EPIC-WE

Empowered Participation through Ideating Cultural Worlds and Environments

# D3.1

## Protocol 4: EPIC-WE Practical 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

Wytze Koppelman & Kiki Lennaerts (NISV)


## Reviewers

Rikke Toft Nørgård (AU), Kim Holflod (AU), Eva Eriksson (AU), Andy Dockett (AUAS), Carlo De Gaetano (AUAS), Maarten Groen (AUAS), Sabine Niederer (AUAS), Nélio Codices (BS), Rachel Somers Miles (NISV), Conceição Costa (UL)

## 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:**

Koppelman, W. & Lennaerts, K. (2024). Protocol 4: EPIC-WE Practical Protocol for Cultural Game Jams in Local Sites (Initial protocol). EPIC-WE Horizon Europe Project. DOI: 10.5281/zenodo.13886315

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 4: EPIC-WE Practical 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)** | AUAS; AU; AAKS; AROS; UL, CMO; BS; DM |
| **Authors** | Wytze Koppelman & Kiki Lennaerts (NISV), The Netherlands |
| **Due date of deliverable** | 31.12.2023 |
| **Actual submission date** | 10.04.2024 |
| **Reviewed by** | Rikke Toft Nørgård (AU)<br>Kim Holflod (AU)<br>Eva Eriksson (AU)<br>Andy Dockett (AUAS)<br>Carlo De Gaetano (AUAS)<br>Maarten Groen (AUAS)<br>Sabine Niederer (AUAS)<br>Nélio Codices (BS)<br>Rachel Somers Miles (NISV)<br>Conceição Costa (UL) |

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 | 19.12.2023 | Initial full draft |
| V2 | 19.12.2023 | Second revised version following review by WP3; T3.3 |
| V3 | 08.03.2024 | Third revised version following review by Coordinator |
| V4 | 17.03.2024 | Fourth revised following approval from Executive Board |
| V5 | 10.04.2024 | Submitted final version |

# Table of Contents

Technical References ..... 3
Document History ..... 4
List of Acronyms & Abbreviations ..... 6
Disclaimer ..... 6
1. Introduction ..... 7
2. Roles and Responsibilities ..... 11
2.1. Before ..... 13
2.2. During ..... 14
2.3. After ..... 16
3. Material and Production Considerations ..... 20
4. Networks ..... 22
5. Recruitment of Participants ..... 24
6. Sustainable Development Goals ..... 27
7. Additional Scope ..... 30
8. Concluding Remarks ..... 34

# List of Acronyms & Abbreviations

| Abbreviation | Description |
|---|---|
| EPIC-WE | **E**mpowered **P**articipation through **I**deating **C**ultural **W**orlds and **E**nvironments |
| HEI | Higher Education Institution |
| CI | Creative Industry |
| CHI | Cultural Heritage Institution |
| YC | Youth Citizens |
| CH | Cultural Hub |
| CGJ | Cultural Game Jam |
| EPIC-WE CGJ | EPIC-WE Cultural CGJ |
| SDGs | Sustainable Development Goals |

# 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

The *EPIC-WE Practical Protocol for Cultural Game Jams in Local Sites (Initial protocol)* presents a practical approach to facilitating Cultural Game Jams (CGJ). It contains practical requirements and guidelines for preparing and implementing CGJs in local sites. The three local Cultural Hubs (CH) in the EPIC-WE project, Aarhus (DK), Óbidos (PT), and Hilversum (NL), are each responsible for running CGJs in their local sites. The CGJs are run in the CHs as a partnership between the Cultural Heritage Institution (CHI), the Creative Industry (CI), and the Higher Education Institution (HEI) of each local site.

This report provides general recommendations for each CH to use for decision-making regarding running CGJs within their local site. In EPIC-WE, no CGJ has a fixed set of rules with which to comply. This means that site-specific CGJs might differ from each other, both between the 3 CHs in Aarhus, Óbidos, and Hilversum, as well as from one CGJ to the next CGJ within the hub. Each CGJ is uniquely tailored to the specific hub partnership, cultural heritage context, and game jam situation within each Cultural Hub and Cultural Game Jam.

Several aspects should be reviewed in the CH context before the design and implementation of the CGJ to align with the EPIC-WE project description. The EPIC-WE research aims are centred around three general elements:

1) games *through* culture,
2) games *for* culture and
3) games *as* culture.

