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TRAST

TRAST – Transmedia Stories of Insularity

D8 – Dissemination and Communication strategy and activities report

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1. Introduction

TRAST – Transmedia Stories of Insularity addresses geographical, social, cultural and psychological forms of insularity through participatory artistic practices, storytelling, transmedia approaches and community-based cultural production. Communication and dissemination are an integral part of this methodology. They enable the project to reach and involve communities, cultural practitioners, researchers, policymakers, stakeholders and wider audiences, to make project activities and results visible and accessible, and to support participation, knowledge exchange, feedback and the future use of project results. The communication approach combines direct engagement with communities and stakeholders, project and partner networks, public events and workshops, digital communication, audiovisual material and the dissemination of research and methodological outputs.

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This consolidated deliverable follows the four communication and dissemination reporting stages foreseen in the project work plan. Part I sets out the communication and dissemination strategy, including target audiences, channels, organisation of communication, monitoring and crisis communication. Part II presents the activities that established the project's visibility and accompanied the first research and empirical activities. Part III covers the communication of research findings and of the piloting and leveraging of the TRAST methodology, and Part IV presents the final phase of communication, with an evaluation and lessons learned. The four parts document the transition from initial awareness-building and the establishment of communication channels, through stakeholder engagement and communication of research activities, towards the dissemination of research findings, project outputs and final results.

The report covers activities implemented and evidence available up to the reporting cut-off of 30 September 2026. Several major project outputs, including the exhibitions at seven locations, the final Study and the e-book, are scheduled for completion or presentation during the remaining project period. These and all other activities after the cut-off fall outside the quantitative assessment presented here and will be reflected in the final project reporting.

PART I

Communication and Dissemination Strategy and First Activities Report

2. Communication and Dissemination Objectives

Throughout the project implementation, communication and dissemination have supported the visibility of TRAST, facilitated participation in project activities and communicated the project's work and emerging results to relevant audiences. In practice, they have served several functions: increasing project visibility, supporting participant and stakeholder engagement, documenting and sharing project activities, extending the reach of workshop and research results, and creating links with cultural, research and professional communities.

The communication approach developed alongside the project itself. In the early stages, communication focused mainly on establishing the project's public presence, introducing its aims and activities, and creating the basic channels and materials needed for further dissemination. As implementation progressed, it became increasingly connected with research and participatory activities, particularly workshops, community engagement, public presentations and cooperation with local organisations and professional networks, moving from general project awareness towards the communication of concrete activities, experiences and research processes. In the later phases, the focus shifted to the dissemination of research findings, methodological results and project outputs, together with their potential transfer to other contexts. The following sections present how these functions were implemented through the project's communication channels, workshops, public events, partner networks and dissemination materials during the different reporting periods.

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3. Target Audiences

TRAST communication and dissemination activities are directed towards the target audiences identified in the project communication and dissemination framework: participating communities, cultural and heritage professionals, researchers and experts, public and institutional stakeholders, collaborating organisations and networks, and wider public and cultural audiences. The relevance and intensity of communication with individual groups vary according to the project phase, type of activity and local context. During the participatory and research phases, particular emphasis is placed on direct engagement with participating communities, local organisations, artists, cultural practitioners and researchers. As project results are consolidated, communication increasingly extends towards professional, institutional and policy audiences and towards wider dissemination of the project's research findings, methodological outputs and final results.

Communication methods are adapted to the characteristics of each audience and include direct community outreach, workshops and co-creation activities, partner and professional networks, public events, digital communication, audiovisual material, research dissemination and project publications. As project implementation is still ongoing, this section defines the overall audience framework and does not present a final list of audiences reached. Evidence of the specific audiences, organisations and stakeholder groups engaged during implementation is presented in the activity sections of this report, while activities still ongoing at the reporting cut-off are presented according to their current implementation status.

3.1 Project Participants and Consortium Networks

Project participants, partner institutions, associated organisations, artists, researchers, facilitators and other actors directly involved in project activities represent an important internal and multiplier audience. Internal communication and dissemination support coordination, knowledge exchange and the circulation of information between project activities and work packages. The institutional, professional and community networks of project partners also extend the reach of project information beyond the consortium, which is particularly important for reaching audiences that may not follow the central project communication channels, including local cultural actors, community organisations, researchers, artists and other stakeholders connected with the partners' fields of work.

