TRAST

Transmedia Stories of Insularity

Understanding Insularity

The terminology related to *insularity*, *insular* identity, and isolation

While insularity or deprivation is often perceived as a collective phenomenon, frequently referred to by labels (e.g., immigrant groups, ethnic minorities….), recent studies suggest that deprivation remains a

singular, subjective, and unique experience.

This individualised experience resists generalization, emphasizing that social identification and the substance of social identities significantly impact individual actions and crowd behaviour, as well as domestic and international social or political policies.

TRAST

TRAST Support in Identity Formation:

Exploration Through Collections, Research, and Actions

Goals:

1. **ESSENCE**

- to develop MODEL of social and cultural innovation and inclusion and participatory approaches

- to build an INCLUSIVE AND INTERCONNECTED COMMUNITY through new artistic and TRANSMEDIA STORYTELLING MODELS which can influence, shape, or (re)establish self-identities (psychological / INDIVIDUAL VIEW)

  – where participants manage to look at the context in which their identities are developing and changing.

TRAST

TRAST Support in Identity Formation:

Exploration Through Collections, Research, and Actions

Goals:

2. COLLABORATIVE OBJECTIVES

- Reshaping assumptions about insularity, insular identity, and isolation, challenging dominant narratives.
- Developing new collaborative, participative, and caring practices for social inclusion.
- Fostering agency, performative strength, and unique characteristics in each individual to contribute to the production of an integrated culture.
- Building a sense of shared community and engaging both insular and dominant communities.
- Developing a shared understanding within local communities and insular groups of the psycho-social origins of narratives that shape identity

TRAST Support in Identity Formation:

Exploration Through Collections, Research, and Actions

Overarching mission / fundamental intention:

- empowering individuals and enhancing their capabilities and autonomy through the development of tools that repurpose existing resources, previously considered waste,
- enriching their ability to express themselves and participate in cultural life.

Key Strategies:

- Employing collections, research, and public programs and producing messages through exhibitions, displays, and other forms of communication
- Using targeted activities and objects that resonate with personal experiences to subtly influence views of oneself.
- Eliciting feelings relevant to their personal identities
- Emphasizing the role of narrative in constructing identity/narrative as a building block of identity
- Building the policies and narrative channels that will make target groups accepted in full dignity and respect

OBJECTIVES TO REACH THE GOALS:

- **Developing joint activities** and other participatory activities which aim to develop tools to re-purpose, re-imagine, and share resources, enhancing individuals' ability to represent themselves and participate in cultural life.

That includes:

Shaping Identities:

- Utilizing targeted activities and objects that resonate with a person's experiences, research, and public programs to subtly influence individuals' views of themselves / sense of self, construct identities, and contribute to forming and affirming their identities.
- **Engaging in reflexive actions to consider alternatives, including:**
  - Identifying commonalities across cultures / what cultures have in common
  - Exploring a vast array of cultural, social, personal, and emotional aspects of identities within the objective contexts of isolation (i.e., experiences, desires, hopes, feelings, and other positive/ negative emotions, thoughts and actions) in the objective (general and specific) contexts of isolation.
  - Emphasizing the subjective dimension of the life of target communities / point of view of the „I" as a central concept and as an essential human component (subjective dimension of the life of target)

Also includes:

Sharing Cultural Heritage:

- Ethically sharing and representing cultural heritage.
- Focusing on how individuals construct, maintain, and adapt their sense of personal identity through cognition, emotion, imagination, and physical interactions.
- Focusing on objects that resonate with individual experiences (offering FIRST-PERSON PERSPECTIVE)
- Situating social problems in historical, social, and cultural context - understanding and addressing within historical, social, and cultural contexts.

Providing New Places:

- Providing / creating new PLACES for representation of insular cultures without creating new SPACES (/without creating an additional burden on the environment)

TRAST

Transformative Outcomes:

Reshaping Narratives

Fostering Collaboration

Building Integrated Communities

- reshaping assumptions about *insularity*, *insular identity*, and isolation as both factual and conceptual notions - challenge dominant narrative discourse on *insularity*
- developing new collaborative, participative and caring practices for social inclusion
- developing AGENCY, PERFORMATIVE STRENGTH, and UNIQUE characteristic behind each individual to contribute to the **production of an INTEGRATED CULTURE**.
- building a *sense of shared community*,
- developing engagement of insular and dominant communities
- developing shared understanding within local communities and insular groups of the psycho-social origins of narrative that shape identity

Identity Framework in Project Approach

This project explores the concept of identity in relation to cultural assets, whether tangible or intangible, particularly focusing on the intrinsic sense of identity that individuals associate with cultural assets classified as "heritage" by specific groups.

The approach acknowledges the dynamic nature of identity, taking a holistic examination that goes beyond a singular model of collective life.

Within this framework, identity is shaped through a **process of identification**, recognizing both individual and collective identities within specific contexts. The project embraces the understanding that identity is a socio-culturally influenced phenomenon, capable of taking diverse forms across different cultures and individual and collective expressions. It encompasses both

- **group identification** and
- **individuals' self-identification**,

remaining open to reinterpretation and reconceptualization.

