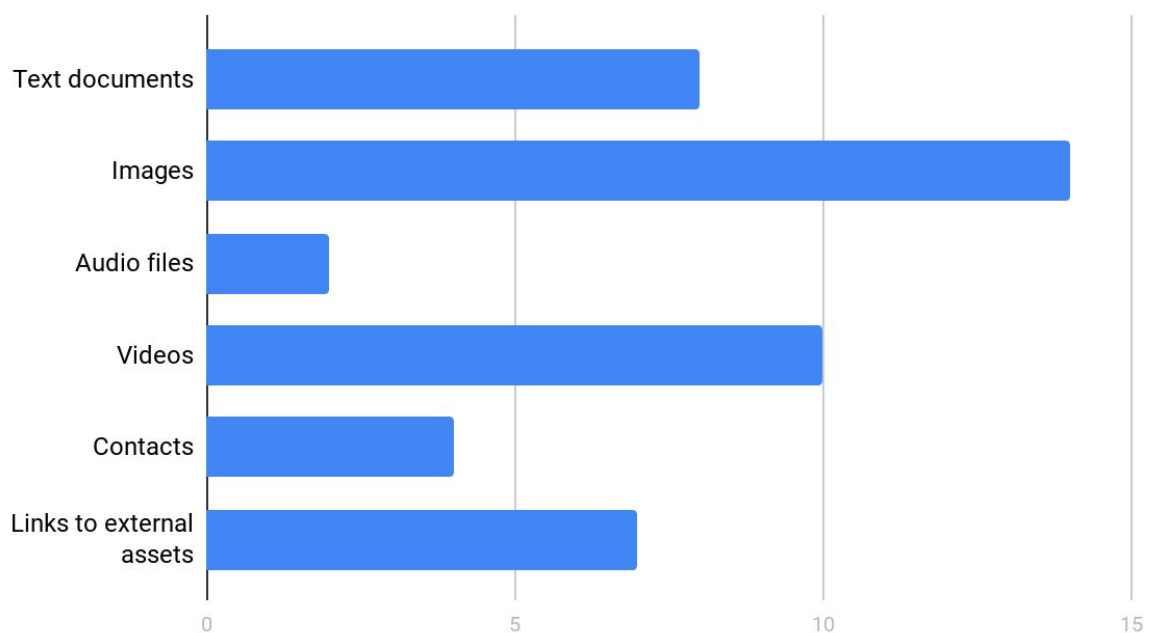


Chart 5: Uploadable resources

A common reasoning around this question has seen the internal stakeholders choosing the formats that they could contribute the most with.

The four most selected options are images (14), videos (10), text documents (8), and links to external assets (7).

Images are unanimously considered an essential resource. Common adjectives used to describe images in the context of heritage-related participatory activities are “accessible”, “impactful”, “powerful”, “universal”, leaving little doubt on whether they should be uploadable to and hosted in the platform.

Videos follow as the second most important feature. Videos are considered one of the best media through which to represent some cultural heritage content, especially its intangible manifestations. The problem of file size, identified by a few respondents, is easily overcome by the use of links to external hosts such as YouTube.

Text documents, although chosen by fewer respondents than the other two media formats, are defended rather vocally by the respondents that selected them. For the eight internal stakeholders that want to see text documents on the platform, these are described as something that simply “you must have” and an “obvious” choice. The following quote summarises very well such a feeling: “All of them would be important, but without text documents I wouldn’t really know how the platform could work.”

Links to external assets generated mixed feelings. On the one hand, these may be useful to more easily find collaborators for fulfilling co-creation ambitions. On the other hand, links can be found elsewhere and, therefore, regardless of the implementation of a “list” in the platform. Moreover, links to external assets could also be included in text documents should this media format be uploadable to the platform.

Contacts suffer from the same potential issue as accessing information about possible collaborators in [Section 6.2.1.3](#), which is related to such a list becoming obsolete over time without the provision of updates and maintenance. This leads to another issue which is to decide who would be in charge of regularly (and possibly frequently) checking and updating a contacts list to keep it current. Finally, audio is the least preferred resource as deemed less attractive and accessible than images and videos, as well as potentially posing a linguistic challenge to users.

6.2.1.6 Filter criteria for searching

Chart 6 shows the responses to the question: “*When searching for ingredients and recipes through the CultureLabs platform, which filters/criteria (besides the support for free keywords) would you consider to be important for your search?*”

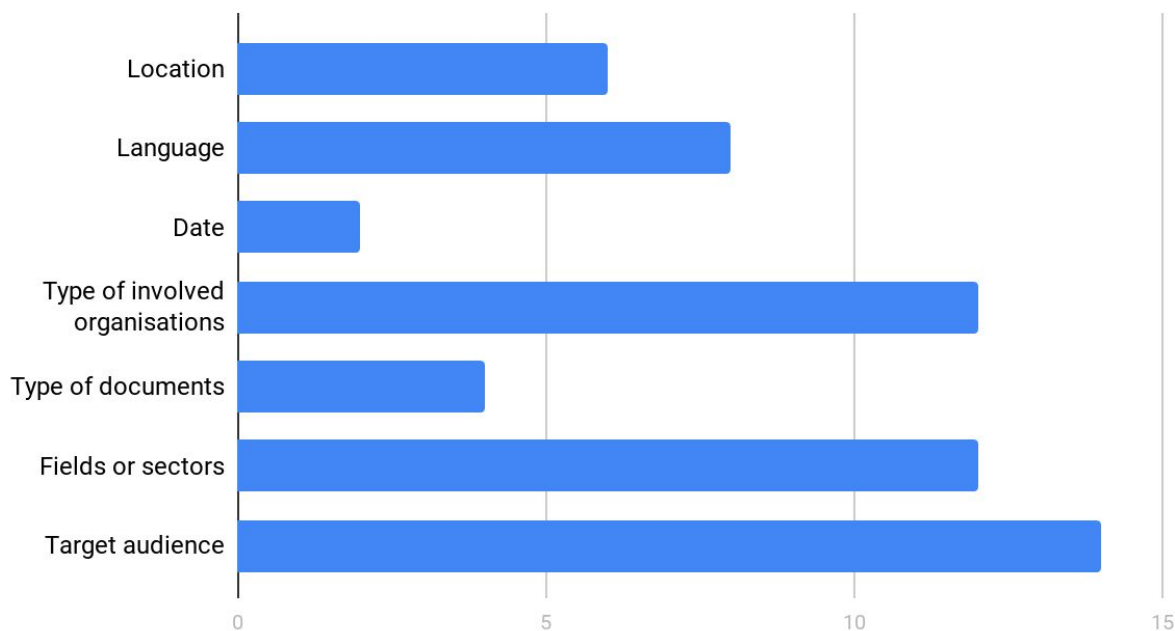


Chart 6: Filter criteria for searching

The three most preferred filter criteria for searching are target audience (14), fields or sectors (12), and type of involved organisations (12).