3.2 Cultural and Heritage Professionals

This group includes cultural organisations, museums, theatres, galleries, cultural spaces, heritage organisations, artists, curators, creative practitioners and other professionals working in the cultural and creative sectors. Throughout the project, this audience has been reached through the professional networks of consortium partners, cooperation with external cultural and heritage organisations and engagement with locally embedded cultural actors. The Museum Theatre activities in Ljubljana, for example, involved theatre and heritage professionals and connected historical research, archival material and performative storytelling with public cultural presentation. In Vis, cooperation with local cultural and community actors, including the Home for the Elderly and Infirm Vis, linked participatory storytelling with local heritage and cultural

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memory. These networks support the implementation of project activities as well as the wider dissemination of participatory methods, research findings and cultural outputs.

For this audience, TRAST communication focuses particularly on participatory and co-creative methodologies, approaches to working with insular and marginalised communities, transmedia storytelling practices, research findings and transferable methodological knowledge that may be relevant to future cultural and heritage work.

3.3 Policymakers, Public Authorities and Other Institutional Stakeholders

This target group brings together actors whose decisions, programmes and institutional practices can influence cultural participation, access, representation and inclusion at local, regional, national and European levels. It therefore includes public authorities, cultural and educational institutions, municipalities, support and development bodies, as well as policymakers and other institutional stakeholders able to apply or further disseminate project findings. Communication towards this group increasingly focuses on research findings, evidence generated through project activities, implications for cultural participation and inclusion, and the recommendations emerging from the project.

The role of this target group becomes particularly important in the later phases of the project, when empirical findings, methodological conclusions and policy-oriented outputs can be translated into recommendations concerning cultural participation, representation, inclusion and work with communities experiencing different forms of insularity. At this stage, communication moves beyond general project visibility towards the transfer of findings into forms that can inform institutional reflection, professional practice and future cultural or social-policy initiatives.

Specific institutional and policy engagement is addressed in the relevant activity and final dissemination sections of this report where supporting evidence is available. This includes project presentations, professional and European networking, exchanges with institutional stakeholders and dissemination of research-based and policy-oriented outputs.

3.4 Target Communities and Community Organisations

The communities participating in TRAST activities form one of the project's central audiences, but are not treated only as recipients of project communication; they are participants, contributors and co-creators of project knowledge and cultural outputs. TRAST's understanding of insularity includes communities experiencing geographical isolation as well as social, cultural, symbolic or psychological forms of marginalisation and limited cultural visibility. Communication with these groups requires approaches that are accessible, culturally appropriate and sensitive to the circumstances of each community, with direct contact, trusted community organisations, local networks, personal communication and participatory activities playing an important role alongside digital channels. The project application anticipates this type of tailored communication through community organisations, local institutions, word-of-mouth communication, direct contact, flyers, local media and culturally appropriate communication material.

In practice, TRAST used different community-based outreach approaches according to the context. In Cyprus, engagement with former Greek-Cypriot unaccompanied minors relied

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primarily on an established community association, trust-building and direct communication, as broad public recruitment would have been less appropriate. In Portugal, Cape Verdean community organisations acted as intermediaries for participant involvement and locally relevant activities. In Roșia, cooperation with the local school, community association and social centre provided direct links with children, families and the wider community. These examples show that trusted local structures often provided more effective routes to participant engagement and trust-building and allowed communication to be adapted to the social and cultural circumstances of individual communities, without relying exclusively on centralised or digital outreach.

3.5 Researchers, Experts and Professional Communities

Researchers, academic institutions, experts and professional networks form an important dissemination audience for TRAST, as the project generates cultural and artistic outputs as well as empirical knowledge, methodological experience and comparative findings relevant to research and professional practice. For this group, communication focuses on the empirical and methodological dimensions of the project, including comparative research, case studies, participatory methodologies and findings related to insularity, representation, identity, storytelling and cultural inclusion. It disseminates project findings and situates TRAST within wider professional and research discussions on participatory cultural practice, community engagement and socially engaged artistic methodologies.

