



Co-creating cultural heritage of migration

D4.2 How-to manual for the implementation of SO-CLOSE's digital storytelling tools

Date – 31.10.2022

Document identifier: D4.2-ULUND_How-to manual for each tool

Version: 1

Author: ULUND

Dissemination status: PUBLIC



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No. 870939



D.4.2– How-to manual for the implementation of SO-CLOSE’s digital storytelling tools

Grant Agreement n°:	870939
Project acronym:	SO-CLOSE
Project title:	Enhancing Social Cohesion through Sharing the Cultural Heritage of Forced Migrations
Funding Scheme:	H2020-SC6-TRANSFORMATIONS-2019 (DT-TRANSFORMATIONS-11-2019, Collaborative approaches to cultural heritage for social cohesion)
Project Duration:	2020/01/01 – 2022/12/31 (36 months)
Coordinator:	UNIVERSITAT AUTÒNOMA DE BARCELONA (UAB)
Associated Beneficiaries:	<ul style="list-style-type: none">➤ LUNDS UNIVERSITET (ULUND)➤ STOWARZYSZENIE WILLA DECJUSZA (VDA)➤ FONDAZIONE SCUOLA DI PACE DI MONTE SOLE (MONTE)➤ CONSORCI DEL MUSEU MEMORIAL DE L'EXILI (MUME)➤ ETHNIKO KENTRO EREVNAS KAI TECHNOLOGIKIS ANAPTYXIS (CERTH)➤ ENGINEERING – INGEGNERIA INFORMATICA SPA (ENG)➤ TEMPESTA MEDIA SL (TEMP)➤ ELLINIKO FOROUM PROSFIGNON (GFR)





Project No. 870939

SO-CLOSE

Enhancing Social Cohesion through Sharing the Cultural Heritage of Forced Migrations

DT-TRANSFORMATIONS-11-2019: Collaborative approaches to cultural heritage for social cohesion

Start date of project: 01/01/2020 Duration: 36 months

History Chart				
Issue	Date	Changed page(s)	Cause of change	Implemented by
0.10	01/10/2022	-	Draft	ULUND
0.11	08/10/2022	ALL	Review	TEMP, MUME & MONTE
1.0	12/10/2022	ALL	Version 1.0	ULUND

Validation			
No.	Action	Beneficiary	Date
1	Prepared	ULUND	12/10/2022
2	Approved	UAB	26/10/2022
3	Released	UAB	31/10/2022

Disclaimer: The information in this document is subject to change without notice. Company or product names mentioned in this document may be trademarks or registered trademarks of their respective companies.

All rights reserved.

The document is proprietary of the SO-CLOSE consortium members. No copying or distributing, in any form or by any means, is allowed without the prior written agreement of the owner of the property rights.

This document reflects only the authors' view. The European Community is not liable for any use that may be made of the information contained herein.





Table of Contents

Executive Summary	4
Acronyms and abbreviations	5
Introduction	6
Digital storytelling tools for cultural heritage co-creation.....	8
Phase 1: Self-assessment	12
Phase 2: Co-creating cultural heritage	14
Phase 3: Defining the narrative and creating digital stories	17
Phase 4: Sustainable implementation of the tools.....	21
Further sources.....	22
References	23

Executive Summary

Deliverable D4.2 provides a guide for future users in the implementation process of the SO-CLOSE tools. This ensures also a successful and sustainable dissemination of the project's outcomes. The deliverable focuses on the process of co-creation and introduces important concepts that help users define their story ideas, assemble networks and participants, collect and select content, and finally engage their target audiences with the resulting digital content. The manual is structured into four phases:

Phase 1: Self-assessment

A critical self-assessment of the user's expectations, resources, and skills sets the scene for the realistic and successful implementation of the tools.

Phase 2: Co-creating cultural heritage

The co-creation of cultural heritage involves diverse groups to foster exchanges between migrants, local citizens, and institutions to ensure fair and equal participation. The resulting representations of experiences are both respectful to the source and engaging the target audience.

Phase 3: Defining the narrative and creating digital stories

Each tool offers different narrative structures. Supported with examples, Phase 3 highlights the main storytelling features of each tool enabling the user to choose one appropriate for their goals.

Phase 4: Sustainable implementation of the final stories

Phase 4 introduces three options for long term tool implementation, each with a different approach to engaging audiences and fostering various opportunities for discussions of cultural heritage beyond the digital.





Results from the previous project deliverables (namely D1.1, D2.1, D2.4, D3.1, D3.2, and D4.1) have informed this manual. Additionally, the manual includes the feedback received during the implementations of the tools at each of the SO-CLOSE cultural institutions (T4.3 Trial Phase). The cultural institutions (CIs) paid special attention to the challenges and procedures they faced during T4.3. The present text has been submitted to their review so that their lessons learned will be beneficial for future users of the SO-CLOSE tools.

Based on this deliverable, a “How-to manual” brochure will be published and distributed to future users of the tools. An additional manual based on D3.1 and D3.2 -- the “Tool and Memory Center Platform” manual -- will be published on the SO-CLOSE website to guide users in the technical aspects of tool design. It will describe how to upload, archive, customize, and publish stories, as well as how to use the MCP’s social media crawler and other functionalities.

Acronyms and abbreviations

MCP	Memory Center Platform
DCH	Digital cultural heritage
User	An institution planning to create digital stories and implement one or several SO-CLOSE tools
Tool	The SO-CLOSE tool shells without uploaded and published content.
Story	The published content within one tool shell, i.e., a route on the story map or an exhibition within the virtual exhibition tool.