We respectively ask how we might operationalise game-making *through* the use of cultural heritage during a CGJ, how we might operationalise game jams *as* culture within a CGJ, and how we might conceptualise the making of games *for* culture as the outcomes of a CGJ – with the overall ambition of conceptualising *games as cultural expressions* that can guide ideation, development, planning, running, and evaluation of future cultural CGJs.

In general, quadruple helix partners intending to form a Cultural Hub (CH) and run a Cultural Game Jam (CGJ) will have to:

1) **Transform** the report on *Quadruple Helix Cultural Innovation: EPIC-WE Quadruple Helix Cultural Ecosystems and Cultural Hubs (Initial protocol)* into lived practice to form a Cultural Hub between them,

2) **Adapt and implement** the *Cultural Game Jam Kit: EPIC-WE Cultural Game Jam Processes, Phases, Methods, and Tools (Initial protocol)* to run a game jam in the form of a Cultural Game Jam for the creation of games through and for culture,

3) **Organise** the CGJ using the *EPIC-WE Practical Protocol for Cultural Game Jams in Local Sites (Initial protocol)* to carry out the CGJ on the practical level.

In addition to the above, it should be further elaborated and clarified how Youth Citizens (YC) could be positioned as an actual partner both within the Quadruple Helix Cultural Innovation Ecosystem – where YC make up the fourth helix partner – as well as involved as a partner within the local CH and in the CGJ process.

Consequently, the local CH must reflect on a variety of questions relating to the integration of YCs: When and how do the local CHs intend to involve the YC as a partner? When and how will the 3 CHs collaborate to include the YC as the fourth helix partner within the EPIC-WE Quadruple Helix Cultural Innovation Ecosystem? And in what ways will YC have voice, agency, and empowered participation when it comes to both the CH partnership and the CGJs YC will be participating in?

More straightforward and practical points that should be included in the running of CGJs are a presentation about the EPIC-WE project, an introduction to the CH partners and the entire EPIC-WE Consortium, facilitation of the EPIC-WE Game Jam Kit, as well as the collection and use of the EPIC-WE games through and for culture. Again, each CGJ may differ depending on time, place, theme, participants, and organisers. A point worth stressing is to give this report the proper framework of generalities to keep in mind, which must be specified when organising a specific jam.

Overall, this report includes requirements, reflections, and recommendations on:

- **Roles and responsibilities** in CHs before, during, and after running CGJs.
- **Material and production considerations** when CHs are running CGJs.
- **Networks** within the CHs are used to run CGJs.
- **Recruitment of participants** for CGJs.
- Sustainable Development Goals and their relation to CGJs.

The following sections of the report will expand on the above bullet points.

# Roles and Responsibilities

02

# 2. Roles and Responsibilities

Within the Cultural Hub (CH), each quadruple helix partner serves a specific role. This role translates to a particular set of responsibilities and practicalities leading up to and as part of the EPIC-WE CGJ that will be hosted in each CH location.

Dividing the roles and responsibilities beforehand is crucial in achieving the most effective and complete intervention. Separating these other parts of the protocol and indicating how much staff is needed at what moment is essential for the smooth execution of the CGJs, particularly as the CGJs both involve YC creating games through and for culture, CHIs cultural innovation, CIs game innovation, and HEIs research and/or knowledge creation – all happening simultaneously and intertwined within the same CGJ. The roles and responsibilities range within various tasks and are not limited to the following examples. However, in general, we can divide the practical running of CGJs into the Before, During, and After phases, each of which comes with different needs. While this approach has a generic and plastic potential to frame and conceptualise the CGJs across project sites, each CH has navigated and approached the theoretical and practical planning with different inspirations. For example, the Óbidos Hub applied the framework of Problem Space, Jam Design (Guiding Criteria and Logistics), Jam Delivery and Outcomes and Follow-On Opportunity, with direct inspiration from the findings of the SLR in WP2.

## 2.1. Before

- **Definition of goals:** *What are the ultimate goals of the CGJs?*
    - Determining the specific preferred outputs and foci of the CGJs, which might, for example, be specific cultural heritage collections, European values, cultural elements, game-making approaches, and diverse interplays of those.