Research and expert communities have also been directly involved in TRAST implementation, with research teams contributing to the development of participatory methodologies, fieldwork, documentation and comparative analysis across project locations. Research connected with the Portuguese workshops, for example, informed the participatory methodology, while anthropological and documentation research in Romania contributed material to the wider TRAST Study, policy-oriented work and transmedia outputs. This direct involvement links implementation with dissemination: knowledge generated through workshops, fieldwork and community-based activities can be analysed, compared and communicated in forms relevant to researchers, cultural practitioners and other professional audiences. In the final project phase, this communication will be further developed through the dissemination of the TRAST Study, methodological findings, project publications and other final outputs, providing a basis for continued professional exchange and the possible transfer of TRAST approaches to other research and cultural contexts.

3.6 Wider Public and Cultural Audiences

The wider public and cultural audiences extend the reach of TRAST beyond the communities directly involved in workshops and research activities. Communication with these audiences takes place through public cultural events, exhibitions, performances, seminars, screenings, audiovisual outputs, website content, social media and wider media communication. Its purpose is to increase awareness of TRAST, to make the experiences, narratives and cultural production of participating communities more visible, and to create opportunities for dialogue with audiences beyond the immediate project participants. Public communication is thus part of the project's broader objective of bringing community-based knowledge and cultural expression into wider public circulation and is not limited to promoting the project itself.

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Public-facing activities formed an important bridge between participatory work and wider dissemination. The second Inuit workshop, for example, concluded with a public seminar in Copenhagen where participants presented videos, performances and talks to project partners, researchers, artists and members of the public. Performances, public presentations, roundtables, community events and screenings in other project locations, supported by social media and media communication, similarly brought workshop processes, participant narratives and artistic outputs from small participatory settings into broader cultural and public contexts. These activities created points of contact between community participants and the other dissemination audiences identified in the project application: cultural and heritage professionals, policymakers and opinion-makers, institutional stakeholders, collaborator organisations, other projects and initiatives, and members of the wider public. In this way, wider dissemination supported public visibility as well as exchange between the different groups connected to TRAST and extended access to audiences beyond the immediate workshop and research settings..

4. Communication Channels and Formats Used

During project implementation, TRAST communication combined central project channels with partner networks, direct community outreach, workshops and public events, media activities and audiovisual documentation. Centrally managed communication ensured a consistent project identity, while locally adapted channels responded to the different social, cultural and institutional contexts of participating communities. The relative importance of individual channels differed according to the type of activity and the audiences involved: direct outreach and workshops were central for participating communities, partner and professional networks for cultural, research and institutional audiences, and public events, media and digital channels for wider public and cultural audiences.

4.1 Project Website and Social Media

The project website and the Facebook page were established during the early implementation phase as the main central digital communication channels, together with a common website structure, presentation templates and visual material intended to support consistent project communication. A TRAST Instagram account was added at a later stage (see Section 15.1). The website has since been used to present project information, activities and outputs, while social media has supported shorter and more immediate communication around project developments and events. D7 records the establishment and maintenance of social media channels as a means of providing continuous project updates and supporting stakeholder engagement.

Central channels were complemented by communication through partner websites and social media accounts, which extended the visibility of project activities through existing institutional and professional networks. Quantitative information on social media performance is presented in Section 17, together with other available communication and dissemination indicators.

4.2 Direct Community Outreach and Local Networks

A significant part of project communication took place through direct contact with participating communities and not only through public digital channels. Local organisations, community associations, schools and other trusted intermediaries helped reach potential participants and

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communicate the purpose and format of activities. This approach was particularly relevant when working with communities for whom broad public recruitment would have been less effective or appropriate. In Cyprus, for example, engagement was organised largely through the existing network of the Association of Unaccompanied Minors Hosted in Greece 1974–1979 and direct communication with participants. In Roşia, communication with children and families was conducted through the local school, APAR Association and the Roşia Social Centre, while a bilingual press release was issued ahead of the workshop, combining formal communication tools with direct community-based outreach.

Direct community communication served as a recruitment mechanism and as part of the broader dissemination approach, particularly during workshop implementation. It also enabled communication to be adapted to the level of trust, access and local mediation required in each context.