Target audience is a must-have in light of the common desire of finding recipes addressing groups with the same migratory status/background for replicability and inspiration. Fields or sectors are chosen if intended as purposes of a participatory project, namely a search field that could enable to list recipes addressing relevant topics such as “education”, “social integration”, or “intercultural understanding”. Type of involved organisations is also crucial in the scenario of aimed replicability, as it could show to users what similar institutions are capable of doing and where their interests lie. These three filters are generally considered useful for the organisations of the four pilots.

While language (8) and location (6) can be useful for exploring projects within a certain degree of physical and geographical proximity (either at a national or a local level), the type of involved organisations can usually provide information about language and location. Furthermore, the content/type of a recipe is considered more important than where it happens and in what language is deployed. Type of documents (4) and date (2) are generally considered less important filters.

During the recent plenary meeting held at the National Museum of Finland in Helsinki (5-6 November 2018), the findings regarding the type of accessible resources (see [6.2.1.3](#)) and

search filters were further discussed in order to reach a refined common agreement with respect to the platform’s data and metadata structure. The results of this discussion will be presented in the form of a data model in D4.1 *Database layer architecture and technical specifications* and determine the documentation structure to be followed by T3.3 *Selection and aggregation of ingredients*. During this session, internal stakeholders agreed that the most important filters criteria are: target audience – migratory status, target audience – country of origin, type of collaborators, purpose/topic/focus, and language.

6.2.1.7 Elements of a recipe definition

Chart 7 shows the responses to the question: “Which of the following aspects do you consider to be an important part of a recipe definition?”

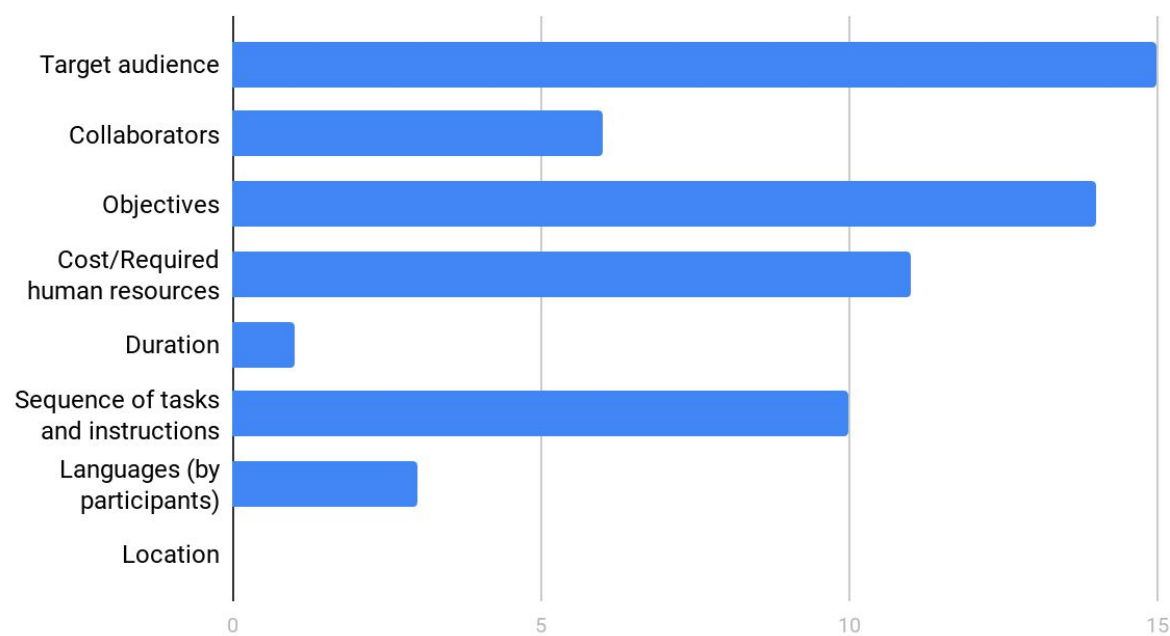


Chart 7: Elements of a recipe definition

The four most important parts of a recipe definition are target audience (15), objectives (14), cost/required human resources (11), and sequence of tasks/instructions (10). All responses, including the reasons in support of them, have a logical resonance with the findings around filter criteria discussed in the previous subsection.

Again, target audience is the most selected option, showing how people approaching the organisation of participatory projects have already a target in mind. Objectives are conceptualized as ‘fields or sectors’ of the previous answer. As such, they are crucial in that they provide the fundamental structure according to which a project is delivered. Along these lines, costs are important because “good ideas alone don't work alone as they need to be

financed and they need people to implement them”. However, cost should be intended more like a indicative description than a recipe definer as there are possibilities, such as voluntarism, in which a lot can be achieved with very little.

Consistently with the idea of a recipe as consisting of ingredients, parameters, and steps, the latter play an important role in defining a recipe. Professionals that in the past have been involved in the realisation of non trivial projects agree on the fact that activities and necessary efforts need to be codified in a series of steps or, even better, a roadmap.

The option about collaborators (6), which resembles ‘type of involved organisations’ of the previous questions, has suffered from the limited number of selectable options enforced in the question. Respondents wouldn’t hesitate to add this option altogether with their prioritised answers when the interviewer gave them the opportunity to add one more selection. Languages (3), duration (1), and location (0) were generally considered secondary information.

The structure and the essential parameters that characterise a recipe were further discussed in the plenary meeting which was held in Helsinki and will be defined in more detail in the data model to be presented in D4.1 *Database and service layers architecture report v1*.

6.2.2 External stakeholders

The findings reported in the following section stem from the desired features of the CultureLabs platform according to the perceptions of external stakeholders. Similarly to the previous section, qualitative insights that originated from semi-structured interviews have been used to describe the quantitative results from the survey. As explained before, a shorter version of the desirable features – condensing most of the options proposed to the internal stakeholders in one question – was included in the survey for Cultural Professionals and Others. This was done following the assumption that external stakeholders had less clear ideas of the potential capabilities of the CultureLabs platform due to not having participated in the numerous discussions among partners that preceded the administration of the surveys. For this reason, this group of respondents was asked to comment on more overarching features rather than on finer details.

6.2.2.1 Desired features

Chart 8 aggregates the responses to the question: “*Which of the following characteristics do you think are important for a digital platform [such as CultureLabs] to support?*” in both the Cultural professionals and the Others surveys.

It helps me...

