EPIC-WE

Empowered Participation through Ideating Cultural Worlds and Environments

D6.1

First Policy Briefs

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Empowered Participation through Ideating Cultural Worlds and Environments

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Acronyms and Abbreviations

Abbreviation	Description
AAKS	Filmby Aarhus
AROS	AROS Aarhus Kunstmuseum
AU	Aarhus University
AUAS	Amsterdam University of Applied Sciences
BS	Battlesheep
CBC	Fonden Creative Business Cup
CHI	Cultural Heritage Institutions
CI	Creative Industries
CMO	Obidos Municipal Council
DM	Dropstuff Media
GA	Grant Agreement
HEI	Higher Education Institutions
KEA	KEA European Affairs
MEET	MEET Digital Communication
NISV	The Netherlands Institute for Sound and Vision
RI	Research Institutions
RT	Roundtable
UL	COOPERATIVA DE FORMACAO E ANIMACAO CULTURAL CRL - Universidade Lusófona
WP	Work Package

EPIC-WE

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EPIC-WE

Summary of Project and Deliverable

EPIC-WE introduces cultural game jams, culture- and value-sensitive game-making andgames through and for culture as a novel approach to empower young people as co-creators of European culture and shapers of their own futures in society, cultural institutions (CHIs) and creative industries (CIs). The backbone of the project is the EPIC-WE helix ecosystem - a transferable framework where youth, CHIs, CIs and higher education institutions (HEIs) cooperate as actors in the ecosystem. Together EPIC-WE engage in cultural game jams to create games through and for culture inspired by cultural heritage. The framework explores the potentials of this approach as a method for strengthening European values, belonging and cultural participation. Through game- making activities, EPIC-WE will equip youth with cultural-creative imagination and competencies to face societal challenges with curiosity, creativity, agency and imagination – what we call Empowered Participation.

The project is carried out as an ambitious Design-Based Research and Innovation (DBR) action across three European sites, where EPIC-WE ecosystem actors co-create, and through this, develop, implement and evaluate the proposed framework. The validated DBR innovations are presented as accessible resources that enable organisations across Europe to replicate the EPIC-WE ecosystem, formats, and methods. Through extensive research, capacity building and policy advocacy activities, EPIC-WE will ensure that the project's results reach a wide range of European CHI, CI and HEI actors, including the game industry, civil society organizations and youth. The consortium is a helix ecosystem, bringing together leading research, cultural and creative sector organisations with multidisciplinary excellence in DBR, participatory and value-sensitive design, game design and youth engagement to empower youth as future culture-makersand game-makers in CHIs, CIs and HEIs and as value-sensitive agents of change insociety.

For this purpose, the project has four identified objectives as follows:

OBJECTIVE 1: **ASSESS**. Explore the potential of games and game-making practices to empower youth and contribute to the strengthening of European values and cultural participation.

OBJECTIVE 2: INNOVATE. Develop and validate a framework for culturalgame jams in quadruple helix ecosystems.

OBJECTIVE 3: TRANSFER. Produce accessible resources that enable organizations to replicate the quadruple helix game-making ecosystemacross Europe.

OBJECTIVE 4: SCALE. Equip quadruple helix actors with knowledge, skills and policy instruments to exploit the potentials of game-making with youth for the benefit of European society.

The WP6, under which D6.1 is included, mainly contributes to O4 with combined support from the other tasks and deliverables of the WP. The primary goal of this workpackage, in which this deliverable is included, is to ensure the accurate and meaningful measurement of impact while providing adequate tools for future engagement with the projects results, eco-systems, design kits, and capacity-building initiatives. Also, it aims to offer capacity-building opportunities and policy recommendations for CI, CHIs, andHEIs. Finally, this WP establishes a robust connection to stakeholders and policy makersby engaging them in a collaborative and co-creative three-step policy development process.

Due to this end, the policy recommendations support the EPIC-WE project's outcomes combined with other deliverables under the WP as a whole, bringing together stakeholders in a co-creation atmosphere to facilitate the exchange of opinions, guided strategic discussions and provide input for future endeavours in order to drive positive cultural and societal change within the EPIC-WE Quadruple Helix Cultural Innovation Ecosystem.

EPIC-WE's outcomes will include a validated framework of cultural ecosystems for cultural hubs and cultural game jams between youth, CHIs, CIs, and HEIs, providing methods, tools, and recommendations for policy makers. The policy briefs support the establishment of this framework by ensuring equal and creative participation of all quadruple helix ecosystem partners.

In terms of the deliverable's contribution towards wider impacts, the following can be considered as supported: New European Bauhaus, Post-Covid Youth Engagement, CivilRole of HEIs and CI in terms of providing in-depth discussion opportunities for stakeholders through roundtables and policy recommendations developed based on the expertise provided by the representatives of the EPIC-WE quadruple helix.

Introduction

01

1. Introduction

From the Literature Review (Report 2.2 citation) (Sotamaa et al., 2020) explore existing policies to support game development in Finland, Norway and Sweden's game industries, in the context of the welfare state model. A strong welfare model in the Nordic countries, along with the concerning of promoting national heritage, reflects how this "countries are leading in research and development expenditures and game-related public research investments" (Sotamaa et al., 2020:3). In Norway, the funding can cover up to a maximum of 75% of the development costs, or 50% of the marketing costs of a single project (ibidem).

This report includes and explains the policy briefs based on the "Task 6.2 – Round Tables for stakeholders and policy development" within the scope of the EPIC-WE Project. In a wider context, this task is covered under WP6 – EPIC-WE Capacity Building, Impact and Policy, which aims to ensure correct and useful measurement of impact while delivering sufficient tools for future involvement with the project's outcomes, ecosystems, designkits, and capacity building activities. Likewise, the aim is to deliver capacity building and policy recommendations for CIs, CHIs, and HEIs — the actors of the quadruple helix ecosystem.

The Quadruple Helix Model, originally conceptualized by Elias Carayannis and David Campbell, was further adapted by Schütz et al. (2019) and such model is applied int he EPIC-WE proposal and, therefore, of enormous importance for the project. For Schütz et al. (2019, p.129) "the four core components of an innovation system — academia, industry, government, and society — are not involved in unidirectional push-pull relationships, but rather in multi-layered, dynamic, bi-directional interaction". Therefore, development of policy recommendations and the involvement of actors within the quadruple helix ecosystem are foundational elements in fostering innovation and societal progress. As highlighted by Etzkowitz and Letdesdorff (2000), the quadruple helix model signifies a shift towards collaborative governance structures where academia, industry, government, and civil society engage in synergistic interactions, contributing to the knowledge creation and innovation. This collaborative approach is essential for addressing societal challenges, emphasizing the importance of multi- stakeholder partnerships in driving sustainable development. By integrating diverse perspectives and expertise, development of policy recommendations within the quadruple helix ecosystem and the project can yield more effective and inclusive outcomes, and also supporting the project objectives and outcomes, as demonstrated by studies such as Carayannis et al.'s (2009) on innovation ecosystems — which the gaming industry has a strong connection with.

In summary, this WP secures a strong connection to stakeholders and policy makers by involving them in a participatory and co-creative three step policy development process. The two other tasks in this work package are "impact measurement" and "EPIC-WE workshops and masterclasses for stakeholders".

The detailed description of T6.2 is as follows:

"T6.2 – Round tables for stakeholders and policy development [Leading: CBC; Participants: ALL; M4-M36].

A threefold approach to development of recommendations is set up. First roundtable will provide local site partners, local stakeholders, CIs, HEIs, andCHIs on national (regional) level and based on the initial ecosystem and protocol in WP3 a framework. Results of the first round of roundtables will be used in the further development of ecosystems, methods, and cultural game jams in WP3 and the development of local site gam jams in WP4.

Second round will take place midway through the project. Here, local site interventions (WP4) have taken place and results from these will be used todevelop initial policy documents. Here, local/national policy makers will be involved to add bigger perspectives of needs and policy changes (using SWOT analysis). Input from the roundtable will be used to inform the local site ecosystems, protocols, and interventions (WP3).

Final roundtable is on the European round level. Here, results from both local and glocal interventions will be presented along with first draft of recommendations. This panel will take place in conjunction with the final conference.

The D6.1 First Policy Brief is planned to be published on EPIC-WE's website and distributed where convenient and deemed necessary.

The flow of the deliverable can be read in different sections that cover pre-, during, and post-organization of the first roundtable, followed by planning and recommendations for the next roundtables.

Background of the first EPIC-WE roundtable

02

2. Background of the first EPIC-WE roundtable

The first EPIC-WE roundtable was designed to have a dual focus. To map existing knowledge and expertise within the EPIC-WE Consortium that are relevant for the EPIC-WE project to achieve its ambition, objectives, and outcomes (explained below); and the development of the EPIC-WE First Policy Brief. Here, EPIC-WE Partners gathered in sector-focused online sessions where CI, CHI, and HEI respectively met across the Consortium to share, discuss, inspire, and recommend. Sourcing knowledge and expertise from the sector partners within the consortium played an important role in securing value and relevance in the EPIC-WE interventions and outcomes.