4.3 Workshops, Public Presentations and Roundtables

Workshops formed one of the main points of direct contact between the project and its target communities. In addition to their research and artistic functions, several workshop processes included public-facing components such as presentations, seminars, performances and roundtable discussions. These formats created a direct link between participation and dissemination, as material generated within workshops could be shared, discussed or presented to audiences beyond the original participant group.

This function took different forms according to the local context. In Cyprus, a public presentation to the Association of Displaced Communities of Famagusta created an opportunity for exchange between communities with related experiences of displacement. In Copenhagen, the Inuit workshop process culminated in a public seminar where participants presented videos and performances and discussed identity, belonging, colonial legacies and narrative with the audience. In Roşia, a roundtable brought together workshop participants, collaborators and local actors to reflect on the activities and consider the longer-term relevance and sustainability of the methods used.

Although different in format, these activities transformed workshop-based research, artistic production and participant experience into material for wider public exchange, integrating dissemination into the participatory process itself instead of limiting it to communication after the workshops had ended.

4.4 Media and Publicity

Media and publicity activities complemented direct community outreach and project-owned communication channels, particularly where individual activities could reach wider local, regional or professional audiences. Their use was adapted to the communication context of each activity and did not follow a uniform media model across all project locations. The Roşia workshop, for example, was supported by a press release in Romanian and English, a workshop poster, a launch article published on *Capital Cultural* and two interviews broadcast by Radio România Cultural, which extended communication beyond direct workshop participants and provided visibility through established cultural-media channels. The documentary *Leaving ≠*

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Arriving was communicated through local and regional online media and community channels in connection with its screenings, complementing promotion through the central TRAST digital channels.

Other project activities used announcements, public calls, posters, photographs and locally distributed communication material where these formats suited participant recruitment or public engagement. Media and publicity thus formed part of a broader communication mix, adapted to local audiences, available networks and the specific purpose of each activity.

4.5 Audiovisual and Documentary Material

Audiovisual and documentary material became increasingly important as the participatory programme developed, reflecting TRAST's emphasis on storytelling, artistic production and transmedia methodologies. Its function extended beyond recording project activities: it preserved participant narratives and artistic processes and created material that could be transformed into public-facing communication and dissemination outputs. Workshops generated interviews, photographs, filmed performances, oral histories, audio recordings and other material, used or prepared for use as documentation of project activities and as source material for later dissemination outputs.

The form of this material differed according to the participatory methodology and local context. In Cyprus, the process generated approximately eight to ten oral-history interviews, a recorded podcast interview and photographic and audiovisual documentation of community presentations and storytelling activities. The Inuit workshops combined recorded interviews, photographs and evaluation material with co-created audiovisual and performance works. In Roşia, photographic, video and audio documentation was developed alongside artistic outputs and material prepared for subsequent public presentation and exhibition. The documentary *Leaving ≠ Arriving* shows most clearly how documentation and participant-generated material could develop into a distinct dissemination output: based on testimonies and material generated through the participatory process, the completed film was communicated through digital channels and presented in local, community and international screenings.

Within TRAST, audiovisual documentation operated at several interconnected levels: as evidence of implementation, as a record of participant and community contributions, as source material for artistic and research outputs, and as communication content reaching audiences beyond the original activities. The project's dissemination material thus includes conventional publicity content as well as participant-generated and research-based material feeding into publications, films, digital communication, performances and exhibition activities.

4.6 Partner communication channels and networks

Partner organisations use their own websites, social media channels, mailing lists, professional networks, cultural networks and local stakeholder contacts to extend project communication beyond centrally managed project channels. These channels provide access to audiences that are already connected with the partners through their institutional, professional, cultural or community-based work and therefore complement the reach of the central TRAST website and social media channels.

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This distributed approach is particularly important because TRAST activities take place in different cultural and geographical contexts and involve audiences that may not follow the central project communication channels. Partner communication can therefore place project activities within locally recognisable networks and communication environments, while also enabling information to circulate through established relationships with cultural organisations, professional communities, educational institutions, community groups and other stakeholders.

