EPIC-WE

Empowered Participation through Ideating Cultural Worlds and Environments

D3.1

Protocol 3: EPIC-WE Research Protocol for Cultural Game Jams in Local Sites

(Initial protocol)

Funded by the European Union

This project has received funding from the European Union's Horizon Europe research and innovation programme under grant agreement No 10109505

EPIC-WE

Empowered Participation through Ideating Cultural Worlds and Environments

Authors

Rachel Somers Miles (NISV), Wytze Koppelman (NISV), Kiki Lennaerts (NISV), Sabine Niederer (AUAS), Carlo De Gaetano (AUAS), Maarten Groen (AUAS), Andy Dockett (AUAS), Eva Eriksson (AU), Kim Holflod (AU).

Reviewers

Wilson Almeida (UL), Nélio Codices (BS), Conceição Costa (UL), Micaela Fonseca (UL), Filipe Luz (UL), Rikke Toft Nørgård (AU)

Contributors

Colophon

1st Edition 2024

Grant Agreement ID: 101095058

Project DOI: https://doi.org/10.3030/101095058

Copyright:

This work is licensed under a Creative Commons Attribution 4.0 International License

This publication can be viewed online and downloaded as pdf.

Please visit www.epic-we.eu

How to cite this report:

Somers Miles, R., Koppelman, W., Lennaerts, K., Niederer, S., De Gaetano, C., Groen, M., Dockett, A., Eriksson, E., Holflod, K., (2024). Protocol 3: EPIC-WE Research Protocol for Cultural Game Jams in Local Sites (Initial protocol). EPIC-WE Horizon Europe Project. DOI: 10.5281/zenodo.13886222.

This project has received funding from the European Union's Horizon Europe research and innovation program under grant agreement No 10109505. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or European Commission. Neither the European Union nor the granting authority can be held responsible for them.

EPIC-WE

Technical References

Deliverable title	Protocol 3: EPIC-WE Research Protocol for Cultural Game Jams in Local Sites (Initial protocol)
Document type	Report
Dissemination level [1]	PU
Work package	WP3 – Ecosystems, Interventions and Methods
Task	T3.3
Lead beneficiary	NISV – STICHTING NEDERLANDS INSTITUUT VOORBEELD EN GELUID
Contributing beneficiary(ies)	AU; AAKS; AROS; UL; CMO; BS; AUAS; DM
Authors	Rachel Somers Miles (NISV) Wytze Koppelman (NISV) Kiki Lennaerts (NISV) Sabine Niederer (AUAS) Carlo De Gaetano (AUAS) Maarten Groen (AUAS) Andy Dockett (AUAS) Eva Eriksson (AU) Kim Holflod (AU).
Due date of deliverable	31.12.2023
Actual submission date	10.04.2024
Reviewed by	Wilson Almeida (UL) Nélio Codices (BS) Conceição Costa (UL) Micaela Fonseca (UL) Filipe Luz (UL) Rikke Toft Nørgård (AU)

PU = Public
PP = Restricted to other programme participants (including the Commission Services)
RE = Restricted to a group specified by the consortium (including the Commission Services)
CO = Confidential, only for members of the consortium (including the Commission Services)

Document History

Version	Date	Status
V1	04.12.2023	First version following review by WP3; T3.3 Task Participants
V2	19.03.2024	Second revised version following review by Coordinator
V3	25.03.2024	Final revised version following review by Executive Board
V4	10.04.2024	Submitted final version

Table of Contents

Technical References 3
Document History 4
List of Abbreviations 7
1. Introduction 8
2. Conceptual Considerations 11
2.1. Introduction to Conceptual Considerations 12
2.2 Games 13
2.3 Games (as, for, through culture) 16
2.3.1 Games as Culture 16
2.3.2 Games for Culture 17
2.3.3 Games through Culture 18
2.4 Empowered Participation 18
2.4.1 What is our definition or conceptualisation of empowered participation? 19
2.4.3 How do we account for and evaluate if we have reached the goals? 20
2.5 European Values 22
2.5.1 What do we mean by values? 23
2.5.2 What values? 24
2.6 Framing of the quadruple helix system 26
3. Ethics 29
3.1. Research Ethics 30
3.2. Informed Consent Procedures / Forms 31
4. Intellectual Property Rights (IPR) 32
5. Methodological Considerations 34
5.1. Design-Based Research and Innovation 35
5.1.1 On experimental and short-term ethnography 43
6. Research Protocol 47
6.1 Introduction to the Research Protocol 47
6.2. Research Protocol Activity Overview & Execution Timeline 49
7. Conclusion 54
8. References 57
9. Appendix 63
Appendix I: Research Protocol Activity/Method Guides 64
Appendix I.A: Research Activities Before the Game Jam 64
Appendix I.B: Research Activities during the Game Jam 68
Appendix I.C: Research Activities after the Game Jam 96

Appendix II: Activity 1.1 Youth Survey Questions 113
Appendix III: Activity 1.2 Stakeholder Survey Questions 120
Appendix IV: Activity 2.1 Break Up / Love Letter Template 124
Appendix VI: Activity 2.5 Understanding the (Interaction) Dynamics of the Game Jam Observation Board Sections & Prompts 126
Appendix VII: Activity 2.6 Journey Mapping Template & Prompts 129
Appendix VIII: Activity 3.1a Interviews with CHI Questions 130
Appendix IX: Activity 3.1b Interviews with CI Questions 131
Appendix X: Activity 3.2 Reflecting on Game Jam Survey Questions 132
Appendix XI: Activity 3.5 Reflection and Analysis Sprint on Cultural Hubs Exercises 135

List of Abbreviations

Abbreviation	Description
EPIC-WE	**E**mpowered Participation through **I**deating **C**ultural **W**orlds and **E**nvironments
TH	Triple Helix
QH	Quadruple Helix
DBR	Design-Based Research and Innovation
CLL	Cultural Living Lab
HEI	Higher Education Institution
CI	Creative Industry
CHI	Cultural Heritage Institution
LL	Living Lab
CLL	Cultural Living Lab
YC	Youth Citizens
CH	Cultural Hub
CGJ	Cultural Game Jam
EPIC-WE CH	EPIC-WE Cultural Hub
EPIC-WE CGJ	EPIC-WE Cultural Game Jam
EPIC-WE QH Cultural Innovation Ecosystem	EPIC-WE Quadruple Helix Cultural Innovation Ecosystem

Disclaimer

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or European Commission. Neither the European Union nor the granting authority can be held responsible for them.

Introduction

01

1. Introduction

T3.3 Protocol for local DBR game jams [Leading: NISV; Participating: AU, AAKS, AROS, UL, CMO, BS, AUAS, DM; M7-12 & Ml9-24]. The DBR interventions in WP4 will use local and glocal game jams across three European sites to investigate the implementation, evaluation, and results of glocal-local ecosystems (T3 .1) and glocal-local cultural game jams (CGJs) using processes, methods (T3 .2) to support CHI, CI, HEI, and Youth in creating games through culture and games for culture. For this initial research protocol, **the focus is on local interventions**.

The protocol includes how to set up the DBR interventions, construct and research the ecosystem, construct and research the game jams, detailed event schedule and procedures, and detailed program and roles for CHI, CI, HEI, and youth citizens (YCs), respectively. This task uses state-of-the-art and good practices from WP2 to deliver a thorough protocol for carrying out the DBR interventions through game jams. This protocol thus also includes ethical considerations in the interventions along with approaches to researching the interventions, collecting and analysing data, evaluating the interventions, and translating interventions into research results. It also includes preparing informed consent, clarifying any ethical and IPR-related issues, information letters, and all elements concerning ethics, as well as handling and storing data. The WP leader and the task leader ensure that the protocol and its interventions are submitted for ethical review and approved before implementation.

The ”Deliverable D3.1 – Protocols for carrying out cultural game jams in local sites” consists of 4 public reports: The T3.1 report “Quadruple Helix Cultural Innovation: EPIC-WE Quadruple Helix Cultural Ecosystems and Cultural Hubs (Initial protocol)”, the T3.2 report “Cultural Game Jam Kit: EPIC-WE Cultural Game Jam Processes, Phases, Methods, and Tools (Initial protocol)”, the T3.3 report “EPIC-WE Research Protocol for Cultural Game Jams in Local Sites (Initial protocol)”, and the T3.3 report

"EPIC-WE Practical Protocol for Cultural Game Jams in Local Sites (Initial protocol)". Together, the four reports included in the "Deliverable D3.1 Deliverable D3.1 – Protocols for carrying out cultural game jams in local sites" support the EPIC-WE project in carrying out its innovations and answering its research questions:

- RQ1: How can games be understood as significant culture and cultural worlds in their own right while also shaping identities, society and our cultural world in beneficial/harmful ways?

- RQ2: How can CHIs, together with CIs, facilitate cultural game jams to enable youth's widened and empowered participation in culture and cultural heritage through culture- and value-sensitive game-making?

- RQ3: How might young people come to see themselves as cultural game-makers and value-creators through game jamming with European cultures and values? What is the potential value of cultural game jams and helix systems for CHI, CI, youth, and European society?

This task will support the project in developing and delivering six local EPIC-WE Cultural Game Jams (EPIC-WE CGJ) that invite youth into game-making as culture-making through the creation of games *through* and *for* culture resulting from them as a format to empower young people as youth citizens and co-creators of European culture, equipped with cultural-creative imagination and skills needed to initiate value-driven societal changes through culture-sensitive game-making in quadruple helix systems (QH). Through this, the project will deliver a validated framework of cultural ecosystems for local CGJs between YCs, CHIs, CIs and HEIs.

Conceptual Considerations

02

2. Conceptual Considerations

2.1. Introduction to Conceptual Considerations

The following sections introduce and clarify the diverse and complex concepts that inform and influence the research protocol. This report and its contribution to the D3.1 deliverable aim to produce and disseminate a research protocol through interdisciplinary and cross-sectional collaboration. With the diversity of disciplines present and the conceptual complexity of the project, the current protocol provides in-depth examinations of relevant concepts that are research objects, part of the research aims, or part of the project methodologies, methods, and approaches. In other words, developing shared concepts and a common language is crucial to facilitating research and communication across diverse perspectives and disciplines. The conceptual examinations and clarifications for synergetic collaboration and application in this protocol are thus aimed at sharing and exchanging ideas, voices, and perspectives to provide a foundational offset for elaborating and extending methodologies and methods and to align the goals of research and innovation towards common purposes and shared understandings.

In essence, shared concepts and a common vocabulary create a foundation for effective collaboration, focused collaboration on the research protocol and clarifications of the research field and the objects of inquiry. This allows diverse experts from different sectors and institutions to collaborate seamlessly and contribute their different perspectives to tackle complex interdisciplinary and cross-sectional research and innovation challenges, which in EPIC-WE are connections between games and game-making – both as, for and through culture, empowered participation, values, EU values, and value-sensitive inquiry, the QH innovation ecosystems and its materialisations through the concept of living labs (LLs) along with the project developments and extensions towards cultural living labs (CLLs)

(see the T3.1 report), ethics – from a research and context-sensitive perspective, and Design-Based Research (DBR) as an overarching methodology that frames the research and innovation project.

Consequently, the following sections elaborate on elements and concepts of EPIC-WE in a research context – that is entangled with and echoes but also differs from the general project context. In other words, this protocol gains inspiration from the conceptual work and developments within EPIC-WE, herein the created and developing concept notes and the systematic literature review of WP2 (see the Deliverable D2.2 "State of the Art in game jams and game-making co-creation practices amongst Cultural Heritage Institutions, Creative Industries, Higher Education Institutions and Youth Citizens" public report) that also address key concepts of CGJs and other project-relevant foci. Still, this protocol applies, extends, and reconfigures a shared vocabulary for research and inquiry purposes to guide and enhance the interdisciplinary, cross-sectional, context-sensitive, and rigorous collaborative research protocol.

2.2 Games

For the EPIC-WE project, CGJs will be organised for YCs to create cultural worlds in and through games. But what do we mean when we talk about games?
Furthermore, how would that be perceived as having the moniker 'cultural'?

In the context of EPIC-WE, games will be used more as a format or approach to empower youth as co-creators of European culture than as a means or goal unto itself. The proposal further specifies that the youth citizens will be equipped with cultural-creative imagination and skills needed to initiate value-driven cultural and societal changes through culture-sensitive game-making in QH systems (Grant

Agreement, Part B, p. 3). Within this lies a key concept as to what this project perceives as being relevant within game creation: Namely, the ability to design a structured set of choices and, through those choices, express certain cultures, values, and ethics. As a differentiation from learning through other created media, Gee elaborates on this:

> Games are not like books, movies, or television. Books, movies, and television are all about their content. In these media, content is king. Games have content, but they are not about their content. They are about doing, making decisions, solving problems, and interacting. Content is there in a game to facilitate and serve acting, deciding, problem solving, and interaction. In good games, content (including story or plot) needs to be a loyal vassal to game mechanics, that is, all that players must do and decide to succeed. War and Peace is about war and peace; Grand Theft Auto is not about crime – it is about players coming up with good strategies for success in a virtual world with multiple constraints, some stemming from the story and many from the design of the virtual world and the game play in it. (Gee 2012, p. xvii)

Game design and mechanics are central to games, as they describe the components of the game. This is something that doesn't only apply to video games such as Grand Theft Auto. A simple tic-tac-toe game uses this same principle of designing good game mechanics, giving the player a set of choices. Of course, a video game such as Grand Theft Auto provides the player with a much more comprehensive game world and an array of game mechanics, in pure numbers of choices, but also kinds of options to make. Tic-tac-toe gives the choice of putting down an O or an X at a certain point, opening the door to strategic play. Grand Theft Auto provides the player with - up to a certain point - the choice of how violently they want to play the game. The game mechanics are one central 'component' to invent. How many mechanics there are and how they interact is what will be a defining element of the game; this gives youth participants participating in the CGJs a framework for what is expected of them in

terms of developing a game and, at the same time, offers a wide field of interventions in which they can creatively consider game worlds, game interaction and game mechanics might create an opportunity to shed light on specific cultures, values, and ethics.

Notably, looking at games in this way opens a way of thinking that considers not only video games but also board games, card games, and others. Fundamentally, the game interaction and mechanics are the base upon which the game is built. Upon this base, other characteristics such as imagination, resources, and time can be created by the participants. This also gives the EPIC-WE project the necessary freedom to provide space for different types of games developed within the game jams. However, the EPIC-WE project description does provide a certain direction for the games within its view of games and culture. The project description states that:

> Games have culture and are themselves cultural worlds, for better or worse they engender worldviews and carry values. The games we play, the messages they carry, and the worlds they offer impacts the players ethics, identity and culture. Games and gameplay have the power to facilitate real change through empowerment and social inclusion, global citizenship and empathy, values, diversity, and learning – what is sometimes called transformational play. (Grant Agreement, Part B, p. 7)

This view presupposes a certain 'width' or 'breadth' to these games. Or, to put it differently, asking oneself how to define the cultural world of tic-tac-toe would probably pale in comparison to asking the same question about Grand Theft Auto V. So that leaves us with the question of how to define these different cultural currents running through games. We've stated that games are a format or approach through which to equip our youth with particular skills. The next question is, what elements are added to make games as, for or through culture?

2.3 Games (as, for, through culture)

For the EPIC-WE project, it is essential to consider how games can have a meaningful impact. The games we play affect our way of being, sense of belonging, values, ethics, and identities (EPIC-WE Grant Agreement, Part B, p. 3). These take shape inside the game worlds but also influence our (cultural) world, which can result in the messages the games carry and the communities they offer to their players. The aforementioned effects of games will be explored using the research questions and methods in this protocol. In doing so, they will be implemented in the research into the CGJs and the Cultural Hub (CH) themes.

EPIC-WE's project description distinguishes three perspectives on games and culture: games *as*, *for*, and *through* culture, which:

> ... acknowledges the interplay between games and culture. It signifies that game-making and game-playing carry immense potential to act as value carriers and creators of culture, can be geared towards value-sensitivity, democratic participation, and diversity, and can shape societal transformation, policy, research, and innovation. They are the direct product of the Cultural Game Jams. (Project Description D7.1).

2.3.1 Games as Culture

Games as culture refers to the exchange between games and culture. Games are value- and culture-systems that provide expression and innovation potential. This is because games contain culture and present cultural worlds. Not only by providing its players with communities for belonging but also by sharing stories through the game worlds they consist of. This perspective on games mainly focuses on the interpersonal connections at play.

Youth are especially inclined to be affected by the benefits and risks that games contain. They might learn from the content and adopt its values, taking these with them into their lives, as further explored in section 2.4 regarding 'Empowered Participation'. These topics will be researched in **RQ1:** *How can games be understood as significant culture and cultural worlds in their own right while also shaping identities, society and our cultural world in beneficial/harmful ways?*

2.3.2 Games for Culture

Game-making and game-playing have immense potential to act as value carriers and creators of culture. These can be deployed towards value sensitivity, democratic participation and cultural diversity, shaping societal transformation, policy, research, and innovation (EPIC-WE D7.1). This perspective focuses on how games can shape and impact culture by inviting youth participants as collaborators to imagine new cultural experiences and reuse European culture.

In the EPIC-WE context, the CHI and CI partners invite youth to be equal cultural collaborators and value creators in the game jam process. Their creative input and perspective will form the core of game-making as a form of culture-making. The youth present a refreshing and innovative expert group that is not usually responsible for devising this content; their input is extremely valuable in providing more diverse suggestions and approaches to games, culture, and cultural heritage. In this context, the QH system will allow HEI, CHI, and CI to "co-create for cultural value and societal change together with youth" (EPIC-WE Grant Agreement, Part B, p. 3 – see also the T3.1 report "Quadruple Helix Cultural Innovation: EPIC-WE Quadruple Helix Cultural Ecosystems and Cultural Hubs (Initial protocol)"). Games for culture are closely related to **RQ3:** *How might young people come to see themselves as cultural game-makers and value-creators through game jamming with European cultures and*

values? What is the potential value of CGJs and QH systems for CHIs, CIs, YCs, and European society?

2.3.3 Games through Culture

The dimension of Games through culture will take up practices of game-making as a new form of cultural engagement with culture and cultural heritage. This approach to game-making, which uses cultural materials and cultural heritage, will be achieved through the Cultural Game Jams hosted by the CLLs. The CGJs will provide possibilities for inviting youth into cultural game-making practices, allowing them to perceive themselves as culture-makers. The combination of different stakeholders (CHI, CI, HEI, and Youth) and the specific CGJ processes, methods, tools, and topics set this approach apart as a new game jam and game-making format from existing approaches (see the T3.2 report "Cultural Game Jam Kit: EPIC-WE Cultural Game Jam Processes, Phases, Methods, and Tools (Initial protocol)" for this).

CGJs are an approach for engaging youth with European values and cultural heritage. Cultural participation on multiple levels will be substantiated through the collaboration that CI and CHI partners will initiate with youth, creating a new cultural ecosystem. These themes lead to **RQ3:** How might young people come to see themselves as cultural game-makers and value-creators through game jamming with European cultures and values? What is the potential value of CGJs and helix systems for CHI, CI, youth, and European society?

2.4 Empowered Participation

The EPIC-WE project has a research question involving the term empowered participation: **"RQ2:** How can cultural heritage institutions (CHIs) together with creative industries (CIs) facilitate CGJs to enable youth's widened and empowered

participation in culture and cultural heritage through culture- and value-sensitive game-making?" To answer this question, we need to define what empowered participation means in framing the project, theoretically and practically, and how to evaluate it.