EPIC-WE Ambition: The project will develop and deliver cultural game jams and games through and for culture as a format to empower young people as 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.

EPIC-WE Outcomes: The project will deliver a validated framework of cultural ecosystems for cultural game jams between the youth, CHIs, CIs, and HEIs. It will provide methods and tools to transfer this framework to organizations across Europe and ensure that game making practices can be employed to increase cultural participation in new contexts.

The first roundtable was organized in three separate online sessions, one for each of the CHI, CI, and HEI sectors constituting the EPIC-WE quadruple helix, and were organised and held during the autumn of 2023 by CBC (in co-hosting with the EPIC-WE Coordinator and Scientific Lead from AU). The roundtable was cross-national and sectorial, including HEI/RI, CI, and CHI. There were two goals for these sessions:

a) Policy development by bringing previous experiences from project partners into EPIC-WE (prior projects/activities within the sector).
b) Sectorial experts' recommendation for EPIC-WE objectives and outcomes.

An explanatory invitation e-mail was sent to participants, including details of the sessions, and the preparatory work requested from the participants. The sessions were held on 04.10.2023,

11.10.2023, and 12.10.2023. The data was collected through various means as video and audio recordings, padlets, notes, and chatbox.These were gathered and uploaded to the EPIC-WE SharePoint for future access and need, in addition to serving as the basis for the first policy brief document). A total of 18 participants, from the EPIC-WE partners attended the first roundtable and shared their ideas, knowledge, recommendations, and expertise under different questions and project outcomes.

The following questions have been prepared and asked to the participants during the roundtables (RTs) for partners within CHIs:

Existing expertise, experience and knowledge in relation to EPIC-WE Ambition:

1. Can you provide concrete examples of successful projects that have empowered stakeholders to co-create cultural content across sectors and/or with youth citizens?
2. What were the key factors for these projects to be successful?

Existing expertise, experience and knowledge in relation to EPIC-WE Outcomes:

1. Do you know of existing frameworks or methods for cultural co-creation or for cultural game jams between multiple stakeholders (in our case youth, CHIs, CIs and HEIs)?
2. How about methods and tools that have transfered similar frameworks to organisations across Europe and ensure that game-making practices – or culture-making practices – can be employed to increase cultural participation in new contexts?

Existing expertise, experience and knowledge in relation to EPIC-WE Objectives:

1. Can you provide examples of initiatives or other previous projects that have succeeded in creating impact through games, game-making or culture-makingon European level.
2. Where do you think the similar projects or initiatives have been innovative or transformational and why?
3. As CI, knowledge transfer and capacity building are of crucial importance. Canyou give examples of previous experiences where similar projects have succeeded with knowledge transfer or capacity building and have thereby scaled up the impact?

Existing expertise, experience and knowledge in relation to EPIC-WE Barriers:

1. Do you have experience, methods or recommendations for succeeding in empowered participation for disengaged/diverse youth? What could make the project succeed or

fail?

2. Do you have any experience, methods or recommendations for highlighting thevalue of culture-making to CIs? The value of game-making for CHIs? And the value of co-creation between CIs, CHIs and HEI/RIs?
3. Have you experienced economic (or other) pressures/barriers on CHIs and CIs that prevent them from engaging in new ventures and initiating activities that go beyond their current operations such as EPIC-WE?

The following questions have been prepared and asked to the participants during theRT for partners within HEIs and RIs:

Existing expertise, experience and knowledge in relation to EPIC-WE Ambition:

1. Can you provide concrete examples of successful projects that have empowered stakeholders to co-create cultural content across sectors and/or with youth citizens?
2. What were the key factors for these projects to be successful?

Existing expertise, experience and knowledge in relation to EPIC-WE Outcomes:

1. Do you know of existing frameworks or methods for cultural co-creation or for cultural game jams between multiple stakeholders (in our case youth, CHIs, CIsand HEIs)?
2. How about methods and tools that have transfer similar frameworks to organisations across Europe and ensure that game-making practices – or culture-making practices – can be employed to increase cultural participation innew contexts?

Existing expertise, experience and knowledge in relation to EPIC-WE Objectives:

1. Can you provide examples of initiatives or other previous projects that have succeeded in creating impact through games, game-making or culture-makingon European level?
2. Where do you think the similar projects or initiatives have been innovative or transformational and why?
3. As HEI, knowledge transfer and capacity building are of crucial importance. Can you give examples of previous experiences where similar projects have succeeded with knowledge transfer or capacity building and have thereby scaled up the impact?

Existing expertise, experience and knowledge in relation to EPIC-WE Barriers:

1. Do you have experience, methods or recommendations for succeeding in empowered participation for disengaged/diverse youth? What could make the project succeed or fail?
2. Do you have any experience, methods or recommendations for highlighting the value of culture-making to CIs? The value of game-making for CHIs? And the value of co-creation between CIs, CHIs and HEI/RIs?
3. Have you experienced economic (or other) pressures/barriers on CHIs and CIs that prevent them from engaging in new ventures and initiating activities that go beyond their current operations such as EPIC-WE?

The following questions have been prepared and asked to the participants during the RT for partners within CIs:

Existing expertise, experience and knowledge in relation to EPIC-WE Ambition:

1. Can you provide concrete examples of successful projects that have empowered stakeholders to co-create cultural content across sectors and/or with youth citizens?
2. What were the key factors for these projects to be successful?

Existing expertise, experience and knowledge in relation to EPIC-WE Outcomes:

1. Do you know of existing frameworks or methods for cultural co-creation or for cultural game jams between multiple stakeholders (in our case youth, CHIs, CIs and HEIs)?
2. How about methods and tools that have transfer similar frameworks to organisations across Europe and ensure that game-making practices – or culture-making practices – can be employed to increase cultural participation in new contexts?

Existing expertise, experience and knowledge in relation to EPIC-WE Objectives:

1. Can you provide examples of initiatives or other previous projects that have succeeded in creating impact through games, game-making or culture-makingon European level?
2. Where do you think the similar projects or initiatives have been innovative or transformational and why?

3. As CI, knowledge transfer and capacity building are of crucial importance. Canyou give examples of previous experiences where similar projects have succeeded with knowledge transfer or capacity building and have thereby scaled up the impact?

Existing expertise, experience and knowledge in relation to EPIC-WE Barriers:

1. Do you have experience, methods or recommendations for succeeding in empowered participation for disengaged/diverse youth? What could make the project succeed or fail?
2. Do you have any experience, methods or recommendations for highlighting the value of culture-making to CIs? The value of game-making for CHIs? And the value of co-creation between CIs, CHIs and HEI/RIs?
3. Have you experienced economic (or other) pressures/barriers on CHIs and CIs that prevent them from engaging in new ventures and initiating activities that go beyond their current operations such as EPIC-WE?

Padlets, which were prepared by CBC and AU were shared with the participants during the RTs. Here, participants contributed with posts in the form of responses to the different questions. The padlets can be found as annexes of this report.

Methodology

03

3. Methodology

Following to the planning and organization for the first RT (provided in Section 1), the CBC Task Lead developed a methodology for the preparation of the deliverable. The flow for the development of the methodology is provided below:

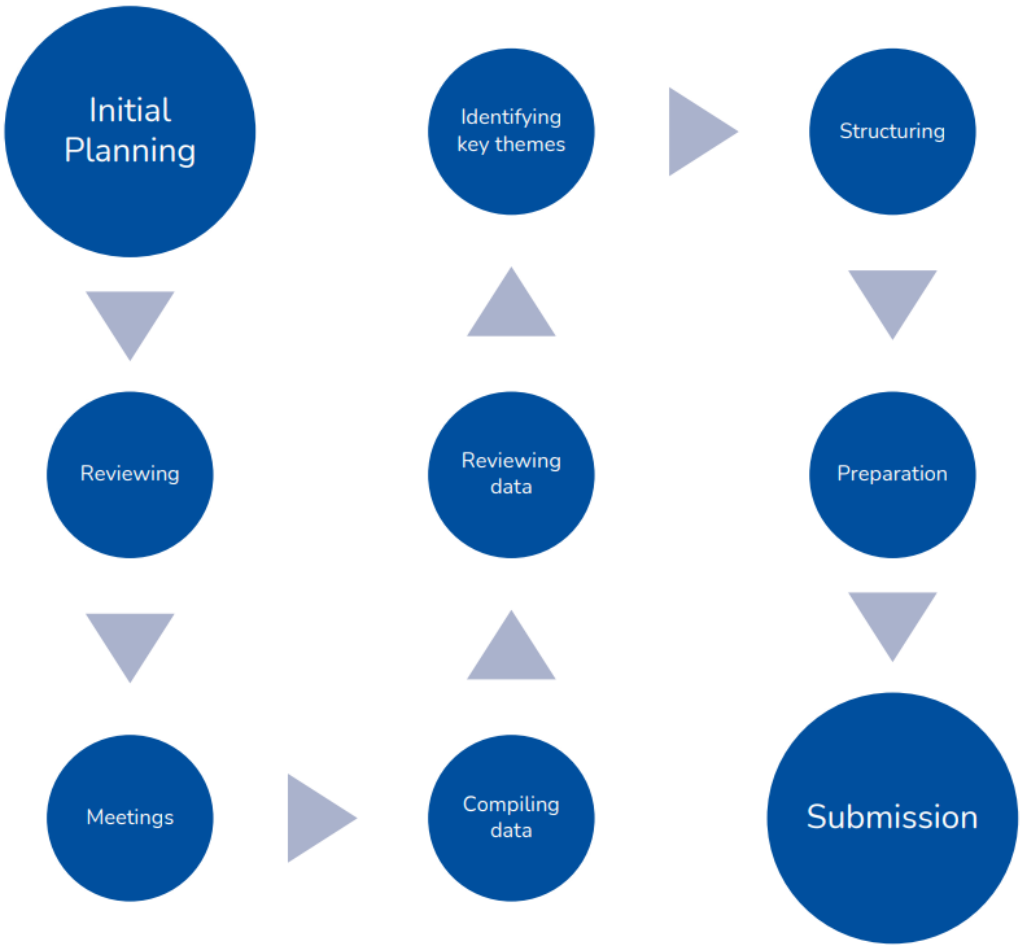

Figure 1 - RT organization methodology

Initial planning included timeline and submission discussions, then followed by reviewing the Grant Agreement (GA) regarding the administrative details of the deliverable. Reviewing phase also included the preparatory work conducted for the organization of the first RT. The CBC Task Lead then organized internal meetings with the AU Coordinator and Scientific Lead to discuss and agree on the details of the deliverable, questions to be asked in the RTs, and data to be reviewed and compiled.

After a list of existing resources was reviewed and needs were determined, the data collection process was initiated. During the data collection, the recordings of the RT and its three online sessions were transcribed for their integration into the D6.1 deliverable, along with the initial

formatting of the padlets. Once the needed resources were compiled and prepared, these were reviewed thoroughly, which would be serving as the basis for the deliverable; additionally key points and themes to be included in thedeliverable were determined. This step was followed by deciding on the flow and structure of the D6.1 deliverable, through research, analysis and internal meetings.

The preparation of the first draft, including only the policy briefs section, was completed and shared with the Project Coordinator for initial feedback. After the parties reached agreement on details of the document and discussed the QA procedure to be followed, the authors drafted a newer version. This version was shared with the participating partners and then with the Executive Board (EB) members for their review, comments, and recommendations. Before the final step, additional adjustments were made, the final version was shared with the Project Coordinator and the deliverable was submitted to the EC Portal.

One of the key points to be addressed under this section could be described as '*reaching the recommendations*.' This is planned to be performed in two sub-tasks, first one being the participation of the partners in the RT and the integration of their opinions into the deliverable, and the second one being a round of feedback to be received from the participating partners. Between the organization of the first RT and the preparation of the deliverable, the EPIC-WE project progressed, and interventions have been initiated, which might have provided newer insight and recommendations from the partners that are to be considered in the future. The reviewing process by the partners and EB members will ensure that these changes that have occurred between October 2023 and March 2024 are being taken into consideration and covered.

First Round of Policy Briefs

04

4. First Round of Policy Briefs

The EPIC-WE project will clarify how to best explore and research the potential of cultural hubs, cultural game jams along with games and game-making practices to empower youth and contribute to the strengthening of European values and culturalparticipation.

4.1 Organization and Participants

The EPIC-WE GA (p. 80) states the following as the context of the first RT:

> **First roundtable will involve local site partners, local stakeholders, CIs, HEIs and CHIs on national (regional) level and based on the initial ecosystem and protocol in WP3 framework. Results of the first round of roundtables will be used in the further development of ecosystems, methods, and cultural game jams in WP3 and the development of local site game jams in WP4.**

As three sessions targeted three different sectors of the quadruple helix ecosystem, the questions were prepared and tailored for each sectorial partner (provided in the Introduction Section). Each sectorial partners were informed about the agenda, questions and preparatory work related to their session of the RT, supported by additional documentation of EPIC-WE's summary, objectives, outcomes, and impacts. Importance of knowledge and expertise relevant to EPIC-WE ambition, objectives, outcomes, barriers and potential relations between EPIC-WE and ongoing research andinnovation activities within each partner was highlighted before the sessions.

The EPIC-WE partner participants were asked to identify and bring with them projects, recommendations, knowledge or resources existing within their partner institution that might be relevant in terms of achieving EPIC-WE ambition, objectives, outcomes and overcoming barriers to create value. These were shared by the participants during the RTs (Please see: Annexes, padlets).

4.2 Participants Profile

The first RT was completed in three sessions with the participation of sectoralrepresentatives of CIs, HEIs and CHIs.

4.2.1 Cultural Heritage Institutions (CHI)

The project's CHI partners are as follows:

ARoS (Aarhus Kunstmuseum) is Scandinavia's most visited museum and a leading European cultural heritage institution with strong networks in Europa and beyond. ARoS has an ambition to be among the ten most eminent art museumsin the world.

MEET (MEET Digital Communication), as International Digital Culture Center with interconnections to other cultural institutions throughout Europe and various game industries in Italy. MEET, in cooperation with the George Brown College of Toronto is developing a joint master's in game design where the EPIC-WE results can be integrated, along with various capacity building activities offered to professionals, artists and designers. In addition, MEET specialises in disseminating digital culture to foster economic growth while increasing opportunity and well-being for the benefit of all citizens.

NISV (The Netherlands Institute for Sound & Vision), has extensive expertise in public programming for youth, especially in relation to improving creative and media literacy skills via creative education (WP4). Vocal advocate for strengthening value chains and innovation activities between CHIs and CIs (relevant for WP5-WP6) through artistic residencies, events for students and artists on possibilities for digital heritage reuse in artistic practices, and research that highlight the impact of creative reuse.

CMO (Óbidos Municipal Council) is part of UNESCO Creative Cities Network, involving cultural preservation creative innovation, including non-formal education, arts, media and history. The preservation and promotion of historical heritage, the support for artistic creation and production, the creation and training of audiences or the democratization of access to culture, are some of its mainmissions.

4.2.2 Creative Industries (CI)

The project's games and CI partners are as follows:

CBC (Fonden Creative Business Cup) empowers start-ups in CIs by connecting them to investors and global markets and strengthening their innovative capabilities to the benefit of

industry and society. As a platform to pitch ideas, engage with industry leaders, exchange knowledge and share visions on a global stage, CBC brings an exceptionally wide network of CI practitioners.

AAKS (Filmby Aarhus) provides a collaborative space for creative enterprises, fostering innovation and synergy within the realms of film, gaming, and media production. Positioned as the cornerstone of Aarhus Municipality's investment in the film and media sector, Filmby Aarhus serves as the epicenter for the film, television, and games industry in Jutland.

DM (Dropstuff Media) specializes in creating interactive public experiences that focus on increasing citizen engagement with arts and culture and facilitating moments of cultural exchange. Additionally, DM has a prominent media profile, presenting in high profile global events such as SXSW.

BS (Battlesheep) is an independent game development studio based in Lisbon, Portugal, focused on both independent and work-for-hire projects. As an EPIC- WE game industry partner, managed by a team of gaming industry professionals with multi-platform experience, covering PC, Mac, Nintendo Wii, Nintendo DS, iOS, Android, and more, will collaborate in the development of EPIC-WE games, ensuring the production with the quality and reliability necessary for their dissemination to multi-platforms and expected audiences.

4.2.3 Higher Education & Research Institutions (HEI/RI)

The project's HEI/RI partners are as follows:

AU (Aarhus University) is a public university founded and located in Aarhus, Denmark in 1928. The Danish School of Education has extensive experience in the fields of Design-Based Research & Design research. AU team holds a strong record and extensive experience in leading international and interdisciplinary funded research projects. Its research team consists of experts in educational design, game jams, co-creation and participatory design and design-based research.

UL (Lusófona University) with 15 Faculties and Schools, was established in 1998 and its core mission is to contribute, through its teaching and research activities, to the scientific, cultural, economic, and social development of Portugal and of all countries where the Portuguese language is spoken, while not neglecting its European dimension. Lusófona University has a

focus on research and innovation, with experience in international and national funded research projects.

AUAS (Amsterdam University of Applied Sciences) specialises in the developing, applying and testing of visual, digital and participatory methods for social and cultural issues. AUAS is lead partner of the Centre of Expertise for Creative Innovation (CoECI), a collaboration between four Amsterdam-based higher education institutions focusing on culture and creative industries.