- **Curation of content**: *Which upfront decisions will impact the content* of the results of the created games through/for culture?
    - *Parameters of the CGJ:* how long will the runtime be? 48 hrs? 72 hrs?
    - *Other contextual rules:* anything that is deemed relevant for the outcome of your CGJ – examples may include:
        - A jam 'in the spirit' of – see Davilex example above.
        - Your game needs to be DRM-free or under a free software license.
        - Your game can/can't have AI-generated assets ('handmade').
        - Etc.

- **Pre-production of the event**: organising all that is needed up until the start of the actual event:
    - *Location (onsite/online):* will the CGJ be hosted onsite, at a physical location, online, within a digital location, or in a hybrid format?
    - *(web) Site-specific facility management/logistics:* what is needed to 'run' your CGJ location? From personnel onsite and showers (for an overnight stay) to enough server space to 'host' your CGJ online and process the finished cultural games

- *Participant Recruitment*: how will participants be recruited to accommodate diversity and inclusion of different sectors (HEI, CHI, and CI), of different local sites and contextual themes, and across genders, ethnicities, ages, and experiences?

- **Communication and dissemination**: external communication to different sectors and stakeholders:
  - *Decide on the target participants:* specified YCs for EPIC-WE
  - *Recruitment of target participants: How will these potential participants be reached and activated to participate in the CGJ? From what disciplines, domains, areas of interest, sectors, etc.?*
  - *Communication strategy:* plan to what end and how much information will be sent to participants during their involvement in different phases of the CGJ.

- **Research and inquiry:** specific to the context of EPIC-WE, what research interventions and scientific inquiry will occur during the CGJs, and by whom (specified in the EPIC-WE Research Protocol for Cultural Game Jams in Local Sites (Initial protocol)).

## 2.2. During

- **Production of the event**: organising all that is needed during the runtime of the CGJ:
  - *Providing food for participants*
  - *Making sure all facilities are in order. Enough spontaneous requests or problems will pop up:*

        - Supplies and necessities.
        - Creative support and materials.
        - Technological support.
        - Set up the communication channels and platforms participants will use to communicate/collaborate.
    - *Hosting experts/speakers*

- **Briefing participants**: making sure participants have all the information they need or access to this information onsite:
    - In what form will this information be available or handed out?
    - How do you facilitate extra questions by participants during the CGJ (via personnel or another information source?)

- **Documenting the research intervention**: how will the CGJ as a research intervention be documented:
    - Interviews with participants?
    - Observation studies?
    - Reflections from participants?
    - Community (collaborative) inquiry?
    - Evaluations during the event?
    - Other documentation methods – how many and which kind of personnel will be needed to conduct this?

- **Communication and dissemination on the event**: how will the CGJ as a cultural-creative event be documented:

- What was each sector partner's communications strategy within the CH during the event? Will there be external communication during the event, and if so, how much? Who will communicate this? What will the content of the communication be (and do we have permission from the attendees)?
- What will YC participants be allowed or empowered to communicate, post, or share during the CGJ?
- What will be documented during the event and used afterwards for communication and dissemination activities from each sector partner? Who will be responsible for the documentation?
- What forms will the communication and dissemination have:
  - Interviews with participants?
  - Photos or videos from the event?
  - Blogposts or news stories from CH partner?
  - Other documentation methods – how many and which kind of personnel will be needed to conduct this?

## 2.3. After

- **Production of exhibition/EXPO**: how will the games made during the CGJ be exhibited or otherwise made accessible:
  - *Wrap-up of the CGJ: How are the games produced* through and for culture exhibited at the local sites? How are the games and the results of the CGJ collected and displayed online? Where will the CGJ games and results be sustainably stored?

- *Accessibility:* How will these products be made accessible to everyone, and via which platform will they be stored and shared with a specific free software license?
- *Maturing and Disseminating the Games:* How can CIs and external creative stakeholders further develop and mature game ideas and concepts created during cultural game jams? How might they collaborate with the youth citizen creators in doing so? How can CHIs display, disseminate, or integrate early and matured game versions in their collections, archives, and own dissemination?

- **Communication and dissemination**:
  - What will be communicated to whom after the CGJ took place?
  - Where will content made for the CGJ be shared (communication strategy)?
  - What type of community management is in place in the CH and around the CGJ - when will CHs stay in touch with CGJ participants? What is expected of CI, CHI, HEI, and YC – communication- and dissemination-wise after a CGJ?