In practice, partner channels were used to communicate workshops, public events, artistic and audiovisual outputs and other project developments, while partner websites and social media accounts also generated additional documented visibility for TRAST-related activities. This extended communication beyond the project's central channels without requiring all dissemination to be concentrated within a single platform or account.

The use of partner networks also strengthened the connection between dissemination and local implementation. Communication could be adapted to the language, audience and institutional context of each activity, while still contributing to the wider visibility of TRAST and its outputs. Quantitative evidence from selected partner channels is included in Section 17 and supported by the detailed records presented in Annex 1.

5. Organisation of Communication Activities

Communication and dissemination have been implemented across the consortium as a shared consortium responsibility and in connection with the activities taking place in each participating context. While communication activities have been coordinated at project level to ensure consistency of visual identity, key messages and EU visibility requirements, the decentralised communication model has enabled the project to respond to the different linguistic, cultural and institutional contexts in which TRAST activities took place.

In practice, partners communicated activities implemented in their respective contexts, supported stakeholder outreach, provided communication material and documentation, and disseminated relevant project information through appropriate local, institutional and professional channels**.** Common project channels and communication materials provided continuity at project level, while partner networks extended dissemination through locally and institutionally relevant channels.

This combination of central coordination and locally implemented communication allowed the project to maintain a coherent identity while adapting communication to the needs of individual activities and audiences. In practice, the organisation responsible for a particular workshop or event has generally been best placed to manage local outreach and provide the material required for wider project communication. Project-level channels could then extend this material beyond the immediate local context and connect individual activities with the wider TRAST communication framework.

Responsibilities were attributed on the principle that each partner communicates the activities it implements. The Polish partner LAZNIA, WP5 lead under the Grant Agreement, has since changed its name to GCSW – Gdańsk Centre for Contemporary Art; as the legal successor of LAZNIA, GCSW remains the formal WP5 lead while its recognition by EACEA is being formalised. Within the

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consortium, it was agreed that OMNI, as project coordinator, manages the project website and Facebook page, the common visual identity and templates, compliance with EU visibility requirements and the consolidation of communication evidence, while CKI manages the project Instagram account. Partners are responsible for local outreach and for communicating their workshops and public events through their own channels and networks, and for providing documentation and communication material for the central project channels. In practice, this included Mini Teater, CSI, CKI, NOVA FCSH/CRIA, 3 Rails. LAZNIA and OMNI.

Communication operates at three levels: local (communities, local institutions and media in each workshop location), national (partner networks, national cultural media and professional communities) and European and international (central project channels, conferences, Creative Europe networking and international screenings). In terms of timing, local outreach precedes each workshop, documentation and public presentations accompany or immediately follow it, and project-level and professional dissemination builds progressively towards the final phase, which will focus on communicating the Study, e-book and exhibition to wider audiences.

6. Monitoring and Reporting of Communication Activities

Communication and dissemination activities are documented through project and partner communication channels, workshop documentation, public event records, media coverage and dissemination materials. The indicators used for monitoring include, where data exist: participation and audience figures; public-event attendance; number and type of communication and dissemination outputs; media and press visibility; digital reach and engagement; professional and stakeholder dissemination; audiovisual and artistic outputs; and participant evaluation evidence.

Monitoring in this report is based primarily on documented implementation evidence showing how communication and dissemination accompanied project activities across different locations and phases. Reliable and verifiable quantitative information is included as supporting evidence. The report does not reconstruct an exhaustive numerical inventory of every communication action carried out by all partners, and where reliable numerical data were not available by the reporting cut-off, no retrospective estimates were introduced. The final assessment combines this quantitative information with qualitative evidence from implemented activities, public presentations, stakeholder engagement, workshop documentation and dissemination outputs.

The original communication framework also defined a set of channel-based KPIs covering website use, social-media activity, content platforms, media appearances, printed communication materials, press releases, workshops and events, and project presentations. In the project application, these indicators were presented as part of an initial communication plan to be refined and updated during implementation. They are used in this report as a reference framework for assessing communication activity, while the quantitative evaluation is based on evidence that is available and verifiable at the reporting cut-off. Where reliable data for an original indicator are not available, no retrospective estimates are introduced.