KEA European Affairs specialises in public policy design and evaluation, policy advocacy, as well as advisory services to the European institutions in CIs and has a proven track record in managing communication and dissemination activities forlarge-scale EU research projects.

4.3. Considerations

This section presented below are the recommendations developed based on the RTs explained in previous sections, involving partners from CI, CHIs/RIs, and HEIs with their insights and expertise distilled. Each recommendation listed below is framed with the aim of addressing specific challenges and/or opportunities identified during the RTs and the project's general framework. The recommendations are listed thematically,reflecting key focus areas which can be approached as guiding principles, adaptable to specific contexts and needs. These recommendations aim to offer a coherent framework for addressing multifaceted aspects from an inclusive communication practice fostering collaboration and co-creation among the quadruple helix ecosystem partners of the project. Additionally, it is advisable to consider the interconnections of the recommendations as this provides a holistic approach with an enhanced effectiveness.

1. **Consider communication aspects:** It is important to pay attention to communicating in both images and words: inclusive language; accessibility; transparency; diversity; empowerment. The complex nature of EPIC-WE demands a shared vocabulary, shared concepts, shared stories and cases. It should be considered to use a language that is accessible for/with youth to be used in all parts of the project. For transparency, be aware and make it clear that decision-making and processes are decided by the EPIC-WE partners.

2. Strengthen inclusion and empowerment: Establish an iterative process of evaluation and review of this dimension which should include 'engaging the disengaged.' Diversity and involving youth with different backgrounds and perspectives may lead to more creative and inclusive solutions. Create engagement and real contributions from youth of diverse backgrounds as games are more accessible than many other kinds of cultural products/services and establish opportunities to connect outside the EPIC-WE activity between the youth and between the youth, the facilitators and the cultural heritage institutions. Create transformational experiences (triggering feelings of belonging, participation, and empowerment) by ensuring to create real connections and exchanges between youth (and partners) across the hubs. Also create opportunities for youth to be engaged and connected after the game jams to secure prolonged engagement and empowerment. Encourage youth to recruit other youths and promote the project, fostering empowered participation and bottom-up engagement. Engaging youth across cultures, sites, and cultural game jams, ensuring they meet across the cultural hubs in the project, giving the youth a sense of empowering each other. Let youth play with their produced games collections to make them aware that cultural heritage institutions are places where there is room for them to have a voice and connect with culture.

3. Use design thinking: Using design thinking methodologies, such as starting with the user, design models, design methods, design intentionality for forecasting solutions, design visions for imagining new possibilities, helping to make "games through/for culture" more concrete and understandable.

4. Collaboration and co-creation: To increase the likelihood of successful outcomes, foster collaboration and co-creation between quadruple helix partners with a clear framework for cultural game jams in cultural hubs. Develop trust as equal partners in the quadruple helix partnerships to forge them into ecosystems for cultural innovation. Incentives and expectations for impact will need to be aligned. Be aware of the varying economic stability and strength of the different partners, in particular cultural heritage institutions and creative industries.

5. Develop a Cultural Game Jam Guide: Develop a cultural game jam guide with two parts: 1. general and inspirational that will provide ideas to activities on how to facilitate cultural game jams and 2. specific with step-by-step methods and tools that may be tailored to certain selected institutions/target groups. The methods and tools should be flexible and adaptable, and some partners might prefer a short and concise guide targeted to their specific cultural hub.

6. Knowledge transfer and resources: Continuously test the adequacy and use of the facilities for knowledge transfer and resources, not only towards the end of the project when the games, game jam methods, models, processes, case studies, testimonials from youth etc. are also to be published. Iteratively test and adjust the EPIC-WE resources and platform for relevance and accessibility.

7. Show the value of research practices: Some quadruple helix partners (e.g. cultural institutions or creative industries) might find research of less value and the careful creation of knowledge to stand in the way of rapid innovation processes. Here, HEI/RI should highlight the importance of Design-Based Research practices and models for more valuable, trustworthy, and sustainable innovations.

8. Ensure EPIC-WE Continuity: Work to ensure continuity through collaboration with existing platforms that may provide the relevant communities and add credibility to the resources provided by EPIC-WE. Foster strong, local partnerships in cultural hubs with youth associations, educational programmes or institutions, NGOs, cultural heritage institutions, etc., to ensure continuity. Recruit and support EPIC-WE ambassadors linked to these local stakeholders. Continued partnerships developing a legacy through a wider international or national consortium of stakeholders.

Next Roundtables

05

5. Next Roundtables

The second RT will take place midway through the project, while the concluding RT will be organized as a panel in conjunction with the final conference, on the European level.

For these next RTs, the relevant preparatory work will be conducted by the Lead Beneficiary, followed by informing the participating partners and stakeholders in advance. It is planned to provide the agenda of the RTs, and information about the project and its objectives. These will be shared with the invitation to the RTs, while including the preparatory work from the partners (if any), so everyone can be prepared for the RT.

The difference of the second and third RT from the first one will be their coverage and scope, and the output to be integrated into the other project WPs. As another difference, the second RT will cover a SWOT analysis for policy changes.

The exact date and time of the RTs will be planned, shared with the participants and arranged according to the most suitable option for all participants.

5.1 Initial planning

The first aspect to look into for the initial planning might be reflecting on the differences between the first and the following RTs. Based on these differences and participants, the most suitable agenda will be drafted accordingly. Clearly defining the objective of the RTs will be crucial at this step to achieve maximum efficiency. After the technical details are defined, the external stakeholders from the partners' wider sector networks and communities to be invited will be determined, in addition to the project partners. In this step, ensuring diverse perspectives and expertise will be important to be taken into consideration.

Once the above explained aspects are planned, we will be assigning a facilitator to guide the discussions to ensure active participation and keeping the conversation focused on achieving the expected objectives of the RT.

Considering that we have planned the organization and execution of the RT, we will be proceeding with the preparation of relevant materials and documentation. This will be important both to inform the participants and help them get prepared for the RT. In this step, we will also prepare our questions and key discussion points to be addressed during the RT. This step could also include the development of a structured approach for conducting the SWOT analysis and might cover the preparation of short guidelines for identifying strengths, weaknesses, opportunities and threats related to policy needs in order to guide and inform the participants as much as possible.

Conclusion

06

6. Conclusion

The culmination of our deliberations through the first three sessions of the roundtable meetings has provided a comprehensive understanding of the dynamics within the EPIC-WE Quadruple Helix Cultural Innovation Ecosystem supported by the expertise of participants from the Consortium partners. The collaboration among the diverse spectrum of participants within and across sectors has once again underscored the significance of discourse in fostering co-creation, value making, and knowledge.

Throughout the course of these RTs, a multitude of perspectives were shared, ranging from the project's ambition to the obstacles and inhibiting collaborative discussions to be explored and further developed. The engagement of the diverse participants of the quadruple helix ecosystem facilitated an in-depth exploration of empowerment in a cultural setting including the youth. From discussing key factors to identifying methods and tools in knowledge transfer for acknowledging the imperatives of participants empowered participation and alignment in each respective sector, the dialogues andcollaborative work on the padlets highlighted the necessity of cohesive efforts in valuemaking, impact creation and game-making processes.

Building upon the insights gained through these RT discussions, the first round of the policy briefs was developed to harness the collective potential existing within the project's quadruple helix ecosystem. These recommendations are aimed to foster an environment conducive to innovation, collaboration, sustainable development and empowered participation of the youth.

Reflecting on the outcomes of the first sessions of the RTs, it becomes evident that the journey towards a more robust and resilient cultural innovation ecosystem in a co- creation and value-making setting requires collective action and taking key points into consideration, such as communication, inclusion, empowerment and collaboration.

In conclusion, the first sessions of the RTs have served as a catalyst for dialogue and collaboration (like many other meetings and organizations held within the scope ofEPIC-WE); which will be also serving as the basis for the development of the upcoming sessions and policy briefs.

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Etzkowitz, H., Leydesdorff, L. (2000). The dynamics of innovation: From National Systems and "Mode 2" to a Triple Helix of University-Industry-Government Relations, Volume 29, Issue 2, 109-123 https://www.sciencedirect.com/science/article/abs/pii/S0048733399000554

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Appendices

08

8. Appendices

Appendix I: Compilation of padlet created in RTs with the participation of partners fromCIs.

Appendix II: Compilation of padlet created in RTs with the participation of partners fromCHIs.

Appendix III: Compilation of padlet created in RTs with the participation of partners from HEIs/RIs.

Appendix I: Compilation of padlet created in RTs with theparticipation of partners from CIs

This document presented herein is the Appendix I of “D6.1 – First Policy Brief”, produced under “WP6 – EPIC-WE Capacity Building, Impact and Policy”, “T6.2 – Roundtables for stakeholders and policy development” of “Empowered Participation through Ideating Cultural Worlds and Environments: youth imagining, creating and exchanging cultural values and heritage through game-making (EPIC-WE)“.