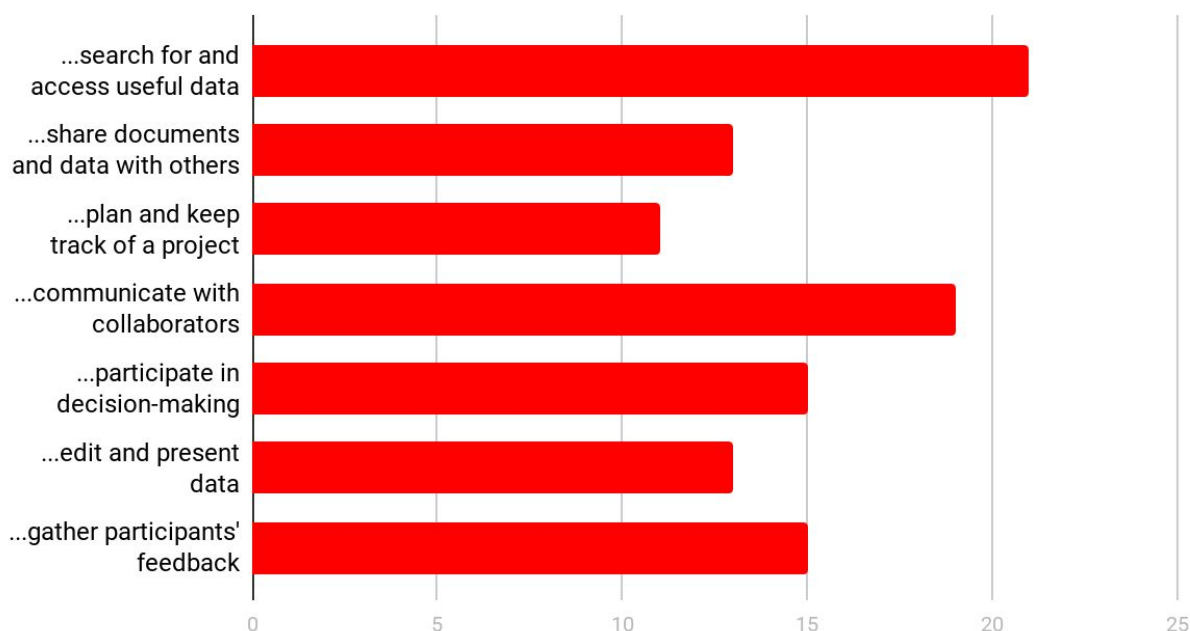


Chart 8: External stakeholders' desired features

The responses given by external stakeholders to this question are fairly distributed among all features. The reasons in support of each choice are reported in descending order. Arguably, the high degree of homogeneity shown in Chart 8 is due to a more open approach towards the functionalities of the CultureLabs platform, and to not being driven by more specific agendas that, conversely, influenced the choices of the pilot organisers.

The most selected feature concerns the possibilities to search for and access useful data (21). In the survey, this data was presented as including information about other stakeholders, methodologies and tools, policies, and digital/cultural heritage artifacts. This wide range of potential retrievable information has proved to be a rather attractive possibility to the respondents. Having easy access to methodologies and tools is also seen as an enticing option because of the lack of standardisation in community-led cultural heritage and migrant engagement projects.

A built-in and efficient way of communicating with collaborators is the second most selected feature (19). This potential feature is mostly praised when conceptualized as an open and transparent way to include all the beneficiaries of a project in the communication process, both community members and professionals. On the professionals side, forums are also considered a less formal way of communicating than emails and, as such, may encourage more people to take part.

Support for decision-making processes is a mildly appreciated feature (15). Respondents in favour of this feature are enticed by the prospect of having a centralised multi-tool platform that would allow to manage a project as a whole without resorting to external tools. In their minds, such a platform would also incorporate aspects in support of decision-making such as negotiating meeting times and discussing individual ideas without pushing towards the use of, for instance, software such as Doodle or Skype.

Gathering participants' feedback has received a good number of selections (15). While the more fruitful form of feedback is considered to be the one gathered through face-to-face interactions, this way of proceeding is often impractical. Therefore, most professionals involved in project co-management have been testing digitally-mediated ways of getting to know participants and their views. In this context, they have often used online survey development software, with unsatisfactory results. Overall, external stakeholders are keen on experimenting with alternative digital tools, whose features and components, however, they cannot specify in detail.

Two other features with the same number of selections are: 'share document with others' and 'edit and present data' (13). However, the lukewarm reception of these features originates from different motivations. With regard to the first, the self-evident importance of the feature is counteracted by the skepticism around what kind of solutions could be better than (and, therefore, replacing) very effective and well-known tools such as Google Drive. The selection or not of 'edit and present data' tool depended, on the other hand, on personal interests and inclinations. When applied to the platform, the consensus was that it should be more oriented towards interaction-supportive features rather than editing tools which were considered "less important".

'Plan and keep track of a project' is the least favourite feature (11). Although more work-friendly scheduling tools would be welcome by a few, people generally tend to stick with their favourite tools and software for the fulfillment of very specific tasks such as the ones related to project tracking. Thus, they do not easily see the reasons to learn another tool if it offers the same functionalities of those they already know.

7. Conclusions

Even though internal and external stakeholders have different needs and motivations, and approached the research with different levels of knowledge about the project, there is a common vision on how interaction should be embodied in the CultureLabs platform. More specifically, we can breakdown four distinctive features (see in **bold**), which enticed, to less or greater extent, the interest of both internal and external stakeholders.

The possibilities to **search for and access useful data** were described by external stakeholders as one of the most important characteristics for a digital platform, whereas it was not considered as a priority for internal stakeholders. This divergence between the two groups can be explained by the type of information to be retrieved, whether it is information that can be found anywhere or specific to participatory and migrant engagement projects. In fact, both groups of stakeholders described the value of a tailored search that would allow them to find methodologies, tools and possible collaborators. Moreover, in the prospect of sharing, editing and presenting data, both groups emphasised the need for this to be highly interactive, embracing a principle of reciprocity: taking and giving back.

For CultureLabs, there is an opportunity to provide a platform that can address the complex network and nature of collaborative projects such as the ones described by interviewees, where communication is essential but often fragmented. **Fostering better communication** between collaborators was described as an important feature by both groups of stakeholders. In the context of managing participatory activities, this functional category stood out for internals who discussed the benefits of having a feature to solve the typical fragmentation of conversations between the many stakeholders involved in the same project. Similarly, externals have also highlighted the importance of having a communication feature or a built-in and efficient way of communicating with collaborators. Suggestions for this were for the CultureLabs platform to offer an open, transparent, and informal way to include people within the communication process.

For both types of stakeholders, **gathering feedback** remains a crucial part of managing and conducting participatory projects. However, stakeholders have not yet experienced the use of satisfactory tools (except feedback given face-to-face), which highlights an opportunity for CultureLabs to propose digital solutions that can overcome the limitations of existing established methods such as online surveys.