- ☞ delves into how people perceive themselves in connection to cultural elements
- ☞ specifically looks at the deep, inherent connection that individuals feel toward cultural elements

Examples:

- ☞ **Group Identification:** Members of an online gaming commu collectively adopt a team name, logo, and shared rituals, fosterir strong sense of belonging and solidarity. They share experien and mutual interests in the gaming culture. The group identification is strengthened through interactions, collaborative gameplay, and shared achievements within the gaming community.
- ☞ **Individuals' Self-Identification**: Within the gaming community, each player expresses their unique gaming style, preferences, and personal motivations, maintaining individuality alongside the collective identity. Each individual maintains a sense of self that goes beyond the collective identity, reflecting their personal traits, values, and preferences.

To examine how individual and collective identities shape and influence each other within specific cultural settings, we can employ a combination of qualitative reserach methods and cultural analysis:

Reviewing existing literature on specific identity formation (e.g. on digital identity – and the impact of technology on identity formation). Understand the theories and concepts related to individual and collective identities within cultural contexts (e.g. related to how individuals relate to digital cultural assets).

Clearly defining the cultural settings we want to explore. This could be a specific community, ethnic group, subculture, or any other cultural context (e.g. in exploring digital identity -digital art, online communities, virtual spaces, digital archives, or any other digital manifestation of culture.

Conducting qualitative interviews with individuals from the chosen cultural setting. Asking open-ended questions about how they perceive their own identity, the identity of their community, and how these identities interact. Explore personal experiences, values, and cultural practices.

Participant Observation: Attending events, rituals, or gatherings relevant to the community. Observing interactions and behaviors to gain insights into collective identity dynamics.

Analysing documents, artifacts, and symbols within the cultural setting. This could include written materials, artworks, or any symbolic representations that contribute to the shaping of identity.

Exploring social networks within the community. Understand how individuals are connected and how group dynamics influence identity. This can be done through mapping relationships and interactions.

Comparing individual identity narratives with collective identity narratives. Look for commonalities, conflicts, or transformations. Examine how individual experiences contribute to the collective identity and vice versa.

Analysing the visual and content aspects of digital cultural assets. Examine the symbolism, narratives, and representation within digital creations. Consider how these elements contribute to identity construction.

Organizing collaborative workshops. Encourage participants to express and share their perspectives on identity.

ASPECTS OF IDENTITY INTEGRATED INTO PROJECT'S ACTIVITIES

- ***Agency*** – individual achievements through personal effort, intertwined with emotions (human agency involves processes like thinking, decision-making and emotional experiences).
- ***Structure*** - includes context-specific identities (how individuals perceive themselves in different context), their self-image, and their place within cultural, historical and social background.
- ***Domain*** - the sphere over which individuals have control and influence in shaping their *identification*: thoughts, knowledge, activities and interests, rights, etc. Acquiring a domain is a significant challenge for deprivileged /isolated/ marginalized groups, as dominant groups tend to safeguard their domains through narratives that affirm their identity.

Transmedia exhibition as a common ground for sharing and affirming certain aspects of identity

To foster a shared identity, the project will establish the (museum) transmedia exhibition as a common ground where individuals can express themselves, affirm their identity, and explore emotions, promoting personal agency. The exhibition cultivates a collective experience, where each individual contributes a distinctive perspective, contributing to the exploration of a new shared identity. This innovative approach makes the exhibition/museum experience more personal and meaningful, delving into people's life

TRANSMEDIA STORYTELLING MODELS:

- innovative CROSS-CULTURAL transmedia exhibition format intertwining physical, virtual, and digital spaces across 9 countries and more than 9 different **insular** groups or communities –to be able to find the common points, to be able to compare them, merge them….)
- NEW MEDIA FOR CULTURAL DIALOGUE – introducing novel dialogic exhibition practices and museographic forms
- IT digital infrastructure for multimedia/transmedia presentations and LIVE COMMUNICATION, facilitating real-time exchange of ideas, knowledge, content, values and activities across different locations, regions and countries (live streaming).
- creating a system where objects and resources find new use, forms and functions, aligning with the principles of the "sharing economy" in cultural presentation, emphasizing strong social aspects.

This system can influence, shape, or (re)establish self-identities (psychological / INDIVIDUAL VIEW) – where participants manage to look at the context in which their identities are developing and changing through diverse methodologies and tools applied in different/various cultural and social engagement roles.

TRAST

THE MODEL DEVELOPMENT WILL ENCOMPASS THE FOLLOWING:

Exhibition-making research

This involves exploring innovative applications of new technology and media (digital, film, photography, theatre) along with interpretive engagement across diverse forms (e.g., theatrical storytelling, still images, phone videos, archival footage).

Performative experimentation

Utilizing sound art, performance, techniques of immersive theatre, and community puppet theatre as alternative participatory methods. These methods share the common aspect of converting experiments into diverse artistic expressions and creations. These share a commonality in transforming experiments into various art forms and artworks.

Additional experimentation

This includes:

- Transmedia translation of community-based gestures and communication codes, particularly emphasized in specific isolated groups. It addresses the loss of communication codes during the transition to online life, influenced by new rules of behaviour (such as the introduction of crisis-induced distance in social relations during the pandemic).
- Exploring personal and social contexts, generating ideas that connect and foster common energy and mutual understanding among participants through acting or movement improvisation.
- Experimental exhibition-making as a tool for training and producing transmedia narratives.