- **Aftercare/review:**
  - How will the documentation of the event be stored, shared, and processed? In what form will research on the CGJs be made available?
  - How will the protocols and results be iterated upon for a subsequent CGJ?

Determining who will execute which aspects of the CGJ is essential. Hence, the roles and responsibilities should be detailed, considering the different CH partners' expertise they bring to the CGJ. The various phases above focus on different planning/executing stages. Seeing as each CH is a collaboration between a CHI partner, a CI partner, and a HEI partner, these all contribute from their respective helix/sector, which entails different roles and responsibilities per CH partner; tasks can be divided for every institution to contribute to the CGJ efficiently.

This generally translates into a curatorial/organisational 'meeting in the middle' between the CH partners to collaborate and co-create the CGJs. Within the broader context of organising a CGJ, the concrete CH partners can be changed depending on what kind of (cultural) CGJ one wants to manage – e.g. the Creative Industry partner within a local Cultural Hub might change from CGJ to CGJ to build on and extend the expertise and experience of delivering Cultural Game Jams for YCs game-making as a form of culture-making resulting in games through and for culture and cultural innovation.

In general, tasks per partner within the organisation of a cultural CGJ consist of the following:

| | |
|---|---|
| Creative Industries | CIs provide access to game-making tools and methods, facilitating the CGJ process towards playable game concepts or prototypes – with a focus on the creation of games *for* culture. In the CGJs, CI also provide sector expertise in a mentoring role as well as a facilitation team to assist the YC participants in their game-making process and practices. |
| Cultural Heritage Institutions | CHIs provide access to cultural sites, collections, and materials that the CGJ participants can use as inspiration and game-making material. CHI will guide in sensitive cultural practices that result from the themes and concludes with an EXPO – with a focus on the creation of games *through* culture. In the CGJs, CHI also provide sector expertise in a mentoring role as well as a facilitation team to assist the YC participants in their culture-making process and practices. |
| Higher Education Institutions | HEIs investigate and share knowledge around rights, ownership and ethical considerations in the game-making and culture-making context. They provide knowledge and methods to support the process towards games through and for culture and the CGJs relationship with the project goals. Also, research expertise and knowledge in R&D, game-making and design kits, interventions, and design-based research are provided with HEI – both in a mentoring role as well as through a facilitation team for the running of both CH and CGJs within the scope of the EPIC-WE project. |

# Material and Production Considerations

03

# 3. Material and Production Considerations

Creativity is limited or opened, depending on a participant's materials, the process they participate and engage in, the environment, context, space, and several other crucial elements. From working in a team to solo and from programming a game engine to drawing a deck, materials are essential elements and set the tone and context for what content will be created.

So, the CGJ content and pre-production curation should be planned in detail before the CGJ dates. These considerations range from materials provided to the participants and arrangements for sleeping facilities to food availability throughout the CGJ and setting up communication channels for the participants to discuss and collaborate. That is not a finite summation. Once again, per the CGJ, this may differ. Many of these considerations may become present during production; hence a definitive upfront summation would be unrealistic.

For example, are there any regulations for the venue about the number of staff that must be available to ensure safety and security for the participants during the overnight hours? These parameters should be assessed in detail to ensure a smooth running of the event on-site. What is expected of each partner, and is this known to them? What is expected of the participants? What do they have to bring to the CGJ, and what do they do and work with during the CGJ?

# Networks

04

# 4. Networks

Mapping out the different networks per partner about the CGJ can be advantageous. Again, this differs depending on the kind of CGJ one wants to organise and what is needed. Here, EPIC-WE is an excellent example of varying partners ‘meeting in the middle’ to form a CH and manage a specific type of ‘cultural’ CGJ, which is not yet organised, as shown by the EPIC-WE Prisma2020 State-of-the-art Literature Review report.

Specifically working from the quadruple helix in developing these kinds of CGJ interventions, a layer of research through and on interventions (in EPIC-WE within a Design-Based Research framework) is added to the execution of CGJs, which facilitates the creation of knowledge for all quadruple helix partners. The specificity of the research methods used validates this way of working. Again, that is specific to the CGJ being made. Another CGJ might ask for a different approach depending on the goals set.