Introduction

Cultural heritage as a driver for social cohesion

Cultural heritage provides the members of a community of culture fundamental elements of their shared identity and forges social cohesion within. In broad terms, cultural heritage refers to both tangible objects and materials, such as historical sites, clothing, or tools, as well as intangible heritage such as customs and traditions.¹ Creating cultural heritage can be understood as a social action and an “act of communication and meaning-making”². As such, it is about communicating and connecting common experiences to foster, maintain, and negotiate collective identities and feelings of belonging. As Harrison notes, “heritage as social action is more concerned with practices or with the intangible aspects [...] than with objects of heritage.”³ Heritage is about remembering the past to make sense of the present. Remembering shall not be confused, however, with stagnating in tradition and opposing cultural change and progress. As Smith highlights, it is about “reworking the meanings of the past as the cultural, social, and political needs of the present change and development”.⁴ Challenging our own perceptions by inviting the views of others inevitably leads to better understanding of not only the others, but ourselves as well.

“Heritage is about negotiation – about using the past, and collective or individual memories, to negotiate new ways of being and expressing identity.”

Smith (2006:4)



But who gets to be part of these negotiations? Who gets to express and discuss the stories that make up a community’s shared identity?

The history and heritage of migration are often excluded from national heritage representations. There is limited public knowledge about the experience of displaced persons, both in terms of the past tragedy of own co-nationals and of the fate of newly arrived people. There is a need to acknowledge and include heritage of migration into the negotiations of cultural heritages of the host country.

Media has tended to represent forced migrants using victim or survivor narratives as homogeneous invading masses, or as de-politicized, decontextualized, and aestheticized individuals.⁵ Consequently, most attempts at implementing heritage practices are expressed in assimilatory terms urging migrants to learn or be educated about the cultural heritage of the host country. A shift towards including more informal material such as fictional and artistic representations as well as personal testimonies

¹ Borowiecki, K.J. et al. *Cultural Heritage in a Changing World*. Springer Open. 2016

² Smith, Laurajane. *Uses of heritage*. New Ed. London ; New York: Routledge, 2006.

³ Harrison, Rodney. ‘What Is Heritage?’ In *Understanding the Politics of Heritage*, edited by Rodney Harrison, 5–42. Manchester: Manchester University Press, 2010

⁴ Smith, Laurajane. *Uses of Heritage*. 2006

⁵ Godin, M. and Doná, G. “Refugee Voices,” *New Social Media and Politics of Representation: Young Congolese in the Diaspora and Beyond*. *Refuge* 60 Vol. 32, 2016.





has, however, increased the focus on “history from below”, making representation of cultures and experiences a co-created effort with those who experienced migration as an integral part of the curation process.⁶ By actively inviting migrants into the negotiations of shared identity and memory, they become a dynamic agent in the production of a common cultural heritage, fostering understanding and recognition across the communities. The dialogue between migrants, local communities, and institutions makes cultural heritage a collaborative process of shared meaning making as well as a resource for generating bridges across communities.

➡ How can this dialogue be fostered?

As Borowiecki et. al point out, a shift has taken place over recent decades, turning museums and other heritage institutions into places for active participation and agency with visitors as “prosumers” contributing to the production of exhibitions, rather than consumers of a final product.⁷

Technologies have made active participation increasingly possible, resulting in spaces of co-creation. To enable more cultural institutions to follow this lead, the SO-CLOSE project has developed three digital tools specifically designed for co-creating heritage of migration. The aim of the tools is to promote collaborative approaches of heritage-making by sharing experiences of migration in an interactive, multimedia, and immersive digital environment.

Designed with user-centered features, the tools foster connections between past and present experiences of migration and serve as amplifiers for migrants’ voices by sharing the curatorial authority among diverse authors. SO-CLOSE has primarily worked with people who experienced forced migration due to war, expulsion, or economic insecurity. However, the tools offer possibilities to create and share narratives of migration in the broadest sense, as defined by International Organization for Migration: A migrant is “a person who moves away from his or her place of usual residence, whether within a country or across an international border, temporarily or permanently, and for a variety of reasons.”⁸

The So-Close Project

SO-CLOSE was an EU-funded project (2019-2022) created to contribute to social cohesion and fight refugee marginalization and exclusion. With interdisciplinary partners across Europe, it aimed at facilitating encounters between experiences of past and present forced migration through the mediation of innovative digital and artistic tools. Based on theories of cultural heritage-making, SO-CLOSE promoted mutual understanding between refugees and their local communities.

www.so-close.eu

The following manual guides the process of co-creating cultural heritage of migration in a digital storytelling format all the way from story idea to final exhibition of stories.

⁶ Goodnow, K, et al. Museums, the Media and Refugees: Stories of Crisis, Control, and Compassion. Museum of London and Berghahn Books. 2008.

⁷ Borowiecki, K.J. et. Al. Cultural Heritage in a Changing World. Springer Open. 2016.

⁸ Sironi, A. C. Bauloz and M. Emmanuel (eds.), 2019. Glossary on Migration. International Migration Law, No. 34. International Organization for Migration (IOM), Geneva





Digital storytelling tools for cultural heritage co-creation

The three tools as well as the Memory Center Platform (MCP) strengthen the digital storytelling capacity of cultural institutions and foster shared understandings around the experiences of migration. The tools were developed by the SO-CLOSE partner La Tempesta – as a result of the analysis of the available tool types, that fed the tools design and the functionalities proposal – and the MCP digital archive by the SO-CLOSE partner Engineering, including features developed by CERTH. The collaborative efforts of cultural institutions, policymakers, academics, refugees, and NGO representatives contributed to SO-CLOSE on the requirements elicitation, the validation sessions, and the pilot projects.