METHODOLOGY:

Qualitative data collection and analysis

Physical and virtual data collection techniques.

Different research styles

Experiments

Practice-based research

Film essays

Our approach is comprehensive, drawing from various perspectives and methods for **qualitative data collection and analysis**. It takes into account both local and wider socio-political contexts, resources, and requirements.

Notably, it accommodates various approaches, including historical and participatory methods, utilizing both **physical** and **virtual data** collection techniques.

This flexible methodology supports **different research styles** and methods, incorporating **experiments** and **practice-based research**. It also encourages multiple viewpoints for result interpretions, whether through traditional written publications or more contemporary **film essays.**

METHODOLOGY

Fusion of in-depth analysis of secondary cases and existing theory, combined with the study of TRAST participatory transmedia works (studying by producing). These works are presented in exhibition formats both offline and online.

They encompass:

- video/film
- performance
- visual storytelling
- theatrical storytelling
- collection consisting of the
  - ➢ museum or gathered cultural or heritage artefacts
  - ➢ personal artefacts of cultural value
  - ➢ immaterial elements of heritage such as personal and collective memories of *insular* groups or communities.

Combine different knowledge arenas (technology, new media, social and cultural practices)

TRAST

RESEARCH

Research design:

1. Preparation for research and comparative analysis

2. Data collection and data analysis

3. Integrated comparative analysis among different users/audience and context - qualitative methods

4. Interpretation, research findings, report writing

The research employs an explorative approach, utilizing **qualitative methods** such as content analysis of primary and secondary written sources (professional literature, research papers, organisational reports, official documents, media reports, analysis of official data), observation with participation, and semi-structured interviews. Emphasizing sensitivity, it delves into participants' experiences and emotions.

Research activities are **integrated into training**, emphasizing community participation to address unmet needs and enhance workshop outcomes and motivation.

The initial analysis and target-group study, along with international comparisons, ensure project feasibility and a lasting impact.

By **comparing data** on inclusive, artistic, and creative social practices nationally and internationally, insights into target community mobilization will be gained, informing the transmedia storytelling and exhibition model.

The qualitative findings, reflecting participants' perspectives, will shape project development and easily translate into interventions for practitioners.

The goal is to assess community and professional support, utilizing research/comparative analysis information for workshop program development.

RESEARCH

Building on participatory and performative research

Exhibition-making research as a new form of participatory, performative, practice-led research**.** It aims to reflect and disseminate established knowledge, exploring how new technology and media within cultural and heritage exhibitions. By engaging with diverse forms like digital, film, photography, and theatre, including interpretive methods such as theatrical storytelling, still images, and archival footage, it aims to reshape understanding and generate new values and ideas.

- **Practice-based research –** actively involves co-creative practice to explore and generate KNOWLEDGE. Utilizing the skills of creative practitioners, it produces tangible outcomes in design, digital media, performances, and the TRAST transmedia storytelling exhibition. The resulting knowledge is manifested through these creative works
- **Practice-led research** – using co-creative work as a research method, it focuses on developing new understandings about the project's practice. Goal: to generate knowledge about the practice itself, focusing on innovations and operational significance. It legitimizes the knowledge, methodologies, co-creative methods and tools for culture and heritage interpretation and presentation that are characteristic of the project’s practice. Employing methods like life histories/autobiographies, narrative examination and participants’ observation, it underscores the importance of co-creative processes in generating insights within the practice itself.

TRAST

RESEARCH

Characteristics:

Experimental research:

- Setting up practical experiments with various regions to define and support insular groups as cultural and social innovators.
- Developing and scaling up shared solutions through an exhibition model that views exhibition as a process and action rather than a product.
- Aligning with Open Science principles, the research cycle emphasizes openness, digital technologies, and collaboration.
- Encouraging broad participation, offering free access to experimental components, and inviting contributions from all individuals.
- Includes specific interpretative mediums like performance, sound, theatre, film/video, and installation.
- Utilizing a dialogical physical and digital space to reveal, untangle, and present multiple stories, identities, and perspectives.
- Introducing Museum Theatre to explore and reshape the exhibition concept, providing a holistic view of cultural and material environments.
- Aiming to give unique cultural significance to different characteristics based on a unified approach to culture and heritage management, development, presentation, regeneration, and sustainability.

>X< TRAST

RESEARCH

Characteristics:

Performative research:

- ☞ Generates knowledge through participatory methods.
- ☞ Moves beyond the "culture-as-text" paradigm, to the culture as a process with the power to influence thoughts, words, and actions.
- ☞ Fosters fresh ideas through iterative cycles of creation and reflection, leading to transformative outcomes.

New methods of analysis

- ☞ Emphasize processes, participation, events, expressive actions, and experiences, which are observed and then interpreted.
- ☞ Observations are followed by thoughtful interpretation.

TRAST

RESEARCH

Methodological Synergy

Our methodology values practical knowledge as the primary asset, contributing to human flourishing.

