Gabriella Giannachi,[1] Rebecca Sinker,[2] Steve Benford,[3] Tony Glover,

We aimed to reflect the fact that, as art historian Claire Bishop indicated, participatory artists often produce situations rather than objects; that works of art tend to be conceived of as projects, rather than performances; and that the audience is reconceived as co-producer or participant [02]. So we decided that it was important that situations could emerge through the platform (by facilitating debate); that the visualization of lineage would also show long-term projects by association (across countries and organizations); and that not only should, right from the research stage, practitioners in this field be brought in, but also that they should be enabled to generate entries even when they were not associated with any existing element in the cartography. The latter, in particular, was considered, by the participants to the first workshop, as particularly significant for those artists whose work may not as yet be in any museum or gallery collection. Workshop participants also quickly identified potential difficulties, summed up by the comment: "how will/can my grandma contribute? Especially if she doesn't have a computer. This project needs ambassadors and community leaders to broker the information gathering". To ensure participation, a range of parallel activities seems crucial. This suggests that the production of digital heritage, in a participatory context, should perhaps not happen purely online. Tate's work on the five year HLF-funded Archives and Access project confirms that, in practice, facilitated participation is essential for many audiences new to the material or the online format.

As the art historian Grant Kester suggested, a number of participatory projects could be described as "dialogical practices", i.e. practices 'organized around conversational exchange and interaction" [03], so it was important to us that in designing the platform we did not only aim to achieve archival objectives, such as those of data gathering and digital preservation, but that we also facilitated a conversation and indeed fore-grounded this specific dimension of the platform which would therefore remain, at least for a period of time, 'live'. Interestingly, participants to the first workshop suggested that such a platform should have a range of purposes, for example, it should have "an educational, learning, purpose as well as display, absorb, participate" so as to "ensure many layers of possible interaction" through the use of "cur-