



FROM
SO FAR
TO
SO CLOSE

**Forced Migrations
Social Cohesion
Cultural Heritage**

**DIGITAL TOOLS
CATALOGUE**



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

www.so-close.eu

SO-CLOSE project's main focus was on forced migrations in the past and present, as well as the contexts, agents and victims of the processes that lead to forced migrations: wars, political, religious or gender-based persecution, or the effects of climate change.



It is an effect of collaboration of NGO's, cultural institutions, academics, IT specialists and representatives of local communities from Greece, Italy, Poland, Spain and Sweden.

Working in that project we aimed in contributing to social cohesion and fighting refugee marginalization or exclusion by facilitating the encounters of similar life stories, using innovative digital and artistic tools to mediate.



If you share the same goals and want to know more about the Memory Centre Platform or any of our digital tools please contact:

UAB soclose@uab.cat

MUME info@museuexili.cat

Innovative research and co-creation on every step of tool development and implementation

exchanging experiences
and stories with migrants
and refugees

over **200** interviews
and in-depth archival work

cooperation between practitioners,
academics, and IT specialists and
representatives of local communities

networking with over **200** institutions
and **9** H2020 projects
#InclusiveEurope2022

focus on accessibility

4 Open Days
over **10** joined events
over **100** visitors testing the tools



8 individualized SO-CLOSE online
applications ready to be used by
the educational, cultural and
NGO's sector

The SO-CLOSE TOOLBOX

**Interactive
story map**



**The MCP
Memory Center
Platform**



**Immersive
web documentary**



**Participatory
virtual exhibition**





INTERACTIVE STORYMAP

Storytelling based on maps, with interactive visual elements and textual resources.

In the SO-CLOSE **INTERACTIVE STORY MAP** geography is the main narrative thread that links forced displacements itineraries to create a dialogue between the local societies' memories and the present-day experiences, in a comparative way.

Institutions that use the platform will be able to design journeys with customisable itineraries, choose between political and geographical maps and use modules for image juxtaposition and 360° images and videos display.

Many roads, many stories

Stories and narratives unfold on maps, with interactive visual elements and textual resources.

In the maps constructed through the SO-CLOSE project, geography is the main narrative thread linking the routes of forced displacement, to create a dialogue between the memories of local communities and the current experiences of exiles, migrants, refugees and asylum seekers.

Anna Rosa, from darkness light

Cornelia, living despite everything

M., a journey in a journey

Samsiatou Housseni Aboubecari Djarra,
Shamey

The Monte Sole Historical Park

The **INTERACTIVE STORY MAP** main units 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.

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.

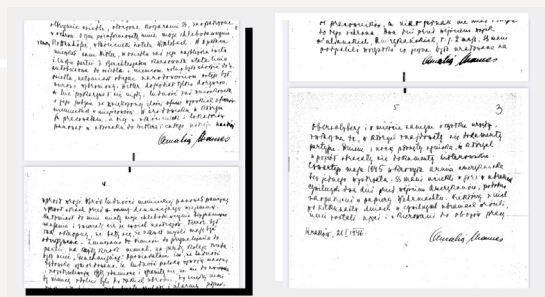


Individual locations can be mapped without a route, connecting them in a non-linear order, and even allowing montages of locations.

Bridges can be inserted into each map in the form of image or video modules in between marked locations.

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.



Have a look on the sample of INTERACTIVE STORY MAPS and test them on your own!



MUM/E
Muséum Memorial
de l'Exil



VD
VILLA
DECUS



**SCHOLA
DI PACE
MONTE
SOLE**



PARTICIPATORY VIRTUAL EXHIBITION

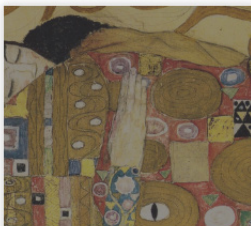
A traditional storytelling concept translated into a digital format and enriched with user-contribution features.

The SO-CLOSE **PARTICIPATORY VIRTUAL EXHIBITION** is a platform that aims to offer versatility to the cultural institutions and to promote a collaborative approach through crowdsourcing initiatives, empowering communities to share heritage elements in selected exhibitions.

Its characteristics include modular panels, a 3D viewer, a newsfeed section, a self-generated items gallery with faceted search and forms specially designed for user-contributions collection and publishing.

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.