Lastly, a network might be necessary to 'get the word out’ and reach and activate potential participants across sectors to engage with the CGJ.

# Recruitment of Participants

05

# 5. Recruitment of Participants

There are multiple ways to recruit YC participants for the CGJs, depending on which type of CGJ one wants to organise and to what end. Consider resources that can help reach large groups with relevant expertise and interests within the domains of games and culture that fit a specific demographic. Examples could be using certain social media platforms to reach a particular audience (for example, Facebook will be more relevant to an older demographic, and TikTok will be more appropriate to a younger one). This can be decided and worked with the chosen communication strategy or by recruiting specific HEI students/groups on the network linked to the HEI partner. This, of course, can differ per partner attached to a CGJ: secondary HEI partner, art schools or academies, universities, vocational institutions, etc. However, it is essential to clarify what organisers promise and what is expected of the YC participants no matter what participant group is framed as a question: what's in it for them?

Recruitment of participants gives the organiser a choice in steering the CGJ towards a specific outcome, i.e., game design/development students in higher education will yield different levels of finished games and understanding than students in secondary school. Within the context of EPIC-WE, there is a clear focus on YCs within the age group of 16-25 years (ages within each CGJ might differ), focusing on the specific HEI partner in the CH. All relate to cultural heritage and Europe, so a demographic choice has also been made besides age, which flows through the domain of culture and European values the different CHs want to set these YCs to work with, thereby operationalising the quadruple helix. Moreover, the focal point presently rests on the recruitment and engagement of YCs, extending to local, global, and "glocal" realms.

Still, the concrete recruiting will differ per CH and is considered in the CH signature and framework. For example, Aarhus CH decided to recruit their participants following the specifications below. It should be noted that there is already a difference in age per CGJ:

- 50/50-representation from art/culture and games/programming/design
- All genders / All Humans
- Different age groups in the two CGJs (optional)
- age 20-25 for Cultural CGJ 1
- age 16-21 for Cultural CGJ 2

# Sustainable Development Goals

06

# 6. Sustainable Development Goals

EPIC-WE aim to deliver an impact that aligns with the Sustainable Development Goals (SDGs) adopted by the United Nations. Each CH elaborates on the selected goals linked to their location's context and themes to strategise the integration of the SDGs in the sampling, recruitment, and structuring of the CGJ.

SDGs selected concerning the EPIC-WE project are:

- Quality Education,
- Gender Equality,
- Decent Work & Economic Growth
- Sustainable Cities & Communities.

How these goals will be integrated into the CGJs will differ per CH.

Per SDG, the EPIC-WE proposal states a few general remarks which guide the CGJs in a specific direction:

**Quality Education**: learning opportunities in an easily accessible and attractive format, ensuring more equitable and inclusive education. The games will promote sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence. By playing and making these games, YCs will acquire media literacy and entrepreneurial and social skills that complement and enhance the knowledge gained through formal education.

**Gender Equality**: Alienation of females and non-binary youth in the game sector can contribute towards job opportunity inequalities. Therefore, the project will propose solutions and policies for removing factors that produce such alienating environments. In the long term, this will allow females and non-binary YCs to enter the market without fear of discrimination.

**Decent Work & Economic Growth**: EPIC-WE proposes a scalable strategy for CHIs, CIs, and HEIs to contribute to youth employability by equipping young people with transferable and highly interdisciplinary skills. Creative thinking skills acquired through game-making and playing might encourage YCs to explore career paths in the games sector, CHIs, and broader CIs or enable them to create new job opportunities for themselves. The project targets explicitly disengaged YCs from diverse backgrounds who are at a higher unemployment risk.

**Sustainable Cities & Communities** (precisely goal 11.4 on the protection of cultural heritage): EPIC-WE firmly positions cultural heritage in the creative value chains of the game sector and broader CIs as material for expanding their portfolios and opening opportunities to forge new partnerships. The consortium partners believe that creative reuse and active engagement with cultural heritage are essential for its preservation and transfer to future generations. The increased awareness about the contribution of cultural heritage towards the economic growth in CIs will, in turn, strengthen advocacy on securing sustainable findings for CHIs from public and private actors and attract the attention of other economic sectors.