Support for decision-making was generally appreciated by both internal and external stakeholders, especially with regard to the use of voting and scheduling features. This option was seen as a means of facilitating collaboration and gathering participants' opinions by internal stakeholders. External stakeholders also chose this feature for the prospect of having everything centralised and not relying on a variety of external tools (e.g. Doodle, Skype, etc.).

Both groups of stakeholders already use a variety of digital tools and found value in having a platform that would potentially allow them to centralise the information and decisions taken between different collaborators and participants.

Whilst the two groups approached the surveys and interviews from different perspectives, their answers and elaborations highlighted key features to facilitate interaction, collaborative processes and the management of participatory projects. Even though the data analysis has revealed fruitful insights on the type of functionalities that would make the CultureLabs useful in the eyes of both internal and external stakeholders, the work around defining requirements will continue and these requirements will go through additional considerations and refinement phases.

In fact, such requirements will be evaluated in terms of feasibility of implementation in connection with financial, time, and technical constraints. The evaluation will lead to the decisions of which tools will be implemented as integral parts of the platform and which will be met by linking and interfacing CultureLabs to existing external tools that will be included in the repository as ingredients. Furthermore, such evaluation will be formative: the partners leading the pilots may bring about new perspectives in light of developing the pilots themselves, and lead to a re-evaluation of certain previously underrated (or even overrated) features when the needs and requirements for executing the pilots will become more defined.

The research process described in this document has enabled the generation of more data than was actually analysed and used in this document. The gathering of requirements has been an opportunity for the project to collect a substantial dataset that will contribute to the successful undertaking of other tasks, as well as to other outputs of the project (see [Section 2.3](#)).

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ANNEX 1: Functional requirement for internal stakeholders

24/09/2018

The CultureLabs Platform: Functional requirements

The CultureLabs Platform: Functional requirements

The following survey should take no longer than 10 minutes to complete and consists of about 10 questions.

We would like to ask you questions about your expectations of the CultureLabs system - including any functional requirements you think it should have! Remember also that we will arrange a follow up interview with you to talk about these things - just don't forget to tell us about your availability!

*Required

1. Email address *

2. Name *

3. Organisation *

Mark only one oval.

☐ COOSS

☐ FST

☐ Museovirasto

☐ PHM

☐ EFMS

☐ Other:

Digital tools you already use

The following section consists of four questions which relate to the digital tools you and your organisation already use.

<https://docs.google.com/forms/d/1kUI6j7s0MvUSOcAWkHziJ27p7oNYoNEjkmBJKgyjU4/edit>

1/6

14. Has your institution ever organised outreach or engagement events and activities for local citizens/communities without specifically targeting migrants and/or refugees? **Mark only one oval.*

- ☐ Yes *Skip to question 15.*
- ☐ No *Skip to question 38.*
- ☐ I am not sure/I don't know *Skip to question 38.*

*Skip to question 23.***Previous experiences**

You answered "Yes" to the previous question. Please provide more details about these activities.

15. Who have been the main target groups of these activities? **Tick all that apply.*

- ☐ Children (under 18s)
- ☐ Students
- ☐ Arts and heritage professionals
- ☐ Elderly (65+)
- ☐ Local interest groups
- ☐ No specific target
- ☐ Other: _____

16. Please indicate what the main reasons were for targeting this specific group. *

Please select all that apply. If you have selected "No specific target" in the previous question, please select "N/A"

Tick all that apply.

- ☐ Educational purposes
- ☐ Promote social integration
- ☐ Audience development
- ☐ Broadening audiences
- ☐ Funding requirement
- ☐ N/A
- ☐ Other: _____

17. Do you think it would be possible to target these kinds of activities at migrants or refugees? **Mark only one oval.*

- ☐ Yes
- ☐ No
- ☐ I'm not sure/I don't know

4. Within your organisation what technology do you usually use and with what frequency to help you organise and implement community engagement/participatory, cultural, outreach activities and events? *

Please select all that apply.

Tick all that apply.

	Regularly	Sometimes	Never
Email	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Voip systems (such as Skype, Google Hangouts, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Online discussion groups (such as forums)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
MS Office tools (i.e. Excel, Word, PowerPoint)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Collaboration tools (i.e., Slack, Yammer, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Collaborative document editing systems (such as Google Docs, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Project management tool (such as Basecamp, Asana etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Digital collection management systems and exhibition builders	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Digital crowdsourcing tools	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Scheduling tools (such as Doodle)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Social media platforms (i.e., Twitter, Facebook, Instagram, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. Please specify any other tools that you use.

6. Please mention any specific features/functionalities that these tools miss but that you might find helpful for the organisation of participatory/engagement projects. *

If you cannot think of anything that these tools miss, please type N/A

7. Please mention any issues you face (if any) with the digital tools that you use regularly.

Desired features of the CultureLabs Platform and supplementary tools**8. What services do you consider the most important for a digital platform that aims at helping you design/define a participatory project? ***

Please only select the three most important services.

Tick all that apply.

- ☐ It allows me to search for and access useful data (e.g., information about other stakeholders, methodologies and tools, past projects, CH material)
- ☐ It allows me to upload data and share it with others (e.g., helpful documents, recipes, information about events)
- ☐ It allows me to easily define and visualise the basic steps, parameters and relevant material of a participatory project
- ☐ It allows me to reuse existing recipes for participatory projects and customise them for my own needs
- ☐ It allows me to exchange and discuss ideas with others (e.g. comment on recipes, discuss certain topics in a forum, etc.)
- ☐ Other: _____

9. What services would be helpful for you to organise and manage a participatory project? *

Please only select the two most important services.

Tick all that apply.

- ☐ It allows me to better communicate with collaborators (messaging, forums, etc.)
- ☐ It supports the decision-making process (e.g. voting, agree on meeting times, etc.)
- ☐ It allows me to take notes during meetings and workshops.
- ☐ It allows me to get feedback on my projects from others.
- ☐ Other: _____

10. What types of resources would you like to be able to access via the CultureLabs platform? *

Please only select the five most important resources.

Tick all that apply.

- ☐ Information about immigration policies
- ☐ Information about policies related to cultural heritage
- ☐ Co-creation methodologies and tools (e.g. Wotify tools)
- ☐ Information/experience about cultural and participatory projects organised by others
- ☐ Cultural heritage objects and related information
- ☐ Digital tools for facilitating the organisation of participatory projects (e.g. from project management tools and communication tools to voting and getting feedback tools)
- ☐ Information about possible collaborators (public administrators, museums, NGOs etc) and offered facilities
- ☐ Informative and training material on how to organise participatory projects
- ☐ Migration-specific participatory projects
- ☐ Cultural-specific participatory projects
- ☐ Other: _____

11. What kind of digital tools would be helpful for you to run cultural heritage activities? *

Please only select the three most important digital tools.

Tick all that apply.