Building upon our foundational approach, we employ a methodological blend that seamlessly integrates ontology and epistemology. This integrated approach shapes our research endeavours in the following ways:

Ontology – Grasping reality:

- Post-positivist assumptions: Emphasizing triangulation - combining theories, methods, and data collection to better understand what's happening in reality
- Constructivist view approach to reality as multiple, incorporating diverse participant perspectives.
- Participatory perspective: Blending subjective-objective ontology, focusing on empowerment, collaboration, political realities, and negotiated findings with participants.

Epistemology - Paths to Knowledge:

Our methodology harmonizes different epistemological approaches:

- Post-Positivism: Researchers maintain distance, collecting data objectively through a top-down approach.
- Constructivism: Researchers actively engage with target groups, visiting participants in their sites to collect data.
- Participatory Extended Epistemology: Encompassing experiential, presentational, propositional, and practical ways of knowing. Emphasizes collaboration and participant inclusion throughout the research process, forming cooperative relations between co-researchers.

Axiology - Valuing Practical Knowledge

TRAST

SITE-SPECIFIC WORKSHOP SESSIONS

5-7 day sessions

maximum of 25 participants

Workshops Framework

Upon analysing the initial qualitative data derived from research sources (documents, books, and articles, research papers and case studies, surveys),, our project unfolds through a structured workshop model. The core organizational structure involves a 5-7 day workshop with a maximum of 25 participants (target groups) in each partner country and associate partner country. Preceded by virtual communication for program development, the workshop is complemented by approx. a week of online research and followed by a week of post-production.

Inclusivity and Local Engagement:

- Workshops integrate a minimum of 5-10 local participants, fostering inclusivity.
- Local engagement extends beyond workshops, incorporating **screening**, **performances**, and **visioning meetings**.

Geographical Mobility and Collaboration:

- Each partner organization hosts two workshops, linking concepts with geographical mobility and engaging visiting and host experts/artists.
- Reciprocal hosting ensures cross-cultural exchange and collaboration.

SITE-SPECIFIC WORKSHOP SESSIONS

Two-Phase Workshop Structure:

1. *First Phase (One-week Program)*: Focuses on developing participants' competencies, knowledge, and ideas, enhancing social and creative skills. Thematic workshops provide tools for communities to express and build cultural identity.

1. *Second Phase (One-week Program)*: Emphasizes practice-based and practice-led research. Participants create, experiment, and develop outputs, offering guidelines for future workshop frameworks. Activities include presentations, discussions, co-creative events, interactive lectures, fieldwork, reflection, problem-solving, performative and co-creative activities activities and group-based productions.

Exploration and Archiving:

- Participants engage in exploring materials, documents, photos, sounds, stories, and objects related to insularity, and participate in visioning meetings
- Emphasis on archiving and presenting these elements in training situations.

Aim: to mediatize *insular* culture, making it visible and memorable experience based on emotions, interaction (also - potential for real-life touristic applications underscore the project's broader impact).

WORKSHOPS' THEMES:

Theme-based networking sessions - result in creation of transmedia storytelling products and interlinked narratives

Themes of workshops programme:

1. Objects Talking
2. Oral history interviews
3. Storytelling in Virtual Reality
4. Visual Storytelling Workshops: Film/Video and Photography
5. Sound Narrative
6. Educational Theatre
7. Museum theatre
8. Performance

TRAST

WORKSHOP THEME

"Objects Talking"

Culture Presentation Skills:

Recognize the cultural significance of daily lives and turn experiences, stories, memories, (historic) events and people, and significant themes into cultural presentations.

Objective: To explore personal and collective narratives through meaningful objects, resulting in transmedia storytelling products.

Key Activities:

Contextual Analysis:

- Participants collect personal objects (photos, documents, written stories, and other physical objects) with contextual significance.
- Objects are analysed contextually - in relation to individual and collective stories and memories, encouraging participants to share associated thoughts and feelings.
- Stimulate participants to write or talk about memories related to identity, sense of self, how they see themselves as persons, recent impactful events, or significant past experiences.

Co-Creative Processes:

- Learn to use objects that carry both personal and social meaning for identity expression, visual self-representation, and marking important life events.
- Understand how personal object stories can be displayed and interpreted through text panels and visuals.

Narrative Structure and Storyboarding:

- Experiment with archival material and practice the art and craft of compelling object storytelling.
- Co-create a storyboard (with words, images, drawings) for the final exhibition, determining content and order.

TRAST

WORKSHOP THEME

"Oral history interviews"

Objective: Engage participants in generating historically significant/interesting primary source material through oral history interviews.

Key Activities

Personal Recollections:
- Participants share memories and personal recollections related to significant events in their lives.

Planned Recorded Interviews
- Conduct recorded interviews focusing on aspects of participants' lives and memories of important events in their family or local community history.
- Support interviews with visual aids like photographs, albums, home movies, and artifacts that tell the stories behind events and add depth to the narratives.

Aim:
- Collect first-person information based on participants' memories, ensuring reliability.
- Capture events participants either participated in or witnessed.

Output:
Create a digital archive enriched with Virtual Reality documentary content, incorporating narrations from the oral history interviews.