# Additional Scope

07

# 7. Additional Scope

The Aarhus Cultural CH piloted a Cultural Game Jam before the first intervention. The pilot had a much shorter timespan than a CGJ but ran the test and evaluated the following:

- Preliminary testing and reflection on game jam materials, tools, and approaches.
- Engagement with YC participants to gather insights on the methodologies, processes, and themes inherent to EPIC-WE.
- Initiating contact with local YCs, with the potential for recruitment.

The execution and results of this pilot are stated in a separate document.

To give a practical example of what a potential structure might look like, below is the schedule for one of the editions of *Global Game Jam*[1]. An actual schedule may vary from one CGJ to another, depending on context-specific considerations, resources, expertise, experiences, etc. As an example, a 3-Day game jam could go something like this:

[1] https://globalgamejam.org/running-jam, retrieved 18-12-2023.

**Day 1: Friday**

14:00 - 19:00 Registration/jammer check-in | Technical pre-check for community platform

16:00 - 17:00 Talks/Keynotes

17:00 - 18:00 Welcome announcements and Keynote video

18:00 - 19:00 Getting to know each other / ice breakers/group forming

19:00 - 20:00 Dinner and social time

20:00 - 21:00 Group pitches - what is each group planning to make

21:00 onwards, Teams start jamming

**Day 2: Saturday**

09:00 - 10:00 Breakfast

11:00 - 12:00 Check in with all jammers and set up a game project page together by this time.

13:00 - 14:00 Lunch

17:00 - 18:00 Playtest each other's games

18:00 - 19:00 Social/break-out activity

19:00 - 20:00 Dinner and social time

**Day 3: Sunday**

09:00 - 10:00 Breakfast

13:00 - 14:00 Lunch

15:00 - 17:00 Game uploads to the GGJ website

17:00 - 19:00 Short presentations - each team does a short presentation or gameplay video to show the group

19:00 - 20:00 Clean up and close

As the Systematic Literature Review in WP2 and the D2.1 report displays, there are numerous types of game jams and, consequently, multiple ways of planning, executing, evaluating, theorising, and thematising game jams, providing contextual and theoretical guidance for the present report. From a practical point-of-view, NISV recently ran a game jam around cult game developer Davilex via a webpage on the itch.io platform, providing tangible inspiration to conceptualising and elaborating the present practical protocol for cultural game jams. The Davilex Jam, e.g., was opened at a given time and closed 48 hrs later, within which participants had to have made their game ('in the spirit of Davilex Studio') and upload it via the itch.io platform. These examples are integrated into this protocol to give more insight into the diversity of ways to organise and plan a CGJ.