Van Mechelen et al. (2021) propose three questions to better articulate and reflect on their understanding of empowerment as a concern in research and design: 1) What is your definition or conceptualisation of empowerment? 2) Who are you aiming to empower, how (i.e., the means), and to what end? 3) How do you account for and evaluate whether you have reached your goals? Below, we have used these three questions to structure our approach to empowered participation.

2.4.1 What is our definition or conceptualisation of empowered participation?

Inspired by the classification of views on empowerment by Kinnula et al. (2017), the EPIC-WE definition and conceptualisation of empowerment is a combination of four different views:

- **Educational / competence view:** Youth are empowered by being offered important skills and competencies.

- **Functional view:** Empowerment as improving youth's (cultural) life conditions to serve cultural/societal goals (Clement, 1996; Spinuzzi, 2002)

- **Democratic view:** Empowerment as youth's right and ability to participate in decisions affecting their lives (Clement, 1996)

- **Transformative view:** This view focuses on developing abilities for radical cultural or social change, emphasising the connection between critical reflection and meaningful action. It mainly targets the root causes of issues. Martínez et al. (2017).

In EPIC-WE, empowered participation enables and equips youth with cultural-creative imagination and competencies to address cultural-societal challenges and engage in cultural values with curiosity, creativity, agency, and imagination.

2.4.2 Who are we aiming to include in empowered participation, how, and to what end?

- **WHO:** Youth participating in CGJs.
- **HOW:** Through game-making as culture-making, where the games are based on cultural heritage and European values.
- **WHAT:** Contribute to strengthening European cultural heritage and values and young people's cultural participation by developing and delivering an evaluated framework to empower youth as co-creators of European culture to initiate value-driven cultural and societal changes through cultural game-making.

2.4.3 How do we account for and evaluate if we have reached the goals?

We will evaluate empowered participation in the four threads of the project: cultural heritage, game design, EU values, and youth (cultural) citizenship, and we will do that from three perspectives:

A. Evaluation of 'empowered participation as transformative viewpoints' (democratic and transformative view)

- Youth express or demonstrate a change in ways of thinking with cultural heritage.
- Youth express or demonstrate new ways of thinking about creative industries and/or cultural heritage institutions.
- Youth express or demonstrate a change in thinking about 'European values' and 'value-sensitive games through/for culture'.
- Youth express or demonstrate a change in their ways of thinking about themselves as cultural citizens, as participants in European culture, and as concerned about societal challenges.

B. Evaluation of 'empowered engagement as transformative agency' (democratic and transformative view)

- Youth express or demonstrate a change in agency/ways of being in relation to cultural heritage and/or cultural heritage institutions.
- Youth express or demonstrate a change in agency or ways of being in relation to game-making and/or creative industries.
- Youth express or demonstrate a change in agency/ways of being concerning European values.
- Youth express or demonstrate a change in agency/ways of being concerning themselves as cultural citizens, as participants in European culture and about cultural/societal challenges.

C. Evaluation of 'empowered participation as transformative capabilities' (competence and functional view)

- Youth express or demonstrate a change in new capabilities/ways of doing concerning culture-making and cultural heritage.
- Youth express or demonstrate a change in new capabilities/ways of doing concerning game-making and creative industries.
- Youth express or demonstrate a change in new capabilities/ways of doing concerning European values.
- Youth express or demonstrate a change in new capabilities/ways of doing concerning themselves as cultural citizens, as participants in European culture, and about cultural/societal challenges.

2.5 European Values

EPIC-WE introduces and develops new formats of CGJs, culture- and value-sensitive game-making and games *through* and *for* culture as a novel approach to empower YCs as co-creators of European culture. There is an increasing awareness of the importance of considering values in culture, games, and design research. Several research approaches focus on this, such as value-sensitive design (Friedman & Hendry, 2019) and value-led participatory design (Iversen et al., 2012), to mention a few.

In the main research questions, values are addressed in two ways. First, in RQ2, we aim to enable youth's widened and empowered participation in culture and cultural heritage through culture and **value-sensitive game-making**. Additionally, in RQ3, we ask ourselves how YCs might come to see themselves as cultural game-makers and **value-creators**. We need to make a clear distinction between values and value. Both

are described throughout the Grant Agreement, Part B. Specifically, the use of the word “value” could use some further clarification. We talk about participants being value-creators (RQ3), but precisely what we mean by this is unclear. Are they value-creators because they bring socio-economic value? Or should we also consider other types of value commonly attributed to the creative and cultural sectors, such as socio-cultural value, enjoyment value or harmony (Pukkinen et al., 2022)?

2.5.1 What do we mean by values?

There are many notions of value, but in EPIC-WE, we understand values along three axes (Eriksson et al., 2022):

- Axis 1: Value or Values: As several authors have pointed out (e.g., Andersen and Cox, 2018; Barendregt et al., 2021), there is a difference between the meaning of the word “value” and the word “values.” “Value” often refers to the worth of something, whereas “values” refers to what is essential in life. The objective view of “having value” can be linked to an economic view of value, and the subjective view of “being of value” can be connected to a sociological view of value. Concepts and definitions of value in the context of innovation have thus been explored in economy, psychology, sociology, and ecology (Ouden, 2012). In this report, we are interested in values that are important in people's lives. What we mean by this is that we aim for stakeholders to take responsibility for their values and how their acts and designs can support or undermine other stakeholders' values (where different stakeholders can be defined in the broadest sense, such as end users, society, but also, e.g., nature).

- Axis 2: Focus on the Process or the Product. Values can be connected to either the product of research or the research process contributing to or expressing values. The notion that values can be embodied in design, as described by Friedman and Kahn Jr (2003), relates to the product's values, while the idea of empowerment, which forms the basis of participatory design (PD), also relates to the process values. Of course, values also underlie the ethical framework for doing design and research in general, ensuring stakeholders are treated with respect.

- Axis 3: Focus on Design researchers' Value(s) or Stakeholders' Value(s). We can consider values from the perspective of the design researchers and from the perspective of the stakeholders. As den Ouden (2012) has pointed out, stakeholders may exist on many different levels, from users to organisations, the ecosystem, and society. To be sensitive to values, design researchers need to be aware of their own values, as well as the values of all stakeholders. After that, they need to make decisions about potential value conflicts between and within stakeholders.

2.5.2 What values?

Games have culture and are cultural worlds. The games we play, the messages they carry and the worlds and communities they offer impact our way of being, sense of belonging, ethics, values, and identities. Games not only have culture, but they are also culture and part of our cultural world in the same vein as art, movies, theatre, sports, music, or books. Game-making and game-playing have immense potential to act as value carriers and -creators in European culture and society. Not much is known about game jams about the value-sensitivity and creation they can foster for YCs or how values can be embedded and expressed in games through game jams

(Lai et al., 2021). As far as we know, a concept for game jams for culture or cultural values has yet to be created.

In EPIC-WE, we specifically focus on the EU values (The EU values - About - ECL v2 (europa.eu), common to the EU countries in a society where inclusion, tolerance, justice, solidarity, and non-discrimination prevail). These values are an integral part of our European way of life:

- **Human dignity**: Human dignity is inviolable. It must be respected and protected, and it constitutes the real basis of fundamental rights.

- **Freedom**: Freedom of movement gives citizens the right to move and reside freely within the Union. Individual freedoms such as respect for private life, freedom of thought, religion, assembly, expression, and information are protected by the EU Charter of Fundamental Rights.

- **Democracy**: The functioning of the EU is founded on representative democracy. Being a European citizen also means enjoying political rights. Every adult EU citizen has the right to stand as a candidate and vote in European Parliament elections. EU citizens can stand as candidates and vote in their country of residence or country of origin.

- **Equality**: Equality is about equal rights for all citizens before the law. The principle of equality between women and men underpins all European policies and is the basis for European integration. It applies in all areas. The principle of equal pay for equal work became part of the Treaty of Rome in 1957. Although inequalities still exist, the EU has made significant progress.

- **Rule of law**: The EU is based on the rule of law. Everything the EU does is founded on treaties voluntarily and democratically agreed upon by its EU countries. An independent judiciary upholds law and justice. The EU countries gave final jurisdiction to the European Court of Justice, which all judges must respect.

- **Human rights**: The EU Charter of Fundamental Rights protects human rights. These include the right to be free from discrimination based on gender, racial or ethnic origin, religion or belief, disability, age, or sexual orientation, the right to protect personal data, and the right to access justice.

We apply inspiration from existing value-sensitive methods from resources such as Value Sensitive Design in Higher Education (VASE) (Nørgård et al., 2022) or 'Values at Play' (Flanagan & Nissenbaum, 2016), which focuses on value-sensitive approaches to design and games. A rich understanding of the role of values in design in a European context will be an important dimension of the research framework in WP3. By inviting YCs to make games through culture in CGJs and in cooperation with the games industry, CHIs and CIs can work together as culture-makers and value-creators. CGJs embrace youth as equal collaborators whose perspectives and creativity are essential for imagining new ways of (cultural) living and carrying European culture and values into the future.

2.6 Framing of the quadruple helix system

The backbone of EPIC-WE is the QH innovation ecosystem - a transferable framework where youth, CHIs, CIs and HEIs cooperate as actors in the innovation ecosystem (see The T3.1 public report on "Quadruple Helix Cultural Innovation: EPIC-WE Quadruple Helix Cultural Ecosystems and Cultural Hubs (Initial protocol)"

for a thorough description of the backbone). EPIC-WE is initiated as a triple helix (TH) innovation core (CHI, CI, and HEI), with youth participants forming the fourth helix. The EPIC-WE consortium is, in itself, also a helix ecosystem, bringing together leading research, cultural and creative sector organisations with extensive experience in DBR, participatory and value-sensitive design, game design and youth engagement to empower youth as future culture-makers and game-makers in CHIs, CIs and HEIs and as value-sensitive agents of change in society.

Each sector that is engaged in the project has a specific role and contribution to EPIC-WE as a whole:

> In EPIC-WE, CHIs provide cultural heritage, spaces and knowledge about culture; CIs provide game-making tools, practices and knowledge about game design; HEI provides substantiated culture- and value-sensitive frameworks and methods; and youth provide expertise and perspectives on the game worlds and game-making environments that might bring about more valuable futures. (Grant Agreement, Part B, p. 9).

In this project, particular interest is placed upon integrating civil society and working with youth as the fourth helix. Hasche et al. (2020) mention that "it is important to notice that there is a lack of consensus in previous research on how to define and operationalise the fourth helix (...), but there is a tendency to either take a civil society approach or an end-user approach" (Hasche et al., 2020: 539). Thus, employing sufficient methodologies and approaches towards addressing this problem, the inability of current approaches to tangibly integrate society within research and innovation is approached by forming reflective partnerships with youth citizens in, e.g., the consortium, the EPIC-WE Cultural Hubs (CHs), and the CGJs – becomes part of the research and innovation reflections in the project.

The innovation system spreads across three local European Cultural Hubs (Aarhus, Hilversum and Óbidos), with each CH being composed of stakeholders in the four helix sectors to achieve cross-sector multi-layered interactions. These local CHs will build connections to exchange findings across cultural hubs and create and share insights on the project's glocal level. The EPIC-WE Cultural Hubs build on the Living Lab (LL) model to form Cultural Living Labs (CLLs) in the form of Cultural Hubs. This is a major innovation and outcome of the project (see The T3.1 public report on "Quadruple Helix Cultural Innovation: EPIC-WE Quadruple Helix Cultural Ecosystems and Cultural Hubs (Initial protocol)" for a thorough description of the adoption of Living Labs and their adaptation into Cultural Living Labs or Cultural Hubs). The developed ecosystem, hub model, and CGJ design kits will be shared at the EU and global levels.

Ethics

03

3. Ethics

3.1. Research Ethics

Overall, there is an increased focus on ethics in design research with youth and design (Mechelen, 2020), and many researchers find ethical considerations central to their work (Antle et al., 2020). These practitioners value adherence to ethical considerations that are explicit in nature (e.g., consent process) as well as implicit in the structure of their research (e.g., agency) (Kawas et al., 2020). In the EPIC-WE project, we will address both formal procedural ethics and participation, design, and everyday and situational ethics (Mechelen, 2020).

With **formal procedural ethics,** we mean everything determined by law, regulations, norms, and principles, such as GDPR and informed consent. It also includes ensuring gender equality and diversity, as well as procedures to receive and address complaints regarding gender inequality and related forms of misconduct in face-to-face and digital spaces. See more on this in WP1 and the Grant agreement.

Participation ethics concern the value of participation and representation and how we actively engage stakeholders in the research and design process. This type of ethics also relates to the interpersonal bonds between stakeholders in the QH system and what various stakeholders in the EPIC-WE QH can gain from participating in the research and design process. In practice, this means, for instance, that we should formulate expected gains for participants in the project activities, such as game jams, and align the activities to reach that goal.

Design ethics concern the actual or potential impact of the games on our lives and society at large. Design ethics can relate to existing games and games that are currently being developed. In practice, this means, for instance, that youth should be

enabled to reflect and consider the intended and unintended consequences of the games they create from the ground up rather than as a fix or an afterthought. This is important as the games we play, the messages they carry, and the worlds they offer impact the player's ethics (Sicart, 2011).

Everyday ethics deals with ethical concerns in daily life and social interactions between people. In practice, this includes, for instance, an observation of youth's communication about negotiating ethics (e.g., dealing with rude behaviour and copyright infringements).

Situational ethics is about how we think and act ethically about specific issues and is understood here as the ethics of what happens in concrete interactions between individuals in the design and research process. These moments of ethical importance during the research and design process are often unexpected events, such as a youth participant showing signs of personal distress, to which researchers must respond on the spot in ethical ways. This calls for ethical processes to be responsive to issues as they arise in the process, including stakeholders, and reflective as an activity (Frauenberger et al., 2017).

3.2. Informed Consent Procedures / Forms

The EPIC-WE ethics, informed consent procedures and related consent forms are developed and managed under Work Package 1: Task 1.3 "Data Management Plan and Ethics". For a thorough review of the EPIC-WE ethics procedures, regulations, and related informed consent forms for participants of this research, D1.8 "Ethical and IPR Management Plan" provides this detail.

Intellectual Property Rights (IPR)

04

4. Intellectual Property Rights (IPR)

The EPIC-WE IPR management plan is developed and managed under Work Package 1, Task 1.3, “Data Management Plan and Ethics”. For a thorough review of the EPIC-WE IPR plan, D1.8 “Ethical and IPR Management Plan” provides this detail.

Methodological Considerations

05

5. Methodological Considerations

5.1. Design-Based Research and Innovation

EPIC-WE is an ambitious DBR project, primarily drawing on McKenney and Reeves (2019). It is conducted across three European sites and involves stakeholder collaboration to create, implement, and evaluate CGJs. The validated DBR innovations from this project are intended to be shared as accessible resources, enabling European organisations to replicate the EPIC-WE ecosystem, its formats, and methods.

DBR encompasses various research approaches, such as participatory design research, design-based implementation research, and educational design research. These approaches are all employed within the EPIC-WE consortium to develop theoretical insights and innovative solutions in real-world contexts while closely involving stakeholders. This collaborative and co-creative focus aligns with the QH ecosystem, which is relevant for understanding complex environments and addressing challenges and phenomena (such as games and game-making) like those tackled by EPIC-WE. As a broad research paradigm with ambitions to intervene in practice through collaboration and co-creation in authentic contexts (Anderson & Shattuck, 2012; Design-Based Research Collective, 2003), the various approaches to DBR aim to generate new theories, products, and practices that address and influence teaching and learning in naturalistic settings (Barab & Squire, 2004). This paradigm is characterised by the interplay between existing theory and new empirical data, a desire to develop theoretical knowledge, and theory-driven design of interventions (Barab & Squire, 2004; Design-Based Research Collective, 2003).

DBR draws from theoretical understandings to underpin and qualify the design of interventions to frame scientific inquiry – and it aims to advance theory through

empirical findings from interventions. In EPIC-WE, DBR is carried out as research and innovation in three integrated and cumulative ways: 1) as research **for** interventions focused on problem framing and solutions from state-of-the-art and good practices (WP2 and WP3), 2) as research **on** interventions geared towards generating new knowledge about interventions related to the ecosystem and CGJs (WP4), and 3) as research through interventions focusing on impact, change and the reception of the solutions, the values and the innovations interventions can provide (WP5 and WP6). Moreover, DBR projects primarily have research (theoretical contribution) and an innovation outcome (maturing intervention), where the theoretical contribution provides research on the role of games and culture in shaping society.

Through answering its three research questions, EPIC-WE develops theories, concepts and frameworks that aim to describe, explain and prescribe the use-value of QH ecosystems for CHIs, CIs, HEIs and YCs, CGJs in local and glocal sites and games as culture, through culture, and for culture through YCs game-making practices with CHIs, CIs and other youth in Europe. From a theoretical point-of-view, DBR may create and deliver local theory (such as use cases and localised recommendations for, e.g., policy), middle-range theory (such as cultural ecosystems and CGJs across both localised and multiple interventions, towards delivering pragmatic design principles or prescriptive theories), and high-level theory (drawing from middle-range theories and iterative interventions across sites and settings – both local and glocal – towards, e.g., disseminating theory on ecosystems, CGJs, culture- and value-sensitive design kits, and games through and for culture as well as to prescribe general approaches within the stakeholder domains. The innovation aspect, maturing intervention, targets future improved practices and, as such, develops and comprises the EPIC-WE ecosystems, CGJs, design kits and other resources.

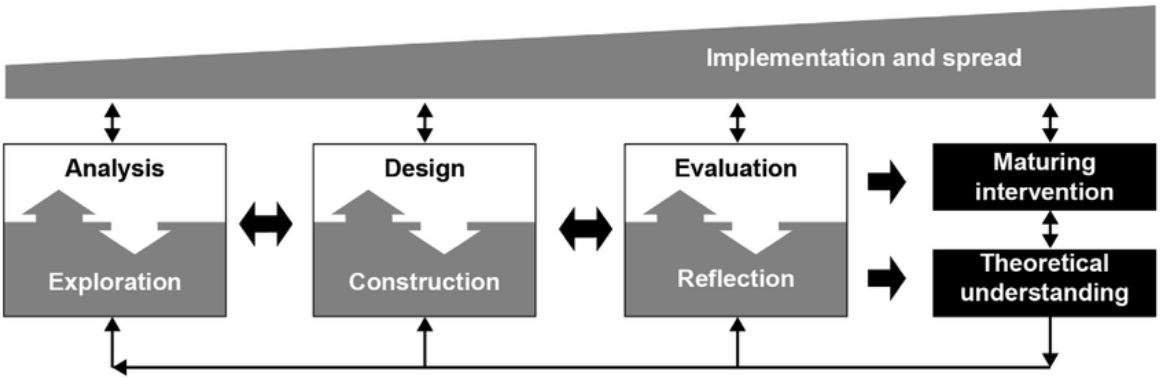


Figure 1: Generic DBR Model from McKenney and Reeves (2019), p. 83

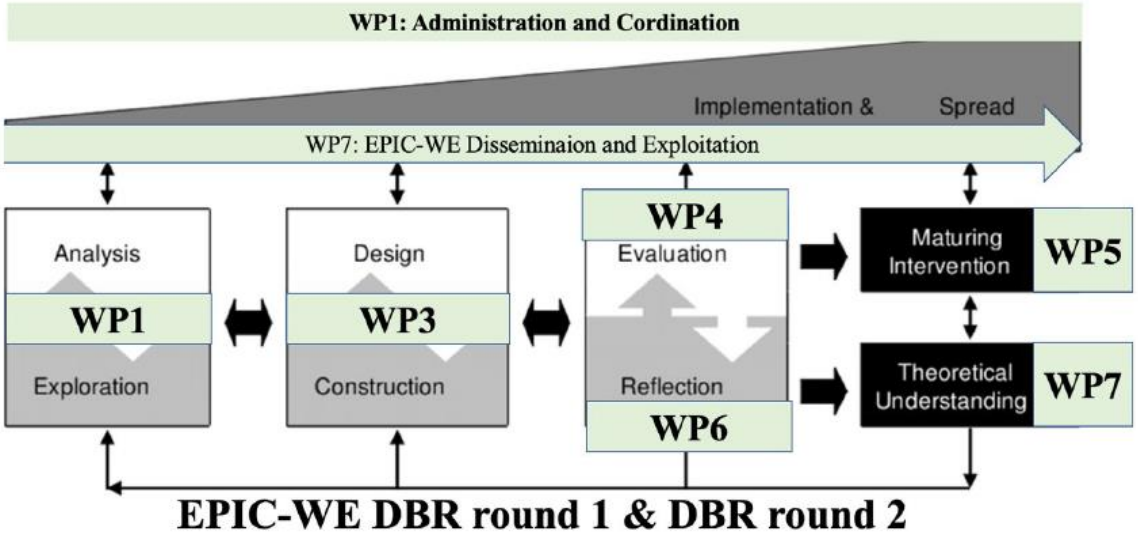


Figure 2: Generic DBR Model adapted for EPIC-WE

The paragraphs below on the DBR phases within EPIC-WE are paraphrasing and condensations of pp. 108-113 from the Grant Agreement that specify the DBR approach applied in EPIC-WE.