TRAST

WORKSHOP THEME

"Storytelling in Virtual Reality"

This workshop empowers participants to utilize digital tools for immersive storytelling experiences

Objective: dedicated to creating life stories through the autobiographical lens. Additionally, actively involve target group with digital technologies, focusing on Virtual Reality (VR) storytelling.

Key Activities:

Guidance on Digital Technologies:

- Mentor/workshop leader guides participants in using new media and VR solutions on digital screens.

Learning Objectives:

- Interpret and visually present personal object's stories through digital means, including Augmented Reality (AR) and Virtual Reality (VR).
- Convert physical objects into virtual representations.
- Co-model and co-create illustrated narratives (models, animations, illustrations), VR experiences (e.g., digital dioramas, 3D models, and digital exhibits), and infographics using computer programs.

Virtual Reality Applications:

- Understand and differentiate between VR, AR, MR, and XR technologies.
- Create narratives within a virtual world to convey events and transform experiences, memories, and emotions into compelling storylines.

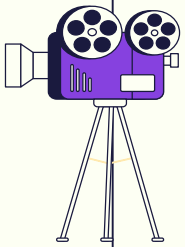
Virtual Story Creation Steps:

- Choose/write a story and divide it into scenes.
- Use a free browser for scene creation.
- Build the first scene, adjusting background and lighting conditions.
- Customize objects and characters, including the option to create custom objects.
- Record and finalize the story.

TRAST

WORKSHOP THEME

" Visual Storytelling Workshops: Film/Video and Photography”



Objective: Enable participants to express their life stories or stories that are important to them through visual mediums, emphasizing narrative identity.

Key Activities:

Camera Use Training:

- Learn camera (video and photography) skills for self-expression and storytelling.
- Utilize various visual narrative techniques, including gathering existing footage, photos, and documents.

Storytelling Process:

- Share/tell personal stories directly with the camera or through diverse visual storytelling methods.
- Compile existing materials such as photos, documents, and home movies.

Filming Intensive:

- Spend two intense days capturing the final storyline, translating personal identity into visual narratives.

Output: Unified film and photo collage created during the workshops, contributing to the final exhibition. This visual representation encapsulates participants' feelings, memories, thoughts, and experiences.

>X<
TRAST

WORKSHOP THEME

" Sound Narrative”

Objective: The goal is to sonify diverse identities, fostering various awareness levels of our interconnectedness. The physical setup at Musica in Pelt, augmented by a digital layer through the cloud using augmented reality techniques, aims to explore the experience of listening and being heard. This installation illuminates a path from the margins towards hope, citizenship, and vibrancy. Participants will acquire skills in composing human-technological cybernetic systems, employing feedback for unpredictable and exhilarating results.

Participants will:

- Express their narratives through sound, spoken word, field recordings, poetry, music, ambiance, etc.
- Utilize voice as a unique "sound object" to articulate identity narratives and establish connections between voice and identity.
- Blend sound art with digital technology to co-design interactive artworks and/or collective performances.
- Integrate light and homemade circuit designs with digital systems for controlling and manipulating complex behaviors in sound and visuals.

Result: Creation of a sound installation representing the confluence of "voice/sound, identity, and technology," utilizing light and audio feedback to generate shared and interconnected sensory experiences.

TRAST

WORKSHOP THEME

" Educational Theatre”

Objective: Developing creative skills and competencies in theatrical storytelling methods, this workshop focuses on theatre acting, voice and movement use, interpretation, improvisation, and scripted drama to empower participants to express themselves and narrate their stories.

Participants will:

- Build narratives around the theme of identity and storytelling, drawing from personal memories, individual and collective (hi)stories, and personal objects reflecting their sense of identity.
- Write about relevant moments and experiences, exploring their identity, emotions, vulnerabilities, and social relations.
- Learn diverse speech, breathing, and movement techniques.

Final Outputs: The workshop's theatre performance and created stories will be recorded and later translated into a virtual setting. This virtual stage will showcase the performed stories, becoming an integral part of the final hybrid exhibition.

WORKSHOP THEME

" Museum theatre”

Objective: Introduce a storytelling approach to the project's collection of (personal) artifacts, aligning with Museum Theatre—a theatrical style of interpretation integrated into the museum exhibition.

Participants will:

- Monitor theatre and puppet show performances, accompanied by pedagogical materials, exploring characters and the "identity" of manipulated characters.
- Engage in preparation for a theatrical narration and performance linked to the exhibition theme using community theatre techniques (theatre made by, with, and for a community).
- Utilize various acting, theatrical, and performative methods to explore expressions of personal identities and generate compelling ideas.

TRAST

WORKSHOP THEME

" Performance”

Objective: Utilize performative arts methodology, ranging from physical theatre to contemporary dance, to explore everyday movements linked to feelings of isolation, social distance, and close connections with others.

Participants will:

- Use gestures, customs, verbal expressions, narratives, and objects through play and improvisation.
- Place these elements in various contexts and situations to gain diverse perspectives on the presented scenarios.

CASE STUDIES

Case studies will serve as the analytical framework to validate the usability of proposed working methods through practical examples. They provide insights into specific concepts within one setting, allowing the transfer of these insights to other contexts.