OUR EXHIBITIONS



CONSOLATION

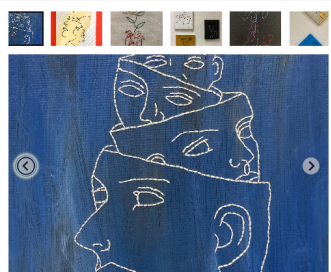
"The years will bring me Who knows what other horrors, but I felt you near me, you would have consoled me..." from 'Day by day'...



DISPLACEMENT

Where I am but not where I am. Lost, displaced, out of place. At times we felt that feeling of being out of place, of...

PARTICIPATORY VIRTUAL EXHIBITION 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.



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.

Here are the samples of
PARTICIPATORY VIRTUAL EXHIBITION.
Check them out!





IMMERSIVE WEB DOCUMENTARY

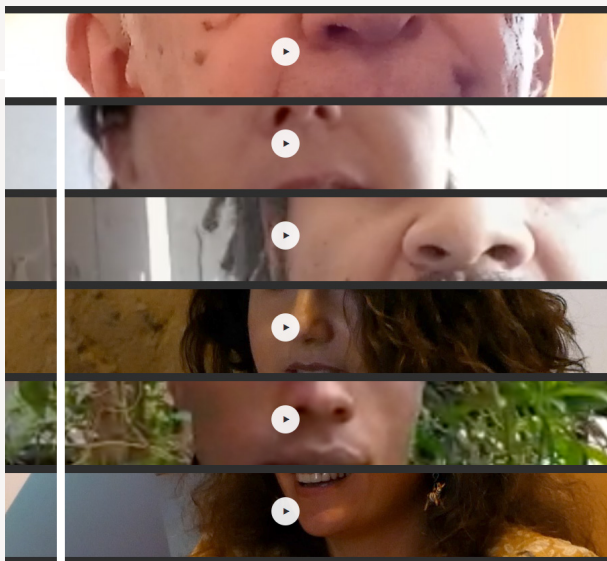
Photography, video and immersive recordings are the protagonists of this tool.

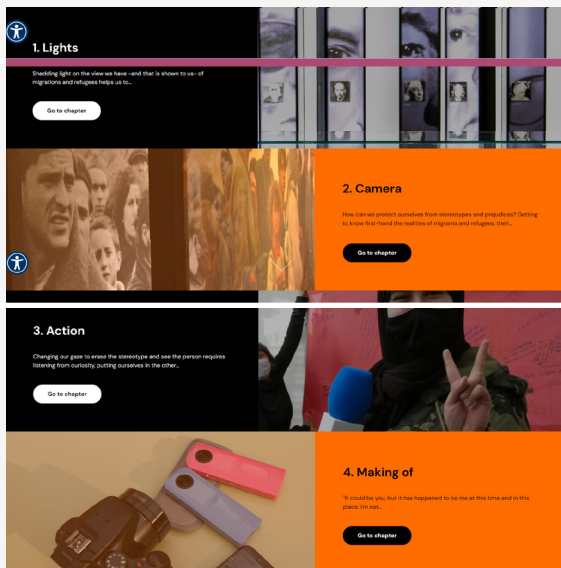
The SO-CLOSE **WEB DOCUMENTARY** builds immersive multimedia experiences, enhancing the potential to create empathy and emotional storytelling.

Its strong visual component allows cultural institutions to compose strong digital narratives about migration heritage, while offering features such as a video-introduction trailer, video gallery modules for the chapters, customisable chapters sequence and an integrated 360 images and video viewer.

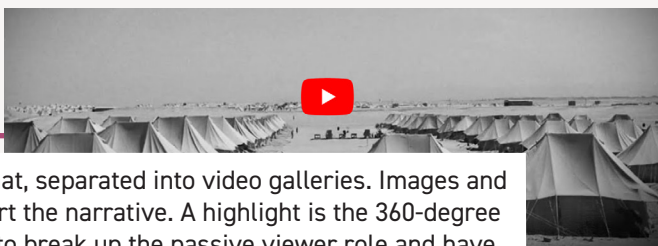
WEB DOCS are navigated via the scrolling function from top to bottom which allows for linear storytelling.

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.



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.

Here are examples of the SO-CLOSE IMMERSIVE WEB DOCUMENTARIES. Enjoy!