The Analysis and Exploration phase is the first process of DBR in EPIC-WE, with **analysis** inquiring into the expertise of project partners and performing a systematic literature review to understand the domains of the QH context, games and game jams, empowered participation, and more, heading into the first interventions (DBR round 1 – local aim). This process is followed by an **Exploration** of research and

results from the 12 EPIC-WE interventions (DBR round 2 – glocal aim). This phase establishes the research ground and context for the innovations (WP3-5) and is part of the research for interventions. The Grant Agreement highlights that "To ensure **Implementation and Spread**, EPIC-WE will make use of the 'Tool for assessing implementation and spread during analysis and exploration' (McKenney & Reeves, 2019, p. 225), focusing on Added value, Compatibility, Clarity, Tolerant attributes, context and actors (DBR round 2), and carry out SWOT analysis based on DBR round 1 results and initial plans (WP6, policy roundtable 1)" (p. 112).

The Design and Construction phase is EPIC-WE's second part of the DBR. The process is carried out (in WP3) and documented (as intervention protocols) to create initial interventions and problem solutions. This phase applies the knowledge from the Analysis and Exploration phase. It transforms knowledge into **designed** ecosystems, processes, methods, and tools for local and glocal collaboration between CHI, CI, HEI, and youth. This phase also **constructs** local and glocal interventions and CGJs to be tested and evaluated in the following phase and **as part of** WP4. Lastly, this phase integrates experts and stakeholder groups through focus groups and expert interviews. The **design and construction** phase involves purposeful and reflective considerations of how EPIC-WE's available knowledge (state-of-the-art and good practices) might transform into solutions through design and construction. Construction refers to utilising design ideas (generated from WP2) and applying them to create the interventions. The main result from this phase is the construction of practical interventions and the design of underpinning frameworks, both grounded in theoretical and empirical knowledge. To ensure **Implementation and Spread** in the Design and Construction phase, EPIC-WE will make use of the 'Tool for assessing implementation and spread during design and construction' (McKenney & Reeves, 2019, p. 229), as well as focusing on the involvement of CHI and CI stakeholder engagement through co-design methods (WP3 tasks) with the

involvement of wider stakeholder groups through integrating knowledge from online webinars and policy roundtables (WP6, DBR round 2).

The Evaluation and Reflection phase is the final phase of EPIC-WE's DBR. It involves the iterative empirical evaluation of the 12 interventions that implement and test the constructed ecosystems and CGJs with and across CHIs, CIs, HEIs, and YCs. **Evaluation** involves research on interventions (WP4) and research through interventions (WP5). This implies studying the interventions' soundness, feasibility, local-glocal viability, broader integration, immediate effectiveness and medium- to long-term impact. The first Evaluation round of interventions will focus on CGJs in three local European sites.

In comparison, the second Evaluation round of interventions will focus on cultural exchange across the three European sites through game jamming with games co-created by youth, CHI, and CI during the first round. The collected data from each round of interventions (in local and glocal sites) will be analysed in the second round of Analysis and Exploration (WP2, DBR round 2) to be integrated into the second round of Design and Construction (WP3, DBR round 2).

Reflection involves active and thoughtful consideration of the results of research and innovation (WP6 & WP2, DBR round 2). The results from empirical findings and critical reflections are used to accept, refine, or refute the developed interventions described in intervention protocols (WP3), published as resources (WP5), and embodied within the interventions. Reflection builds on generated knowledge from the interventions (WP2-4) to deliver the iteratively matured interventions through developed and published EPIC-WE local-glocal ecosystems, game design kits and games collections showcasing games through culture and games for culture. To ensure

Implementation and Spread in this phase, EPIC-WE will use the 'Tool for assessing implementation and spread during evaluation and reflection.' (McKenney & Reeves, 2019, p. 233), explicitly focusing on intervention assessment by all stakeholder groups (surveys and interviews) and perceived evidence of value and usefulness (evaluation of intervention in action, WP4). This also emphasises the critical assessment of the importance of the intervention for youth, CHI and CI and the feasibility of achieving the project's aim and objectives through its developed ecosystems, interventions, and resources (webinars, focus groups, policy roundtables, expert interviews).

Collectively, the two complete rounds of DBR and its included 3 phases produce thoroughly researched and iteratively developed, tested and evaluated innovations in the form of i) CGJs, games for and through culture (concepts), ii) cultural helix ecosystems for game-making (model), iii) culture- and value-sensitive design kits for CHI, CI, HEI, youth (approaches & products) and iv) games collections showcasing games through and for culture (products) as a framework to empower YCs as co-creators of European culture to initiate value-driven societal changes through culture-sensitive game-making. This leads to the two main outputs: **Theoretical Understanding** and **Maturing Interventions,** which evolve over the two rounds of DBR from being locally relevant to broadly applicable, which leads to policy recommendations and well-tested solutions for future practices to be shared and implemented by stakeholders.

DBR is a systematic and flexible methodology focused on improving practices through iterations of analysis, design, development, and implementation with collaboration between research and practice. This collaborative process can lead to theory development and context-sensitive design principles (Wang & Hannafin,

2005). DBR enhances the robustness of theoretical implications (EPIC-WE policy recommendations) and the relevance of innovative solutions (EPIC-WE resources). It emphasises the interaction between research and interventions to refine theory. Theoretical understanding guides the design of interventions, frames scientific inquiry, and evolves based on empirical testing. Wang & Hannafin (2005) condense the characteristics of DBR into the following:

- **Pragmatic**: DBR is focused on improving (educational) practices by investigating and solving real-world issues through design experiments and iterations. It involves the continuous development of both design and theory simultaneously.

- **Grounded**: DBR is rooted in relevant existing research and theory. It continuously develops theory firmly grounded in authentic and naturalistic contexts with all their complexities, challenges, and limitations.

- **Interactive**, **Iterative**, and **Flexible**: The research process is interactive, iterative, and flexible, emphasising the collaborative relationship between researchers and practitioners. This collaboration is central, as without it, the potential for change in research is limited.

- **Integrative**: DBR often combines relevant and complementary methods to enhance objectivity, validity, and applicability.

- **Contextual**: DBR research results must be connected to both the design process and the context in which the research is conducted. This context-sensitive perspective sets it apart from other research approaches. It emphasises the relationship between theory and practice, with interactions

between theory-informed processes and empirically driven discoveries to create new theories and knowledge.

DBR, at its core, focuses on generating innovative ideas, exploring their real-world applicability, and large-scale testing for effectiveness. EPIC-WE takes on the challenge of designing and testing interventions at scale, which is relatively rare in DBR but encouraged to improve the practical utility of theory and innovation for broader future applications. DBR projects yield two main outputs: theoretical contributions and maturing interventions. Furthermore, DBR has a long-term perspective due to its iterative and cyclical nature, involving design, testing, evaluation, iteration, and redesign. This approach allows for greater methodological flexibility in development and research than traditional experimental methods. DBR is often paired with other and related design theoretical approaches and interventionist ethnographies such as design anthropology (Kjærsgaard et al., 2016), design ethnography (Pink et al., 2022), short-term ethnography (Pink & Morgan, 2013), experimental ethnography (Estalella & Criado, 2018). Those approaches can guide our practical contextualisation of performing observations, collaborations, interviews, field mapping, and inquiries in authentic DBR scenarios and interventions, along with applying proposed methods for DBR *for, on* and *through* interventions from McKenney and Reeves (2019). The inspiration for approaching DBR as experimental and short-term ethnographers is elaborated below.

In summary, DBR is characterised by its pragmatic, grounded, interactive, iterative, flexible, long-term, integrative, and contextual nature. It aims to solve real-world problems through design and experiments, with the development of design principles playing a crucial role in informing, guiding, and improving practice.

5.1.1 On experimental and short-term ethnography

From an etymological perspective, ethnography fundamentally deals with and describes people, societies, cultures, and social contexts. This is traditionally done through thorough observations and prolonged participation to gain in-depth qualitative insights into a given social or cultural context (Jacobsen & Jensen, 2018, p. 13). As design-based researchers, however, we approach the field in ways that go beyond lengthy and in-depth observations and thick descriptions to capture or understand 'lived experiences' (Jacobsen & Jensen, 2018, pp. 15-16) by problematising and co-creating the field with epistemic partners in short and intensive design processes and interventions. Therefore, in our research project, we draw inspiration from experimental ethnography (Estalella & Criado, 2018) and short-term ethnographies (Pink & Morgan, 2013), which, in design-based and applied research, create opportunities to co-create contexts and thus accelerate possibilities in empirical situations that are meaningful to participants and closely aligned with our investigation (Pink & Morgan, 2013, p. 352).

Estalella & Criado (2018, p. 2) describe an ethnographic understanding characterised by both material and social interventions, transforming the field into a site of epistemic collaboration and changing conventional ethnographic observation into participatory and transformative processes. Our approach as design-based researchers in EPIC-WE is mainly inspired by three perspectives and themes from experimental collaboration:

1. Understanding - and interacting with - participants in the project as epistemic partners.

2. Problematising the field together in epistemic collaboration – in tasks/WPs, hubs and during interventions – by establishing and inquiring into the field collaboratively as intended equal partners.

3. Understanding and practising our roles as researchers as multifaceted participants and co-actors.

In experimental collaboration, collaborative problematisations are crucial for research and practice, where interpersonal understandings, roles, and positions are reconfigured by approaching participants as epistemic partners. A characteristic of this is shared experiments with language use (Estalella & Criado, 2018, pp. 10-11) and continuous problematisation and co-creation of the field through spatial, material, and social pedagogical experiments (Estalella & Criado, 2018: 20). In EPIC-WE, experimental ethnography and collaboration is, indeed, part of the CGJs and thus the interventions, but it might also frame the collaborative and co-creative environment of the EPIC-WE QH innovation ecosystem – locally and glocally – and how the research and development is carried out, applied, and examined.

Short-term ethnographies transcend traditional observational approaches - as described in experimental collaboration - and focus on collaborating closely with participants on what makes sense in the given practice, context, situation, culture, and structure. With this perspective, there is a close relationship between short-term ethnographies and DBR, emphasising collaboration in authentic and naturalistic situations and contexts (Barab & Squire, 2004). The primary inspirations from short-term ethnography within a DBR-integrated framework can be elaborated as two approaches towards research participation:

1. Fieldwork involves intense and short excursions into practitioners' practices and everyday lives - extending into problematisation, conceptualisation, workshops, collaborative processes, interventions, evaluations, and iterations.

2. Produce empirical evidence in brief periods through multiple methods to generate in-depth data.

For the first aspect, as design-based researchers, we are oriented towards the collaborative elements of the research processes, where all participants are invited to be involved in every phase - from problematisation and conceptualisation to evaluation. This relates specifically to the process of the local and glocal hubs in EPIC-WE and the cross-sectorial co-creation of interventions with EPIC-WE CGJs. Our engagement in the game jams is short and intensive since we do not follow participants over an extended period in their daily lives. This involves being a participant observer, intervening, and asking questions about how something is understood and practised. The intensity, dialogue and interventionist approaches within the field can be intrusive, making it neither meaningful nor practical over an extended period (Pink & Morgan, 2013, p. 353). This aligns with the second approach we are inspired by: approaching the field with multiple methods and, consequently, an integrative methodological understanding in line with DBR (Wang & Hannafin, 2005). In this research project, experimental ethnography, participatory observations, and the production of field notes are used to investigate and describe what is happening in specific situations and interventions - thereby contributing to contextualising empirical material and enriching the descriptive inquiry of the CGJs. The short and intensive nature implies approaching empirical situations with intervening methods: asking questions in situ, testing reflection techniques, shaping thoughts, language, and actions, or, for example, concretely staging a CGJ consisting of numerous design approaches.

Research Protocol

06

6. Research Protocol

6.1 Introduction to the Research Protocol

In the EPIC-WE project and as part of WP4's first round of interventions, six CGJ interventions will be implemented and validated across three local sites (Aarhus, Óbidos and Hilversum). There will be one protocol that defines and scaffolds the practical implementation of the EPIC-WE CGJ, one protocol for the EPIC-WE CGJ design methods, toolkit, and materials, and additionally, a process for the validation of the EPIC-WE CGJ and assessment of the results, which is the EPIC-WE research protocol. During the first round of interventions, the research protocol will be iteratively tested, evaluated, and improved in six local CGJs in three European sites. Research protocols are essential documents for conducting research studies, providing a detailed description of a study before it is carried out. The process of creating a research protocol allows researchers to clarify their thoughts and ensure that they have considered potential benefits and risks beforehand. Once completed, the research protocol can guide the team while conducting the research and can be shared with others who might want to replicate the study (Constantin et al., 2022).

A research protocol is also helpful for monitoring project progress. The research protocol is designed to be applied and appropriated by researchers and adapted to the local conditions for participation. This entails that the proposed research methods are approaches to be adapted context-sensitively but that they still provide a methodological framework to compare – and compare differences – across research sites. An international research protocol needs to be designed for localisation with a high level of appropriation to understand the situated practices (Dix, 2007) and a high level of generalisation to accommodate a wide range of contexts (Nilsson et al., 2020).

Purposeful and intentional design for appropriation is not a sign of bad or unfinished research design. Rather, it opens opportunities for participating researchers to apply the protocol in their own ways (Dix, 2007), adapted to their contexts and local conditions. This means that in the analysis of the results from the project, appropriation can also be interesting to study -- how different researchers have adopted and implemented the protocol in their specific contexts (e.g., through a comparative study). As such, the protocol is based on differentiated replication in CGJs, which involves known variations in significant aspects of the conditions of the study and is a search for exceptions (Lindsay, 1993). Whilst we might methodologically argue for some degree of replication in a series of research studies on CGJs in various contexts, we do not argue for close replication typically found in other fields. We instead call to consider variations and differences as they explore studies on CGJs in various contexts. This fosters not only the transfer of knowledge from one case to the next but also the cumulation of knowledge (Pape, 1985), which ties together traditionally isolated studies.

The research protocol is built up around various scales. First, time - before, during and after a local CGJ. Secondly, stakeholders at various levels involved in or affected by the local CGJ:

Micro	The establishing, enactment, and valuation of the QH dimensions on the micro level: **Four enactments and/or four individual partners**
Meso	Description of the establishing, enactment, and evaluation of the QH dimensions on the meso level: **The local/national hubs and the partners together**

Macro	Description of the establishing, enactment, and evaluation of the QH dimensions on the macro level: **The transnational hubs; partners across countries**
Mega	Description of the establishing, enactment, and evaluation of the QH dimensions on the mega level: **Beyond hubs; all partners**

Each of the activities described in the research protocol consequently specifies at what stage of the culture game jam (before, during, after) a method is proposed or might be executed, what characterises the method, who the stakeholder is (CHI, CI, HEI, youth), the goal of the method, important considerations and reflections, materials and technologies needed, and a guide for executing the method.

6.2. Research Protocol Activity Overview & Execution Timeline

The tables below offer an overview of the research activities and execution timeline before, during (specifically, which phase), and after the game jam.

Activity	Execution Phase	Sample	People Involved in Execution of Activity	Material & Technical Needs
Activities BEFORE the Game Jam				
1.1: Youth Survey	Before GJ	Youth	Youth (Individual)	• Online Survey
1.2: Stakeholder Survey	Before GJ	HEI, CHI, CI	HEI, CHI, CI	• Online Survey

Activities <u>DURING</u> the Game Jam				
2.1: Exploring European Values: Break Up/Love Letters	Experience	Youth (individual)	Youth (Individual), EW Facilitator	• Love Letter Templates • Paper • Pens • Audio Recording Equipment • Quiet Locations
2.2: Situational Analysis	Experience Play Imagine Create	HEI, CHI, CI, Youth	EW Ressarch Team	• Print Outs of Messy Map Template • Pens
2.3: Empathy Maps	Play (late in phase)	HEI, CHI, CI, Youth	Youth, EW Facilitator	• Print Outs of Empathy Map Template • Pens
2.4: Observation	Experience Play Imagine Create	HEI, CHI, CI, Youth	EW HEI Observer	• Observation Grid Template document • Laptop
2.5: Interaction Dynamics of the Game Jam	Experience Play Imagine Create	CI, CHI, Youth	Youth (Individual), CI & CHI, HEI facilitator	• Large Board / Wall Surface • Marker • Post-It Notes
2.6: Journey Mapping	Play Phase (at end)	Youth (groups)	Youth (Group),	• Print Outs of Journey Map Template

	Create Phase (at end)		EW Facilitator	• Pens/Markers • Polaroid Camera & Film (if possible)
2.7: Short Testimonials (video documentation) with Youth	Create Phase (after completion)	Youth, one participant per group (on a voluntary basis)	Youth (Individual), EW Facilitator	• Mobile device for recording • Quiet, individual locations • Printed Questions
2.8: Participatory Mapping Exercise with all Stakeholders	Create Phase (after completion)	CHI, CI, Youth	CHI, CI, Youth	• Pre-made blank cardboard signs • Markers • Display space • Camera
Activities AFTER the Game Jam				
3.1a: Interviews with CHI	After GJ	CHI	HEI interviewer, CHI interviewee	• Recording device • Quiet Location
3.1b: Interviews with CI	After GJ	CI	HEI interviewer, CI interviewee	• Recording device • Quiet Location
3.2: Reflecting on Game Jam in Survey	After GJ	Youth (individual)	Youth (Individual)	• Online Survey

3.3: Documenting Games	After GJ	HEI, CI, CHI, Youth	HEI, CI, CHI	• Access to games • Analysis Template Online • Meeting Space (physical or virtual)
3.4: Documenting Design Kits	After GJ	CI, CHI, HEI, Youth	CI, CHI, HEI, Youth	• Hub-specific GJ Protocol Document
3.5: Reflection and Analysis Sprint on Cultural Hubs	After GJ	CI, CHI, HEI, Youth	CI, CHI, HEI, Youth	• Exercise Supplies (whiteboards, sticky notes, markers etc) • Digital Collaboration Tools

Table 1: EPIC-WE Research Protocol Activities Overview

Activity	BEFORE	DURING				AFTER
		Experience	Play	Imagine	Create	
1.1: Youth Survey						
1.2: Stakeholder Survey						
2.1: EU Values: Break Up/Love Letters						
2.2: Situational Analysis						

2.4: Observation						
2.5: Interaction Dynamics GJ Obs. Board						
2.3: Empathy Maps			late in Play			
2.6: Journey Mapping			end of Play		end of Create	
2.8: Participatory Mapping Exercise					end of Create	
2.7: Short Testimonials with Youth					end of GJ	
3.1a: Interviews with CHI						
3.1b: Interviews with CI						
3.2: Reflecting on Game Jam in Survey						
3.3: Documenting Games						
3.4: Documenting Design Kits						
3.5: Reflection & Analysis Sprint on Hubs						

Table 2. EPIC-WE Research Protocol Activities Timeline of Execution

Conclusion

07

7. Conclusion

The protocol (displayed in the appendix) outlined for the T3.3 initiative on local EPIC-WE cultural game jams, led by NISV with participation from various institutions, including AU, AAKS, AROS, UL, CMO, BS, AUAS, and DM, serves as a comprehensive research framework for inquiring into the implementation and outcomes of local – and glocal – game jams across three European sites. This initiative complements the T3.1 report "Quadruple Helix Cultural Innovation: EPIC-WE Quadruple Helix Cultural Ecosystems and Cultural Hubs (Initial protocol)", the T3.2 report "Cultural Game Jam Kit: EPIC-WE Cultural Game Jam Processes, Phases, Methods, and Tools (Initial protocol)", and the T3.3 report "EPIC-WE Practical Protocol for Cultural Game Jams in Local Sites (Initial protocol)" to support CHIs, CIs, HEIs, and YCs research and innovation action in the EPIC-WE project.