Note: The following answers and recommendations have been generalized and provided withoutthe names of the participants.

Section A – Ambition & Objectives

EPIC-WE Ambition		The project will develop and deliver cultural game jams and games through and for culture as a format to empower young people as 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.	
Can you provide concrete examples of successful projects that have empowered stakeholders to co-create cultural content across sectors and/or with youth citizens?	**What were key factors for these projects to be successful?**	**Can you provide examples of initiatives or other previous projects that have succeeded in creating impact through games, game-making or culture-making on European level?**	**Where do you think the similar projectsor initiatives have been innovative or transformational, and why?**
Roskilde Festival: Roskilde Festival is a temporary city that exists physically eight days a year. However, as a phenomenon it exists year-round – in spirit as well as due to the mark it leaves on the local community. Fittussy, J. E., O'Hara Jacobsen, S. (2014), Co-creation An Integrated Understanding: Experiences from Roskilde Festival. CBS Research Portal (https://research.cbs.dk/en/studentProjects/1231eac7-05bb-466f-ad4a-7097406d9d45) https://www.roskilde-festival.dk/en/responsibility/artistic-responsibility/ https://www.roskilde-festival.dk/media/5420/rf_a-city-eng_web.pdf	A clear sense of ownership of the projectand process, rather than carrying out what we have prepared for you. Ownerships is central – what is in it and what is not in it for them.	We spoke about festivals earlier, and they are really cultural-exchange events at their heart. We have some world-renown ones here in Portugal, and there's one traitthey sometimes have, that I find very interesting and wanted to share here. They don't allow country flags in the premises. It's not that people make it a secret where they are from, they freely share it in conversations, but it seems to bring people closer together and willing tomingle and share/communicate more. I wonder if this flagless approach is something we should have in mind in the project, somehow?	A couple of thoughts here: 1) in most cases projects are not really evaluated so quite tricky to say which ones are impactful. But on paper stuff like "playingfor the planet" seems quite impactful, at least in terms of number of participants, industry backing, etc... 2) I think the main transferability low-hanging fruits are around the methods developed, the replicability model (e.g. with similar hubsin other places, etc). and of course, the skills, contacts and experience for the participants, etc...
Cultural Heritage in Action, Door Breakers: 'Door breakers' is about creating and strengthening links betweenmunicipal museums and young people. Intotal, 17 young people aged 16-21 act asadvisers to the museums. They make proposals to improve programmes for young people, raise their needs and demands, and help design strategies to attract and keep young audiences. The	Recognizing the difference between participation and volunteering. In this sense, youth volunteering should not beconsidered as participation.	Research worked with games industry to allow players the opportunity to help real science achievements happen. (http://mmos.ch/)	

target beneficiary is locals aged 10-30. Door breakers is developed in the five municipal museums of Zaragoza. The project aims to attract and retain young audiences in municipal museums throughreinforcing the involvement and empowerment of young people. This includes promoting educational activities;developing projects expanding interactions with the community; new ways of communicating with young people; and offering pre-professional experiences for young people. https://culturalheritageinaction.eu/the- door-breakers/ Create Converge: The project is all about getting visualisation and games tech to work together and work with sectors from architecture to science. It brings together partners in four countries of the North Sea Region and taps into their wider networks to deliver on the promise of converging creative technologies (CCTs). Encompassing animation, visualisation, visual effects, virtual reality and games, these tools can be used to explore, interpret and present content and information. Beyond entertainment, they offer applications for all kinds of sectors and markets – medicine, industry, architecture – for training, service deliveryand marketing. https://northsearegion.eu/create-converge/ Folk Festivals: Folk festivals and the way they involve and engage through co- creation with participants, with a focus on craftsmanship; co-creating the festival (or game jams), also as events with the youth, enabling them to create themselves.	What can we bring is adequate facilitation and support for guidance, striking the right balance between adequate support and overwhelmingsupport. Having youth bring something “of their own” (e.g. cultural artefacts or other) intothe game jams to have something that matters to them as a dimension in the game jam.		

European Spaces of Culture: European Spaces of Culture is testing innovative collaboration models in cultural relations between European and local partner organisations in countries outside the EU. At the heart of the project lies a new spiritof dialogue, in which equality, mutual listening and learning represent the core values that help build trust and understanding between peoples. It was initiated by the European Parliament as a Preparatory Action - attributed to EUNIC by the European Commission for the period 2019-2023 - and continuing with learning from pilot projects across the globe. By testing and evaluating innovative cultural relations work worldwide and gathering policy and practice recommendations, the project contributes to the implementation of the EU strategic approach to international cultural relations. https://europeanspacesofculture.eu/about Politics of Nature: https://europeanspacesofculture.eu/projects/brazil	Transparency, openness. Securing that youth feel the "empowerment", "participant" and "ownership" over boththe process, the product, and the idea.		
ANIDOX:LAB: ANIDOX:LAB is The Animation Workshop's animation documentary continuous training project, in partnership with the Danish Film Institute and supported by the CREATIVEEUROPE / MEDIA Programme of the EU. It is a laboratory, during which we bring together documentarians and animation film directors, to maximize their artistic capacity and develop their respective projects, for creative research and forming new collaborations. https://anidox.com/	Focusing on the "emotional journey": Giving the youth tools to express themselves, giving them a process for reaching an expression (i.e. game) thathas value and makes them feel empowered. Proper division of roles is important to keep the youth going and to prolong the project's longevity (some participants maywant to develop games but other can be curators, business developers, communications, etc. - the more real life and ambitious, the better). On the same note, young people deserve a real-life exposure, including liaising with successful role models in the field, obtaining funds for their ideas, learning to pitch their ideas.		

DIG IT UP: DIG IT UP in short, brings the urban culture of Rotterdam to light both in our gallery and online in our heritage lab. Through exhibitions, documentaries, publications, talk shows and online platforms, DIG IT UP shows a new and different side to city history. https://english.digitup.nl/ POV Project: https://filmskolenforelever.aarhus.dk/ln/ MMOS: Massively Multiplayer Online Science was created to connect scientific research and video games as a seamless gaming experience. Research tasks completely integrated with game mechanics, narrative and visuals open up a new channel between the gamer and the scientific community. Converting a small fraction of the billions of hours spent with playing video games will bringan enormous contribution to scientific research, and in the meantime will change how video games' expertise is perceived. http://mmos.ch/			

OBJECTIVE 1. ASSESS.	OBJECTIVE 2. INNOVATE.	OBJECTIVE 3. TRANSFER.	OBJECTIVE 4. SCALE.
RECOMMENDATIONS			
Developing an approach to key successfactors, e.g. for CIs: New business developed, new products "inspired" by game jams? New talents identified?	In commonly creating the guidelines or rules of game will provide the platform for the youth to play with.	Transferable building blocks which areeasy to use and apply.	Promoting methodology at events such asVivatech, Slush and Sonar and collaborating with promotional partners, reaching new audiences and stakeholders. The "scale" is probably not seen as commercial as selling, but mostly as cultural framework of storytelling that can provide new ideas for new projectsfor CIs.
From CI perspective, always the chance of having new insights and visions is valuable. Not direct commercial success, but inspiration.	Value of the ecosystem per se: Added value of cooperation.	Toolbox to deliver similar activities and troubleshooting key issues.	
For the CIs to access new knowledge and insights from users are always valuable. Also giving companies, the opportunity toseek out new talent in new venues and from different channels than the traditional education systems are much needed.	Being part of an ecosystem is vital for the sustainability of the industry, both in innovating products and services, recruiting new talent and finding new financial ground.	For dissemination, getting EU networkson board.	Communicating through industry andmain stream media.
	Participants need to be well-briefed on the goals of the game jam and resources must be provided to them in advance. Asthe games need to be culture-sensitive, the participants need to quickly find curated information online prior and during the event. Ideally, they should be able to discuss/validate ideas with the CHIs during the event.	Exploring how other organizations would approach our processes/tools.	Providing knowledge and awareness ofthe outcomes inside industry channels (Discord, Industry Summits and conferences etc.).
	Explore the added value of the place where the game jams take place, specialmeaning, history, territorial advantage and using this potential to engage local youth	Walking companies and organizations through the replication process, organizing workshops, a forum or a position of liaison. Published resources might not be enough for the stakeholdersto engage.	
	Communicating via local mainstream media – game jams are always interesting for a wider audience.	Making the CI use such design kits andtools, it is vital for them to be easy to decode, easy to access and easy to use. If the tools look/feel too complex or time- consuming g to apply, they might not be used – especially by small businesses.	
		Dealing with game content issues: This is something that needs to be covered in the game design kits for future events.	