It is important to clarify the distinction between *tools* and *projects*: the term *tool* refers to the replicable digital storytelling software components (*empty shells*) that La Tempesta developed during SO-CLOSE, while *project* indicates any individual application of the tools that users may make to tell their stories. e.g., The Greek Forum of Refugees has created a virtual exhibitions project (<https://so-closetools.eu/virtualexhibition/displaced-voices/>), using the virtual exhibitions tool.

Each tool has some unique features to create customized projects for sharing experiences of migration:



In the interactive **STORY MAP**, geography is the main narrative thread that links past and present. Users can design journeys with customizable itineraries, choose between different geographical locations and integrate features such as image juxtaposition and 360-degree images as well as video display. It visualizes routes, maps relevant locations, and even allows parallel stories to be showcased next to each other.

- Mapping of routes and/or locations with customizable itineraries,
- Up to 2 routes on one map with a maximum of 100 locations in total,
- Option to switch between political and geographical map design.
- Possible to embed diverse media types: photographs, videos, audio files, 360-degree images and videos
- Image juxtaposition feature
- Integration of links to external pages

Examples:

- A. A user wants to share the experience of their migration and the different challenges and opportunities along the way. They have photographs and objects from their personal possessions that represent important moments of the migratory process. Additionally, archival material from i.e., news reporting can be added to give further context to the situation at the borders. Newly recorded material, i.e., photographs from the newfound home, interviews, or artistic expressions and interpretations of the experience, can further convey the narration and add new layers. Up to two routes can be displayed on one map, making it possible to compare, for example, a present route with a similar one from the past.
- B. A user wants to highlight various unconnected locations on a map, i.e., locations of past and present refugee camps, and share experiences from each location. To this purpose, they can use archival research, or testimonies of those who lived and/or





live in these locations. A common theme across all locations, such as food and health care supplies, defines the narrative thread. Each dot on the map can be associated with visual and audio material as well as text to share a specific experience relevant to that location. The narrative structure is non-linear and allows the audience to pick and choose the points on the map they want to closely examine.



The immersive **WEB DOC** offers interactive features with strong visual components via video and photography that allow the user to compose powerful digital narratives.

- Strong focus on visual storytelling
- Customizable chapter and video gallery modules
- Introductory video trailer
- Possible to embed diverse media types: photographs, videos, audio files, PDF, 360-degree video and photographs
- Image juxtaposition feature

Example: A user already has a movie-length documentary film or plans to record one and wants to exhibit it in a user-friendly and accessible manner. Rather than just sharing the full video on a streaming platform, the web doc offers to separate the material in shorter clips and enrich it with additional material such as photographs, texts, and 360-degree material. The viewing experience becomes more interactive and immersive by allowing the audience to consume the content at the pace and in the order that suits them best.



The **VIRTUAL EXHIBITION** is a more traditional storytelling concept translated into a digital format with the added feature of allowing audience contributions to co-create collaborative narratives and collections. Images, videos, and audios embedded in a gallery format display experiences of migration from diverse sources. The tool promotes a collaborative approach by inviting users to submit their own contributions to specific exhibitions.

Characteristic features are

- 3D object viewer
- News feed section
- Photo gallery module
- Possible to embed diverse media types: Photography, videos, audio files, 3D objects
- Audience contribution feature

The virtual exhibition is ideal for users who are interested in theme-focused experiences with specific emphasis on the meaning of objects.

Example: A group of artists has created different pieces (paintings, sculptures, photographs) around a specific theme, for example 'prejudice'. These pieces can be digitalized (scanned in either 2D or 3D), and then collected and displayed in the exhibition, allowing future viewers to contribute with their own input by submitting them to the organizing cultural institution.

While each of the tools offer unique opportunities for storytelling, all three include:

- Modular content structure: different authoring modules can be selected, shuffled, and repeated to customize the tool structure.





- Accessibility features: integrated accessibility components give access to people with functional diversity.
- Interoperability: connection with digital archive (the Memory Center Platform) to share media content and grant the content's preservation.
- Replicability: possibility to replicate the tools multiple times to create diverse independent projects.
- External links can be included.
- Content can be displayed in several languages.
- Social media sharing abilities
- QR code generator



The **MEMORY CENTER PLATFORM** (MCP) is a web-based interface to store different media types uploaded to the storytelling tools, and to manage the contents with additional information. It allows users to embed already archived material into new stories, browse archived material, as well as find new material via the social media crawler.

The main functionalities offered by the MCP are:

- Administration
 - Cultural institution domain creation
 - User subscription
 - User authentication
- Content management
 - Storing different types of media (doc, pdf, images, video, etc).
 - Managing the content with additional information (copyrights, geographical location, owner, etc.)
 - Social media crawling
- External systems interaction
 - Every story published in one of the tools will automatically be referenced and managed via the MCP.

Tool and MCP manual

A detailed technical manual for all three tools and the MCP will be available on the SO-CLOSE website, www.so-close.eu. It guides the user through the technical steps from how to get access to the MCP and tool shells to how to upload, store, and manage content with the SO-CLOSE tools.



Who can use the tools?

Cultural institutions, educational or research centers, citizen initiatives or networks that want to contribute to the heritage of migration by connecting past and present shared experiences can get free access to the SO-CLOSE MCP and the digital tools to archive and create their own projects. As described in the Tool and MCP manual, The Exile Memorial Museum (MUME) is the current system administrator. To register with the MCP, future users need to contact MUME and request access (info@museuexili.cat).