Central to the research protocol is the focus on local interventions, encompassing the setup and execution of DBR interventions, the construction and research of ecosystems and game jams, detailed event scheduling and procedures, and delineating roles for CHIs, CIs, HEIs, and youth participants. Drawing from best practices established in the D2.2 state-of-the-art report delivered from WP2, the protocol ensures a meticulous research approach for carrying out the DBR interventions through Cultural Game Jams, including methodological frameworks, ethical considerations, data collection and analysis, and intervention evaluation. Moreover, ethical integrity is emphasised throughout the protocol, with provisions for informed consent, ethical review submissions, and handling of sensitive data.

This protocol aligns with the broader objectives of the EPIC-WE project, aiming to address its key research questions while developing and disseminating a transferable, context-sensitive, and flexible research framework for examining the EPIC-WE research questions and the complex interplays between game design,

youth empowerment, European values, cultural heritage, and cross-sector innovation.

Ultimately, this protocol delivers a robust research framework for local CGJs, facilitating meaningful and productive communities of inquiry between YCs, CHIs, CIs, and HEIs. Its strength lies in the breadth of dissemination from conceptual, theoretical, methodological, and practical voices and approaches to explore, examine, and understand CGJs across European sites – and potential constraints, applications, implications, and future challenges.

References

08

8. References

Andersen, C. U., & Cox, G. (2018). Most and least of research value/s. A Peer-Reviewed Journal About, 7(1), 4-7.

Anderson, T., & Shattuck, J. (2012). Design-Based Research: A Decade of Progress in Education Research? Educational Researcher, 41(1), 16–25. https://doi.org/10.3102/0013189X11428813

Antle, A. N., Frauenberger, C., Landoni, M., Fails, J. A., Jirotka, M., Webb, H., & Tutiyaphuengprasert, N. (2020, June). Emergent, situated and prospective ethics for child-computer interaction research. In Proceedings of the 2020 ACM Interaction Design and Children Conference: Extended Abstracts, 54-61.

Barab, S., & Squire, K. (2004). Design-based research: Putting a stake in the ground. Journal of the Learning Sciences, 13(1), 1–14. https://doi.org/10.1207/s15327809jls1301_1

Barendregt, W., Bekker, T., Eriksson, E., Jensen, C. G., Hansen, A-M., Hummels, C., Kok, A. L., Levy, P., Nielsen, E. M., Nørgård, R. T., Smedig, J., Veldhuis, A., & Yoo, D. (2021). Teaching for values in design: Creating conditions for students to grow into responsible designers and developers of future technologies. https://doi.org/10.24834/isbn.9789178772025

Clarke, A. E. (2005). Situational analysis: Grounded theory after the postmodern turn. Sage Publications, Inc. https://doi.org/10.4135/9781412985833

Clement, A. (1996). Computing at Work: Empowering Action by Low-Level Users. In Computerization and Controversy: Value Conflicts and Social Choices, R. Kling (ed.), San Diego: Academic Press, 389-406.

Constantin, A., Korte, J., Good, J., Sim, G., Read, J., Fails, J. A., & Eriksson, E. (2022, June). A distributed participatory design research protocol for co-designing with children. Interaction Design and Children, 510-516.

den Ouden, E. (2012). Value from Different Perspectives. In Innovation Design: Creating Value for People, Organizations and Society. London: Springer London, 389-406.

Design-Based Research Collective (2003). Design-Based Research: An Emerging Paradigm for Educational Inquiry. Educational Researcher, 32(1), 5–8. https://doi.org/10.3102/0013189X032001005

Dix, A. (2007). Designing for Appropriation. In Proceedings of the 21st British HCI Group Annual Conference on People and Computers: HCI...but Not as We Know It, University of Lancaster. Swindon, UK: BCS Learning and Development Ltd., 27–30.

Eriksson, E., Nilsson, E. M., Hansen, A-M. S., & Bekker, T. (2022). Teaching for Values in Human-Computer Interaction. Frontiers in Computer Science, 830736. https://doi.org/10.3389/fcomp.2022.830736

Estalella, A. & Criado, T. S. (eds.) (2018). Experimental collaborations: Ethnography throughout fieldwork devices. New York, NY: Berghahn Books.

Ferreira, B.M., Silva, W.A., Oliveira, E., & Conte, T.U. (2015). Designing Personas with Empathy Map. International Conference on Software Engineering and Knowledge Engineering. 10.18293/SEKE2015-152

Flanagan, M., & Nissenbaum H. (2016). Values at Play in Digital Games. Cambridge, MA: MIT Press.

Frauenberger, C., Rauhala, M., & Fitzpatrick, G. (2017). In-Action Ethics. Interacting with Computers, 29(2), 220–236, https://doi.org/10.1093/iwc/iww024

Friedman, B., & Kahn Jr, P.H. (2003). Human values, ethics, and design. In The Human–Computer Interaction Handjournal, Sears, A. & Jacko, J.A. (eds.). Boca Raton, FL: CRC Press, 1177–1201.

Friedman, B., & Hendry, D. G. (2019). Value Sensitive Design: Shaping technology with moral imagination. Cambridge, MA: MIT Press.

Gee, J. P. (2012). Foreword. In C. Steinkuehler, K. Squire, & S. Barab (Eds.), Games, Learning, and Society: Learning and Meaning in the Digital Age (pp. xvii–xx). introduction, Cambridge: Cambridge University Press.

Iversen, O. S., Halskov, K., & Leong, T. W. (2012). Values-led participatory design. CoDesign: International Journal of CoCreation in Design and the Arts, 8(2/3), 87–103. https://doi.org/10.1080/15710882.2012.672575

Jacobsen, M. H., & Jensen, H. L. (2018). Etnografi og etnografisk metode. In M. H. Jacob-sen, & H. L. Jensen (ed.), Etnografier (pp. 11-25). Hans Reitzels Forlag. Sociologi Vol. 16

Kawas, S., Yuan, Y., DeWitt, A., Jin, Q., Kirchner, S., Bilger, A., Grantham, E., Kientz, J.A., Tartaro, A. & Yarosh, S. (2020). Another decade of IDC research: Examining and reflecting on values and ethics. In Proceedings of the interaction design and children conference, 205-215.

Kinnula, M., Iivari, N., Molin-Juustila, T., Keskitalo, E. & Leinonen, T. (2017). Cooperation, Combat, or Competence Building – What Do We Mean When We Are 'Empowering Children' in and through Digital Technology Design? In ICIS 2017 Proceedings, Seoul, Korea. (December 2017). Retrieved from http://jultika.oulu.fi/files/nbnfi-fe2018121150380.pdf

Kjærsgaard, M. G., Halse, J., Smith, R. C., Vangkilde, K. T., Otto, T., & Binder, T. (2016). Introduction: Design Anthropological Futures. In R. C. Smith, K. T. Vangkilde, M. G. Kjærsgaard, T. Otto, J. Halse, & T. Binder (Eds.), Design Anthropological Futures (pp. 1-16). Bloomsbury Academic.

Lai, G., Kultima, A., Khosmood, F., Pirker, J., Fowler, A., Vecchi, I., Latham, W., & Leymarie, F. (2021). Two Decades of Game Jams. Sixth Annual International Conference on Game Jams, Hackathons, and Game Creation Events. Association for Computing Machinery, New York, NY, USA, pp. 1–11. https://doi.org/10.1145/3472688.3472689

Lammers, J. (2021). Empathy Mapping: Bridging Cultural and Linguistic Divides in International Online Education. In Teaching Culturally and Linguistically Diverse International Students in Open and/or Online Learning Environment. International Online Teaching Symposium, University of Windsor, Canada. URL: https://scholar.uwindsor.ca/itos21/session3/session3/4/.

Martínez, X.U., Jiménez-Morales, M., Masó, P.S., & Bernet, J.T. (2017). Exploring the conceptualization and research of empowerment in the field of youth, International Journal of Adolescence and Youth, 22(4), 405–418, DOI: 10.1080/02673843.2016.1209120

McKenney, S., & Reeves, T. (2019). Conducting Educational Design Research (2nd eds.). Routledge. https://doi.org/10.4324/9781315105642

Nilsson, E. M., Barendregt, W., Eriksson, E., Hansen, A. M., Toft Nørgård, R., & Yoo, D. (2020, October). The Values Clustering Teaching Activity – a Case Study on Two Teachers' Appropriations of Open Educational Resources for Teaching Values in Design. In Proceedings of the 11th Nordic Conference on Human-Computer Interaction: Shaping Experiences, Shaping Society (NordiCHI '20). New York, NY: Association for Computing Machinery, Article 98, 1–8. https://doi.org/10.1145/3419249.3421238

Nørgård, R. T., Eriksson, E., Nilsson, E. M., & Yoo, D. (2022). The VASE Pedagogical Framework: Teaching for Values in Design in Higher Education. I R. Rocco, A. Thomas, & M. Novas-Ferradás (ed.), Teaching Design For Values: Concepts, Tools & Practices (s. 194-217). TU Delft Open. https://doi.org/10.34641/mg.54

Pape, T.C. and Thoresen, K. (1985). Development of Common Systems by Prototyping. In Proceedings of the Working Conference on Development and Use of Computer Based Systems and Tools.

Pink, S., & Morgan, J. (2013). Short-term Ethnography: Intense Routes to Knowing. Symbolic Interaction, 36, 35161. DOI: https://doi.org/10.1002/symb.66

Pink, S., Fors, V., Lanzeni, D., Duque, M., Sumartojo, S., & Strengers, Y. (2022). Design Ethnography: Research, Responsibilities, and Futures (1. ed.). Routledge. https://doi.org/10.4324/9781003083665

Pukkinen, T. Heinonen, J., Hytti, U., Hytönen, K., Kravčenko, D., Lemmetyinen, A., Nieminen, L., Pohjola, T., Popova, D., Sauka, A., Sihvonen, L., Stenholm, P., Van Mumford, J. (2022) Value creation modelling for creative economies: networks, innovation and digitalization. EU Horizon 2020 Project report, DISCE: Developing Inclusive and Sustainable Creative Economies, D4.4. URL: DISCE-4.4.-Policy-recommendations-Value-creation-modelling-and-earning-logics-in-the-creative-economies.pdf.

Sicart, M. (2011). The ethics of computer games. Cambridge, MA: MIT Press.

Spinuzzi, C. (2002). A Scandinavian Challenge, a US Response: Methodological Assumptions in Scandinavian and Us Prototyping Approaches. In SIGDOC'02 Special Interest Group for Design of Communication. Toronto, Canada: ACM, 208-215.

Van Mechelen, M., Baykal, G. E., Dindler, C., Eriksson, E., & Iversen, O. S. (2020, June). 18 years of ethics in child-computer interaction research: A systematic literature review. In Proceedings of the ACM Interaction Design and Children Conference, 161-183. https://doi.org/10.1145/3392063.3394407

Van Mechelen, M., Have Musaeus, L., Iversen, O. S., Dindler, C., & Hjorth, A. (2021, June). A systematic review of empowerment in child-computer interaction research. In IDC '21: Proceedings of the 20th Annual ACM Interaction Design and Children Conference, 119–130. https://doi.org/10.1145/3459990.3460701

Wang, F., Hannafin, M.J. (2005). Design-based research and technology-enhanced learning environments. ETR&D 53, 5–23. https://doi.org/10.1007/BF02504682

Appendix

09

9. Appendix

Appendix I: Research Protocol Activity/Method Guides

Appendix I.A: Research Activities Before the Game Jam

➤ ACTIVITY 1.1: Youth Survey

Sample:

Youth (individual)

Goals:

1. Collect general demographic information,
2. Understand the level of cultural participation the participant has (creating culture, consuming culture, game-making, and job aspirations).
3. Ask introductory questions regarding (European) values and their positive and negative impact as primers for activities during Game Jam.

Method:

(Online) Survey

People Involved during Activity:

Youth Participants: completing the survey.

Time to Complete Activity:

30 minutes.

Execution Guide:

How To:

- Step 1: Survey introduction stating the purpose and deadline of the survey, as well as the survey questions, are translated into local hub language. Coordinated by Task 4.3 lead AUAS.

- Step 2: Using the translated texts, create the online survey using a platform such as Microsoft Forms or SurveyXact to adhere to institutional technological and software compliance and protocols. Coordinated by Task 4.3 lead AUAS.

- Step 3: Individual hubs distribute the survey to their participants: Share the survey link via email, social media, or any other communication channel that the hub uses to interact with the participants. Provide a response window of two weeks, with a deadline set at least five days before the start of the Game Jam. Send reminder emails strategically within this period to encourage participation.

- Step 4: Collect responses: Local hub leads, in collaboration with Task 4.3 lead AUAS, monitor the responses regularly. The hub contact person follows up with participants who have not completed the survey by the deadline.

Survey Questions:

The specific survey questions to be administered are in ***Appendix II: Activity 1.1 Youth Survey Questions*** of this document.

Important Considerations:

- Confidentiality: Assure participants that their responses will remain confidential and will be used only for research purposes in anonymised form.
- Consent: Obtain signed, informed consent from the participants before they start the survey.
- Clarity: Ensure that all questions are straightforward and easy to understand. For site-specific questions, remember to adjust the details of the multiple-choice questions with the proper institutions/locations.

- Time: Inform participants about how much time the survey is likely to take.

Technical/ Material Needs:

- Online survey platform: Microsoft Forms or SurveyXact.

➤ ACTIVITY 1.2: Stakeholder Survey

Goals:

1. Understand how stakeholders perceive the influence and values of games for culture.
2. Motivations and goals of all stakeholders in the project.
3. Gather basic information on every stakeholder (CI, CHI, and HEI). Specifically, gather information on stakeholders' experience with game jams and empowered participation of youth.
4. Experiences from working in partnerships with CI, CHI, HEI, Youth (QHS)

Sample:

CHI, CI, HEI (one survey per institution. Answers based on group discussion)

Method:

(Online) Survey

People Involved during Activity:

Stakeholder Participants: completing the survey.

Time to Complete Activity:

Group discussion 30 mins / Completing survey 30 minutes.

Execution Guide:

How To:

- Step 1: Create the online survey: Using the survey introduction text stating the purpose and deadline of the survey and the survey questions, create the online survey using a platform such as Microsoft Forms or SurveyXact to adhere to institutional technological and software compliance and protocols. Coordinated by Task 4.3 lead AUAS. The survey is meant to be completed only once by each institution, so it should include an invitation to discuss the questions internally to reach a consensus. Then, one person from the institution should be assigned to complete and send the survey on behalf of each institution.

- Step 2: Distribute the survey: Share the survey link via email using the EPIC-WE internal channel to reach all CI, CHI, and HEI partners involved in the project.

- Step 3: Collect responses: Task 4.3 leads AUAS to monitor the responses regularly and follow up with CI, CHI, and HEI partners if necessary.

For the specific survey questions to be administered, see *Appendix III: Activity 1.2 Stakeholder Survey Questions* of this document.

Important Considerations:

- Confidentiality: Assure participants that their responses will remain confidential and will be used only for research.
- Consent: Obtain signed, informed consent from the participants before they start the survey.
- Clarity: Ensure that all questions are straightforward and easy to understand.
- Time: Inform participants about how much time the survey is likely to take.

Technical/Material Needs:

- Online survey platform: Microsoft Forms or SurveyXact

Appendix I.B: Research Activities during the Game Jam

➤ ACTIVITY 2.1: Exploring European Values: Composing Break-Up/Love Letters with Youth

Execution Timing:

During the **Experience Phase.** Facilitated by EPIC-WE, involving youth participants.

Goal:

Explore youths' understanding/lived experience of one or more societal values or societal challenges and their perceived agency in dealing with such challenges.

Sample:

Youth (individual)

Method:

Anonymous Break-Up/Love Letters

1. Writing the Letter (20 minutes): (a version of) Anonymous Break Up/Love letter (Digital Society School (NL) to the European value. Gives input on Goal 1. This exercise could be integrated with activities such as a mind map and/or the Rich Picture method suggested in T3.2 as part of defining problems and target groups for the games. The main aim here remains to let them reflect on their personal experiences of societal challenges/values and their perceived sense of agency.
2. Audio Recording Letter Reading (5 minutes per letter): Record readings of the letter (video or audio; make sure to be anonymous). This is nice to have as showcase material.

People Involved During Activity:

- Youth Participants: writing letters, being recorded.
- EPIC-WE partner: facilitating activity.
- EPIC-WE partner: audio recording letter reading.

Time to Complete Activity:

45 minutes total (intro, facilitation, and 20 minutes to write love letters. + 5 minutes per participant to record their love letter.

Execution Guide:

How To:

- Step 1: Introduction: Explain the activity's purpose and how it will be conducted. Make sure to clarify that the "letters" are metaphorical and are a way of expressing their feelings towards societal values or challenges. Instead of directly asking people what they like or don't like about a particular European value or societal challenge, this method gives insight into their perceptions by eliciting feelings based on real-life experiences and interactions through writing a love or breakup letter to that value.

- Step 2: Letter Composition: Guide the participants through the process of composing their letters. They should reflect on their personal experiences, feelings, and thoughts about the societal value or issue.

Use the questions listed in Appendix IV to guide the participants. These questions will help them reflect on their experiences, perceptions, and feelings toward the societal value or issue. Let them choose whether to write a love letter or a breakup letter. This can be done by providing each participant with a designed template for the letters, with some guidelines and writing prompts.

For the specific template, including questions to use during this activity, see *Appendix IV: Activity 2.1 Break Up / Love Letter Template* of this document.

- Step 3: Recording: After the letters are written, encourage the participants to read and record them aloud. This step is optional and should only be done if the participant feels comfortable. Ensure anonymity: don't ask for their names. Use only audio recordings.

- Step 4: Wrapping up: once the letters are written and the recordings are done, the facilitator can create a bridge between this exercise and the next steps of the CGJ (for example, creating teams and further exploring the societal value/issue of the CGJ together. Once the teams have formed, the letters can be shared internally to find commonalities between them and see what elements influence the 'relationships' with the European values the most. Those shared elements of concern can be listed by the group and dot-voted or reordered in ways that can suggest a direction for the design of the game.

- Step 5: Data collection: once the letters are written and the recordings are done, a facilitator should take pictures of the letters and store both images and recordings in a dedicated folder inside the SharePoint environment.