- ☐ A tool that allows user to search via a unified interface in different digital resources (museums, libraries, etc.) for CH content, based on different criteria (e.g. era of a painting, creators, etc.)
- ☐ A workspace where users can upload or collect CH objects and create their own online digital collections and exhibitions, using different presentation views.
- ☐ A platform that supports collaborative work and interactions between users who can share their creations with other users or user groups, like and comment other users' collections, form teams, etc.
- ☐ A crowdsourcing platform for collecting items (e.g. photographs) from participants to create an exhibition/collection
- ☐ A custom web space editor that enables interested stakeholders to design and host custom web spaces in order to promote their organisation, project and content
- ☐ Other: _____

12. What kind of resources would you like to be able to upload to/host in the CultureLabs platform? *

Please only select the three most important resources.

Tick all that apply.

- ☐ Text documents (docx, pdf, other)
- ☐ Images (jpeg, gif, other)
- ☐ Audio files
- ☐ Videos
- ☐ Contacts (of museums, NGOs, relevant people, etc.)
- ☐ Links to relevant external assets
- ☐ Other: _____

Recipes and ingredients

13. When searching for ingredients and recipes through the CultureLabs platform, which filters/criteria (besides the support for free keywords) would you consider to be important for your search? *

Please only select the four most important filters/criteria.
Tick all that apply.

- ☐ Location
- ☐ Language
- ☐ Date
- ☐ Types of involved organisation types and their activities (e.g. NGOs working with immigrants, youth/community centres, museums, etc.)
- ☐ Types of documents (e.g. immigration policies, CH projects, etc.)
- ☐ Fields or sectors (e.g. education, regional development, social integration, etc.)
- ☐ Target audience (e.g. young people, elderly, immigrants, etc.)
- ☐ Other: _____

14. Which of the following aspects do you consider to be an important part of a recipe definition? *

Please only select the four most important aspects.
Tick all that apply.

- ☐ Target audience(s)
- ☐ Collaborators/co-organiser
- ☐ Objectives
- ☐ Cost/required financial and human resources
- ☐ Duration
- ☐ Sequence of tasks/instructions
- ☐ Languages (used by participants)
- ☐ Location
- ☐ Other: _____

Interview

15. Please type the days in which you'll be available to be interviewed by the SHU team. *

Consent

16. Before you submit your responses, please click on the tick box below to consent to your responses being used in an anonymised form for the purposes of CultureLabs. By ticking, you are agreeing that your responses above can be used for the purpose of research on the CultureLabs project and understand that your data will not be used for any other purposes. *

Tick all that apply.

- ☐ I agree

ANNEX 2: Survey for Cultural Professionals

24/11/2018

CultureLabs survey

CultureLabs survey

The following survey should take no longer than 15 minutes to complete and consists of about 20 questions.

We would like to ask you questions about your experience of working in a cultural heritage setting - and especially your experience of working with outreach communities.

We would also like to talk to you via a follow up interview, so if this is something you would like to do please don't forget to tick the follow up box at the end of the survey.

For more information about our project please visit: <https://goo.gl/gePpkk> or <https://culture-labs.eu/>

*Required

This survey is part of research on "CultureLabs: Recipes for Social Innovation", a European project funded under Horizon2020 (2018-2021)



1. Email address *

2. Affiliation *

https://docs.google.com/forms/d/1pCpWwWSUIRtMlylerH5lypVBqL6e7y_e4nkk9Wj1UfU/edit

1/11

3. Describe your institution **Mark only one oval.*

- ☐ GLAM (galleries, library, archive, museum)
- ☐ Social enterprise
- ☐ Cooperative
- ☐ Local authority
- ☐ Governmental institution
- ☐ Other: _____

4. Job title *

5. Country *

6. Website

Previous experience with migrants or refugees**7. Has your cultural institution ever organised activities specifically involving migrants or refugees? ****Mark only one oval.*

- ☐ Yes *Skip to question 8.*
- ☐ No *Skip to question 12.*

Previous experience with migrants or refugees

You answered "Yes" to the previous section. Please tell us more about previous activities involving migrants or refugees.

8. What was the main reason for targeting these specific groups? **Please select all that apply.**Tick all that apply.*

- ☐ Educational purposes
- ☐ Promote social integration
- ☐ Audience development
- ☐ Broadening audiences
- ☐ Funding requirement
- ☐ Other: _____

9. In what role did you participate in these outreach activities for migrants and refugees? **Mark only one oval.*

- ☐ Facilitator
☐ Leader
☐ Heritage expert
☐ Other expert
☐ Designer
☐ Cultural mediator
☐ Researcher
☐ Teacher
☐ Observer
☐ Attendee
☐ Other: _____

10. Which stakeholders/organisations does your institution usually collaborate with for engagement, outreach or participatory activities and events? **Please select all that apply.**Tick all that apply.*

- ☐ Museums or other arts and heritage institutions
☐ NGOs working with disadvantaged groups
☐ Other kinds of NGOs
☐ Schools or other educational institutions
☐ Universities or Research Institutes
☐ Local government authorities
☐ Central/national government authorities
☐ Community/grassroots association
☐ Industry
☐ Other: _____

11. Please provide more details on an activity specifically targeting or involving migrants or refugees that your institution organised.*Alternatively, you can type a link.*

*Skip to question 21.***Previous experiences**

You answered "No" to the previous question. Please continue the survey providing your perspective on the questions below.

12. Is there any particular reason why your cultural institution has never organised activities specifically involving migrants or refugees? *

Please select all that apply.

Tick all that apply.

- ☐ Lack of interest
- ☐ Lack of funding
- ☐ Lack of opportunity to engage migrants or refugees
- ☐ Focus on different engagement activities/target groups
- ☐ Lack of know-how in addressing this group
- ☐ Other: _____

13. To your knowledge, does your institution aspire, intend or plan to run activities specifically targeting migrants or refugees in the future? *

Mark only one oval.

- ☐ Yes
- ☐ No
- ☐ I am not sure/I don't know

14. Has your institution ever organised outreach or engagement events and activities for local citizens/communities without specifically targeting migrants and/or refugees? *

Mark only one oval.

- ☐ Yes *Skip to question 15.*
- ☐ No *Skip to question 35.*
- ☐ I am not sure/I don't know *Skip to question 35.*

Previous experiences

You answered "Yes" to the previous question. Please provide more details about these activities.

15. Who have been the main target groups of these activities? *

Tick all that apply.

- ☐ Children (under 18s)
- ☐ Students
- ☐ Arts and heritage professionals
- ☐ Elderly (65+)
- ☐ Local interest groups
- ☐ No specific target
- ☐ Other: _____

16. Please indicate what the main reasons were for targeting this specific group. *

Please select all that apply. If you have selected "No specific target" in the previous question, please select "N/A"

Tick all that apply.