There are four types of users who can access the tools with different levels of access:





- **Tool system administrators** (system-admin): Representative of the institution(s) that manages the data of cultural institutions and of the affiliated administrative users, and grant access to the tools to new users.
- **Administrative users** (user-admin): enable other users (content managers) of affiliated institutions to create and upload content. Access granted via affiliated system-admin.
- **Content managers** (user-author): can manage the institution's tools, specifically, the content creation, display, and project settings. Access granted via affiliated user-admin.
- **Public users** (viewers): anyone can access the online MCP to view all content published via the tools and engage with it via the interactive, immersive, and participatory features. No registration required.

These types of users are available on both the digital storytelling tools and the MCP. A cultural institution can assign the same role to different people on the MCP and each of the tools.

The following implementation manual will guide future tool system administrators and content managers – henceforth collectively referred to as users - through the process of tool implementation, from the moment of story idea to published story. It is divided into four different phases:

Phase 1: Self-assessment

A critical self-assessment of the user's expectations, resources, and skills sets the scene for realistic and successful implementation of the tools.

Phase 2: Co-creating cultural heritage

The co-creation of cultural heritage involves diverse groups to foster exchanges between migrants, local citizens, and institutions to ensure fair and equal participation. The resulting representations of experiences are both respectful to the source and engaging the target audience.

Phase 3: Defining the narrative and creating digital stories

Each tool offers different narrative structures. Underlined with examples, Phase 3 highlights the main storytelling features of each tool for the user to choose the right one for their story.

Phase 4: Sustainable implementation of the final stories

Phase 4 introduces three options for long term tool implementation, each with a different approach to engaging audiences and fostering various opportunities for discussions of cultural heritage beyond the digital.





Phase 1: Self-assessment

The critical assessment of the available networks, resources, experiences, and skills ensure that the user can realistically assess their needs and navigate their expectations.

This segment details the required skills and resources for a successful implementation of the tools to guide the user in assembling the right team, and – if needed – acquiring the missing resources.









The table below visualizes the different elements that need to be taken into consideration for assessing the required skills and expertise:


Tip



Reflect on your motivation and expectations. What are your goals for using the SO-CLOSE tools?

The clearer the own expectations are defined, the easier it is to assess the extent of needed resources.

The team		The collection		
 Creators	 Networks	 Material	 Gathering	 Media types
(forced) migrants curators artists (photographers, filmmakers, visual artists, etc.) historians editors etc.	Archives, libraries, museums, NGOs, citizen initiatives, galleries, research institutes, etc.	Interviews, personal objects, art (paintings, music, performances), letters, diaries, etc.	Recording, Archival research, Digitalizing, Social media crawling, MCP research, Editing,	Photographs Videos Audio files Text 3D images 360-degree images and videos
The digital story				
 Storytelling	 Tools	 Implementation as		
Defining themes and contexts, connecting past and present, writing scripts,	Selecting and uploading content, customizing the tool shells	stand-alone online platforms, supporting tools in events, digital additions to physical exhibitions and spaces		

 **The team** must cover several different roles and skills. The co-creation of migration heritage requires a diverse team: participants who have or currently are experiencing migration, historians and/or archivists for insights on past experiences, and curators, artists, as well as editors to communicate the experiences effectively and appealingly to the target audience. These roles are not mutually exclusive. It is recommended to ensure equal representation of all these diverse backgrounds.

The networks describe the required access to useful sources and resources:

- Archives, libraries, and museums represent a useful source for historical content, such as letters, diary entries, official documents or photographs describing migration routes and experiences of the past, as well as objects from past episodes of forced migration. These institutions can also provide staff trained in analyzing historical contexts.
- NGOs, citizen initiatives, refugee organizations, and similar can be very useful contact points to engage actors with the experience of migration. These institutions can provide team members with artistic competence and with video and audio recording and/or editing skills.





- Depending on the scope and audience, research institutes can offer an additional academic perspective.

Future users of the tools will most likely be one of the institution types described in “networks” and therefore, need to assess which other types of institutions are useful to include into the process.



The **collection** summarizes the different possible materials and sources, the gathering techniques as well as the types of media that can be used to construct a story in the digital tools.

Content can be subtracted from i.e.,

- Interviews and testimonies,
- Letters, diary entries, and official documents,
- Personal objects connected to a story, i.e., the content of a backpack someone carried with them during their journey,
- Art pieces, either specifically created as tool content or previously made (poems, music, drawings, performances, photographs, etc.),
- Crawling social media and other websites for content. The MCP has an embedded crawling tool to assist with this task (see Tool and MCP manual).

Different media types can be embedded into the tools. Depending on the user’s expectations, skills will be required in:

- Photography
- Filmmaking
- Audio recording
- 3D scanning
- 360-degree photography and filmmaking
- Archival research

Tip



Engaging visual artists in the content creation and gathering will result in more engaging and captivating content that has a higher chance of evoking the intended emotions and reactions from the audience.



The final **digital story** results depend heavily on the context each tool user is focusing on, and which material is available to them. While the tools are very versatile and allow a high degree of individualization, the most captivating storytelling effect will be achieved by a balance between visual, audio, and text information.

Uploading the content to the tools requires basic knowledge in webpage back-end management. The tools are based on WordPress CMS and follow much of the same logic as the WordPress backend, which makes them user-friendly and easy to customize. The additional ‘Tool and MCP’ manual guides users in these steps. The main task is to carefully select and curate the gathered content to create a story that engages the targeted audience and fosters connections between past and present experiences.



This **checklist** offers an overview for future tool users to reflect on their needs and skills, before moving on to Phase 2.

- **Get inspired** by the tool examples on the MCP and reflect on your own expectations.
- **Involve diverse actors**, especially those who have experienced the story you are planning to convey via the tools (i.e., refugees, asylum seekers), not just as





sources for the stories, but as experts in their own field. Ensure an equal work atmosphere.