MUM/E
Musée Memorial
de l'Exil



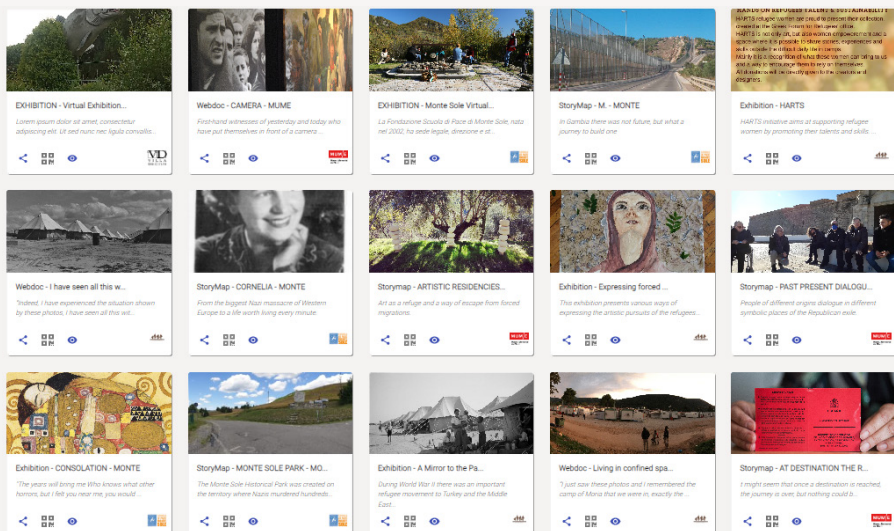


THE MEMORY CENTER PLATFORM

MCP a repository of heritages, testimonies, experiences and narratives around the phenomena of displacement and forced migration (from their origins to the situations of arrival, going through the displacement processes themselves).

It is an interactive platform that gathers materials created by SO CLOSE Consortium in different locations to connect them with similar initiatives and reach broader and different targets (academic, arts, public authorities, and the whole society).

The **MEMORY CENTER PLATFORM (MCP)** for its new users could be 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
- > Live multimedia retrieval from social media platforms:
 1. Twitter Crawler (public multimedia and metadata retrieval based on most recent keyword search)
 2. Youtube Crawler (retrieval of videos on best possible quality and metadata based on keyword search and annotated by Creative Commons Licence)
 3. Dedicated Websites Focused Crawlers (Retrieval of targeted material from certain relevant thematic sources)
- > Semantic Search Tool (semantified matching filtering across all data and for all registered users based on: target type, subtype, title, description, license, creator, language and date of creation)

EXTERNAL SYSTEMS INTERACTION

Every story published in one of the tools will automatically be referenced and managed via the MCP and populated into the knowledge base and referenced by the Semantic Search Tool.

Check out the
MCP QR CODE!





THE SO-CLOSE DECALOGUE



Recommendations for the Digital Sharing of Cultural Heritage of Forced Migrations in Europe

1 **Sharing cultural heritage is a valuable resource for the construction of a complex identities**

Integration is not only about economic well-being and access to basic rights and services but also about the possibility of sharing spaces and develop mutual relationships. Sharing cultural heritage can lead to the development of common meanings between local communities and forced migrants.

2 **Integration is a two-way process**

Integration is a two-way and dynamic process that involves the commitment of both the host society and the newly arrived. Cultural heritage and the memory of forced displacements can be a field of interaction between the refugees and the local communities.

3 **Sharing the experience and memory of forced displacements can contribute to social cohesion**

There are connections, some obvious, others more subtle, between present-day experiences and historical experiences of forced displacements. Refugees, displaced ethnic groups, political exiles, economic migrants, diasporic populations, and other migrants from past and present conflicts share common experiences and memories that can be used as a resource to facilitate mutual understanding and promote social cohesion.

4 Historical narratives are a core element of cultural heritage

Besides sharing their stories, refugees also demand taking part in the construction of historical narratives. Despite food traditions, religious ceremonies and arts Are often viewed as “safer” spaces, cultural heritage also includes memory of the past. Aside from their personal stories, anecdotes and experiences, refugees also hold views, reflections, and analysis about the historical episodes they have lived. Thus, besides sharing their stories, they also demand to take part in the construction of the explanations of present facts that are going to remain for future generations and become part of the narratives of our common history.

5 Meaningful participation starts from the acknowledgement of refugees’ agency

Cultural heritage can be used by refugees as a political and cultural resource to ensure greater involvement in their communities and redefine their position or place in the host country. Refugees need to participate actively in the framing and implementation of cultural heritage and not be considered mere “consumers”. Enhancing their agency allows taking advantage of the potential that forced migrants bring to the host societies in terms of energy and knowledge and avoids views based on victimhood.