General recommendations from participants

1) Remembering to engage with the bigger events/partners, remembering to scale the methodology developed and event format achieved.
2) Tools and guidelines should be developed as to ensure young people have spaceto develop their own spaces and products. Think about what we provide as lego bricks that they can put together in the way that they want.
3) Reconnecting to what is already out there, and building on them: Co-creation with these, developing an understanding of cultural creation through game jams.
4) Making sure that the values are there, and the culture is there, and that CI and CHI are there: Challenging youth during their game making process, to make them arrive at a "game for culture" that are made "through culture".
5) Making sure to evaluate throughout the project – continuous evaluation throughthe project and making the project very visible to the CI and CHI as it is runningand not just after.
6) Highlighting the validation of the CIs as a cultural positive contribution in the project – and to policy makers – and give youth the power to express themselves and have hope in these spaces, to provide a space of youth empowering themselves with the EPIC-WE as supporters.
7) The value is in the process — making sure to value, validate and integrate the processual aspects — how to make the intangible dimensions materialize and tangible, the microlevel values at play on the round – to make it a highly relevantcase and way of practise for the sectors.
8) Remembering to not make it "all about research" as we are doing this for the youth and for the industry. Using research for the greater good in this sense.
9) It is important to valorise how gaming can be of cultural value – and to show the value that gaming can have and the role it can play (also for the cultural industry) and as a catalyser of culture. (Re)valorising and making of value cultural heritage again and in new ways (adding dimensions), making it come alive and having atoolkit/design kit. Concrete products and processes are very important.

SECTION B – OUTCOMES

OUTCOME 1	OUTCOME 2	OUTCOME 3	OUTCOME 4
RECOMMENDATIONS			
CIs and CHIs learn about their (future) audiences and can cater to their expectations, which is strategically important to their business sustainability – a type of market research.	Building cross-sectoral innovation partnerships between CHIs and CI: Many CHIS find engaging young audiences challenging. Also facing an increase in digitization of products/services, create aneed to find new ways in engaging audiences. Here, the Game Industry with its expertise in game technology and interaction design can contribute with knowledge and concrete solutions acrossCHI.	Overcoming ageism, utilising imaginaries:CIs can become important players in shaping public policies by proposing creative and bold solutions. Engaging the youth in game jams is giving them a platform to share the boldest ideas undercover as a creative process.	Showcasing game jams as tool for youth empowerment: Use Epic WE to showcase how young people can work hands on with cultural heritage and European values – through communication.
Showcasing games as cultural products with as much value as other cultural products: Games have not had the same attention as cultural products as film, literature, arts, music, performance arts etc. games are somewhere in between being a cultural product and an economicgood/tech. There have been several research projects on the negative consequences of the use of games for young people. In comparison, there have not been many projects on the negative outcomes of young people's use of classical music.	Perhaps something alongside capturingthe value of heritage assets for games (case study and testing monetary value analysis) to demonstrate potential for other sectors.	Game industry as a driver of innovation and sustainability: Being experts in engaging audiences digitally, the CI can contribute with knowledge on digitizationprocesses and thus sustainable solutions in various sectors	Showcasing the resulting games: Once the games are live, we should invite streamers and other media actors to playthe games live to raise awareness towards them. Nowadays a lot of youth follows live streams to find interesting content.
Interaction between different cultures: Non-language-based communication usage for intercultural dialogues, a community/cooperation model through game jams. "Playing" as a learning and communication model in general can be valued more.	Potential of game jams: Game jams are ideal to show how quickly small teams ofhighly motivated participants can deliver promising outcomes. Potential stakeholders will realize that organizing such an event on their premises can bringyouth, amateurs, and professionals together for a common goal, namely for cultural and social awareness, if well- briefing on the subject by CHIs, HEIs, and other entities.	The games industry and other CIs can learn how to design interdisciplinary projects and tap onto funding earmarkedfor CH (incl. Horizon), New European Bauhaus, Cohesion funds, etc.	Publishing the games in gaming platforms: Perhaps the final games should be placed on digital gaming marketplaces (such as Steam, Epic Games, and itch.io) as free game bundlesfor greater reachability.

EPIC-WE

Appendix II: Compilation of padlet created in RTs with theparticipation of partners from CHIs

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Note: The following answers and recommendations have been generalized and providedwithout the names of the participants.

Section A – Ambition & Objectives

<table>
<tr><td colspan="2">EPIC-WE Ambition</td><td colspan="2">The project will develop and deliver cultural game jams and games through and for culture as a format to empower young people as 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.</td></tr>
<tr><td>Can you provide concrete examples of successful projects that have empowered stakeholders to co-create cultural content across sectors and/or with youth citizens?</td><td>What were key factors for these projects to be successful?</td><td>Have you experienced economic (or other) pressures/barriers on CHIs and CIs that prevent them from engaging innew ventures and initiating activities that go beyond their current operations such as the EPIC-WE?</td><td>General Recommendations Under Ambitions & Objectives</td></tr>
</table>

Davilex Games: Davilex was a game and software development studio establishedin The Netherlands in 1986 by David Brons and Lex van Oorspronk. The Participatory Museum by Nina Simon (2010) https://participatorymuseum.org/ Museomix: The first Museomix took placein 2011 at the Musée des Arts Décoratifs in Paris, on the initiative of its inventors. Since then, the phenomenon Museomix has grown: it touches more than 1000 participants each year in several countries of the world. https://museomix.org/en/ V&A: https://www.vam.ac.uk/blog/museum-life/videogames-and-digital-design-at-the-va?doing_wp_cron=1713032875.6313850879669189453125 Other links shared: https://itch.io/jam/cultural-heritage-game-jam https://www.heritagegamejam.com/ https://www.beeldengeluid.nl/en/visit/events/remix-fest https://nieuws.beeldengeluid.nl/210075-middelbare-scholieren-maken-jongerenjournaal-tijdens-pilot-nieuws-lokaal-van-beeld-en-geluid-op-school-en-nh-media https://www.beeldengeluid.nl/bezoek/agenda/mini-expositie-gespot https://www.meetcenter.it/en/event/auge-next-artathon-milano/ https://www.lessonup.com/nl/channel/beeldengeluid/plan/2fXsCSfqsTWmNZqE8 https://hirshhorn.si.edu/explore/about-artlab/	The ability to scale small successful projects/activities on the EPIC-WE scale. How to scale - how to grow - the practices and results. Shift from running 'all sorts of small experiments' to focusing on 'scalability' Establishing the needs and interests of the young people involved is an importantfirst step. My experience in Denmark is slim but partof my interest in this project is to move usfrom a 'for' institution to a 'with' space where depth of engagement, participation is increased and more driven by the relationship young people want to havewith their city art museum. Enlisting / engaging the young people - inviting them into the project / inner 'machine room' Crucial to success in game jams is that they are supported by the organisations -that the organisations help shape them, are active in them, help facilitate them - are present. Important / key to success is documentingthe process, the design-making, game- making, culture-making as it is happening - rather than only 'the final product'	CHIs have difficulties to provide permanent contracts especially in research, therefore the turn-over is high.	Be clear about the space we will give to youth and what decision making power they have (and not have) - create a very clear path with clear choices (but also a path that make them not go into a lot of choices / spaces they cannot go into) - guide them - steer them - but with a clearsense of choice and agency when making those choices that they CAN make - and create that thing that they WANT to make Diversity in every form (and format) - not only diversity with the game jam site, or in participant selection - but also diversityin the understanding of what games is and look like - what games should be - go for the games that are diverse, multiverse - something we have not seen before - interactions not seen etc. Participation! Give clear roles and agency (decision space) to the young people - also for idea generation, leadership, decision making power, keep in having influence after the game jam has endedetc Another recommendation for CHIs is to summarize the resources that we can have at the disposal of our participants (Knowledge, experts, technical support,etc)

OBJECTIVE 1. ASSESS.	OBJECTIVE 2. INNOVATE.	OBJECTIVE 3. TRANSFER.	OBJECTIVE 4. SCALE.
RECOMMENDATIONS			
Involve young people from different backgrounds and with different perspectives. This diversity can lead tomore creative and inclusive solutions.	Use design thinking methodologies and a user-centred approach to develop games and game-making practices that are truly engaging for young audiences.	Marketing is key. If we have produced the greatest kits ever, but nobody knows about it, we have failed. So, plan for marketing and create user stories.	Kits and toolkits - packages they can take,and they can use immediately - flexible adaptable open to interpretation - it should be inspirational and give ideas andprovide a process towards similar ends but to be used by many different actors
It's important for the institution to create an inclusive and open environment in which young people feel comfortable and valued, encouraging open dialogue, activelistening and a non-judgmental approach.	Working with quadruple helix systems, it might be helpful to ensure you have a shared view (in the middle) about the outcome - what you are aiming for ...the shared 'vision' or 'dream'	The resource site should be well-documented - a clear view of the process - you have access to the source material - collaborate with other resource sites / platforms so the resource site is findable	Make sure that we know the market demands of the ecosystem and new stakeholders before starting to design. Otherwise, we will not be able to scaleand transfer to other CHIs. CIs etc.
Focus also on inclusive language - inclusive spaces - have a broad understanding of diversity / diverse practices and remember to (also) evaluatecommunication and practices and products also for inclusivity and diversity and empowerment. Values - what are they - how to 'look for them' - how to see if they are there - andif they are 'strengthened ...which values are most at risk - they would be the onesmost valuable/critical to strengthen (according to EU).	Organizing workshops in the future: Howdoes it look three years later.	Producing short video tutorials.	
	Risk identification when it comes to innovation.	Identifying resource sites, networks, communities that work (e.g. games forchange) – and connecting with them.	