- ☐ Educational purposes
- ☐ Promote social integration
- ☐ Audience development
- ☐ Broadening audiences
- ☐ Funding requirement
- ☐ N/A
- ☐ Other: _____

17. Do you think it would be possible to target these kinds of activities at migrants or refugees? *

Mark only one oval.

- ☐ Yes
- ☐ No
- ☐ I'm not sure/I don't know

18. Please tell us why.

19. In what role did you participate to these outreach and engagement activities and events? *

Mark only one oval.

- ☐ Facilitator
- ☐ Leader
- ☐ Heritage expert
- ☐ Other expert
- ☐ Designer
- ☐ Cultural mediator
- ☐ Researcher
- ☐ Teacher
- ☐ Observer
- ☐ Attendee
- ☐ Other: _____

20. Which stakeholders/organisations does your institution usually collaborate with for engagement, outreach or participatory activities and events? *

Please select all that apply.

Tick all that apply.

- ☐ Museums or other arts and heritage institutions
- ☐ NGOs working with disadvantaged groups
- ☐ Other kinds of NGOs
- ☐ Schools or other educational institutions
- ☐ Universities or Research Institutes
- ☐ Local government authorities
- ☐ Central/national government authorities
- ☐ Community/grassroots association
- ☐ Industry
- ☐ Other: _____

Skip to question 29.

Use of technology

21. What technology do you usually use in your organisation? *

Tick all that apply.

	Never	Sometimes	Regularly
Email	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Voip systems (such as Skype, Google Hangouts, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Online discussion groups (such as forums)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
MS Office tools (i.e. Excel, Word, PowerPoint)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Collaboration tools (i.e., Slack, Yammer, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Collaborative document editing systems (such as Google Docs, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Project management tool (such as Basecamp, Asana etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Digital collection management systems and exhibition builders	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Digital crowdsourcing tools	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Doodle	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Social media platforms (i.e., Twitter, Facebook, Instagram, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

22. Please specify any other tools that you use.

23. Please mention any specific features/functionalities that these tools miss but that you might find helpful for the organisation of participatory/engagement projects.

24. Please mention any issues you face (if any) with the digital tools that you use regularly.

25. Has your institution ever used digital technologies as part of engaging migrant or refugees in cultural or heritage-based activities and events? *

Mark only one oval.

- ☐ Yes Skip to question 26.
☐ No Skip to question 27.
☐ I'm not sure/I don't know Skip to question 27.

Use of technology

26. In your opinion, what are the three main risks associated with the use of technology in outreach or engagement events and activities for migrants or refugees? *

Skip to question 27.

Use of technology

27. Would you be interested in using a digital platform that can help you organise participatory/engagement activities for migrant and refugees? *

Mark only one oval.

- ☐ Yes *Skip to question 28.*
- ☐ No *Skip to question 37.*
- ☐ I'm not sure/I don't know *Skip to question 37.*

Use of technology

28. Which of the following characteristics do you think are important for a digital platform to support? *

Please select all that apply.

Tick all that apply.

- ☐ It helps me search for and access useful data (e.g., information about other stakeholders, methodologies and tools, policies, digital cultural heritage artifacts)
- ☐ It helps me share documents and data with others
- ☐ It helps me plan and keep track of a project (e.g., schedule events, create user groups, etc.)
- ☐ It helps me better communicate with collaborators (e.g., messaging, forums, etc.)
- ☐ It supports the decision-making process (e.g., voting, agreeing on meeting times, etc.)
- ☐ It helps me edit and present data (e.g., photo and video editing tools, websites creation, online exhibition builder, etc.)
- ☐ It helps me gather participants' feedback
- ☐ Other: _____

Skip to question 37.

Use of technology

29. What technology do you usually use in your organisation? **Tick all that apply.*

	Never	Sometimes	Regularly
Email	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Voip systems (such as Skype, Google Hangouts, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Online discussion groups (such as forums)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
MS Office tools (i.e. Excel, Word, PowerPoint)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Collaboration tools (i.e., Slack, Yammer, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Collaborative document editing systems (such as Google Docs, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Project management tool (such as Basecamp, Asana etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Digital collection management systems and exhibition builders	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Digital crowdsourcing tools	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Doodle	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Social media platforms (i.e., Twitter, Facebook, Instagram, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

30. Please specify other tools that you use.

31. Please mention any specific features/functionalities that these tools miss but that you might find helpful for the organisation of participatory/engagement projects.

32. Please mention any issues you face (if any) with the digital tools that you use regularly.

33. Has your institution ever used digital technologies as part of outreach or engagement activities and events? *

Mark only one oval.

- ☐ Yes *Skip to question 34.*
- ☐ No *Skip to question 35.*
- ☐ I'm not sure/I don't know *Skip to question 35.*

Use of technology

34. In your opinion, what are the three main risks associated with the use of technology in such activities and events? *

Skip to question 35.

Use of technology

35. Would you be interested in using a digital platform that can help you organise participatory/engagement activities? *

Mark only one oval.

- ☐ Yes *Skip to question 36.*
- ☐ No *Skip to question 37.*
- ☐ I'm not sure/I don't know *Skip to question 37.*

Use of technology

36. Which of the following characteristics do you think are important for a digital platform to support? *

Please select all that apply.

Tick all that apply.

- ☐ It helps me search for and access useful data (e.g., information about other stakeholders, methodologies and tools, policies, digital cultural heritage artifacts)
- ☐ It helps me share document and data with others
- ☐ It helps me plan and keep track of a project (e.g., schedule events, create user groups, etc.)
- ☐ It helps me better communicate with collaborators (e.g., messaging, forums, etc.)
- ☐ It supports the decision-making process (e.g., voting, agreeing on meeting times, etc.)
- ☐ It helps me edit and present data (e.g., photo and video editing tools, websites creation, online exhibition builder, etc.)
- ☐ It helps me gather participants' feedback
- ☐ Other: _____

Skip to question 37.

Consent

37. Before you submit your responses, please click on the tick box below to consent to your responses being used in an anonymised form for the purposes of CultureLabs. By ticking, you are agreeing that your responses above can be used for the purpose of research on the CultureLabs project and understand that your data will not be used for any other purposes.

Tick all that apply.

☐ I agree

38. Please tick this box if you consent to being contacted for a follow-up interview. Please note that by agreeing to be contacted you do not commit to the final participation in a follow-up interview, but only to discuss with us about this possibility.

Tick all that apply.

☐ I agree

39. Please tick this box if you consent to receiving our newsletter.


Tick all that apply.

☐ I agree

Skip to "Thank you for completing the CultureLabs survey.."

Thank you for completing the CultureLabs survey.

If you require any further information about this survey or about CultureLabs, please contact Dr Danilo Giglito at Sheffield Hallam University at d.giglito@shu.ac.uk.