6 Refugees are diverse and have different stories

It is necessary to acknowledge the diversity of refugees and their past experiences. Forced migrants were not born the day they arrived into Europe nor when they started their journey. The excessive focus on those aspects leads to homogeneous views, which fail to understand that every person is unique, comes from a different background, holds specific views and has a unique story.

7 Policies addressed at refugees need to involve all agents

A specific multilevel strategy for the support of refugees is necessary to unify the systems, guarantee coherence and facilitate access.

The development of policies and services of support benefit from the active involvement of all agents, including refugees and asylum seekers, local communities, cultural institutions, NGOs, and other relevant stakeholders.

8

Co-Creation processes involving refugees, local communities and other stakeholders facilitate the development of meaningful digital solutions

The use of technology does not only rely on technical components, but also on the adaptation of methodologies to each particular context. Co-design of digital technologies based on user-centered approaches lead to meaningful solutions designed according to the needs, values and experiences of users.

9

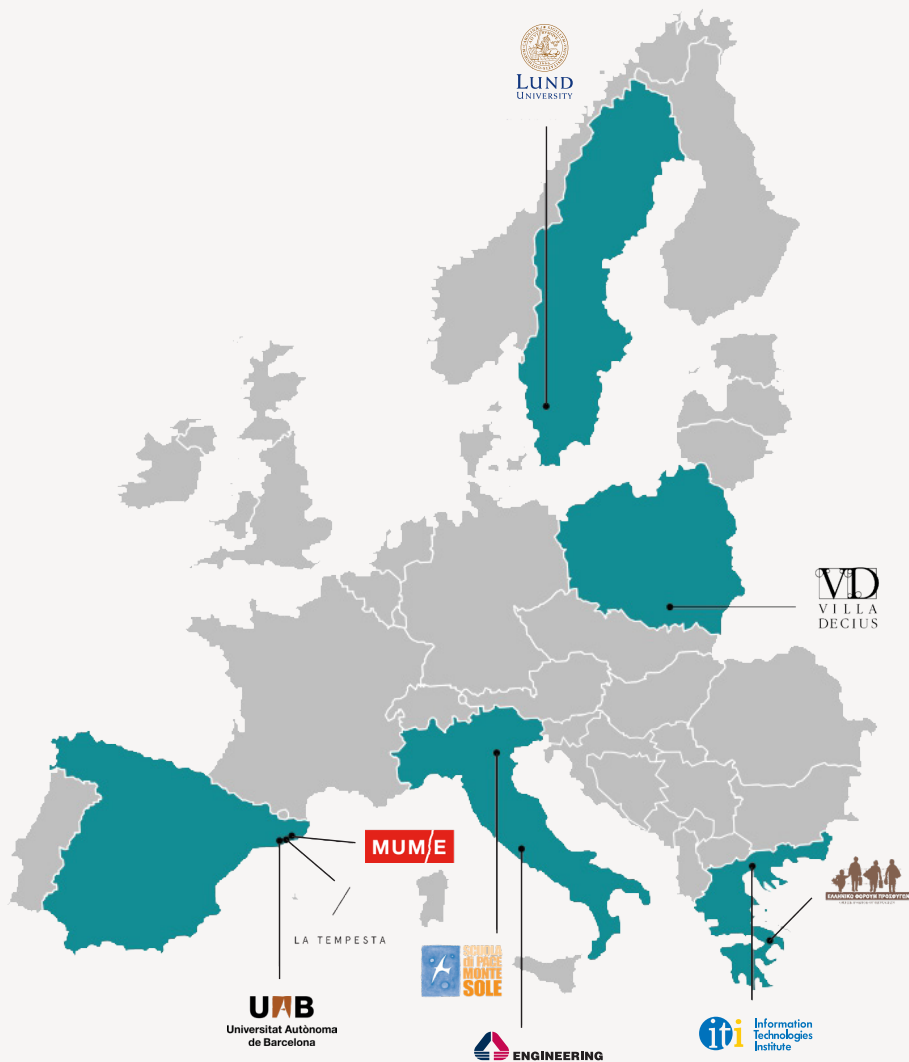
Improving access to digital technologies and foster digital capacity are paramount

The risk of digital divide urges the promotion of policies to facilitate access to digital technologies. Aside from solving connection limitations, specially in camps, actions to foster digital capacity need to be implemented. Education plays a key role here, both for the young as well as lifelong learning programs for adult users.