SECTION B – OUTCOMES

OUTCOME 1	OUTCOME 2	OUTCOME 3	OUTCOME 4
RECOMMENDATIONS			
Define what European Values are at riskand explore which cultural heritage content might help to engage youth on these specific values. Addressing ethical issues in both the gaming and cultural sectors, including concerns like cultural appropriation andcolonialism, is essential. Challenge stereotypes (within the games industry too) and make ethical considerations of game development and cultural representation. Topics tackled in games on societal issueswill be evidence of impact. The impact will be also measured by the number of people involved in the project + the user community around the resources. We need to have a multi- platforms strategy to spread the resources & make sure they are identified.It should be both on the platform & on various open platforms for researchers across Europe to be easily findable. Involve stakeholders such as game developers, cultural organisations, educational institutions, youth groups togather different perspectives on the impact of games.	Define a clear pathway of how cultural heritage can lead to innovation, so thatthe benefit for CIs, CHIs and HEIs is evident. Invest in programmes that promote digital literacy, helping users, especially young people, to understand the potentialand risks of online games and gaming.	Involve Game Industry as stakeholders in some way or another. Today's players are very diverse and demand a variety of games, including those with cultural, social, and authorialelements.	Include women in STEM initiatives in order to attract more girls to gaming. Having good diversity/female 'role models' in the cultural game jams andincluding diverse/female participants across the game jam design teams. Promote collaborations between the education sector and the games industryto develop educational games based on specific skills required by the labour market.

Do you know of existing frameworks or methods for cultural co-creation or for cultural game jams between multiple stakeholders (in our case youth, CHIs, CIs and HEIs)?	**How about methods and tools that have transfer similar frameworks to organisations across Europe and ensure that game-making practices – or culture-making practices - can be employed to increase cultural participation in new contexts?**	**As CHI, knowledge transfer and capacity building are of crucial importance. Can you give examples of previous experiences where similar projects have succeeded with knowledge transfer or capacity building and have thereby scaled up the impact?**	**Do you have experience, methods, or recommendations for succeeding in empowered participation for disengaged/diverse youth? What could make the project succeed or fail?**
Kolbs Learning Cycle Make sure to use tools that are geared towards collaboration and co-creation: Miro boards, kahoot etc Links shared: https://labmediaplein.nl/ https://www.5momentsofneed.com/ https://www.linkedin.com/in/everthoogendoorn/ https://netwerkmediawijsheid.nl/expertsessie-educatieve-games-en-apps-september-2023-keynotes/	DBR makes sense very much as a core methodology. Links shared: https://resources.riches-project.eu/wp-content/uploads/2015/12/RICHES-D4-2-Good-practices-and-methods-for-co-creation_public.pdf	I find that the expertise and methods come through the participation of professionals developing their own perspectives and hybrid methods based on doing the research and work.	Listening and being accountable/clear on how decisions are made or why certain actions have been taken, youngpeople want transparency and trust. Listening to their voice – and being ready to change our view and learn from them, not only trying and convincing them about what we seeand think. Trying to create a welcoming and inclusive environment. Encouraging autonomy and responsibility among young people. Enabling them to take decisions and responsibility within theproject can help develop empowerment. Being mindful of how we speak about youth – are they disengaged or engaged in other ways?

Appendix III: Compilation of padlet created in RTs with theparticipation of partners from HEIs

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Note: The following answers and recommendations have been generalized and provided without the names of the participants.

Section A – Ambition & Objectives

EPIC-WE Ambition		**The project will develop and deliver cultural game jams and games through and for culture as a format to empower young people as 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.**		
Can you provide concrete examples of successful projects that have empowered stakeholders to co-create cultural content across sectors and/or with youth citizens?	**What were key factors for these projects to be successful?**	**Can you provide examples of initiates or other previous projects that have succussed in creating impact through games, game-making or culture-making on European level?**	**Where do you think the similar projects or initiatives have been innovative or transformational and why?**	**Other general recommendations regarding ambition and objectives:**
Looking into quadruple helix / ecosystems as a particular way of working - the crucial thing is to look into how these ecosystems are already run across different partners - and how the enable us to work towards youth culture and providing agency - working withyouth poses a particular challenge that we need to be mindful of - this will be the BIG contribution from EPIC-WE. Experience with working from youth and new media literacies and creating digital content, websites, videos - the question of heritage and how it relates to bigger societal issues is at the centre (climate, architecture, language etc) - another big question is 'how to create passion' for cultural heritage - we have to find a way for them to be more engaged and feel that this is 'more for them' The project mentioned is an Interreg Baltic Sea project, Urban Testbeds.JR. (2023-24).	To be active producers - to feel itis important to them - to ensure supervision/facilitation - enable choice and let them have choices / make choices - also perhaps allowing them to select cultural heritage/products that are not inthe centre of the 'norm' Focus on whether this is for youth, with youth or by youth - and if it is shifting in different parts/elements of the project - having clear communication andfocus on highlighting this and how. How much will you steer/frame - how much will be for the youth to decide (agency Combination of demographic and post-demographic approach - opportunities for participants to	Delivering concrete design kits and resources, the ability to share and contribute ...also afterthe project has ended. Find the right level of languageand communication modes for various actors - and very concrete examples	Things that matter - and make a difference ...that is also observable after the project has ended (e.g. also in the sites, localities, communities where it happened) ...and where the involved partners - and others - continue using what came out ofthe project - and inspire others to take up similar approaches, processes, events The notion of a 'playbook' / 'cookbook' that can be 'put into action' by others - but also ensures that the project lives on after it has ended, and the website e.g. disappears ...that is having a 'materialised outcome' -book that is in a library or elsewhere and that can be circulated also after the project has disappeared - that created lasting transference A design kit - concrete tools - methods - playbooks - or other that ensures real afterlife and	The legacy of the project - to keep the energy going after the project is formally finished. Localpartnerships could be key in achieving this goal, since they are in close contact with young people on an on-going basis, even over several years. Continue to define concepts to build a common language withinthe project. Mapping of complex relationships (stakeholders, goals, partnerships, concepts, ecosystems etc) Establish a shared language for ALL stakeholders. We are using concepts that mean different

Partners are Hamburg Hafen University, Children's Architecture Hamburg, Luleå University, Teknikens Hus Luleå,Valmiera Municipality, Aarhus University, DOKK1 and Aarhus Public Libraries. Daisy Yoo, Peter Dalsgaard, Alix Ducros, Aurélien Tabard, Eva Eriksson, and Clemens Nylandsted Klokmose. 2020. Putting Down Roots: Exploring the Placeness of Virtual Collections in Public Libraries. InProceedings of the 2020 ACM Designing Interactive Systems Conference (DIS '20). Association for Computing Machinery, New York, NY, USA, 723–734. https://doi.org/10.1145/3357236.3395587 Other links shared: https://cavi.au.dk/research/digital-natives https://milt.ulusofona.eu/resources/outputs/ About Sapo Challenge 2007 - Portugal Telecom (in Portugueses): https://tek.sapo.pt/noticias/internet/artigos/portugal-telecom-promove-segunda-edicao-do-pt-escolas Media Literacy projects, which may be relevant here - MigratED (Lusófona was a partner): https://www.migrated.eu	express their identity themselves (without being assigned a demography/identity) - focus on the voice of participants and howto create space for this voice to speak (in its own voice) to also support for empowerment and belonging What is the long-lasting impact of these projects (after they finished) - is there any traces left ...in the youth - did it make any change Using the local communities (communities as partners - also to create longer lasting effects) -the communities brought the participants.....but also ensuring ethos, engagement and participation (buy in) from whole communities that might create these longer lasting effects		transfer/transformation ...much more than academic.	things for different stakeholders. We need to be aware of these differences. What works for the youth might be the language that works also as project language? Remember that quadruple helix-partnerships are made from equal and different partners, so to become a living ecosystem takes trust which transpires fromthe recognition of having a similar goal but different stakes and expectations Main key takeaway for me is to take this importance as impact as soon as possible in the current stage as youth inclusionand holistic change on cultural game-jams importance in participatory culture co-creationwith youth.