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ANNEX 3: Survey for Other stakeholders

9/17/2018

CultureLabs survey

CultureLabs survey

The following survey should take no longer than 15 minutes to complete and consists of about 15 questions.

We would like to ask you questions about your experience of working in projects for community of migrants or refugees.

We would also like to talk to you via a follow up interview, so if this is something you would like to do please don't forget to tick the follow up box at the end of the survey.

For more information about our project please visit: <https://culture-labs.eu/>

*Required

This survey is part of research on "CultureLabs: Recipes for Social Innovation", a European project funded under Horizon2020 (2018-2021)



1. Email address *

2. Affiliation *

3. Describe your institution *

Mark only one oval.

- ☐ Non-governmental organization (NGO)
- ☐ Governmental organization
- ☐ Policy-making institution
- ☐ Public administration
- ☐ Charity
- ☐ Other:

<https://docs.google.com/forms/d/1-0DYC2HPjhmU5IKLCXnaoe39qIBuqBaLXRaV0vP9MUE/edit>

1/6

4. Job title *

5. Country *

6. Website

Previous experience with migrants or refugees**7. Do you have previous experience with projects targeting communities of migrants or refugees? ****Mark only one oval.*☐ Yes *Skip to question 8.*☐ No *Skip to question 14.***Previous experience**

We'd like to know more about your experience with projects targeting communities of migrants or refugees.

8. Please indicate from the list below your main target groups when working with communities, migrants and refugees. **Please select all that apply.**Tick all that apply.*☐ First generation migrants☐ Second generation migrants☐ Young immigrants☐ Female immigrants☐ Unemployed immigrants☐ Refugees and asylum seekers☐ No particular target☐ Other:

9. Please indicate the key reasons why you worked with these groups. **Please select all that apply.**Tick all that apply.*☐ Cultural protection and safeguarding☐ Economic development☐ Educational development☐ Funding requirement☐ Health development☐ Humanitarian development☐ Peacekeeping☐ Promote social integration☐ Other:

10. What was your role when working with these groups? **Mark only one oval.*

- ☐ Ambassador
☐ Cultural mediator
☐ Designer
☐ Economy expert
☐ Facilitator
☐ Heritage expert
☐ Humanitarian
☐ Leader
☐ Observer
☐ Peacekeeper
☐ Psychologist
☐ Researcher
☐ Social operator
☐ Social worker
☐ Theologian
☐ Volunteer
☐ Other: _____

11. What stakeholders/organisations does your institution usually collaborate with for engagement, outreach or participatory activities and events? **Please select all that apply.**Tick all that apply.*

- ☐ Central/national government authorities
☐ Charities
☐ Community of migrants or refugees
☐ Humanitarian aid organisations
☐ Industry
☐ Local government authorities
☐ NGOs working with disadvantaged groups
☐ Other kinds of NGOs
☐ Schools or other educational institutions
☐ Universities or Research Institutes
☐ Other: _____

12. Please provide more details on a project or an activity specifically targeting or involving migrants or refugees that your organisation organised.*Alternatively, you can type a link.*

Skip to question 13.

Barriers and challenges

13. In your opinion, what are the main barriers and challenges to working in projects for migrants or refugees? *

Skip to question 14.

Use of technology

14. What technology do you usually use in your organisation? *

Tick all that apply.

	Regularly	Sometimes	Never
Collaborative document editing systems (such as Google Docs, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Collaboration tools (i.e., Slack, Yammer, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Digital collection management systems and exhibition builders	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Digital crowdsourcing tools	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Doodle	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Email	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
MS Office tools (i.e. Excel, Word, PowerPoint)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Online discussion groups (such as forums)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Project management tool (such as Basecamp, Asana etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Social media platforms (i.e., Twitter, Facebook, Instagram, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Voip systems (such as Skype, Google Hangouts, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

15. Please specify any other tools that you use.

16. Please mention any features/functionalities that you miss from these tools and you might find helpful for the organisation of projects for migrants and refugees.

17. Please mention any issues you face (if any) with the digital tools that you use regularly.

18. Has your institution ever used digital technologies as part of organising or managing projects for migrants or refugees? *

Mark only one oval.

- ☐ Yes Skip to question 19.
- ☐ No Skip to question 20.
- ☐ I'm not sure/I don't know Skip to question 20.

Use of technology

19. In your opinion, what are the three main risks associated with the use of technology as part of organising or managing projects for migrants or refugees? *

Skip to question 20.

Use of technology

20. Would you be interested in using a digital platform that can help you organise or manage projects for migrant and refugees? *

Mark only one oval.

- ☐ Yes Skip to question 21.
- ☐ No Skip to question 22.
- ☐ I'm sure/I don't know Skip to question 22.

Use of technology

21. Which of the following characteristics do you think are important for such a digital platform to support? *

Please select all that apply.

Tick all that apply.

- ☐ It helps me search for and access useful data (e.g., information about other stakeholders, methodologies and tools, policies, digital cultural heritage artifacts)
- ☐ It helps me share documents and data with others
- ☐ It helps me plan and keep track of a project (e.g., schedule events, create user groups, etc.)
- ☐ It helps me better communicate with collaborators (e.g., messaging, forums, etc.)
- ☐ It supports the decision-making process (e.g., voting, agreeing on meeting times, etc.)
- ☐ It helps me edit and present data (e.g., photo and video editing tools, websites creation, online exhibition builder, etc.)
- ☐ It helps me gather participants' feedback
- ☐ Other: _____

Consent

22. Thank you for completing our questions... however, before you submit your responses, please click on the tick box below to consent to your responses being used in an anonymised form for the purposes of CultureLabs. By ticking, you are agreeing that your responses above can be used for the purpose of research on the CultureLabs project and understand that your data will not be used for any other purposes.

Tick all that apply.

☐ I agree

23. Please tick this box if you consent to being contacted for a follow-up interview. Please note that by agreeing to be contacted you do not commit to the final participation in a follow-up interview, but only to discuss with us about this possibility.

Tick all that apply.

☐ I agree

24. Please tick this box if you consent to receiving our newsletter.


Tick all that apply.

☐ I agree

Skip to "Thank you for completing the CultureLabs survey.."

Thank you for completing the CultureLabs survey.

If you require any further information about this survey or about CultureLabs, please contact Dr Danilo Giglito at Sheffield Hallam University at d.giglito@shu.ac.uk.

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ANNEX 4: Track for semi-structured interviews to internal stakeholders

Existing engagement activities [Icebreaker]

- Tell us a little bit about participatory activities you have conducted [*preferably*] with migrant or refugees groups or any other community [*or general public*].

Prompts

- Our survey tells us you were a [role]. Can you please expand on your tasks?
- Which group(s) did it involve?
- What were the main challenges? [Exploit possible links with the system. If, for example, linguistics/literacy is a problem try to explore how this could impact on the system.]
- How do you overall evaluate this experience?