7. Crisis and Sensitive Communication

The nature of TRAST activities requires particular attention to communication involving personal testimonies, vulnerable or marginalised communities, children, experiences of discrimination, displacement, trauma and other sensitive subjects. The project's approach to crisis and sensitive

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communication therefore extends beyond reputational risk and includes responsible representation, ethical use of participant material and protection of participants and communities.

Communication of sensitive content is based on several practical principles:

- publication of identifiable personal material is subject to the relevant consent and documentation;
- sensitive testimonies are not used outside the context or purpose for which they were provided without appropriate consideration;
- communication avoids sensationalising vulnerability, trauma or marginalisation;
- potentially problematic or inaccurate public information is checked and, where necessary, corrected;
- concerns raised by participants, community organisations or project partners regarding public communication are addressed before further dissemination;
- communication involving children or particularly vulnerable participants is handled with additional care;
- responses to potentially controversial public issues are based on verified project information rather than individual or speculative statements.

These principles apply both to planned dissemination and to situations in which concerns arise after material has been prepared or published.
Where a communication issue requires a coordinated response, the relevant project partners first verify the facts, the status of the material concerned and any consent or ethical considerations. The issue is then communicated internally to the relevant project coordination and activity leads before any external response is issued. Public responses, corrections or clarifications are based on verified project information, are coordinated across the relevant project actors, and are documented where further follow-up is required.

This approach is particularly important in TRAST because a substantial part of the material generated through project activities consists of first-person narratives, oral histories, photographs and audiovisual recordings that may later be used in research, publications, exhibitions, digital communication and other dissemination formats. Sensitive communication is therefore treated as an ongoing consideration throughout the movement of material from participation and documentation to public dissemination.

PART II

Second Communication Report: Visibility, Awareness and Initial Research Activities

8. Communication and Dissemination Activities Implemented During the Initial Project Phase

The initial communication period focused on establishing the basic public communication infrastructure of TRAST and supporting the first participatory and research activities. Communication during this phase operated on two interconnected levels. The first concerned the establishment of common project communication channels and visual materials. The second

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developed around the first workshops and local activities, where communication was used to recruit participants, establish local relationships, document project processes and begin presenting TRAST to external audiences. Central communication provided a common project identity, while locally adapted outreach enabled the project to reach participants and stakeholders within the specific contexts in which the first activities took place.

8.1 Establishment of the Project's Digital and Visual Communication Infrastructure

The initial dissemination material established the elements required for consistent project communication: a front-page design for dissemination documents, a presentation template, the project website structure and a dedicated Facebook page. The website was set up as the central location for public information about TRAST and became the main project-level channel for presenting activities, news and outputs, while the Facebook page supported the circulation of shorter project updates and activity-related communication. These measures created the basic infrastructure through which later project activities, outputs and public-facing content could be presented within a consistent visual and project-level framework.

8.2 Communication Around the First Community-Based Activities

As the first participatory activities began, communication became closely connected with local engagement and workshop implementation, serving to announce activities, facilitate participant access, establish relationships with local stakeholders and support the participatory process itself. In Croatia, the first Vis workshop combined direct communication with local stakeholders and institutions with participant engagement focused particularly on island residents and elderly community members. Initial meetings with community stakeholders took place before the workshop, while cooperation with the Home for the Elderly and Infirm Vis and local cultural representatives supported access to participants and local knowledge. The workshop itself generated material with direct dissemination potential: approximately 14 local residents participated, and their personal narratives were documented through audio and video recordings, photographs and work with personal objects and historical material. The resulting documentation was intended for later exhibitions and online use.

In Slovenia, outreach connected with the Museum Theatre and Performative Storytelling activities included meetings with cultural and heritage actors, a public call for participation, distribution of flyers and a project kick-off event. The workshop documentation records that the project and artistic methods were introduced to community members before the main workshop activities, providing an early example of communication used as part of participatory preparation and not only as post-event publicity.

These early cases established an approach that continued throughout the project: central digital communication provided common project visibility, while direct contact, local organisations, community networks and activity-specific outreach enabled communication to respond to the conditions of individual communities. The first activities also began to generate material that could move beyond documentation and support later research and dissemination.