# Concluding remarks

08

# 8. Concluding Remarks

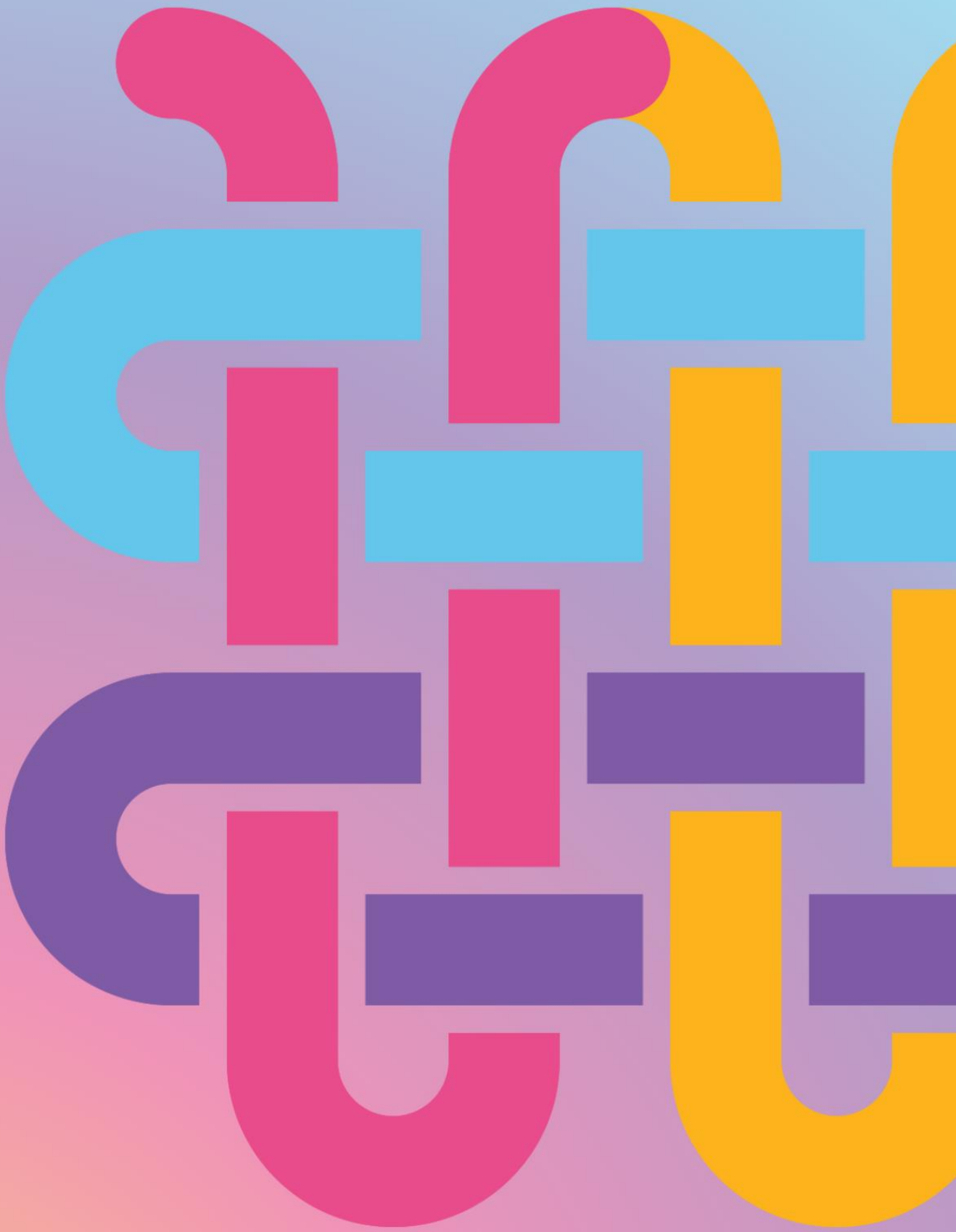
This concluding section lists points that may deserve extra attention regarding Cultural Game Jams (CGJs) within the context of the EPIC-WE project. As stated before, every game jam is different, and so is the EPIC-WE focus on organising and executing Cultural Game Jams, especially from the point of view of staging them as a research and innovation intervention through cross-sector collaboration.

The EPIC-WE Practical Protocol for Cultural Game Jams in Local Sites (Initial protocol) provides a practical approach to facilitating CGJs in local sites. The protocol contains practical requirements, guidelines, and reflections for preparing and implementing CGJs in local sites. It has been designed to provide a framework for the local Cultural Hubs (CH) in the EPIC-WE project, Aarhus, Óbidos, and Hilversum, to run CGJs in their local sites. The CGJs are run through the CHs as a partnership between the Cultural Heritage Institution (CHI) partner, the Creative Industry (CI) partner, and the Higher Education Institution (HEI) partner of each local site, with Youth Citizens (YCs) becoming an integral fourth partner during the interventions.

The report highlights the importance of reviewing several aspects in the CH context before designing and implementing the CGJ to ensure alignment with the EPIC-WE project description. This is in addition to productive, critical, reflexive, and tangible planning of CGJs as cross-sector events. The EPIC-WE research aims are centred around three general elements: games *through* culture, games *for* culture, and games *as* culture. The report discusses how these elements can be operationalised during a CGJ.

The report also emphasises the importance of involving YCs as actual partners, approaching them as equally essential voices in the project, within the Quadruple Helix Cultural Innovation Ecosystem, and in the CGJ process. The report stresses the need to involve YCs as associates and enable and strengthen their voices, agency, and empowered participation in both the CH partnership and the CGJs YCs will be participating in.

Overall, the report includes requirements, reflections and recommendations on roles and responsibilities in CHs before, during, and after running CGJs, material and production considerations when CHs are running CGJs, networks within the CHs and for the running of CGJs, recruitment of participants for CGJs, and Sustainable Development Goals and their relation to CGJs.



https://epic-we.eu/

epicweproject@outlook.com

/epicweproject/