Urban Testbeds.JR: https://interreg-baltic.eu/project/urbantestbeds- jr/ https://ars.electronica.art/citizenscience/en/urban-belonging-project/ ~~Urban~~ Belonging Project:https://ars.electronica.art/citizens~~cience/en/urban-~~belonging-project/ https://research.hva.nl/en/publications/the-urban-belonging-photo-app-a-toolkit-for-studying-place-attach ASAP - A Systemic Approach to social media and pre- adolescents through thinking skills education: https://www.socialmediakids.eu https://placedproject.eu/about-placed	Critical factor that the CHI/CI/RI have the mindset that youth can actually contribute with knowledge/value/contributions on equal (but different) terms as the other partners			

OBJECTIVE 1. ASSESS.	OBJECTIVE 2. INNOVATE.	OBJECTIVE 3. TRANSFER.	OBJECTIVE 4. SCALE.
RECOMMENDATIONS			
Clarify what we mean by empowered youth - what criteria tovalue that. Change in level of agency in youth. Allow the youth tobring their own themes. Clarify what we mean by empowered youth - what criteria tovalue that	Start laying out pathways for impact, to create amutual understanding of this. Put the youth at the centre, but also make sure how theother stakeholders understand "culture-sensitive value-driven" Involve everyone, and promote a safe space, horizontal,for different to be able to participate – it is easy for youth (especially those unrepresented) to feel intimidated by an adult centric culture of HEIs and CHIsetc. Perhaps to benefit from existing successful games or game engines – such as Roblox and Minecraft and use these to reach young people. https://www.roblox.com/games/5870410415/Viforesti-H-viharfalu-Transylvania-RAR	Map out an overview of existing game design kits and find similarities and differences. Definition of target audience. Map out stakeholder organizations and youth organizations/movements through which to replicate in at least the first iteration	Plan and budget for invitations. Build a network with epic ambassadors to disseminate and organize regular jam parties wherepeople can meet and create new projects. Perhaps to connect this network ofEPIC ambassadors to local organizations, so it is more sustainable in the medium or even long term.

SECTION B – OUTCOMES

OUTCOME 1	OUTCOME 2	OUTCOME 3	OUTCOME 4
RECOMMENDATIONS			
Local partnerships are essential, in my view : schools, municipality, museums, arts and culture associations or groups,pro-environmental NGOs,	After the project is finished, it always a challenge to keep the "good energy" flowing: perhaps to aim for an international consortium in this area of games and VR/AR/XR experiences connected with European natural and cultural heritage, also with partners from the industry, besides HEI and public institution	Pedagogical tool such as problem-based solving for non-profit cultural institutions	Include excluded youth in every stage of game design. But also provide the youth with the skillset that they need to be cultural producers, i.e. not just a matter ofrepresentation, but an issue of participation and empowerment.
Local partnerships are essential, in my view : schools, municipality, museums, arts and culture associations or groups,pro-environmental NGOs,			
Local partnerships are essential, in my view : schools, municipality, museums, arts and culture associations or groups,pro-environmental NGOs,	HEIs can be an innovative hub that bring together youth, experts, industry and ONGs, working, exploratory on new products and services		Games can be digital, but also analogue - or even hybrid. And games are also for allages - the "cultural heritage" theme can connect younger to older generations, parents or even grandparents - this potential could be explored
With the trend to gamification in every field of society, and with the quest for a diverse Europe, where internationalizationand geographical mobility is key, I think the "gamification" of culture, as well as the gamification process itself, is an asset to HEI: as a pedagogical tool and as an intercultural encounter itself.	Quadruple helixes may be forged for particular projects, if they are or become part of long-term ecosystems (to e.g. create new projects, or keep creating mutual value and innovation), it is of the essence to recognize that the goal for the quadruple helix is the same but the incentives to go there may be different asmay be the expectance for impact		Promote collaborations between the education sector and the games industryto develop educational games based on specific skills required by the labour market.
With the trend to gamification in every field of society, and with the quest for a diverse Europe, where internationalization and geographical mobility is key, I think the "gamification" of culture, as well as the gamification process itself, is an asset to HEI: as a pedagogical tool and as an intercultural encounter itself.			
Epic We will need to document all the process and analyse data. The process is more important, as the context than kits without context to share with helix systems	Get the stories right: Spend as many resources as possible to get the narrative of the project right for each defined targetaudience - Design the exhibition around the narrative.		
Make sure that the spaces into which youth is invited to perform game-jams, is made 'safe' or at least, that certain cultural environments can be made familia	Know your audience: Define the different target audiences and find formats that work well for each.		

Do you know of existing frameworks or methods for cultural co-creation or for cultural game jams between multiple stakeholders (in our case youth, CHIs, CIs and HEIs)?	**Do you have experience, methods, or recommendations for succeeding in empowered participation for disengaged/diverse youth? What could make the project succeed or fail?**
Arts-based research as a main resource for finding methods, tools, frameworks. Existing frameworks etc: Jeanette Falk Olesen and Kim Halskov. 2018. The Dynamic Design Space During a Game Jam. In Proceedings of the 22nd International Academic Mindtrek Conference (Mindtrek '18). Association for Computing Machinery, New York, NY, USA, 30–38. https://doi.org/10.1145/3275116.3275132 Jeanette Falk, Michael Mose Biskjaer, Kim Halskov, and Annakaisa Kultima. 2021. How Organisers Understand and Promote Participants' Creativity in Game Jams. In Proceedings of the 6th Annual International Conference on Game Jams, Hackathons, and Game Creation Events (ICGJ '21). Association for Computing Machinery, New York, NY, USA, 12–21. https://doi.org/10.1145/3472688.3472690 Aibara, Kawakami & Masakazu, 2020) Reference 1"However, based on our experience in organizing and managing SGJs, we have noticed that the conventional operational manual for game jams: https://global-game-jam.gitbook.io/ggj-manual/ (Fowler, 2013) which is used for Global Game Jams(hereinafter referred to as GGJs) (Shin, 2012; Preston, 2012; Arya, 2013; Meriläinen, 2019), is not a good fit for SGJs"Reference 3-4-5"On the other hand, during the development of serious games, extensive research about the topic to gather all relevant facts is mandatory. To address this discrepancy, we introduced two features at SGJ2. One was to set up lectures about individual topics to be delivered by specialists in the respective fields. The second was to introduce "PERA-CON." PERA denotes a game planning document, and CON is an abbreviation for CONTEST. In the latest version, we have introduced task management and risk management into the process. Reference 6"SGJ8 was divided into two sessions: a study session and a developmental session. A workshop was organized on the first day, during which presentations were delivered by specialists and team organization was executed. Further, game design was also initiated on this day. This gave the attendants adequate time over 6 days until Day 2 to research and prepare for the developmental phase." Links shared: https://www.crescine.eu/ https://digitalsocietyschool.org/ https://toolkits.dss.cloud/design/https://globalgoalsjam.org/ https://www.japsambooks.nl/products/the-civic-empowerment-toolbox	Maarten Van Mechelen, Line Have Musaeus, Ole Sejer Iversen, Christian Dindler, and Arthur Hjorth. 2021. A Systematic Review of Empowerment in Child-Computer Interaction Research. In Proceedings of the 20th Annual ACM Interaction Design and Children Conference (IDC '21). Association for Computing Machinery, New York, NY, USA, 119– 130. https://doi.org/10.1145/3459990.3460701 Peter Börjesson, Wolmet Barendregt, Eva Eriksson, and Olof Torgersson. 2015. Designing technology for and with developmentally diverse children: a systematic literature review. In Proceedings of the 14th International Conference on Interaction Design and Children (IDC '15). Association for Computing Machinery, New York, NY, USA, 79–88. https://doi.org/10.1145/2771839.2771848 Having youth recruiting other youths - and championing the project - creates ethos, buy in,interest and participation coming from the bottom up ...and also an ability to ensure 'diversification' in participants - asking youth that are diverse to recruit other diverse youth that they might know of Engaging youth across cultures are also empowering, motivating, engaging ...so ensuring the youth can meet across the cultures/hubs in the project in serious/real ways - perhaps through video, chat, blogs or other - so there is a sense that youth are empowering each other - and feel empowered through being engaged by other youth across cultures/countries/sites Creating positive/transformational experiences (causing feeling of belonging, participation, empowerment) by ensuring to create real connections, exchanges between youth across the sites EPIC-WE is uniquely positioned to create engagement and real contributions of youth from diverse cultures / backgrounds as games (like music) is another kind of medium / cultural product than texts or 'high culture'. Ensure that there is food, breaks, social contexts/activities where youth can connect outside the activity - and also that facilitators express diversity and 'other' backgrounds. are there opportunities for youth to return, keep on engaging after the event - how do they continue their 'journey' after the activity to create prolonged engagement, empowerment etc. (Goodine & Khaled, 2019)Reference 2-6"Adopting the model of the inclusive game jam for marginalized makers (...), our game jams will invite participants to explore their lived experiences in a non-clinical, oppression-free space, without pressures of competition or medicalization. Recruited participants will be trained in three software tools—Twine, Makey Makey, and GameMaker Studio 2. As part of data collection, we will collect participants' drawings, sketches, and other visualizations while they implement ideas, prototype, iterate, and playtest."

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