8.3 Initial Research and Dissemination Material

An important early research dissemination output was the publication of *Understanding Insularity in Europe* in October 2024. The publication presented the contextual desk research

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carried out across the project, examining the specific contexts, forms of insularity and key social and cultural issues affecting the project's target groups. Made available through the project website and communicated through project channels, it provided an initial comparative research basis for the later empirical and participatory activities and introduced the research dimension of TRAST to professional and wider audiences.

The first workshops also began generating a body of material that later supported both research and dissemination. This included filmed interviews, personal narratives, photographs, sound recordings, documentation of artistic processes and materials intended for future exhibitions and digital presentation. The distinction between research documentation and dissemination material was not always strict: many materials initially produced as part of participatory research subsequently became relevant to public communication, exhibition development, audiovisual production and project publications.

The gradual accumulation of this material created an important basis for later communication. As implementation progressed, dissemination could increasingly move beyond introducing TRAST and its objectives towards communicating participant-generated material, research findings, artistic processes and completed outputs.

8.4 Initial Assessment

The initial implementation period showed that communication around TRAST could not rely on a single channel or standard approach. The website and social media provided project-level visibility, while participant recruitment and meaningful local engagement depended on direct contact, trusted institutions and locally established networks. Early workshops also produced substantial communication content, so dissemination developed progressively from the research and participatory processes themselves.

These early findings established two principles for subsequent communication: the need to combine central project visibility with locally adapted outreach, and the value of treating documentation and participant-generated material as communication resources from the outset. Both became more important in the following implementation phase, as the number of workshops, participating communities, public events and research outputs increased.

9. Communication of Research and Empirical Activities

As the empirical and participatory programme developed, communication increasingly moved from general project visibility towards communication connected with concrete research processes, community participation and emerging artistic and documentary material.

Communication during this phase supported participant outreach and preparation, interaction with local and professional stakeholders, public presentation of selected activities and the creation of material that could subsequently be used for broader dissemination. The approach differed across locations and communities and was adapted to the type of participation required. Communication therefore became increasingly embedded in the empirical process itself: it supported access to participants, accompanied the production of research and artistic material, and created routes through which this material could later reach wider audiences.

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9.1 Community Outreach and Participant Engagement

Community outreach was implemented through a combination of direct contact, local and institutional networks, public calls, printed information, stakeholder meetings and social media communication, with the choice of method depending on the specific community. In some contexts, public calls and locally distributed information were appropriate: SyGMa records, for example, an open call aimed at Inuit participants in Denmark, followed by meetings with selected community stakeholders and institutional contacts in preparation for the public programme. In others, trusted community organisations, existing local relationships and institutions provided the principal route into the community. In Romania, meetings with institutions and community organisations supported local awareness and access to participants, while workshop-related communication included a bilingual press release and cooperation with the school, community association and social centre. Earlier activities in Vis similarly combined preparatory meetings and direct contact with community representatives with locally distributed information, while the activities themselves engaged participants in collecting and documenting personal and community narratives.

Outreach also extended beyond recruitment. As activities developed, communication connected community members with artists, researchers, cultural practitioners, local associations and institutional stakeholders, progressively extending engagement from access to participants towards exchange between community, professional and cultural networks.

9.2 Public-Facing Communication of Empirical Work

A significant part of the empirical work was communicated through public performances, seminars, screenings, exhibitions, presentations and roundtable discussions. Through these formats, research material, participant-generated narratives and artistic outcomes were brought into public settings where they could be shared and discussed with audiences beyond the original workshop groups. One early example was the museum-theatre street performance in Ljubljana, which translated historical research, archival material and personal testimony into a two-hour public cultural event; SyGMa records approximately 100 attendees and the involvement of more than eight artists and performers. The Cape Verdean Batuko activities similarly included a public roundtable and photographic presentation attended by approximately 25 people, giving participants and facilitators an opportunity to present and discuss the work with a broader audience.

Dissemination also reached audiences beyond the communities in which the participatory activities were implemented. TRAST was presented at the Mediterranean Islands Conference, where SyGMa records an audience of more than 150 participants, and at the Croatian American Hall in San Pedro, where approximately 80 participants attended and 75 members of the Croatian-American community were recorded as engaged. These activities show how communication developed from presenting individual workshop processes and outputs to connecting locally generated knowledge, narratives and cultural production with wider public, cultural and professional audiences.