- **Draft a timeline:** Do you have a deadline you are working towards or is it open ended? Depending on experience and resource availability, be aware that the time it takes from story idea to implemented tools may be quite long. Schedule time for familiarizing yourself with the recording and editing equipment as well as the back-end of the tools.
- **Identify financial resources:** How much financing do you need and how much of it is already available? Can more be obtained if needed? The tool shells and MCP themselves are free of charge. However, costs for equipment, recording, and editing need to be calculated based on needs, expectations, and local prices.
- **The involved actors cover skills in:**
 - Recording (Filmmaking, Photography, Interviewing, etc.)
 - Editing
 - Art/Storytelling
 - Curation
 - History and archival research
 - WordPress or similar website programming skills
- **Ensure access to:**
 - Archival material
 - Recording equipment (cameras, microphones, 3D scan apps, etc.)
 - Editing equipment (programs and computers/tablets)
- **Accessibility** needs to be ensured for both, participants contributing to creating the tools as well as the target audience to engage with the final products. The tools contain various accessibility features such as adjustable font size and contrast. However, the content will need to be recorded and/or edited in an accessible format before uploading it to the tools. A general rule to follow is:
 - Give a spoken output as alternative to visual information.
 - Give a written output as alternative to oral information.

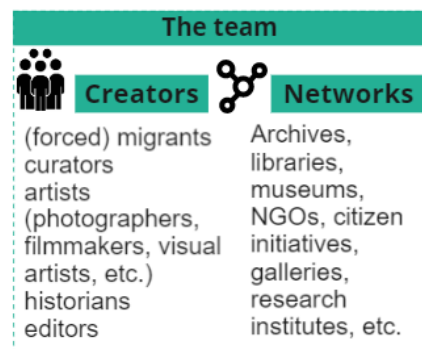
Tip



Many free guidelines and tips on accessible content creation can be found online, i.e., on [media accessibility](#) or [digital subtitling](#).

Phase 2: Co-creating cultural heritage

To function as a “catalyst for social change”⁹ and foster social cohesion, cultural institutions need to approach the development of stories and implementation of the tools as a co-created process involving diverse groups of migrants, local citizens, and institutions. The following section will suggest how to approach such a co-creative project.



⁹ Borowiecki, K.J. et. al. Cultural Heritage in a Changing World. Springer Open. 2016.





As Simon¹⁰ points out, there are three relevant aspects the organizing institution needs to fulfil for successful co-creation:

- Promise an appealing participant experience.
- Provide access to tools for participation that are easy to understand and use.
- Accommodate participants' needs regarding management of intellectual property, outcomes of the project, and feedback.

The relevance of the actors who should be involved depends on the historical and contemporary contexts the user chooses to focus on in their story.

Regarding the **historical context**, it is recommended to focus on the local collective memory of migration to ensure that the local population is represented and connected with new, contemporary experiences of migration, which may expand the definition of the common identity. Memory and remembrance can be considered both the origin and the reproduction tool for the self-definition of a person, a community, or a group.

Which historic events caused exile and displacement in the local community? Within the European context, there are several examples that might come to mind, and a helpful framework to identify them is Claus Leggewie's *Seven circles of Europe's collective memory*.¹¹ This framework highlights violence and (in)voluntary migration as quintessential elements of shared modern European experiences. It highlights events within



Leggewie's seven circles of Europe's collective memory

European history that destroyed ethno-cultural diversity, such as ethnic cleansing, wars, and colonial misdeeds. Leggewie refers also to processes with more ambiguous effect on diversity patterns, such as migration and the European integration. Once a concrete historical context has been defined, users should investigate early on the extent to which the experiences of the displaced population in the past have been documented and whether these testimonies, photographs, objects and the like are available.

Example: The user's institution is located in a city invaded during WWII, causing a high number of persecutions and exiles. Testimonies and 2nd-generation survivors document and share these experiences of migration.

Regarding the **contemporary context**, users should be aware of the current local migration situation, and find out more about the newly arrived people.

- What origin countries or ethnic groups should be represented?
- What are the motivations for or causes of migration?
- Are there potential conflicts between different groups of migrants? If so, how will that affect the participation?

Furthermore, working with people on topics that are potentially trauma-triggering requires strong awareness around these triggers as well as tools or psychological care to avoid and/or solve issues based on trauma responses. The topic of migration is likely to bring

¹⁰ Simon, N. The participatory Museum 2.0. 2010

¹¹ Leggewie, C. Der Kampf um die europäische Erinnerung: Ein Schlachtfeld wird besichtigt. Munich: Verlag C.H. Beck 2011.





up traumatic memories. This manual will offer suggestions on how to work with such a diverse team. However, it does not substitute for sensitivity training and/or psychological care.

The diverse background of participants in each team may lead to power imbalances. Future users need to be aware of the ethical implications that come with such a project. This goes beyond the obligatory data protection in the European Union under the GDPR to guarantee the safety of all participants. Collaborations should take place by:

- Providing detailed and accessible information on the objectives to all participants.
- Ensuring explicit consent.
- Encouraging careful listening, rather than projecting assumed knowledge onto experiences of others, and allowing a safe space for sharing traumatic experiences.
- Considering the group dynamics in regard to conflict lines, solidarities, and hierarchies, and respecting the boundaries around sensitive topics.
- Ensuring low boundaries for the active contribution of participants: Assess which languages, meeting formats, time frames, etc. offer the best environment for all participants.