Important Considerations:

- Sensitivity: Be sensitive to the participants' feelings and experiences. This activity may elicit strong emotions, so it is important to handle it with care.
- Anonymity: Ensure that participants' identities are protected, especially during the recording phase.
- Consent: Make sure to get the participants' consent before recording them.
- Time management: Keep track of the time to ensure that the activity doesn't run over. Writing the letters should take no more than 20 minutes, and each recording should be around 5 minutes. Including the introduction and the facilitation, the process should take no longer than 45 minutes.
- Audio Recording Role: Ensure a partner collaborator who is familiar with audio recording oversees recording all the love letters. Depending on the number of participants who would like to record their letters, this might take 2.5 to 3 hours for this person.

Technical/Material Needs:

- Break-Up / Love Letter Templates: Printed copies of the Breakup / Love Letter template or a slide projecting the template for the whole group.
- Paper: on which to compose the letters.
- Pens: with which to compose the love letters.
- Audio Recording Equipment: Audio recorder including external microphone.

- Quiet Location: in which to audio record the letter readings.

➤ **ACTIVITY 2.2: Situational Analysis**

Execution Timing:

During all phases - Experience, Play, Imagine, and Create – EPIC-WE researchers led activities to identify, map, and connect relevant elements in a situation during the interventions.

Goal:

The goal is to examine situations and the elements that matter in them using cartographic approaches and mappings, along with the relations between the elements. Researchers/research teams do this as an observational and analytical activity.

Sample:

Depending on the situation/mapping – but all participants.

Method:

Situational analysis and messy mapping. The approach is outlined below as cartographic methods in inquiry during the game jams.

- Situational Analysis and Empirical Mapping:

Situational Analysis (SA), or situational analysis, is about mapping. Three types of maps are used: (1) situation maps, (2) social arena maps, and (3) positional maps. This introduction focuses on the initial sketch-like situation maps, known as messy maps. The **situation** is broadly understood as the context and situational elements under examination/inquiry. On a general note, SA assists the researcher in gaining

an overview of the various aspects of a given situation that need examination. It also helps to highlight the relative importance of different elements in a situation, identifying which elements make a difference. Applying cartographic inquiry with SA is an attempt to exhaustively explore a situation as thoroughly as possible – through its actants, materials, time-space, symbolic and discursive elements, networks, ecologies, etc. In EPIC-WE, a situation could be the general situation of cultural game jams (interventions). They are, however, complex situations extending over a longer period of time and could be examined as numerous – entangled – situations. It thus might be relevant to address a situation as a distinct phase, process, or activity to focus the situational analysis and mapping, i.e., use messy mapping and memoing during and after different phases and elements of the cultural game jams to complement the observational inquiries.

- Messy Maps (Abstract Situational Maps)**:**

Messy maps (abstract situational maps) should "… include all the analytically pertinent human and nonhuman, material, and symbolic/discursive elements of a particular situation as framed by those in it and by the analyst." (Clarke, 2005: 87). The below categories can inspire empirical mapping in a given situation - though it is relevant to map extensively, it is not necessary to include all of them in a given analysis. Researchers should apply their own experiences of doing the research as data for making these maps (Clarke, 2005: 85). They should use pen and paper for mapping, and it is proposed that they **write a memo** simultaneously and/or after the empirical situation.

Ask the key/critical question: What elements really matter in the given situation - and how do they relate to each other?

- Individual Human Elements/Actors

- Nonhuman Elements Actors/Actants
- Collective Human Elements/Actors
- Implicated/Silent Actors/Actants
- Discursive Constructions of Individual and/or Collective Human Actors
- Discursive Construction of Nonhuman Actants
- Political/Economic Elements
- Sociocultural/Symbolic Elements
- Temporal Elements
- Spatial Elements
- Major Issues/Debates
- Related Discourses (Historical, Narrative, and/or Visual)
- Other Kinds of Elements

See the A3 template for messy mapping using the above categories below.

SA and mapping can be used diversely and as either researcher-led observational inquiry through mapping or collective meaning-making through or from mapping. Through the analytical work involved in the collaborative construction of situation maps and the joint discussion of elements and their relationships, a higher degree of processing and better anchoring of knowledge is ensured for each individual. This collaborative analytical work might be suitable and tailored to the EPIC-WE research group to compare differences in situational and contextual elements across different interventions, highlighting how, e.g., facilitation of cultural game jams, temporal or spatial aspects, experiences with methods and approach, etc., compare and differ across sites.

In EPIC-WE, the method is suitable as a cartographic element of observational methods to examine what matters in a situation with particular sensitivity towards

the relationality and connections in wider networks and ecologies with numerous human and non-human actants, collective endeavours, societal and social values and challenges, etc.

People Involved during Activity:

EPIC-WE Research Team

Time to Complete Activity:

SA is continuous and reflexive. It changes during the given situation and its duration. SA can take 5 minutes or the whole day and be used during each phase or in a specific situation. It is a researcher-led method.

Execution Guide:

How To:

During intervention:

- Step 1: Print out the template – in A3 – for the researcher/the research team.
- Step 2: Map the situation, its elements, and their relationality, focusing on the project research questions and core aims.
- Step 3: Researchers write observational/analytical memos during or after the situation – to contextualise the mappings and enrich the data.

Post-intervention:

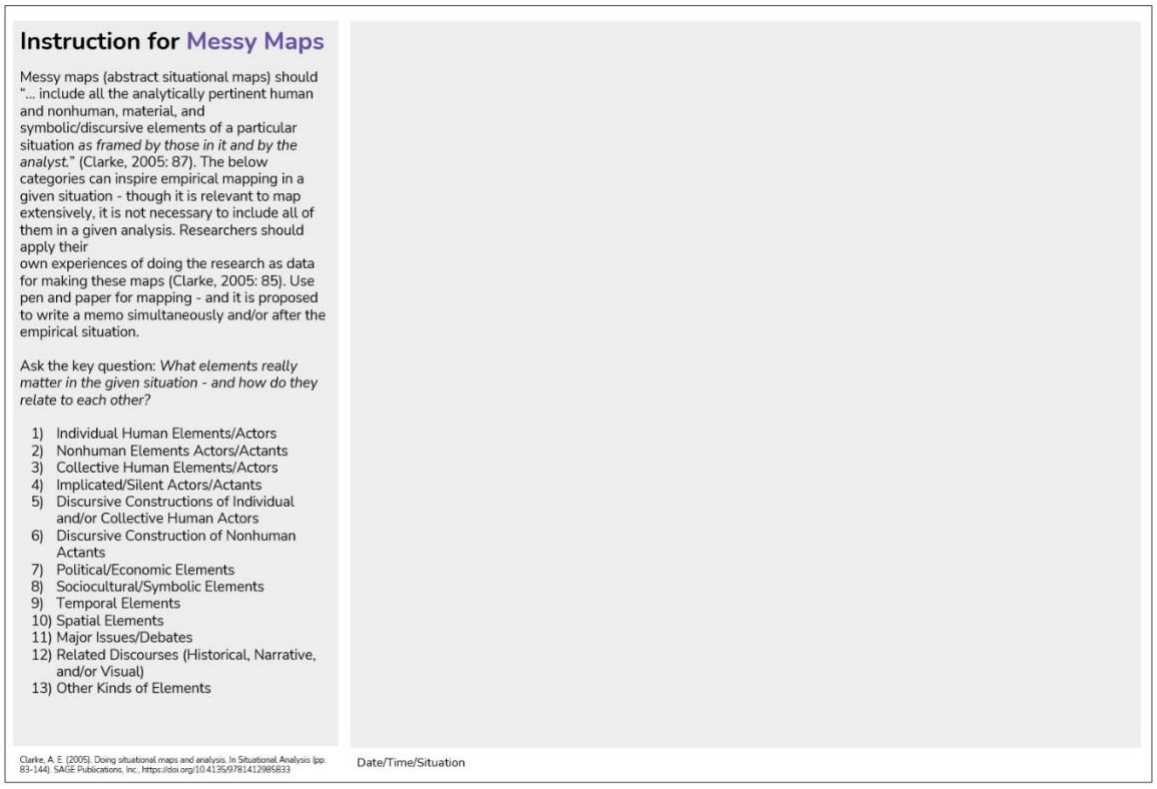
- Step 4: Analyse the maps and memos collaboratively (or individually, if necessary) in the research group.

- Step 5: Finally, situational maps and analyses can also be used for analytical activities to familiarise, move around in, extend, and understand the data (e.g., from (participant) observations, experimental collaborations, interviews, and other modes of inquiry).

Technical/Material Needs:

- Print Outs of Messy Map Template: A3 printouts of the messy map template
- Pens: to use with template

Messy Map Template



Instruction for Messy Maps

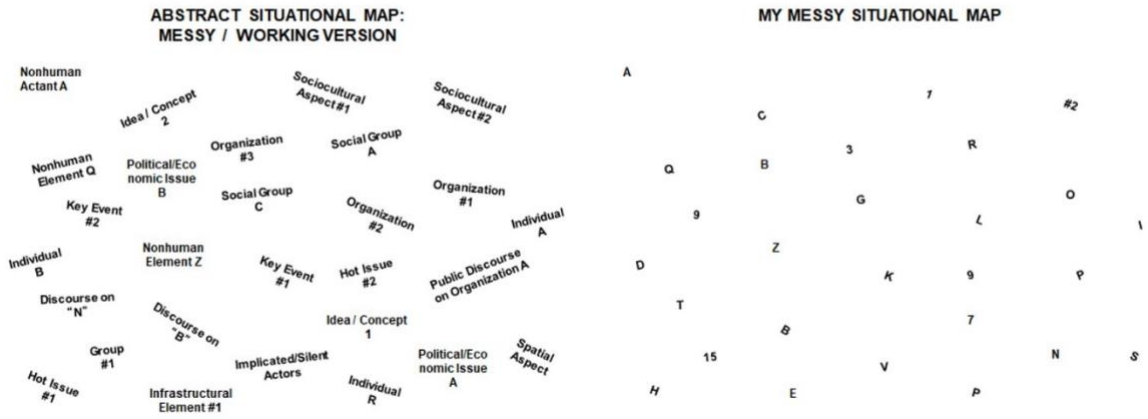
Messy maps (abstract situational maps) should "... include all the analytically pertinent human and nonhuman, material, and symbolic/discursive elements of a particular situation *as framed by those in it and by the analyst.*" (Clarke, 2005: 87). The below categories can inspire empirical mapping in a given situation - though it is relevant to map extensively, it is not necessary to include all of them in a given analysis. Researchers should apply their own experiences of doing the research as data for making these maps (Clarke, 2005: 85). Use pen and paper for mapping - and it is proposed to write a memo simultaneously and/or after the empirical situation.

Ask the key question: *What elements really matter in the given situation - and how do they relate to each other?*

1) Individual Human Elements/Actors
2) Nonhuman Elements Actors/Actants
3) Collective Human Elements/Actors
4) Implicated/Silent Actors/Actants
5) Discursive Constructions of Individual and/or Collective Human Actors
6) Discursive Construction of Nonhuman Actants
7) Political/Economic Elements
8) Sociocultural/Symbolic Elements
9) Temporal Elements
10) Spatial Elements
11) Major Issues/Debates
12) Related Discourses (Historical, Narrative, and/or Visual)
13) Other Kinds of Elements

Clarke, A. E. (2005). Doing situational maps and analysis. In Situational Analysis (pp. 83-144). SAGE Publications, Inc., https://doi.org/10.4135/9781412985833

Date/Time/Situation



➤ ACTIVITY 2.3: Empathy Maps

Execution Timing:

During/late in the **Play Phase** to connect. A collaborative method with youth.

Goal:

Explore participants' understanding/lived experience of one or more societal values or societal challenges; examine empathies towards events, situations, objects, etc.; identify possible target audiences for games.

Sample:

Depending on the situation/mapping – but all participants

Method:

The approach is outlined below as cartographic methods in inquiry during the game jams. Empathy maps are a tangible tool to map users' dreams, behaviours, and

worries. They are widely used in design and innovation to examine and map a person's (generally fictitious) empathy towards something. This might be an activity, an event, a product, a service, a process, etc., to understand a user's or persona's empathy towards something more deeply and become aware of their needs to further and iterate the design of interventions, methods, and processes, etc. (Ferreira et al., 2015). We attempt to understand, gain knowledge about, and examine a user/persona through empathy maps – with sensitive inquiry towards their empathies. If there is more than one persona, each persona should have its own map. As a research tool, an individual researcher can work towards mapping a game jam participant experience in the event. However, it becomes especially nuanced as a collective inquiry.

Lammers (2021) states that "For the best results, this data should be gathered by the designers from the users themselves …When the designer is not the researcher, however, the process of charting data on an empathy map can be a way for the researcher and designer to communicate and come to a common understanding about the learner". Thus, empathy mapping might be meaningful as a collective inquiry with/by game jam participants but is also a potential method for inquiry into the situations nested within interventions.

People Involved during Activity:

- Youth Participants
- EPIC-WE research team activity facilitators

Time to Complete Activity:

Approx. 20 minutes

Execution Guide:

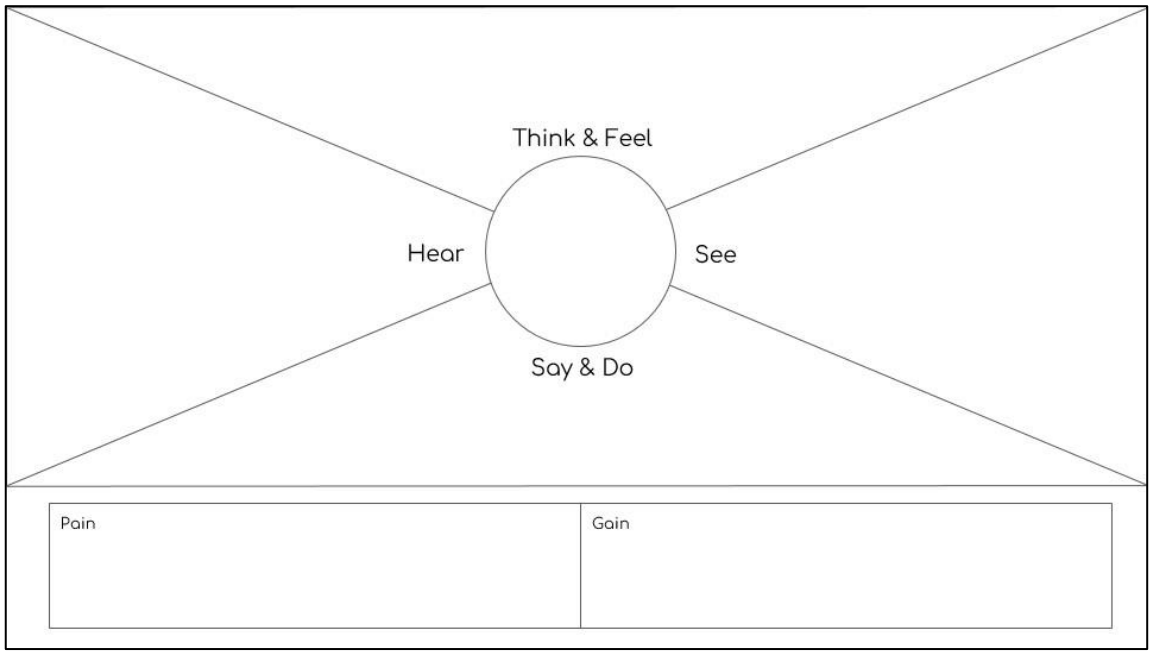
How To:

- Step 1: Select from possible empathy map templates to use in the exercise. Executing empathy maps requires a mapping template – either digital or analogue, individually or collectively – to work with participant empathy towards a stated situation, element, process, event, experience, etc. Select which template to use for the activity from below.
- Step 2: Print out your selected template for each group and provide these printouts along with pens.
- Step 3: Describe the empathy map activity to the participants: Ask your participants to describe, nuance, and explore their experiences from the personas' POV and discuss/collect all information that matters on the map.
- Step 4: Work on the maps: Utilising pens, post-its, and paper, have the groups fill the quadrants with individual observations, allocating one post-it per idea.
- Step 5: Examine the maps: Have the groups take a moment to examine the complete map. Encourage them to attempt to derive insights or conclusions from what they have documented, shared, and discussed. These questions can act as effective prompts for initiating a discussion on the insights gathered.

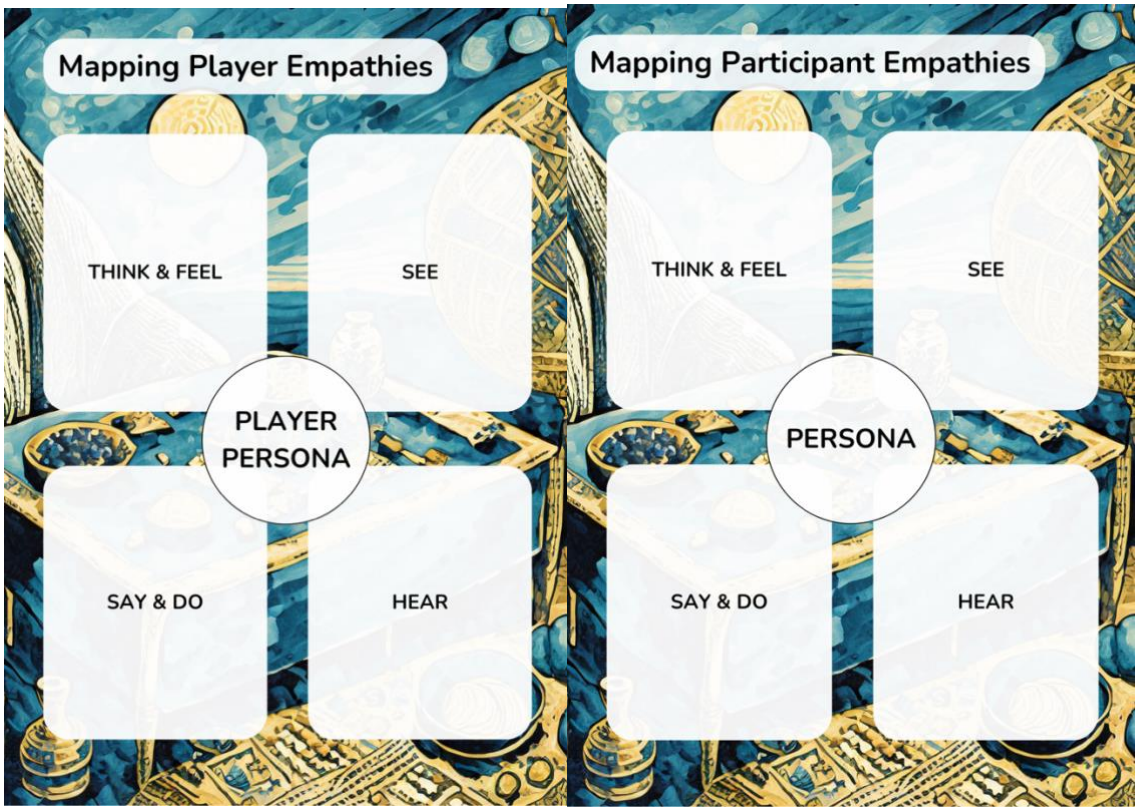
Technical/Material Needs:

- Print Outs of Empathy Map Templates: Select from the Game Participant Empathy Map or the standard Empathy Map Template. Printouts per group
- Pens: For groups to use with the template

Standard Empathy Map Template:



Game/Participant Empathy Maps



➤ ACTIVITY 2.4: Observation

Execution Timing:

During the **Experience, Play, Imagine and Create phases.** Researcher-led observational method.