[*If they haven't personally participated in those activities, i.e. new staff*]

- Can you remember/talk about any other projects/outreach activities that have happened through your organisation (even if you were not involved in them directly)?

Prompts

Do you know which group(s) did it involve?

What were the main challenges?

What are your thoughts on this project/outreach activity?

Use of technology in your role

Following your pre/post workshop survey responses [*if they have filled it*]

- You mentioned that digital technology can help participatory activities to do [*selected items from the list*]. Expand on your answer.
- You mentioned that the possible risks of using digital technologies in participatory activities are [*selected items from the list*]. Expand on your answer.
- If you think of the projects you have already (co-)organised, what are the steps that you have followed?
 - o What kind of technology/services have you used in each of these steps?
 - Any issue?

Priorities and importance

- Is engaging/connecting with new communities a priority for your institution?
 - Why/why not?
- What are your thoughts on our system supporting organisations such as yours in networking with new stakeholders?
- What are your thoughts on sharing best practices (between institutions dealing with common issues)?
[In case of negative response, please tell us why]

Following the Ignition workshop

[even if not attended]

- Findings from the Ignition Workshop suggest that people from the consortium would want the CultureLabs platform to be a **safe environment** for users. Do you agree with that? What is for you a safe digital environment?
- Findings from the Ignition Workshop suggest that people from the consortium would want the CultureLabs platform to be strongly **community-oriented**. Do you agree with that? How do you envision a community-oriented platform?
- Findings from the Ignition Workshop suggest that people from the consortium would want the CultureLabs platform to feature a way to facilitate the **collective creation or management of projects**. Do you agree with that? Why/why not?

[only if attended]

- Is there any major concern that you wanted to bring to the table in the Ignition workshop but you did not?

Following the Functional Requirements survey

- You mentioned [the following issue/lacking aspect] of [such tool] with regards to deploying it/them for the organisation of participatory/engagement projects. Can you expand on that?
- You selected the *[following services]* as the most important for a platform that aims at helping you design or refine a participatory project.
 - Can you expand on that?
 - How would you make use of *[these particular services]*?

- You selected the [*following services*] as the most important for a platform that aims at helping you manage a participatory project.
 - Can you expand on that?
 - How would you make use of [*these particular services*]?
- In terms of resources that you would like to be able to access via the CultureLabs platform, you selected the [*following resources*].
 - Why did you select these particular resources?
 - Which one would you consider to be the most essential, and why?
- In terms of digital tools that would be helpful for you to run CH activities, you selected the [*following digital tools*].
 - How do you envision these tools?
 - How would you use them?
- In terms of resources you would like to upload to the CultureLabs platform, you selected the [*following resources*].
 - Why did you answer that way?
- In terms of filter criteria to search for ingredients and recipes, you selected the [*following criteria*].
 - What do you consider these aspects the most important?
 - In your opinion, what is the most essential and why?
- In terms of aspects considered important for a recipe definitions, you selected the [*following aspects*].
 - What do you consider these aspects the most important?
 - In your opinion, what is the most essential and why?

Case study specification, recipes and ingredients

- What is the timeline of your case study?
- What community will it be targeted to?
- What are its purposes?
- What are the social needs you seek to address?
- How do you plan to take the gender dimension into account in the pilot you will lead?
- With whom will you collaborate to deploy your case study? And what will be their role in the context of your pilot?

- What digital tools do you plan to use for the implementation of pilot activities?
 - Which of these you already have access to?
 - Which of these you would like to have provided by the CultureLabs platform?
- What type of services will you consider or use in the context of your activities? [*e.g., language courses, digital services, etc.*]
- How will you document your case study?

Conclusions

- Is there anything that you think we should include in our platform that we haven't mentioned already?
- Do you have any other comments or suggestions for us today?

ANNEX 5: Track for semi-structured interviews to external stakeholders

Existing engagement activities [Icebreaker]

- Tell us a little bit about participatory activities you have conducted with migrant groups *[if they have selected migrants in the survey]* or any other community (or general public) *[if they have selected to have done participatory activities, but not with migrants]*.

Prompts

- Our survey tells us you were a *[role]*. Can you please expand on your tasks?
- Which group(s) did it involve?
- What were the main challenges? *[Exploit possible links with the system. If, for example, linguistics/literacy is a problem try to explore how this could impact on the system.]*
- How do you overall evaluate this experience?

[If they haven't done any participatory activity, regardless of the kind of targeted community]

- Can you remember/talk about any other projects/outreach activities that have happened through your organisation (even if you were not involved in them directly)?

Prompts

Do you know which group(s) did it involve?

What were the main challenges?

What are your thoughts on this project/outreach activity?

[If they haven't done any participatory activity with migrants]

- Our survey tells us that your institution/organisation has never organised activities specifically targeting or involving migrants or refugees for *[the following reasons]*. Can you expand on that?

Priorities and importance

- Is engaging/connecting with new communities a priority for your institution?
 - Why/why not?
- What are your thoughts on our system supporting organisations such as yours in networking with new stakeholders? *[Alternatively, this question can be as much*

effectively asked as a) Is engaging/connecting with new other institutions or organisation a priority of your institution? b) Why/Why not? c) How would you like a platform that help you do so?

- What are your thoughts on sharing best practices (for projects such as these)?
[In case of negative response, please tell us why]

Three pillars

[With the consortium, we have been discussing three principles for the CultureLabs platform]

- First, for the platform to be a **safe environment** for users. Do you agree with that? What is for you a safe digital environment?
- Then, for the platform to be strongly **community-oriented**. Do you agree with that? How do you envision a community-oriented platform?
- Finally, for the platform to feature a way to facilitate the **collective creation or management of projects**. Do you agree with that? Why/why not?

Use of technology

- In the survey you stated that about the digital tools that you use regularly in your line of work, you find *[these issues or lacking features]* that could be helpful in the organisation of participatory activities? Can you expand on that?

[Only if this question has crossed their responding path: migrants]

- You stated that three main risks associated with the use of technology in outreach or engagement activities and events for migrants and refugees are *[the following]*. Can you expand on that?

[Only if this question has crossed their responding path: other communities]

- You stated that three main risks associated with the use of technology in outreach or engagement activities and events are *[the following]*. Can you expand on that?
- If you think of the projects you have already (co-)organised, what are the steps that you have followed?
 - o What kind of technology/services have you used in each of these steps?
 - Any issue?

Desired features

[Only if, in all paths, they have answered yes to the question “Would you be interested in using a digital platform that can help you organise participatory/engagement activities...?”]

[Show responses to respondents]

- In terms of the features that are important for a digital platform to support, you selected [the following features].
 - Can you please comment on the options you selected as well as the ones you didn't select and why?

Conclusions

- Do you have any other comments or suggestions for us today?