While there are many possible ways to ensure productive spaces for co-creation, the above points is a minimum effort to ensure a truly generative process of co-creation with informed consent. Looking at it from an intersectional perspective, an “understanding of, and sensibility for, identities as constituted by mutually reinforcing factors is beneficial for those people who plan and implement development projects with the participation of communities and individuals.”¹² This requires throughout the process critical self-reflections of the categorizations and labels used among and towards the participants, such as gender, race, class, education and more.

Tip



Initial individual and group interviews can be helpful before organizing co-creation workshops, to become familiar with each participant’s background and expectations.

Further points to consider throughout the co-creational process are:

- Awareness around the **intersectional nature of participants’ identities** fosters a more complex understanding of their views and a higher value of their contributions.
- Willingness to **decolonize language, approaches and relationships** with participants. To achieve this, it is useful to be trained in decolonial perspectives and to be open to review one’s own views and unconscious judgements around migration. Many sources on decolonizing language can be found online. To approach this topic, a toolkit on decolonizing has been included in below list on “Further sources for future users of the tools”.
- **Facilitate safe individual and group spaces** where migrants can express their fears or reticence about the project and its approach.
- For successful discussions, all participants need to have **access to relevant information** on historical context of the local experiences of migration, as well as context to the experiences of present migrants.

¹² Grünenfelder, J, Intersectionality – A challenge for development research and practice? In: *Development in Practice*, Vol. 25, 2015 – Issue 6





- **Expectations about the final products** need to be clearly communicated from the start. That includes clear definitions of the target audiences and how the tools will be implemented (see Phase 4 for further information). This eliminates the risk of working towards diverging goals.

The co-creational workshops will offer opportunity to draw the first connections between the past and present experiences. For this, users should:

- Provide all relevant information on historical contexts of the past experiences of displacement, as well as the historical documentation (testimonies, photographs etc.).
- Collectively contextualize and historicize these past experiences and establish connections to the present; identify common patterns with the participants' own experiences of present displacement.
- Explain the concrete historical context in which these past experiences took place and talk about the ways the displaced persons reacted to their situation at the time.
- Create safe conditions for participants to react and to share similarities and differences.

Based on the results of these discussions, a first narrative can be defined to create digital stories.

Phase 3: Defining the narrative and creating digital stories

Step 1: Framing the narrative

Once a clear historical and contemporary context have been defined, users must decide which structure and perspective the intended story will follow. Sharing experiences of migrations can take several forms¹³:

- **Focus on life stories and personal accounts:** The audience is invited to relate to and empathise with the portrayed individuals and reflect on their attitude towards them.
- **Focus on life stories in combination with context information:** The audience is confronted with a complex image of migration as a political, social, historical, and cultural phenomenon with real life consequences in the form of individual lives being affected by it.
- **Focus on academic discourse, avoiding the personal narrative:** Demonstrating the global impact or visualizing movements through time places migration in a conceptual rather than empirical perspective. It can be a helpful approach for addressing concepts such as meaning of belonging, home, nationality.

Additionally, stories can follow different structures:

- **Linear Narratives** with clear beginning, pinnacle, and end, connected through causality and presenting a lesson with a clear point.

¹³ Insulander, E. Representations of migration, borders and memories in exhibitions: a multimodal text analysis. *Museum & Society*, ISSN 1479-8360, E-ISSN 1479-8360, Vol. 17, nr 1, s. 117-132






- **Non-linear montages** with no obvious structure and diverse sources that create a patchwork of perspectives and accounts. Viewers come to their own conclusions about lessons depending on the logical connections they drew themselves.
- **Bridges** between the main story and external elements such as moral messages or parallel stories, in order to foster associations with similar stories, but no clear conclusion provided.

In most cases, focusing on an individual life story will follow a linear narrative, such as the route from one country to another. However, if the story is combined with academic discourse, bridges between the linear story and external elements are needed. The tools enable all different structures and perspectives, and it is recommended to clearly define the narrative before choosing the tool.

Step 2: Choosing the right tool

 What options do the tools offer for narrative structures?

All tools offer:

- A landing page from which one or several stories can be linked. Stories in this context means individual journeys, chapters, and exhibitions in each of the tools, deployed through different modules (stops, sections, panels respectively). There is no limit to the number of stories that can be linked within one tool.
- The option to create one or several stories within one tool.

Story Map



The user can create routes with clear beginning and end, making it a **linear** storyline. However, the viewer can always navigate the story in a non-linear order by clicking on locations on the map. Alternatively, individual locations can be mapped without a route connecting them in a **non-linear** order, and even allowing **montages** of locations. **Bridges** can be inserted into each map in the form of image or video modules in between marked locations.

The story map's main unit are the journeys. Within each journey, one or two parallel routes can be displayed with up to 100 stops, which can be used to link to other journeys or routes, and thereby, creating a **bridge** from one story to another.

Web Doc



Web docs are navigated via the scrolling function from top to bottom which allows for **linear** storytelling. However, the viewer can easily navigate between the videos with the help of the gallery feature. It is in the end up to the viewer in which order the videos are played, which creates a **non-linear** storyline. **Bridges** can be inserted into each story in the form of image modules in between video galleries.

The web doc's main unit are chapters. Each chapter can include links to one or several other chapters, allowing the user to choose where to continue the story.






Virtual Exhibition

Exhibitions are navigated with a scrolling function from top to bottom following a **linear** structure. However, the tool can easily be used for creating **montages** if no causal connection between the displayed objects is included.

The virtual exhibition tool can contain several exhibitions. The landing page introduces them with a title, an image, and a short description. Within each exhibition up to 100 module panels can be displayed.

 Which media types and sources are available and useful for conveying the story?