Goals:

Understand various aspects of:

- Space, materials, and tools
- Youth
- Facilitators
- Structure of the activity
- Conditions for reflections and competence
- Other
- Empowered participation

Sample:

All participants, including youth and project partners, engaged in the game jam

Method:

Observation

People Involved during Activity:

- All participants: being observed during the game jam.
- EPIC-WE HEI partner: doing and notating observations.

Time to Complete Activity:

Throughout the duration, or parts, of the game jam.

Execution Guide:

How To:

- Step 1: Copy the observation grid template document from this document under ***Appendix V: Activity 2.3 Observation Grid Template***

For an overview of the observation grid template, see Appendix V: Activity 2.3 Observation Grid Template of this document.

- Step 2: Using the grid document, a local hub HEI partner representative takes notes during the whole or parts of the cultural game jam.

Technical / Material Needs:

- Observation Grid Template: digital copy of the observation grid template: Appendix V: Activity 2.3 Observation Grid Template
- Laptop: Device to use to document observations in the grid template

➤ ACTIVITY 2.5: Understanding the (Interaction) Dynamics of the Game Jam

Execution Timing:

During the **Experience, Play, Imagine, and Create phases.** This is a collaborative method with Youth, CI, and CHI.

Goals:

1. Observation of the space: how does a game jam look?
2. Understand the physical conditions (spaces, rhythms, materials) needed to make a game jam (enjoyable).
3. Monitor the dynamics of collaboration between Youth, CI and CHI during the game jam.

Sample:

CI, CHI, Youth

Method:

Individual Observation (personal annotations from Youth, CHI, HEI, and CI, which will be posted on a board accessible to anyone during the GJ).

The activity will be performed throughout the duration of the Game Jam. Participants, including Youth, CI, CHI, and HEI, will make personal annotations on a shared board. The board is divided into sections inspired by the Nine Dimensions method. At the end of each day, all participants will review and group/summarise the observations, facilitated by the HEI partner where needed. The observations can be written on colour-coded post-its and then pasted on the board, or with colour-coded pens and written directly on a paper board, depending on the setting of the Game Jam. Using colour-coded post-its or markers could help in dividing observations further into positive notes, critical notes, and neutral observations. Personal observations that might disrupt/influence the youth design process (for example, "Group 1 seems to have difficulties implementing cultural materials in the game") could be integrated into the board after the end of the GJ.

People Involved during Activity:

- Youth, CI & CHI participants actively participating in the method.
- EPIC-WE HEI partners facilitating.

Time to Complete Activity:

The activity takes place throughout the duration of the game jam. Individual observations (at any moment throughout the GJ) + 10/15 minutes at the end of each day to review the observation board.

Execution Guide:

How To:

- Step 1: The HEI partner sets up the annotation board. The board could be a section of wall delineated into quadrants on which post-it notes are used or a paper board where participants can write directly or also use post-its.

The board is divided into the following sections:

  - Section 1: The space and the materials
  - Section 2: The facilitation and group dynamics
  - Section 3: The Rhythm and the Energies
  - Section 4: Most significant learnings (for Youth, CI, CHI, HEI)

See ***Appendix VI: Activity 2.5 Understanding the (Interaction) Dynamics of the Game Jam Observation Board Sections & Prompts*** for the specific prompts to be listed with each section of the board.

- Step 2: The HEI partner explains the activity and encourages all participants, Youth, CI, CHI, and HEI, to make personal annotations on the shared board in the appropriate section. The partner informs the participants that they are welcome to intervene on the board whenever they would like during the game jam.

  Depending on the setting of the Game Jam, the observations can be written on colour-coded post-its and then pasted on the board or with colour-coded pens and written directly on a paper board. Using colour-coded post-its or markers could help divide the observations into positive, critical, and neutral notes.

Important Consideration for CI, CHI, and HEI partners: Personal observations that might disrupt/influence the youth design process (for example, “Group 1 seems to have difficulties implementing cultural materials in the game”) could be integrated into the board after the end of the GJ.

- Step 3: At the end of each game jam day, all participants will review and group/summarise the observations, facilitated by the HEI partner where needed.

- Step 4: HEI partner to photographically document the board at the end of each day.

Important Considerations:

- Unobtrusive Observations: Observations should be made in an unobtrusive manner so as not to disrupt the Game Jam process. Consider the physical conditions (spaces, rhythms, materials) that make a Game Jam enjoyable.
- Integrate Influential Personal Observations at the End of the Game Jam: After the game jam ends, any personal observations that might influence the design process (for example, “Group 1 seems to have difficulties implementing cultural materials in the game”) should be integrated.
- Access to Observation Board: The observation board should be easily accessible to all participants.

Technical/Material Needs:

- Large Board / Wall Surface: Divide them into sections as suggested above for posting annotations.

- Markers and Post-it Notes: Participants will be asked to write down their observations.
- Facilitator: A facilitator who guides the process and ensures the observation board is reviewed and summarised at the end of each day.

➤ **ACTIVITY 2.6: Journey Mapping**

Execution Timing:

Once at the end of the **Play Phase** (Day 1) at the end of the day, and once at the end of the **Imagine** and **Create Phase** at the end of the GJ—researcher-facilitated activity with youth participating.

Goal:

Track how the participants experience working together on designing a game, moments of learning, and when cultural collections play a role in the design process.

Sample:

Youth (groups)

Method:

Journey mapping

People Involved during Activity:

- EPIC-WE partner activity facilitator to introduce & facilitate journey mapping.
- Youth participants will be divided into groups to do the activity.

Time to Complete Activity:

15 minutes per group at the end of Day 1 (partial annotations); 25 minutes per group at the end of Day 2 (complete the journey map and reflect together on it)

Execution Guide:

How To:

- Step 1: Introduction: Clarify the objective and modality of journey mapping. In this first step, facilitators must reflect on exactly what they hope to achieve using a journey mapping exercise. Explain to the participants which activities are included in the journey mapping and which are not. For the context of this research, it is suggested to focus only on the activities conducted by each group of participants during the 48 hours of the GJ. The activities can be addressed from three main angles: group work, main learning points, and the role of cultural collections in the design process.

- Step 2: Prepare the materials: This group activity will be done during the GJ. A template for this exercise will be designed on an A2 that will be distributed at the beginning of the GJ. multiple groups can use pens and markers to annotate their journey on the template. Nice to have: a polaroid machine that can be used by multiple groups to take a picture of relevant design materials, which can be added to the map. [draft template can be found here], [example of how the template could be used here].

The following prompts will be added directly to the template for the exercise:

i. What happened during your game-making process? Draw a line representing the journey of your project. Has it been a smooth or bumpy ride so far? Do your initial goals still resonate, or did some

change along the way? And will all these goals even make it to the finish line? Comment on your journey together.

ii. Learning points: What were your most significant learning moments during this journey? When did they happen? Add them to your journey line.

iii. When did cultural collections play a role in your journey? Take an emblematic image from the cultural collection you used/were inspired by and stick it to the journey. (polaroids?)

iv. What kind of skills have you improved or gained during the Game Jam?

See ***Appendix VII: Activity 2.6 Journey Mapping Template*** for a reference copy of the journey mapping template.

- Step 3: Collective mapping: at the end of Day 1 of the GJ, the group can spend 20 minutes annotating their journey so far, following the prompts on the template.

- Step 4: Group reflection: at the end of Day 2 of the GJ, the group will finish their annotations and can spend another 20 minutes looking back at their journey and agreeing on the most significant learning moments.

- Step 5: HEI participants collect the Journey Maps for analysis.

Important Considerations:

- Time management: Keep track of the time to ensure that the activity doesn't run over. The Journey Mapping should be an activity of self-documentation and self-

reflection. The participants should not perceive it as a task that could disrupt their concentration on the project.

- Data analysis, sensemaking and sharing: We recommend that at least one person (from CHI or HEI) facilitates the Journey Mapping process by asking follow-up questions and inviting participants to actively annotate the template. The annotated journeys will be collected after the GJ and used as 'data sources' by HEI to compile observations, so they should be as self-explanatory as possible.

Technical/ Material Needs:

- Print-Out Journey Maps Template: A2 Printed copies of the template per group, which will be annotated on a table.
- Writing Materials: markers and pens for each table.
- Polaroid camera & film (nice to have): For groups to document.

➤ ACTIVITY 2.7: Short Testimonials (video documentation) with Youth

Execution Timing:

At the end of the game jam, after the Imagine and Create Phase is completed, there will be a research-led introduction, followed by youth participants self-recording.

Goals:

1. To learn how participants used/interacted with cultural collections, what meaning that has for them, and at what stage of their game-making process?
2. To learn what participants' lived experience of the game jam looks like?

3. To explore to what extent EPIC-WE have lived up to our goal of youth's empowered participation.

Sample:

Youth, one participant per group (on a voluntary basis).

Method:

Short mobile auto-ethnography.

People Involved during Activity:

- EPIC-WE partner facilitator to introduce auto-ethnography recording.
- 1 youth participant per group

Time to Complete Activity:

5 minutes introduction, 5 minutes per person to record.

Execution Guide:

How To:

This activity will be performed at the end of the Game Jam. Youth will be asked to record short testimonials about their experiences during the Game Jam. These testimonials will be auto-ethnographic in nature, focusing on their personal experiences and reflections. One participant per group will be selected on a voluntary basis to record their testimonial.

- Step 1: The facilitator introduces the simple structure of the recording activity, outlining the recording shouldn't be more than a few minutes, and provides a list of questions printed on a piece of paper:
    I. How did you experience the Game Jam?

II. How did you interact with materials from cultural collections in your game, and what value do you think this has added to the game?

III. Looking back at your personal experiences with the societal value/challenge you addressed with the game, do you feel that your creative imagination to deal with such value/challenge has improved? If so, how?

The facilitator also informs the group that participants have the freedom to answer some or all the questions and add other thoughts and considerations during their auto-ethnographic recording moment.

- Step 2: Each group selects at least one person who feels comfortable recording themselves to be its representative.

- Step 3: The facilitator invites the participant to pick up the written guidelines and find a quiet place to record the auto-interview independently, with their phone or with a smartphone provided by the GJ task force.

- Step 4: The facilitator identifies where the digital recordings should be shared to collect them and then stores them in a dedicated folder within the SharePoint environment.

Important Considerations:

- Participant comfort level: Ensure that participants are comfortable with recording their testimonials.
- Openness & honesty: Encourage participants to be honest and open in their reflections but remind them to avoid mentioning anything related to personal

political views, religious identity and other topics that might raise ethical concerns related to sensitive data and privacy.

- Supportive environment: Facilitate a supportive environment that values all experiences and reflections.

Technical / Material Needs:

- Mobile devices: mobile devices with audio/video recording capabilities for participants to record their testimonials.
- Quiet location: A quiet space for each individual participant to record their testimonial without interruption.
- Printed Questions: Printed copies of the questions for participants to take away with them to support their recording.
- Facilitator: A facilitator to guide the process and ensure that the testimonials are recorded and stored properly.

➤ ACTIVITY 2.8: Participatory Mapping Exercise with all Stakeholders

Execution Timing:

At the end of the game jam, after the Imagine and Create Phase is completed, this is a research-led activity involving the participation of all stakeholders.

Goal:

To explore the value of game-making as culture-making and empowered culture.

Sample:

CHI, CI, Youth

Method:

A visual group ritual of wrapping up the GJ.

People Involved during Activity:

CHI, CI, Youth

Time to Complete Activity:

30 minutes.

Execution Guide:

How To:

This activity is a group visual ritual to wrap up the Game Jam. Participants will gather around and write on cardboard signs their most significant learnings from the Game Jam, as well as messages for future game jammers. The cardboard signs will then be placed on a wall and photographed with the participants, visually representing the participants' experiences and insights. The insights on what to write on the signs will come from activities 2.4 (observations) and 2.6 (journey maps). The facilitator of this exercise can point to the journey maps designed by the youth and the observation board and ask participants to translate the most significant message into a sign and place the sign on an empty surface like a wall.

- Step 1: Gather everyone around and introduce the scope of this exercise. It should feel like a group festive ritual to wrap up the game jam.

- Step 2: The facilitator points at the Observation Board and at the Journey Maps, asking participants to reflect on this experience and write their most significant finding or message for future game jammers on one cardboard sign. Here are some questions to prompt the reflection moment:
    i. Question: What was your personal experience of the Game Jam?
    ii. Question: Where do you see the value of what you created/participated in relation to personal empowerment/social challenges/themes?
    iii. Question: How did working with cultural collections/institutions add value to your views?
    iv. Question: How might your game activate new forms of cultural participation in your town? Who do you envision this game for? What kind of impact would you like this game to have on your target group/society at large?

v. Question: To the youth: What skills do you think you gained or improved during the Game Jam?

vi. Question: What message or suggestion do you want to give to future game jammers?

- Step 3: Invite everyone to place their sign on a plain wall or surface. A celebratory picture can be taken as a group or by the individual participants with their own signs.

- Step 4: The facilitator will take care of the individual signs afterwards by taking a picture and uploading the image to a dedicated folder in SharePoint.

Important Considerations:

- Pay attention to inclusion: Ensure that everyone can express their thoughts and experiences. It is not mandatory for everyone to write their own sign. For example, young participants might want to write a sign as a group, which is ok.
- Facilitation: Facilitate a respectful and open environment where all opinions are valued.
- Deep Reflection: Encourage participants to reflect deeply on their experiences and the broader implications of their creations. The signs will inform HEI's observation and analysis of the game jams and games and inspire young participants in future iterations of the EPIC game jam.

Technical / Material Needs:

- Pre-made blank cardboard signs: Cardboard signs upon which participants can write their insights and messages.

- Markers: Markers for participants to write their insights and messages on the cardboard.
- Display space: A large wall or surface where the cardboard signs can be displayed.
- Facilitator: A facilitator who guides the process and ensures everyone gets a chance to contribute.
- Camera: A camera or smartphone to take group pictures and collect pictures of individual signs.

Appendix I.C: Research Activities after the Game Jam

➤ ACTIVITY 3.1a: Interviews with CHI

Goal:

To explore how CHI see the value of game jams in activating cultural collections / cultural spaces.

Sample:

One representative per CHI partner from each hub.

Method:

Video interview (on location or online via Zoom)

After the conclusion of the Game Jam, video interviews will be conducted with one representative from each participating Cultural Heritage Institution (CHI). The aim of these interviews is to understand the perceived value of game jams in activating cultural collections/spaces from the perspective of the CHI.

People Involved during Activity:

- HEI participant to conduct the interview.
- CHI partner to be interviewed.

Time to Complete Activity:

45 minutes to 1 hour for an interview.

Execution Guide:

How To:

- Step 1: Schedule Interviews: Reach out to the CHI representatives in advance of the game jam to schedule the interviews at a time that is convenient for them (either on location at the end of the cultural game jam or conducted online at a slightly later date). Remember to account for different time zones if the representatives are in different locations. Send them the questions in advance so they have time to prepare their responses.

- Step 2: Interview Space: Choose a quiet, well-lit space for the interviews for both on-location and online interviews. The background should be neutral and non-distracting. If the interviews are conducted in different locations, try to maintain consistency in the setup.

- Step 3: Lighting: Ensure ample lighting. The main light source should face the interviewee to avoid shadows on their face. Avoid having a strong light source directly behind the interviewee, as it can cause backlighting issues.

- Step 4: Audio: Use an external microphone, if possible, for better audio quality. Test the audio before the interview to ensure the interviewee can be heard clearly. Avoid locations with echo or background noise.

- Step 5: Camera: Position the recording camera at eye level for a direct line of sight to the interviewee. The interviewee should be in the centre of the frame. If the interview is conducted online, use Zoom to record the meeting. Ensure that the framing is similar to that of the on-location interviews mentioned above.

- Step 6: Test Recording: Record a test video and audio before the interview to check the quality. If necessary, adjust.

- Step 7: Conduct Interview: During the interview, guide the conversation using the pre-determined questions. Allow the interviewee to fully express their thoughts.

See ***Appendix VIII: Activity 3.1a Interviews with CHI Questions*** for the interview questions.

- Step 8: Post-Interview: After the interview, save and label the recording for easy retrieval in SharePoint inside a dedicated folder. Send a thank-you note to the interviewee for their time and insights. Transcribe or summarise the interviews if necessary for future reference.

Important Considerations:

- Location: Based on the interviewee's availability and time feasibility, it is important to collectively decide whether to conduct the interview onsite or at a slightly later date online.
- Quiet Interview Environment: Ensure that the interview environment is comfortable and non-threatening, promoting open and honest responses.

- Time Management: Respect the interviewee's time, keeping the interview within the agreed timeframe.
- Listening: Prioritize active listening during the interview, allowing the interviewee to fully express their thoughts and experiences without interruption.

Technical / Material Needs:

- Recording Device: A device with video recording capabilities to conduct and record the interview, or a laptop with a camera and Zoom for an online interview option.
- Quiet Location: A quiet and comfortable space for conducting the interview.
- Interviewer: A facilitator or interviewer to guide the interview process.

➤ ACTIVITY 3.1b: Interviews with CI

Goal:

To explore how CI see the value of game jams in activating cultural collections / cultural spaces.

Method:

Video interview conducted by HEI.

After the conclusion of the Game Jam, video interviews will be conducted with one representative from each participating Creative Industries (CI). The aim of these interviews is to understand the perceived value of game jams in activating cultural collections/spaces from the perspective of the CI.

Sample:

One representative per CI partner per hub.

People Involved during Activity:

- HEI participant to conduct the interview.
- CI partner to be interviewed.

Time to Complete Activity:

45 minutes to 1 hour for an interview.

Execution Guide:

How To:

- Step 1: Schedule Interviews: Contact the CI representatives before the game jam to schedule the interviews at a convenient time for them (either on location at the end of the game jam or conducted online at a slightly later date). Remember to account for different time zones if the representatives are in different locations. Send them the questions in advance so they have time to prepare their responses.

- Step 2: Interview Space: Choose a quiet, well-lit space for the interviews for both on-location and online interviews. The background should be neutral and non-distracting. If the interviews are conducted in different locations, try to maintain consistency in the setup.

- Step 3: Lighting: Ensure ample lighting. The main light source should face the interviewee to avoid shadows on their face. Avoid having a strong light source directly behind the interviewee, as it can cause backlighting issues.

- Step 4: Audio: Use an external microphone, if possible, for better audio quality. Test the audio before the interview to ensure the interviewee can be heard clearly. Avoid locations with echo or background noise.

- Step 5: Camera: Position the recording camera at eye level for a direct line of sight to the interviewee. The interviewee should be in the centre of the frame. If the interview is conducted online, use Zoom to record the meeting. Ensure that the framing is like that of the on-location interviews mentioned above.

- Step 6: Test Recording: Record a test video and audio before the interview to check the quality. If necessary, adjust.

- Step 7: Conduct Interview: During the interview, guide the conversation using the pre-determined questions. Allow the interviewee to fully express their thoughts.

See ***Appendix IV: Activity 3.1b Interviews with CI Questions*** for the interview questions.

- Step 8: Post-Interview: After the interview, save and label the recording for easy retrieval in SharePoint inside a dedicated folder. Send a thank-you note to the interviewee for their time and insights. Transcribe or summarise the interviews if necessary for future reference.

Important Considerations:

- Location: Based on the interviewee's availability and time feasibility, it is important to collectively decide whether to conduct the interview onsite or at a slightly later date online.
- Quiet Interview Environment: Ensure that the interview environment is comfortable and non-threatening, promoting open and honest responses.
- Time Management: Respect the interviewee's time, keeping the interview within the agreed timeframe.
- Listening: Prioritize active listening during the interview, allowing the interviewee to fully express their thoughts and experiences without interruption.