Implementation:

- **Minimum two case studies** in every country conducted after the second round of workshops in collaboration with local cultural or other organizations and institutions.
- Involvement of 10-30 volunteers / external collaborators, including stakeholders, experts, professionals, and practitioners from diverse fields (cross-sectoral approach).
- Approximately 150 participants will partake in these case studies.

Selection Criteria for Case Studies:

- Geographical/physical insularity (e.g., neighborhoods with historical migrations, border issues, islands).
- Events leading to isolation or exclusion (e.g., war, earthquakes).
- Social and cultural insularity (e.g., migrants, minorities).
- Online communities: Incorporating hybrid research techniques and integrating secondary (desk) research to capture diverse data types.

TRANS-MEDIA EXHIBITION MODEL

– Creating bonds between objects, narratives, and biographies as carrier of an identity – bonds between cultural and heritage assets and people

Co-creating the creative language and technique of the culture and heritage presentation

Exhibition-making as a form of artistic, and performative capacity by bringing the visual, artistic and performative practice and experience of artists as mediator of objects, social interactions, materials and spaces to the process of curating an exhibition

- The exhibition will be set up at **8 locations**. The team will develop the exhibition setup that combines physical and virtual, including the use of VR and AR technologies.
- The exhibition model is grounded in museum practice, encompassing the practical application of museology and expography -techniques involved in exhibitions/exhibit design, content of the exhibition, display and scenario development.
- Expography" in a transmedia exhibition refers to the use of various techniques and media to create an engaging and immersive visitor experience. It involves the presentation of objects and content through a combination of physical displays, theater, art, virtual reality (VR), augmented reality (AR), soundscapes, live performances, films, and theatrical elements.
- The exhibition is conceptualized as a dynamic process, emphasizing the affirmation of personal, collective, or community identities through transmedia narratives, challenging the conventional view of exhibitions as static products.

ABOUT THE EXHIBITION

MERGED EXHIBITION– merged PVD spaces:

- **P**hysical / material spaces
- **V**irtual spaces (different from traditional physical spaces because they exist only in digital form (virtually). Even though they can't be touched, they are still real and can be measured, mapped, and clearly defined (digital features are integrated into physical materials.
- **D**igital spaces - open spaces / open areas online where various project communities can communicate with one another and where we can make objects and artefacts more adaptable, open, easy to modify and **transferable**, blur the line between different physical spaces, and allowing interactions that can impact the results.

The project will create experiences within and between physical and virtual locales and bring virtual and online content to new physical locations, overlapping physical and mediated spaces.

JOINT EXHIBITION

simultaneous events occurring at the same time regardless of differences in the spatial positions of the exhibitors and with community participation in exhibition development that takes place both online and offline, with offline meetings taking the form of workshops.

Task: to **turn PVD spaces** into engaging **community places for online and offline activities** across various locations: This involves:

- enabling interactions between participants, practitioners, and mentors/project team members in human-computer interaction (HCI)
- computer-supported collaborative, co-creative, and cooperative activities

TRAST

ABOUT THE EXHIBITION

CULTURAL SYNCRETISM / CREOLIZATION

- blending various cultural elements

- The exhibition as a platform for CULTURAL SYNCRETISM / CREOLIZATION (fusion) where participants identify vital common themes and engage in socio-cultural processes that blend various and/or formerly separated cultural elements including ideas, tangible and intangible elements, practices, practical knowledge, beliefs, and values, and add narrative and storytelling elements. Through creatively merged interactions, they co-curate and co-create new cultural forms, objects, and practices, fostering harmonious coexistence of diverse individual and group identities.

- The creative blending of cultural elements, representations, and divergent ideas, with active participant involvement in the storytelling process, sparks inclusion, integration and cultural diversity. This dynamic process promotes cross-fertilisation between various cultures and identities, where differences become the platform to build new shared/common values and patterns.

- This cultural synthesis, structured as a participatory model, enable participants to give meaning to the creation of new cultural forms and expressions and give old forms (traditions) new meanings.

Result: formation of an expressive culture shared by a distinct and identifiable/recognisable group of people/community.

Our approach to commons framed by the concept of creolization involves creating complex products through active participation of *insular* communities. It entails expressive forms and performances that result from their encounter/interaction and developing intangible commons / **newly shared commons**, and **fluid creole forms**

>X<
TRAST

ABOUT THE EXHIBITION

TECHNICAL CONCEPT

WORKSPACE & PRESENTATION online PLATFORM

Project participants from different locations will be able to:

- upload content created through the workshops,
- access resources (digital archive),
- participate in their accumulation and further presentation v
- to collaborate and exchange ideas and digital material (images, video, audio, 3d objects…)

Once the related material is uploaded to the platform, participants will have access to all technical data, digital exhibits, exhibition texts, and associated resources, complete with **instructions** for setting up that exhibition.

Our online platform includes an integrated interactive presentation mode for each digital exhibit. This platform simplifies exhibition setup as everything runs directly from the online server and is accessible through a web browser (links and API connections to the online platform) - no need for special presentation software on location.

The platform supports a wide range of media presentation: images, images and video gallery, video, audio, 3d objects, video streaming, audio streaming, motion detection, and virtual reality projections.