Depending on the user's resources and interests, different media types will be a fitting choice for visual storytelling. This choice can be a helpful indicator for which tool is best suited for conveying their story. In all of the tools the following media types can be embedded:

- Videos
- Images
- Audio files
- 360-degree images
- 360-degree videos
- 3D models

However, each tool has its own particular way of presenting different media types.

Story Map

With the **geographical journey** as the main story driver, the visual media become supportive additions to the narrative that complement each module marking a location. Additional features such as **juxtaposition** or **360-degree** images can be added to further highlight connections between past and present or immersive experiences of locations.

Web Doc

Videos are the main format, separated into video galleries. Images and audios can further support the narrative. A highlight is the **360-degree** video and image feature to break up the passive viewer role and have the audience immerse itself into the material.

Virtual Exhibition

As in traditional exhibitions, **images** are the main narrative format, contextualized with text and further highlighted with audio or short videos. The highlight is the **3D-object** displayer, that allows the audience to experience objects from all angles.

It is possible that more than one tool offers useful formats to convey the same story, and using i.e., a web doc with a complementary story map to indicate the route discussed in the web doc can create very interesting and engaging formats of storytelling.





Tip

Before starting the content gathering, write down a short, but concise text (no more than 500 words) to describe the story concept. Break down the narrative into different stages to create a story flow, define the structure and perspective. Identify which media types (photography, video, audio, etc.) are the most suitable to tell your story, and which tool offers the ideal features. Have a look at the public collection on the MCP for inspiration.

Step 3: Gathering and selecting content

Once the storyline and concept are defined, content can be gathered from various sources and via various methods.

The collection		
Material	Gathering	Media types
Interviews, personal objects, art (paintings, music, performances), letters, diaries, etc.	Recording, Archival research, Digitalizing, Social media crawling, MCP research, Editing, Translating	Photographs, Videos, Audio files, Text, 3D images, 360-degree images and videos

- Personal objects and testimonies

Centering stories around people's personal experiences means most of the content originates from the participants directly: personal belongings, letters, diary entries, anecdotes, etc.

Centering discussions around personal objects rather than abstract concepts and

emotions can be a helpful way to start conversations about personal experiences. Especially with topics as sensitive as solitude, suffering, or abandonment, objects can become metaphors and symbols for experiences that are otherwise difficult to put into words. When the goal is to present similarities between the past and the present it may help to look for objects that were used then and now. In this way it may be easier to connect the past with the present when preparing stories for local audiences. Objects offer interesting and inviting visualizations of stories that might otherwise be difficult to describe with words.

Alternatively, turning imagery and metaphors used to describe experiences and emotions into tangible objects offers a similar effect, but in reverse. Words, and especially those of personal testimonies, tend to be full of metaphors and images. Bringing the metaphors to material reality in the form of artistic creations gives an original power to the story and offers engaging visual aspects to otherwise text heavy content.

- Recording of video, audio, and photo material

These recordings can be produced in the past and come from participants' own archives or can be new material produced for the purposes of the project. Recording new material requires careful consideration regarding access to equipment, to recording locations, and consent of those recorded. Permissions to access locations and consent forms to film individuals will have to be facilitated. It also requires potential training in using the equipment correctly and ensuring ideal conditions for recording and editing. Both old and new recordings require skills in audio and video editing and processing.

- Archival research and social media crawling

Both private and public archives offer rich sources for historical content. Access as well as expertise in archival research needs to be ensured. The MCP functions as a digital





archive. It includes published content by other users as well as a social media crawler that allows users to search websites for targeted content including information on copyright and source.

Once all content is gathered, the selecting and editing process begins. Future users might start this process with a very diverse expertise in curation. Most museums or galleries will have their established routines, but other cultural institutions will not have worked in the field of exhibition design and curation. In the context of the co-creational implementation of the SO-CLOSE tools, it is recommended to reflect upon the nature of curation as a set of interpretive practices making meaning of and drawing connections between the creators, their experiences, their content, and the audience. It can also be helpful to consider the target audience: As Simon¹⁴

points out, there are two types of viewers. Some viewers expect “high-quality consumer experiences and do not care about the process by which those experiences are developed”. In this case, high-quality visual and storytelling experiences should be priority. Other viewers are more interested in the co-creational process behind the final outcome. The quality of content production becomes less relevant than the story behind it. In this case, it can be very beneficial to highlight the roles of the content creators, and even include documentation of the gathering process.

Selecting the right content and curating the stories requires a clear balance between creative freedom and originality, and historical accuracy as well as respect and agency to the ones whose experiences are being shared, the migrants of both past and present.

While the final outcome is highly dependent on the creators’ visions and approach, a few general rules for effective storytelling are:

- Start your story with a scene that provokes thoughts or emotions (beginning)
- Hold the viewer’s interest with questions to be answered and by creating expectations (middle).
- Resolve expectations at the end, while also leaving the audience with thought-provoking ideas (food-for-thought).
- Choose carefully which sections shall generate impactful reactions (calls-for-actions).
- Do not overload the viewers, but instead highlight your main messages for maximum impact.

The ‘Tool and MCP’ manual guides the user in how to upload the selected content and customize the tools.

Phase 4: Sustainable implementation of the tools

To maximize the effectiveness and reach of the tools, it is recommended to define an implementation strategy with a clear target audience in mind from the start. The following section will introduce three alternative implementation strategies, describing options on how the audience can engage with the tools, the creators, and their content.

Tip



Be aware that recording, selecting, and editing can be a slow process depending on the experience of the involved participants and the available resources. Free editing software can be found online that allow (limited) content editing. However, familiarizing oneself with these tools takes time and practice.