Technical / Material Needs:

- Recording Device: A device with video recording capabilities to conduct and record the interview, or a laptop with a camera and Zoom for an online interview option.
- Quiet Location: A quiet and comfortable space for conducting the interview.
- Interviewer: A facilitator or interviewer to guide the interview process.

➤ ACTIVITY 3.2: Reflecting on Game Jam in Survey

Goals:

- Goal 1: Ask comparison questions similar to the survey that was administered before Cultural Game Jam
- Goal 2: Reflect on the Cultural Game Jam process.

Method:

Survey (online)

Sample:

Youth (Individual)

People Involved during Activity:

Youth participants: completing the survey.

Time to Complete Activity:

Thirty minutes to complete the survey.

Execution Guide:

How To:

- Step 1: Survey introduction stating the purpose and deadline of the survey, as well as the survey questions, are translated into local hub language. Coordinated by Task 4.3 lead AUAS.

- Step 2: Using the translated texts, create the online survey using a platform such as Microsoft Forms or SurveyXact to adhere to institutional technological and software compliance and protocols. Task 4.3 lead AUAS coordinates them.

- Step 3: Individual hubs distribute the survey to their participants: Share the survey link via email, social media, or any other communication channel that the hub uses to interact with the participants. Provide a response window of two weeks, with a deadline set at least five days before the start of the Game Jam. Send reminder emails strategically within this period to encourage participation.

- Step 4: Collect responses: In collaboration with Task 4.3 lead AUAS, local hub leads monitor the reactions regularly. The hub contact person follows up with participants who have not completed the survey by the deadline.

Important Considerations:

- Confidentiality: Assure participants that their responses will remain confidential and will be used only for research purposes in anonymised form.
- Consent: Obtain signed, informed consent from the participants before they start the survey.
- Clarity: Ensure that all questions are straightforward and easy to understand. For site-specific questions, remember to adjust the details of the multiple-choice questions with the proper institutions/locations.
- Time: Inform participants about how much time the survey is likely to take.

Technical / Material Needs

- Online survey platform: Microsoft Forms or SurveyXact

➤ ACTIVITY 3.3: Documenting Games

Goals:

1. Analyse which values are brought forward by games designed during the game jams and how they were designed through culture. (HEI, CHI)
2. Goal 2: Analyse game potential/feasibility to be finalised (CI).

Method:

Qualitative analysis of games.

Sample:

HEI, CI, CHI

People Involved during Activity:

HEI, CI, CHI & Youth

Time to Complete Activity:

1-2 hours for game analysis, 1 hour for discussion meeting.

Execution Guide:

How To:

This activity involves a qualitative analysis of the games designed during the game jams. Representatives from the Higher Education Institutions (HEI), Creative Industries (CI), and Cultural Heritage Institutions (CHI) will be involved in this analysis. The analysis will focus on the values highlighted in the games, the role of cultural collections in the games, and the potential of the games to be finalised.

- Step 1: Create a standard template for game documentation that can be filled out for each game. The template could be as simple as an Excel sheet. It should include sections for the game title, game authors' names, game description, European values addressed, the role of cultural collections,

characterisation of the game as a medium/artefact of/for/through/with culture, playability (scale 1 to 10), and potential to become a complete game (very unlikely, unlikely, likely, very likely, don't know). One representative per institution, and ideally Youth representatives, will analyse each game. Using a standard template and a systematic approach, this method ensures that all games are analysed consistently and thoroughly. It also encourages collaboration and discussion among the representatives, leading to a more nuanced and comprehensive analysis.

Questions to be included and answered in the template include:

- For HEI and CHI:

  a. Which European values are addressed by each game, and from which angle?

  b. When and how do cultural collections play a role in the game?

  c. What characterises the created games as mediums/artefacts of/for/through/with culture?

- For CI:

  a. How much do you think this game is playable/fun? (Rate from 1 to 10?)

  b. Do you think it has the potential to become a complete game? (very unlikely, unlikely, likely, very likely, don't know) If so, why?

- Step 2: Organise a discussion session once all representatives have completed their individual analyses. During this session, each representative can share their findings. The group can then discuss each game, consolidating the individual analyses.

- Step 3: Compile the observations into a single document that will accompany the folder containing the original documentation of the games by youth done during the Game Jam (like design sketches, paper prototypes, pictures of the process, rulebook, etc.). This will provide a comprehensive overview of all the games designed during the Game Jam and will help game analysis by WP2.

Important Considerations:

- Clarity of Instructions: Make clear in the template that the games are documented from multiple perspectives (HEI, CI, CHI, and Youth).

- Respectful Analysis: Respect the creative efforts of the game designers and avoid quality judgment in the descriptions of the games.

Technical / Material Needs:

- Access to the Games: Access to the games designed during the game jams. The games' developments should be clearly documented as part of T3.2, and the materials needed for this documentation/analysis by HEI, CI, CHI, and Youth should be accessible in SharePoint.
- Analysis Template: A template for recording and compiling the analysis and feedback (like a digital spreadsheet).
- Meeting Space & Time: (physical or virtual) for discussion among the HEI, CI, CHI, and Youth representatives.

➤ ACTIVITY 3.4: Documenting Design Kits

Goals:

1. Analyse how participants used design kits provided in the CGJs.

2. Collect feedback to improve design kits for the next iteration.

Sample:

CI, CHI, HEI, Youth

Method:

Qualitative analysis of design kits facilitated by HEI partners from each hub.

People Involved during Activity:

CI, CHI, HEI, and ideally, a Youth representative.

Time to Complete Activity:

TBC per Hub

Execution Guide:

How To:

- Step 1: Organize all the materials (design kits) initially provided in the Game Jams for review. This can be done using a spreadsheet organised as follows:
    - Design kits/methods:
        - Pros
        - Cons
        - General Considerations
        - Feedback for Future Improvement
- Step 2: Use the observations collected during the game jams in Activity 2.4 (observation grid), 2.5 (observation board) and 2.6 (Journey maps) to fill in the spreadsheet and evaluate the design kits. HEI representatives will facilitate this activity for each hub, inviting (at least) one representative from CI and CHI and, ideally, at least one youth participant in the GJ. Each hub can carry out this activity independently and organised according to what works

best locally (for example, organising a half-day sprint in person or sharing the materials to be analysed beforehand with each partner and then planning a shorter meeting to align observations in the spreadsheet.)

The following questions can follow the above structure and guide the analysis. The goal is to compile documentation that will be useful in improving the design kits for subsequent game jams.

1. How helpful were the materials, exercises, and support you received during the GJ in designing games?
2. What was the most helpful exercise/material, and why?
3. What didn't work?
4. Do you have suggestions on how to improve the design kit for the next CGJ?

- Step 3: After the analysis, compile a report highlighting the main findings, identified patterns, and proposed improvements for future GJs based on the participants' feedback. Incorporate direct quotes from respondents to illustrate key points and enrich the report's narrative. Ensure that this report is accessible to all stakeholders involved in the GJs to foster transparency and collaborative development of the design kits.

Important Considerations:

- Transparency: Collect previous observations with transparency, making clear where they come from (observation grid, observation board, journey maps, other sources).
- Clarity on Who Gives Feedback: Make evident who is giving feedback to improve the design kits in the future (CI, CHI, HEI, Youth).

Technical / Material Needs:

- Hub-Specific GJ Protocol: Have a copy of the game jam protocol performed by each hub for reference during feedback collection, containing the actual design kits used during that specific iteration of the GJ.

➤ ACTIVITY 3.5: Reflection and Analysis Sprint on Cultural Hubs (meso)

Goals:

1. Get an understanding of the value of cultural hubs and empowered partnerships of co-creation between CHI, CI, HEI, and Youth.
2. What characterises the partnership/collaborative-co-creative practice between CHI, CI, HEI (and youth)?
3. Evaluate strengths and difficulties within the cultural hub collaboration.
4. Evaluate skills gained/improved by the stakeholders after the GJ.

Sample:

Youth, CI, CHI, HEI

Method:

A reflection and evaluation sprint from a meso perspective. The two methods suggested below are Team Retro and Roles and Responsibility.

People Involved During Activity:

CHI, HEI, CI, and ideally, a Youth representative.

Time to Complete Activity:

TBC per Hub

Execution Guide:

How To:

- Step 1: Choose a facilitator for this session. Every hub can make this choice independently.

- Step 2: The facilitator schedules a session for their hub that includes all stakeholders: CHI, CI, HEI, and possibly a representative of Youth. At least one representative per stakeholder should be present in the session. The main goal of this session is to reflect on the experience of the Game Jam from the hub level. The duration of the session can vary, depending on the hub's preferred mode of organising it. It can be done in person or online, and the amount of time dedicated to this activity can vary per hub, depending on necessities.

See **Appendix XI: Activity 3.5 Reflection and Analysis Sprint on Cultural Hubs Exercises** for an overview of the activities to be executed during the hub reflection sprint.

- Step 3: After the synthesis, the relevant information and documentation of insights are communicated into a report that includes an overview of the discussions, key findings, and actionable recommendations for improving

HUB collaborations. This report should be shared with all participants and relevant stakeholders to provide transparency and drive future improvements.

- Step 4: Documentation of the sprint should be carefully organised and preserved, ensuring that the data and findings are accessible for future reference and potential comparisons with future iterations.

Important Considerations:

- Acknowledge Different Perspectives: Acknowledge the different perspectives and expertise that each stakeholder brings to the table and ensure all voices are heard.
- Balance Activities: Balance structured activities with open discussion. If the format feels too strict, the facilitator can guide an open discussion by following the questions above.
- Open to All Feedback as Valuable: Treat all feedback as valuable data, considering both positive and negative comments for a comprehensive overview.
- Allow Pauses & Informal Interactions: Allow for rest and informal interactions, as these can be times when important insights emerge.

Technical / Material Needs

- Exercise Supplies: The necessary materials for each exercise are whiteboards, sticky notes, markers, etc.
- Digital Tool Access: Access to digital tools for collaborative exercises, such as online note-taking apps, particularly if some stakeholders participate remotely.

Appendix II: Activity 1.1 Youth Survey Questions

The following questions should be used to compose an online survey for youth participants for Activity 1.1.

SECTION 1: Basic Info About You

The following questions will help us gather some general information about you.

- Question 1.1: How old are you? [open question]

- Question 1.2: Which of the following most accurately describes you: choose as many as you would like:
  - female
  - male
  - non-binary
  - Agender
  - let me type: (please specify) _____ [open answer]
  - prefer not to state

- Question 1.3: What are your pronouns? [open question]

- Question 1.4: What is your nationality? [open question]

- Question 1.5: What is your level of education? **[Hub specific: each hub, please fill in multiple choice answers of all levels of education from secondary school through PhD for your local context]**

- Question 1.6: What area of studies are you currently involved in? Choose as many that apply to you:
  - Sciences and Technologies

  - Languages and Humanities
  - Socioeconomic Sciences
  - Visual Arts
  - If you are a university student, please share your degree name: _____ [open answer]

- Question 1.7: What is your current occupation?
  - student
  - employed
  - unemployed
  - other (please specify): _____ [open answer]

- Question 1.8: How did you receive the invitation for this Game Jam?
  - from my school
  - from [**insert local CHI**]
  - from [**insert local HEI**]
  - from [**insert local CI**]
  - Other (please specify): _____ [open answer]

SECTION 2: About Game Play & Creation

The following questions will help us understand how much you engage with culture, your experience with games in general and if you are familiar with game-making and cultural game jams.

- Question 2.1: Do you play games?
  - always
  - usually

  - sometimes
  - rarely
  - never

- Question 2.2: If you do play games, which are your favourite games (this can include board games, video games, card games, or other kinds of games)? [open question]

- Question 2.3: What do you like about these games? [open question]

- Question 2.4: Do you play games solo or with other people?
  - always solo
  - usually solo
  - both solo and with others
  - usually with other people
  - always with other people

- Question 2.5: Do you know what a game jam is?
  - Yes
  - No

- Question 2.6: Is this your first time participating in a game jam?
  - Yes
  - No

- Question 2.7: If you have attended a game jam before, how many? [open question] (please, we should indicate and only accept number format (integer) in this answer to facilitate analysis)

- Question 2.8: Have you created a game before?
  - Yes
  - No

- Question 2.10: In which context have you created a game?
  - school
  - university
  - an event from a company
  - an event from my community
  - an event from a national cultural Institution
  - an event from a European project
  - other (please specify) _____ [open answer]

- Question 2.11: What was your Role in the last game jam you participated in?
  - programming
  - game design
  - audio
  - Art
  - Writing
  - Other (please specify) _____ [open answer]

- Question 2.12: What is your main area of interest in game-making?
  - programming
  - game design
  - audio
  - game art

  - writing
  - narrative?
  - Other (please specify) _____ [open answer]

- Question 2.13: Why did you decide to join this Game Jam? [open question]

- Question 2.14: What are your expectations from this experience? [open question]

SECTION 3: Culture & Cultural Heritage

The following questions will help us understand your experience and familiarity with culture and cultural heritage.

- Question 3.1: Have you ever visited a cultural heritage institution, such as a museum, an archive, or a library?
  - Yes
  - No
  - Prefer not to state

- Question 3.2: If you have visited a cultural heritage institution, which was the last one you visited, and why? [open question]

- Question 3.3: Have you ever visited the **[insert local CHI]**?
  - Yes
  - No

SECTION 4: European Values

The following questions will help us understand whether you are familiar with European values, whether you think they have anything to do with games, and whether you think games might have any positive or negative impact on personal identity and society.

These are the values of the European Union:

Human dignity: Human dignity is inviolable. It must be respected and protected and constitutes the real basis of fundamental rights.

Freedom: Freedom of movement gives citizens the right to move and reside freely within the Union. Individual freedoms such as respect for private life, freedom of thought, religion, assembly, expression, and information are protected by the EU Charter of Fundamental Rights.

Democracy: The functioning of the EU is founded on representative democracy. A European citizen automatically enjoys political rights. Every adult EU citizen has the right to stand as a candidate and to vote in elections to the European Parliament. EU citizens have the right to stand as candidates and vote in their country of residence or in their country of origin.

Equality: Equality is about equal rights for all citizens before the law. The principle of equality between women and men underpins all European policies and is the basis for European integration. It applies in all areas. The principle of equal pay for equal work became part of the Treaty of Rome in 1957.

Rule of law: The EU is based on the rule of law. Everything the EU does is founded on treaties voluntarily and democratically agreed upon by its member countries. Law and justice are upheld by an independent judiciary. The EU countries gave final jurisdiction to the European Court of Justice – its judgments must be respected by all.

Human rights: The EU Charter of Fundamental Rights protects human rights. These include the right to be free from discrimination based on gender, racial or ethnic origin, religion or belief, disability, age, or sexual orientation, the right to the protection of personal data, and the right to access justice.

- Question 4.1: Order the values by importance (1 being the most important, six being the least important). Ensure that each value has a unique score and no duplicate scores.

- Question 4.2: Do any of these or other values make you think of any games you like? If so, could you name the game(s) and the values you associate with them? [open question]

- Question 4.3: In general, do you think games have a positive or negative impact on shaping identities, societies, and cultures?
    - Yes
    - No
    - Yes and No
    - I don't know

- Question 4.4: When do you think games have a positive impact on shaping identities, societies, and cultures? Could you please give examples of when games, in your opinion, could have a positive impact on shaping the identity of people who play the game or on society and culture at large? [open question]

- Question 4.5: When do you think games have a negative impact on shaping identities, societies, and cultures? Could you please give examples of when games, in your opinion, could have a negative impact on shaping the identity of people who play the game or on society and culture at large? [open question]

Appendix III: Activity 1.2 Stakeholder Survey Questions

The following questions should be used to compose an online survey for stakeholders for Activity 1.2.

SECTION 1: Basic Stakeholder Information

The following questions will help us gather basic information on every stakeholder (CI, CHI, HEI). Here, we specifically gather information on stakeholders' experience with game jams and empowered participation of youth.

- Question 1.1: How is your company/institution defined in the project?
  - CI
  - CHI
  - HEI

- Question 1.2: How many employees does your company have?
  - less than 10
  - 10-50
  - 51-100
  - 101-500
  - more than 500

- Question 1.3: Could you mention and briefly introduce (at least) one previous project your institution has been engaged in that has involved Youth? [open question]

- Question 1.4: Could you mention and briefly introduce (at least) one previous project involving game jams as a method that your institution was engaged in? [open question]

- Question 1.5 (follow-up question for CI only): What is your organisation's experience with game jams as a recruitment and talent scouting tool? [open question]

- Question 1.6: Could you mention and briefly introduce (at least) one project that your institution was involved in where empowered participation and/or culture-making played an important role? [open question]

- Question 1.7: For the previously mentioned project(s) about empowered participation, did you follow DBR principles/approaches in this project? Could you elaborate on how you designed the participatory moments within the project? [open question]

- Question 1.8: Please share here any links to portfolios or webpages dedicated to the projects mentioned above [open question]

- Question 1.8: In the abovementioned projects, did you use specific technologies, tools, or design kits? And if so, which ones? [open question]

- Question 1.9: Which skills, knowledge, and policy instruments could the CI/CHI/HEI use to achieve their goals in the game jam/game-making approach (Objective 4)? [open question]

SECTION 2: Partner Experiences with QHS

The following questions will help us understand what kind of experience, if any, EPIC-WE partners have from working in partnerships with CI, CHI, HEI, and youth in a QH system.

- Question 2.1: Do you have experience in working with the Quadruple Helix system?
  - Yes
  - No

- Question 2.2: If yes, please mention a project in which your organisation was involved where the Quadruple Helix system worked particularly well. [open question]

- Question 2.3 If No, what are your expectations and concerns regarding this framework? [open question]

SECTION 3: Partner Motivations

The following questions will help us understand the motivations of all stakeholders in joining the EPIC-WE project and their goals and expectations for the cultural game jams.

- Question 3.1: What do you expect to learn through the EPIC-WE project? [open question]

- Question 3.2: More specifically, what would you like to learn from the cultural game jams? What kind of impact do you hope the game jams will have on your institution and/or on your professional field? [open question]

- Question 3.3: What kind of impact do you hope this game jam will have on society at large? [open question]

SECTION 4: Stakeholder Perceptions on Games for Culture

The following questions will help us understand how EPIC-WE stakeholders perceive the influence and values of games for culture.

- Question 4.1: Do you think games, in general, have a positive or negative impact on shaping identities, societies and culture?
    - Yes
    - No
    - I don't know

- Question 4.2: When do you think games have a positive impact on shaping identities, societies, and cultures? Could you please give examples of when games, in your opinion, could have a positive impact on shaping the identity of people who play the game or on society and culture at large? [open question]

- Question 4.3: When do you think games have a negative impact on shaping identities, societies, and cultures? Could you please give examples of when games, in your opinion, could have a negative impact on shaping the identity of people who play the game or on society and culture at large? [open question]

Appendix IV: Activity 2.1 Break Up / Love Letter Template

Below is a letter template, including prompt questions, to share with participants to facilitate writing break-up and/or love letters to a specific European value.

Dear [Human dignity, Freedom, Democracy, Equality, Rule of law, Human rights],
I am in love with you and want to break up with you because...

- When and how do you experience [societal value / societal issue] in your daily life?
- Do you see this value/issue reflected somehow in culture? For example, in games you play, movies you watch, things you read, or within cultural collections in museums.
- Who is affected by this value/challenge?
- How much do you feel you can overcome such challenges in your daily life, and why?
- Close the letter with a wish for the future.

Appendix V: Activity 2.3 Observation Grid Template

Below is the grid for the observation activity. To use the grid, please make your own copy.