10

Digital technologies can facilitate cultural exchange

Digital technologies have the potential to play an important role in creating networks and channels of communication between refugees and local communities and in enhancing the intercultural exchange of information. The intangible cultural heritage of refugees, in the forms of storytelling, songs, music, recipes, oral traditions, art, rituals, or festive events, among other- can be used as a way of transmitting information about refugees.



THE SO-CLOSE CONSORTIUM

The SO-CLOSE Consortium translates into nine institutions located in five countries. They all have one mission. In the current global context of forced migrations, the most important for them is to contribute to social cohesion and fight refugee marginalization or exclusion by facilitating the encounters between similar life stories. These goals can be achieved through the mediation of innovative digital and artistic tools.

The Autonomous University of Barcelona



The Universitat Autònoma de Barcelona (UAB) is one of the major public universities in Spain. It is located in Bellaterra, close to Barcelona city. UAB has over 37,700 students, almost 3,700 researchers and teaching staff, and it hosts more than 6,000 foreign students. In recent years, the UAB has seen recognition for its efforts in promoting quality in teaching, in attracting international talent and in obtaining a growing impact in research, together with a progressive improvement in its classifications in the most prestigious and influential international rankings. UAB coordinates the SO-CLOSE project and leads tasks for setting up the user engagement strategy, identifying focus groups, evaluating the pilots and managing the dissemination, implementation, and evaluation.



Lund University



Lund University was founded in 1666 and is ranked among the world's top 100 universities. The University has 40 000 students and 7 600 staff based in Lund, Helsingborg and Malmö. Lund is the most popular study location in Sweden. The University offers one of the broadest ranges of programmes and courses in Scandinavia, based on cross-disciplinary and cutting-edge research. The University has a distinct international profile, with partner universities in 67 countries.



Villa Decius Association



Villa Decius Association was established in 1995 by well-known representatives of the polish worlds of science, economy, and culture. Within several years Villa Decius has been defined as a cultural institution of international outreach. The renaissance palace and garden complex of Villa become a base for the Association's activities continuing the idea of a place for the dialogue of cultures and meeting point of people of various backgrounds, artists and scientists at risk.



Peace School Foundation of Monte Sole



The Peace School Foundation of Monte Sole, created in 2002, has its registered office and its operating facilities in the Historical Park of Monte Sole, founded in 1989 by a law of the Emilia Romagna Region. Its aim is to promote training and peace education projects, non-violent conflict resolution, respect of human rights, for a peaceful living together among different people and cultures, for a society without xenophobia, racism and any other kind of violence towards human beings and their environment.



The Centre for Research and Technology, Hellas



The Centre for Research and Technology, Hellas (CERTH), founded in 2000, is the only research centre in Northern Greece and one of the largest in the country. CERTH has important scientific and technological achievements in many areas including: Energy, Environment, Industry, Mechatronics, Information & Communication, Transportation & Sustainable Mobility, Health, Agro-biotechnology, Smart farming, Safety & Security, as well as several cross-disciplinary scientific areas.



Exile Memorial Museum Consortium



The Exile Memorial Museum Consortium is a public body constituted for the establishment and joint management, in the town of La Jonquera, of the Museum under this name, whose object is the exhibition, research, interpretation and dissemination of history and memory related to the Spanish Civil War, republican exile and Franco dictatorship, taking also into account the phenomenon of exile globally in the context of the twentieth century until today.



ENGINEERING Ingegneria Informatica S.p.A.



ENGINEERING Ingegneria Informatica S.p.A. is the head company of the ENGINEERING Group. Engineering was founded in 1980, and it is currently the first IT group in Italy, among the top 10 IT groups in Europe, quite 101.000 employees and 650 branch offices in Italy and abroad, with an established presence in Belgium, Norway, Republic of Serbia, Latin America and USA.



La Tempesta



La Tempesta is a professional consulting services and a digital and media production company.

It is consulting services that involves strategy, management and digital transformation for public and private organisations. As a digital and media production company, they specialize in giving cultural heritage (immaterial, historical, artistic, architectural, landscape, documents ...) a digital expression.



The Greek Forum of Refugees



The Greek Forum of Refugees (GFR) is a registered non-profit making Association established in Athens, Greece, in 2012. Its overall aim is to support the unity

of the refugee communities based in Greece and at the European level and to foster refugees' inclusion within their host society by encouraging their active participation and need to be recognized as skilled and knowledgeable individuals. GFR is therefore actively engaged in Empowerment, Advocacy, Awareness-raising and Rights protection.



*Scan the QR codes
to learn more about our tools!*



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