¹⁴ Simon, N. The participatory Museum 2.0. 2010





1. As an online platform

Each of the tools can be designed to offer stand-alone online stories. In this scenario, the audience will interact with the stories via a website on their own, at a location of their choice, i.e., via mobile devices or personal laptops.

A user might link to their story on their institutional website to attract visitors. Important to keep in mind here is that the story designed as stand-alone must be **rich and informative**, considering the audience will not have additional guidance such as museum tours or seminar discussions. The tool must provide materials and information on historical context, offer critical understanding of statements, and point to further explorations of the subject (for example by linking to relevant external content from approved organizations).

2. As a digital layer for in-person activities

Alternatively, the stories can be used as support material for in-person activities. The audience in this case would interact with the story under the direct guidance of a professional who would provide additional context to the provenience and meaning of the digital content. Examples can be guided tours, trainings, or workshops. The content in the digital tools would not require as much contextualization, and instead could be more **streamlined** to inform group discussions and activities, or even include exercises.

A combination of option 1 and 2 could be achieved by creating stories as educational manuals. In this case, the target group would primarily be educators, and secondly students. The story would include instructions to the educators (i.e., via PDF or external link), that describe how the tool can be used in the context of lessons or seminars to get their students to engage with the content. Exercises, discussion topics, and material are then provided via the stories.

3. As a digital layer to physical spaces without guidance

Thirdly, the digital tools can be used as inserts into physical spaces with the purpose to enrich on-site experiences and adding new, interactive elements in a more traditional setting. The audience interacts with the tool on their own, but in a setting that provides cues and guidance as to how the digital narratives should be read, navigated, and problematized. The content of the tools should be at a **medium level of complexity**, providing additional input to an already presented and experienced context. Examples are QR codes on historical sites, touch screen tv's or tablets during guided walks, or projections on walls and screens at locations of importance.

Users must consider which of the three scenarios is most suitable to their circumstances (skills, geolocation, resources, target audience, etc.) and adjust the content accordingly.

Further sources for future users of the tools

Below list offers a variety of external sources for further information and guidelines on the aspects addressed in this manual.

Migration and representation





- Reporting Migration – A handbook on migration reporting for journalists, <https://www.icmpd.org/file/download/50559/file/Handbook0on0Reporting0Migration0EN.pdf>
- Changing the Narrative: Media representation of Refugees and Migrants in Europe, https://www.refugeesreporting.eu/wp-content/uploads/2017/10/Changing_the_Narrative_Media_Representation_of_Refugees_and_Migrants_in_Europe.pdf
- Migration and Integration: Which narratives work and why? <https://rm.coe.int/policy-brief-migration-and-integration-which-narratives-work-and-why-o/1680a20cfc>
- Decolonization toolkit, International Centre for the Study of the Preservation and Restoration of Cultural Property, <https://ocm.iccrom.org/documents/decolonization-toolkit>

Inclusive co-creation of cultural heritage

- The participatory museum - a practical guide to working with community members and visitors to make cultural institutions more dynamic, relevant, essential places, <https://www.participatorymuseum.org/>
- Co-creation toolkit, from design to implementation – Oxfam, <https://policy-practice.oxfam.org/resources/co-creation-toolkit-from-design-to-implementation-621384/>
- Co-creation brainstorm toolkit, <https://waag.org/en/co-creation-brainstorm-toolkit/>
- Toolkit on the inclusion of refugees with disabilities, <https://www.edf-feph.org/publications/toolkit-inclusion-of-refugees-with-disabilities/>
- Manual for the professional development in heritage interpretation, <https://issuu.com/aldebieseneu/docs/manual-inherit-en>

Digital Storytelling

- Miller, Carolyn Handler. Digital storytelling: A creator's guide to interactive entertainment. 4th edition. CRC Press, 2019, p 56.
- Web Content Accessibility Guidelines, <https://www.w3.org/WAI/standards-guidelines/wcag/>
- Free digital subtitling training, <https://www.stagetext.org/news/complete-our-free-digital-subtitling-training/>

References

Borowiecki, Karol Jan. et. Al. *Cultural Heritage in a Changing World*. Springer Open. 2016.

Godin, Marie and **Doná**, Georgia. “Refugee Voices”, *New Social Media and Politics of Representation: Young Congolese in the Diaspora and Beyond*. Refuge 60 Vol. 32, 2016.

Goodnow, Katherine, et al. *Museums, the Media and Refugees: Stories of Crisis, Control, and Compassion*. Museum of London and Berghahn Books. 2008.





Grünenfelder, Julia, *Intersectionality – A challenge for development research and practice?* In: *Development in Practice*, Vol. 25, 2015 – Issue 6. 2015.

Harrison, Rodney. *‘What Is Heritage?’* In: *Understanding the Politics of Heritage*, edited by Rodney Harrison, 5–42. Manchester: Manchester University Press, 2010

Insulander, Eva. *Representations of migration, borders and memories in exhibitions: a multimodal text analysis*. *Museum & Society*, ISSN 1479-8360, E-ISSN 1479-8360, Vol. 17, nr 1. 2019

Leggewie, Claus. *Der Kampf um die europäische Erinnerung: Ein Schlachtfeld wird besichtigt*. Munich: Verlag C.H. Beck 2011.

Sironi, A. C. Bauloz and M. Emmanuel (eds.), 2019. *Glossary on Migration*. *International Migration Law*, No. 34. International Organization for Migration (IOM), Geneva.

Simon, Nina. *The participatory Museum 2.0*. 2010.
<https://www.participatorymuseum.org/>

Smith, Laurajane. *Uses of Heritage*. New Ed. London; New York: Routledge, 2006.