Activity (Date, Time, Place); Observer (Name)

GUIDING QUESTIONS	NOTES
Space, Materials & Tools	
Observe the space where it takes place, its characteristics, who and what is present there, which materials are provided, how they are used. • How is the space organized?	

• What kind of tools and materials (+cultural collection, values, societal challenge)? • Are there barriers and/or facilitators to youth's participation?	
Youth	
• How do youth approach the tasks? • Do they work autonomously or in group? • Do youth take on a specific role? • Do youth look like they are involved in the tasks and/or are having fun? • Do youth ask for facilitators' support and help?	
Facilitators	
• Who is facilitating? • How do facilitators interact with youth? • Do facilitators interact equally with all youth? • Do facilitators look like they're enjoying the task?	
Structure of the Activity	
• How is the activity structured? • What's the order of activities? How long do they take? • What are the different sub-activities? • How many youths and how many facilitators are there?	
Conditions for Reflections and Competence	
• Are there occasions for critical reflection on the process and the outcomes? • Are there occasions for evaluation on both individual level as well as on group level? • What kind of responsibility youth have / do not have? • Do all participants understand the goals? • Does everybody get a chance to contribute? • Do all participants listen to each other? • Do youth's activities lead to tangible outcomes? • Do youth learn something? Does this learning build on previous knowledge?	

• Does the work process support youth to initiate future projects by themselves? • What is the role of cultural collections, values, and societal challenges in the process?	
Other	
• Anything else worth noting?	
Empowered participation	
Youth express or demonstrate a change in ways of thinking in relation to: • cultural heritage. • creative industries. • 'European values' and 'value-sensitive games through/for culture'. • themselves as cultural citizens, as participants in European culture and in relation to societal challenges.	

Appendix VI: Activity 2.5 Understanding the (Interaction) Dynamics of the Game Jam Observation Board Sections & Prompts

The following lists the different sections of the observation board. These are used to prompt the observers and facilitate the sorting process afterwards.

SECTION 1: The space and the materials

- How are youth using the space provided?
- How are youth using the materials provided?
- What helped most of the Game Jam activities in terms of used spaces and materials, and what didn't help so much?

SECTION 2: The facilitation and group dynamics

- What are the group dynamics and collaboration practices within youth?

- How does CI/CHI facilitate the Game Jam?
- What are the notable/relevant/insightful moments throughout the collaboration during the Game Jam?

SECTION 3: The Rhythm and the Energies

- How does the rhythm of the Game Jam feel (enjoyable, too fast, too slow)?
- How do you perceive group/individual energies right now?

SECTION 4: Most significant learnings (for Youth, CI, CHI, HEI)

- Which specific method/kit observed during the Game Jam could be implemented in education?
- How do cultural collections play a part in the game-making process?
- What are the most significant findings/learning moments for CI/CHI/HEI during the game jam?

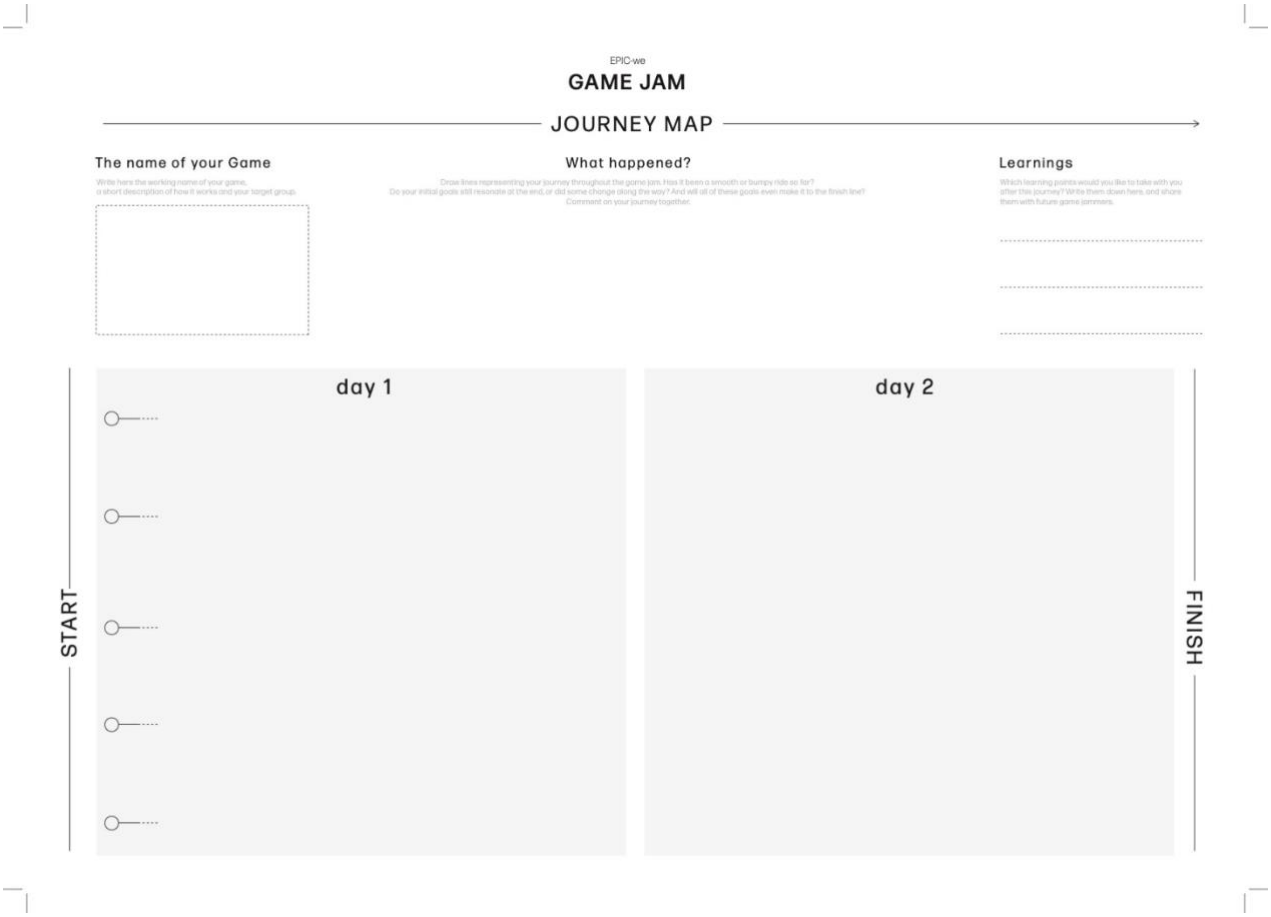
ADDITIONAL PROMPTS: Related to the process of cultural game jamming could include:

- How are youth engaging/participating, and what spaces/materialities are they engaging? How/when?
- Group dynamics & collaboration practices personal observations.
- How is it facilitated?
- How does culture/art play a part?
- How does creative industry/game-making play a part?
- How do art/culture/games/design/collaboration interplay/influence each other?
- Notable/relevant/insightful moments throughout the collaboration between Youth, CI, CHI, and HEI during the GJ. Every stakeholder plots them on the journey map.

- What are the most significant findings/learning moments for CI/CHI during the game jams?
- How did you perceive the rhythm of the GJ in terms of group/individual energies? (moment to observe, for example, if we had enough breaks or if the rhythm felt too dense or dispersed)
- What helped most the different activities in the GJ in terms of used spaces?
- What didn't help instead?

Appendix VII: Activity 2.6 Journey Mapping Template & Prompts

Print the Journey Mapping template displayed below.



Prompts to include directly on the map for the exercise:

- What happened during your game-making process? Draw a line representing the journey of your project. Has it been a smooth or bumpy ride so far? Do your initial goals still resonate, or did some change along the way? And will all these goals even make it to the finish line? Comment on your journey together.
- Learning points: What were your most significant learning moments during this journey? When did they happen? Add them to your journey line.

- When did cultural collections play a role in your journey? Take an emblematic image from the cultural collection you used/were inspired by and stick it to the journey. (polaroids?)
- What kind of skills have you improved or gained during the Game Jam?

Appendix VIII: Activity 3.1a Interviews with CHI Questions

The following questions should be used to conduct the interviews with CHI partners.

- Question 1: Who are you, and which CHI do you represent?
  [Set up a brief introduction at the beginning of the interview to establish rapport and make the interviewee comfortable.]

- Question 2: Which collections and/or spaces were made available for the Game Jam?
  [Ask for specific details about the collections or spaces provided. This could include the type of collection, its significance, any particular items within the collection that were used, and the specific spaces that were made available.]

- Question 3: How were they used by participants?
  [Request specific examples of how the collections or spaces were used during the Game Jam. This could include how different groups utilised the resources, any creative or unexpected uses, and the overall impression of how the resources were utilised (for inspiration? As actual materials in the game? How many elements were used—only one, a few, many?]

- Question 4: Can you describe a project that made you reflect on the value of using cultural collections in a game jam?
  [Ask for a detailed recounting of a specific project that stood out to the

interviewee. This could include why the project was memorable, how it utilised the cultural collections, and what it revealed about the value of using such collections in a game jam.]

- Question 5: What does a game jam add in terms of empowered participation compared to other public activities of your institution?
  [Encourage the interviewee to compare the Game Jam with other public activities they've conducted. This could include how the Game Jam encourages participation, what unique experiences it provides, and how it might affect future activities.]

Appendix IX: Activity 3.1b Interviews with CI Questions

The following questions should be used to conduct the interviews with CI partners.

- Question 1: Who are you, and which CI do you represent?
  [Set up a brief introduction at the beginning of the interview to establish rapport and make the interviewee comfortable.]

- Question 2: Which tools, methods, and/or spaces were made available for the Game Jam? [Ask the interviewee to provide details about their resources for the Game Jam. This could include software, design methodologies, workspace, etc. Understanding what was provided can give insights into how different CI partners bring their personal expertise and view on the game-making process.]

- Question 3: How were they used by participants?
  [Encourage the interviewees to share their observations on how the participants utilised their provided resources. This can provide valuable

feedback on the utility and effectiveness of the tools and methods in a Game Jam setting.]

- Question 4: Can you describe a project that made you reflect on the value of using cultural collections in a game jam?
  [Ask the interviewee to share a specific project that stood out to them. This can reveal insights into the creative process, the integration of cultural elements into game design, and the value of the Cultural Game Jam format for CI.]

- Question 5: What does a game jam add in terms of empowered participation compared to other projects your organisation has worked on?
  [Encourage the interviewee to compare the Game Jam with other public activities they've conducted, such as workshops, gaming conventions or professional recruitment through competitions. This can provide insights into the unique benefits of the Game Jam format, its impact on participant engagement, and its potential role in future CI activities.]

Appendix X: Activity 3.2 Reflecting on Game Jam Survey Questions

The following questions should be used to compose an online survey for youth participants for Activity 3.2.

SECTION 1: Explore Youth Perceptions of Values in Games

The following questions will help us to compare if and how youth perception of values in games has shifted after participating in a cultural game jam.

- Question 1.1: After taking part in the game jam, which kind of societal values, if any, do you see in games and game-making? [open question]

- Question 1.2: After participating in the game jam, do you think games, in general, have a positive or negative impact on shaping identities, societies, and culture?
    - Yes
    - No
    - I don't know

- Question 1.3: After taking part in the game jam, when do you think games have a positive impact on shaping identities, societies, and cultures? Can you give an example of when a game could positively impact shaping the identity of people who play the game or on society and culture at large? [open question]

- Question 1.4: After taking part in the game jam, when do you think games have a negative impact on shaping identities, societies, and cultures? Could you give an example of when a game, in your opinion, could negatively impact the identity of people who play the game or on society and culture at large? [open question]

SECTION 2: Explore Youth Experience of Cultural Game Jams

The following questions will help us understand the youth's perceived experience of the cultural game jam. How did it feel for them to participate in such an event? Did they perceive a sense of agency towards societal challenges, and did European values improve or not? What was their evaluation of the game jam process, methods, and design kit's usefulness?

- Question 2.1: Did the game jam meet your expectations and align with your personal values and goals? Can you explain how? [open question]

- Question 2.2: What was your experience like participating in the game jam? [open question]

- Question 2.3: Can you recall a time during the game jam when you were able to make important decisions or when you took charge during the process? [open question]

- Question 2.4: Did participating in the game jam change you in any way? If yes, can you share how? [open question]

- Question 2.5: Has this experience affected your interest in cultural heritage? [open question]

- Question 2.6: Has this experience affected your intention or interest in pursuing a career in the game industry? [open question]

- Question 2.6: Can you give us feedback on the organisation of the game jam? For example, did you find the briefing for the game jam clear enough? Do you

feel you were given enough information and resources (like design kits) to help you during the game jam? [open question]

Appendix XI: Activity 3.5 Reflection and Analysis Sprint on Cultural Hubs Exercises

The following outlines a series of exercises to be performed during the hub reflection and analysis sprints to gather information collectively.

EXERCISE 1: Team Retro

A retrospective meeting is an opportunity for the whole team to get together, discuss what worked well, uncover any problematic issues, and discuss how to work better together next time.

Source:

Adapted from Hyper Island Toolbox

What for:

Getting insights on how the hub collaborated during the GJ, their perceived value of the cultural HUB, and the learnings from the Game Jam experience.

Timeframe:

30 to 60 min.

Pre-task:

i. WP4 will create a retrospective board that can work virtually and face-to-face. The board should have three sections: 1) what worked well during the Game Jam regarding hub collaboration? 2) what could be improved? 3) What are the perceived values of the cultural hub and empowered co-creation

partnerships between CHI, CI, HEI, and Youth? 4) Which skills and knowledge have CI/CHI/HEI/Youth gained or improved due to the GJ?

ii. The facilitator collects previous observations about the hub collaboration during the Game Jam from the Observation Grid and the Observation Board and arranges them in the template. During the exercise, the facilitator will invite participants to only look at these previous observations during the cluster/discussion phase.

iii. At the end of the exercise, the facilitator will document the insights in a structured text to share with the partners for a final round of comments and feedback.

How To:

- Step 1: Welcome everyone and establish the rules of engagement. Embrace a positive attitude of continuous improvement and share whatever you think will help the team improve. Don't make it personal; don't take it personally. Listen with an open mind and remember that everyone's experience is valid. Clarify the scope of your discussion. Encourage the team to embrace a learning mindset and stay away from blaming and shaming.

- Step 2: Start the session on a positive note. Have each team member use sticky notes to write down what they feel worked well regarding HUB collaboration during the Game Jam (one idea per sticky). Cluster similar or duplicate ideas together. Discuss your ideas briefly as a team.

- Step 3: Have each team member use sticky notes to write down what they feel could be improved regarding the collaboration dynamics in the HUB during the Game Jam (i.e., communication, division of roles) (one idea per sticky note). Cluster similar or duplicate ideas together. Discuss your ideas

briefly as a team. Remind your team that this is about actions and outcomes—not about specific people.

- Step 4: Have each team member use sticky notes to write down what they perceive as the most significant values of the cultural hub in the context of the game jam (one idea per sticky). Cluster similar or duplicate ideas together. Discuss your ideas briefly as a team. Each partner (CI, CHI, HEI, Youth) might have different perspectives on the experience of the cultural HUB within a Game Jam, so here are a set of different prompts to think with:
    - Where do you see opportunities in game jams as a method for you?
    - What other types of stakeholders in the quadruple helix would you work with again?
    - (For HEI) What stands out in the game jam method through collaboration in a cultural HUB compared to other educational methods?
    - (For CHI) Where is the perceived value of reusing cultural heritage in the game jam method through collaboration in a cultural HUB?
    - (For CI) Do you see the game jam method through collaboration in a cultural HUB as a way to recruit new talents from Youth or embark on new projects with HEI or CHI?

- Step 5: Have each team member use sticky notes to write down what they learned during the GJ (one learning point per sticky). Cluster similar or duplicate ideas together. Discuss your ideas briefly as a team.

- Step 6: Having identified what could be improved, what concrete actions can the team take to improve those things? Place ideas on the board, group

them, and discuss them as a team. Agree on which actions you will take as a matter of priority and assign owners and a due date to get them done.

EXERCISE 2: Roles & Responsibilities

Defining roles and responsibilities is an exercise to help participants better understand each other's roles in the HUB during a GJ and learn who is responsible for what. This can also be done before a CGJ as preparation, but it will be used here as a source of reflection to assess how the roles played out during the event and how to clarify them even more for the next one.

Source:

Adapted from Hyper Island Toolbox

What for:

Getting insights on how the HUB collaborated during the GJ regarding the division of roles and responsibilities.

Timeframe:

30 to 60 min

How To:

- Step 1: Draw a large table on a whiteboard with the following columns (or use a spreadsheet or Padlets if you are meeting online): [Stakeholder (CI, CHI, HEI)] [Responsibilities (what I think)] [Responsibilities (what others think)] [Add a column to capture responsibilities that are unassigned].

- Step 2 (10 min): Each of the stakeholders clarifies their own responsibilities. Identify the top 3 - 5 things your role as CI, CHI, and HEI was responsible for during the GJ. Write each responsibility on a sticky note, then rank them in order of priority.

- Step 4 (5 min): For each of the other stakeholders, each writes 1-2 responsibilities they believe are their top priorities. As you brainstorm, you may think of responsibilities that don't have a clear owner. Write those down, and surface them when the group discusses them in step 6.

- Step 5 (5 min): [optional] (Do this step only if you have three or more people who share the same role.)
  To save time in the next step, discuss with teammates whose roles are similar to yours and refine the list of responsibilities. For example, if there are five people from HEI in the room, they should create a unified list of HEI responsibilities.

- Step 6 (25 min): For each role, have the role owner(s) describe what they believe their role is and place their sticky notes in the "what I think" column in priority order. Then, go around the room to find out what others think the role is about and have them place their sticky notes in the "what others think" column. Next, the role owner either "accepts" or "politely declines" the responsibilities identified by others. If they decline, they must suggest which role ought to own it. You'll likely uncover responsibilities with no established owner. Note those in the "unassigned responsibilities" section below the table. Where responsibilities overlap, define the primary owner (vs. who is a contributor or a backup).

- Step 7 (5 min): Summarize the roles and their responsibilities in a written document and share it with every stakeholder to ensure agreement.

EXERCISE 3: Reflect on the Quadruple Helix Model

What for:

To collectively explore at the hub level:

- Characteristics/enactment of quad helix/empowered participation/culture - what does a CULTURAL quadruple helix framework **look (descriptive)** and **feel (experiential-affective-interpretive)** like to the different stakeholders/participants?
- Understand the value of the quadruple helix model for all Stakeholders.
- Relevance as a framework for cultural empowerment, cross-sector research and innovation, and shaping/strengthening European values and cultural participation.

Timeframe:

60 min

How To:

- Step 1: In the hub reflection session, collectively reflect on the following questions and document answers/conversations.
    - Question 1: What differs between triple helix innovation cores from "traditional" quadruple helix systems, and why is it not quintuple helix (integration of the natural world)?

- Question 2: Did you feel like you had a clear contribution to the game jam process?

  Did you feel like you had a valuable outcome from the game jam process for yourself (or your organisation)?
- Question 3: How did the helix live up to the experiences, motivations, and goals?
  - To CI: What went well and didn't work in collaboration with CHI/HEI/Youth?
  - To CHI: What went well and didn't work in collaborating with CI/HEI/Youth?
  - To HEI: What went well and didn't work in collaboration with CI/CHI/Youth?
  - To Youth: What went well and what didn't work in collaboration with CI/CHI/HEI?
- Question 4: Any transferable knowledge or methods?
- Question 5: Future work

https://epic-we.eu/

epicweproject@outlook.com

/epicweproject/