TRAST

ABOUT THE EXHIBITION

Producing exhibits consisting of objects, images and narratives gathered through **open call** and **fieldwork**, which are evocative of **ordinary lived material** and **social worlds** of target groups; and have the potential to create a new conception of their lived and imagined world.

The exhibition utilizes a variety of media, including physical objects and art installations, live performances, interactive VR and AR experiences, visual art, audio elements, films, and theatrical production.

POLICY PROJECTIONS & RECOMMENDATIONS

Fostering a unified strategic vision and effective policies to enhance social, physical, and digital engagement of target groups in culture, intertwining their value through:

- policy projections aligning with all project activities
- preparation and validation of evidence-based policy recommendations derived from project deliverables and stakeholders' engagement
- inclusion of consideration on optimal design for cultural participation in *insular* communities

This work package runs concurrently with all research and development activities.

TARGET GROUPS

- migrants and refugees

The project will address specific needs of specific groups such as:

- People that need social support concerning experiences of forced **migration, marginalisation, traumatic events:**

- migrants and refugees in **Pelt; Limburg; Flanders; Palermo**; **Croatian immigrants in USA** (to make a change to the narrative that includes their experiences, feelings, desires, aspirations, routines, memories and their identity.

Specific focus – to **REFUGEES FROM UKRAINE** as internally and externally displaced persons

(a loss of the tangible "things" - the close people, the house, the job, the relationship, but also losses that create far more to cope with and that is a **loss of identity:**

- **relational identity** (feeling a loss of community and connection to loved ones),
- **professional identity**

TARGET GROUPS

- islands' communities

- individuals facing age-related changes

- people with hearing impairments

- **Several islands' communities** in **Croatia** - physical and psychological isolation of the island communities, economic inflexibility, unemployment, decreasing youth population, lack of occupational skill training, inequitable sharing of benefits that flow from tourism, and dying fishing culture (fishing provides not only a source of food and work but also a cultural identity) - contribute to a sense of lost community and identity, especially in light of island gentrification and when residents feel outnumbered

- **Individuals facing age-related physical, cognitive and social changes** and experiences affecting their identities such as loss of roles, health or loved ones, and loneliness; changes in their psychological sense of self and social relations (social self), or personal identity, which is manifested through negative self-perception, loss of self-esteem; especially in societies that value young people in their culture (**Larisa**)

- **People with hearing impairments** - more inclusive contexts with a more spread use of **sign language** and **visual communication** (Italy- **Palermo**).

TARGET GROUPS

- Jews who live as an unrecognised minority

- imprisoned women

- people in the aftermath of the earthquake

- Bektashis

- **Jews who live as an unrecognised minority** - Jews living in Slovenia faced with complete ignorance described through the concept of the "imaginary enemy who does not actually exist".
- **Imprisoned women** in detention centres in Romania that are stigmatised and marginalised, living in isolated groups without access to cultural education, and participation in activities that could enrich their knowledge and sense of social belonging and raise their self-esteem.
- **People and communities in the aftermath of the earthquake** (Croatia) that face challenges such as social isolation and exclusion from the wider society, uncertainty, and social vulnerability caused by the traumatic events that led to a break in individual stories and local communities and lack of a cohesive and inclusive rehabilitation plan.
- **Bektashis** - a religious group that belongs to the Bektashi dervish order (Macedonia), which is considered a separated, more "liberal" form of Islam due to its non-compliance with specific Sharia rules and interpretations of Islam.

Measures to reach target groups

Our target groups will be reached using:

- targeted advertising
- partners' networks
- targeting tools offered by social media such as Facebook, Instagram, Twitter, or Google Ads (e.g., postings, using the targeted hashtags, crafting social media campaigns with educational material presented in an engaging, fun, interactive and trendy format
- platform or medium in creative ways - extracting metadata through text mining and knowledge graph alignment and its visualization
- public intellectual outputs such as the lessons learned:
  - video screenings
  - e-books
  - scientific/professional articles
- national and international networks that will be utilised for TRAST

Measures to reach target groups

- collaborating with community leaders and organisations that have established relationships with our target group(s)) and can help to connect with potential participants and using them as **cultural mediators:**
  - ➡ participating in formal and informal meetings and preliminary discussions
  - ➡ taking consultations or roundtable meetings to determine target groups / audience needs and expectations and receive feedback
- using word-of-mouth and door-to-door community mobilizing
- using targeted outreach strategies and communication and dissemination tailormade activities:
  - ➡ announcements to reach particular institutions
  - ➡ distributing flyers and posters in locations where our target groups are likely to be
  - ➡ posting on social media platforms that are popular among the target group
  - ➡ creating materials and content that are culturally relevant and respectful
  - ➡ building a campaign around challenges that are specific to target group
  - ➡ using local radio
- dissemination through alternate channels of local stakeholders using targeted advertising and digital advertising platforms (e.g. Facebook Ads, Google Ads) to target specific groups based on their location, interests, and demographics

MONITORING & EVALUATION PLAN

Quality Management Plan and other specific monitoring and evaluation tools will be implemented to measure the impact of the project.

- quantitative (survey)
- qualitative (structured observations) data-collection generated through:
  - observation
  - interviews conducted in the form of personal/face-to-face interactions
  - questionnaires
  - reflection
  - discussions
- internal reporting on the quality plan execution: 3-monthly reports based on questionnaires and quantitative and qualitative investigations/data.
- evaluation of the workshops - based on the report by experts and questionnaires filled in by the participants after the sessions.

cross-matched by timesheets that will be supported by structured reviews of project documents, workshops and case studies; **all monitored by the coordinator and the SC**.

A The evaluation will allow detailed analysis of the TRAST project (perceptions, opinions, beliefs, and attitudes towards a concept, idea, and results.

MONITORING & EVALUATION PLAN

Evaluation activities:

FORMATIVE EVALUATION –focused on the process

FORMATIVE EVALUATION –focused on the process :

- how well the goals are being met and activities being performed as planned
- how well did the project reach the intended target population
- how satisfied are the participants and audience with their involvement in it;

Includes:

- assessment of the planned activities
- 5 focus group interviews during the project
- **online partner satisfaction questionnaires at each meeting**

FRONT-END EVALUATION

- Conducting a comprehensive qualitative questionnaire through personal interviews and mail-in surveys.
- Soliciting short written responses and ranking replies from potential new audiences.
- Gathering input to understand their knowledge, preferences, and potential contributions to cultural and exhibition programs.
- Aiding in the development of specific content, themes, and a communication plan aligned with the needs of insular communities.

TRAST

MONITORING & EVALUATION PLAN

SUMMATIVE EVALUATION - at the end of the project activities

- Assessing changes in performance and the acquisition of new skills.
- Utilizing performance indicators related to participant satisfaction, efficiency, effectiveness, and the achievement of improved quality.
- Examining whether the project reaches the intended number of participants and if activities lead to expected outcomes.

INTERIM (INTERNAL) DESIGN REVIEWS - Design evaluations conducted on a day-to-day basis throughout any project phase by the TRAST design and scenario team. These reviews are informal, engaging professionals directly involved in the project and encompass:

Exhibition Design Specification Review:

- Assessing how the design is crafted and its intended purpose.
- Ensuring compliance with project requirements.
- Verifying alignment with the project's philosophy and community needs.
- Includes detailed drawings, dimensions, environmental considerations, aesthetics, communication factors, maintenance requirements, and safety descriptions.

Technical reviews:

- Focusing on digital/engineering design and technical standards.
- Evaluating technical adequacy, equipment/system design, and functional descriptions.
- Examining design specifications to meet specific needs and anticipate technical risks.

TRAST

MONITORING & EVALUATION PLAN

Outcome:

unbiased estimates of program impact, analysis, and validation of the findings, providing evidence-based judgments, conclusions, and recommendations. The focus is on conducting an impact study of promising cultural and co-creative, and collaborative social action programs and practices that can be supported through international, national and local structures and governments.

Gender balance, inclusion, diversity & representativeness

- Gender, ethnicity, sexuality, age- and group-specific interests and effects are systematically examined
- Gender mainstreaming is integrated within all phases and activities of the project:

✓ both women's and men's needs are taken into consideration -designing the programme from a gender perspective - approach which aims to benefit women and men equally
✓ how gender intersects with social or cultural isolation, deprivation, identity, age, ethnicity, education, or (dis)ability, among other factors
✓ makes it possible to identify the problems, needs and expectations of the women and men whose lives will be affected by the TRAST activities;
✓ allows for a better understanding of how gender relates to the content of TRAST activities;
✓ use gender-sensitive indicators to monitor and evaluate impacts of the various project tasks - to show positive change, and progress over time based on people's experiences, opinions, attitudes and feelings

Gender issues will be addressed in all aspects of the project, as follows:

➢ ensure an adequate women's participation in the project, dedicated targets will be set (min.50%)
➢ communication and dissemination activities - a gender-neutral messages, gender-balanced representation (e.g., the presence of both male and female participants– min. 1:1 ratio in data public events, consortium meetings, etc
➢ elimination of gender stereotypes related to the ability to use IT and digital technologies

DISEMINATION

Stage 1 Dissemination for Awareness (M1-M6): In the initial phase, the primary goal is to create awareness and promote cooperation among EU cultural practitioners. The focus is on introducing the TRAST project, its motives, and guiding principles. Infographics and visualizations will play a pivotal role in effectively conveying the project's objectives, laying the foundation for long-term engagement and dissemination success.

Stage 2 Dissemination for Action (M7-M30): During this phase, the emphasis shifts to encouraging practitioners and stakeholders to take action. Activities include establishing a practitioner network within TRAST to exchange knowledge, practices, and insights. Cultural and social collaboration activities, along with the final project event, serve as mechanisms to mobilize networks and coordinate efforts. Physical events provide access to key dissemination materials, outlining the project's goals, identity, and initial results.

Stage 3 Dissemination for Results (M31-M36): In the project's final stage, the focus turns to communicating results and achievements. Dissemination extends beyond the expert network to reach a broader audience, including cultural practitioners, creative industry stakeholders, and national and EU decision-makers. This stage aims to showcase the project's outcomes and innovations to a wider community.

TRAST

Thanks!