9.3 Documentation as a Communication Resource

The empirical programme generated a substantial body of material serving as research documentation and as a resource for subsequent communication and dissemination. This

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material includes photographs, interviews, oral histories, sound recordings, videos, participant-generated artistic works, workshop documentation and recordings of public activities. Because much of it originated directly within participatory processes, it preserved the voices, experiences and creative contributions on which later communication outputs were based.

The development of this documentary resource became increasingly systematic during the project. SyGMa records, for example, the production of video material from the Inuit activities for social media and the TRAST website, using workshop recordings and interviews with participants. Participant interviews from other activities were recorded for later publication and audiovisual use, and some of these materials were still being processed at the time of reporting, including interviews intended for publication and an audio installation. The documentary *Leaving ≠ Arriving* became the project's major audiovisual dissemination output and was used in public screenings, community screenings and international presentations. Project records show that the film was not only a final audiovisual output; it also served as a means of returning collected narratives to participating communities and opening them to wider audiences.

Documentation thus evolved from evidence of individual activities into a shared project resource connecting empirical research with subsequent documentary, digital, exhibition, publication and public-dissemination outputs. Communication material was increasingly generated from the substance of the participatory work itself and developed directly from participant contributions, workshop processes and empirical material.

9.4 Communication of Emerging Research Content

As empirical material accumulated, communication increasingly addressed the substantive issues emerging from the research: insularity, migration, cultural identity, belonging, memory, representation, intergenerational transmission and the role of artistic and participatory practices in enabling communities to narrate their own experiences. At this stage, the distinction between emerging findings and completed research remained important. Communication activities were already drawing on material generated through the workshops while the comparative interpretation of that material was still developing, so communication made the research process and developing insights visible without presenting ongoing comparative analysis as concluded.

This is reflected in the status of several research-related outputs at the reporting cut-off. SyGMa records *Understanding Insularity and Migration in Europe* as an ongoing research-based output intended to support academic contributions and policy recommendations, and exploratory research papers concerning the Roșia community and the African presence in Romania as drafted, with the publication route still to be determined. Communication during this phase had an intermediate function: it made the developing research visible without overstating its conclusions and prepared the basis for the later dissemination of consolidated findings, methodological conclusions and policy-oriented outputs.

10. Assessment of the Second Reporting Stage

The second reporting stage marks the point at which communication became closely integrated with the empirical implementation of TRAST. The project's central communication channels continued to provide overall visibility, while local communication became increasingly connected with participant recruitment, community engagement, stakeholder cooperation and public presentation, so communication operated at project level and within the specific social and

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institutional contexts of individual activities at the same time. Direct and locally embedded communication proved particularly important for participant engagement. Public calls and social media were useful in some contexts, while trusted community organisations, institutional relationships and direct contact often provided more appropriate routes to participation, confirming the importance of adapting communication methods to the conditions of each community.

Public cultural formats also proved effective in extending the reach of empirical activities. Performances, screenings, exhibitions, seminars and roundtables brought research themes and participant-generated material beyond the immediate workshop environment and created opportunities for dialogue with audiences who had not participated directly in the research or workshop processes. Finally, the growing volume of audiovisual, artistic and documentary material created the basis for a change in communication content. The project was increasingly able to communicate what participants had created, what the empirical processes were revealing and how these experiences could contribute to the project's wider research and methodological development. This shift prepared the communication framework for the following phase, in which dissemination could focus on developed outputs, comparative findings and the broader relevance of the project methodology.

PART III

Third Communication Report: Communication of Research Findings, Piloting and Leveraging the TRAST Methodology

11. Transition from Empirical Activities to Research Results

During the subsequent project phase, communication increasingly shifted from the visibility of individual activities towards the interpretation and dissemination of accumulated project knowledge. By this stage, the project had generated material across a wide variety of cultural and community contexts, and the communication task was no longer only to make individual activities visible, but to connect them with broader findings concerning participation, representation, identity, cultural memory and context-specific approaches to insularity. The development of the TRAST Study, research papers, case studies, audiovisual outputs and methodological analysis provided the basis for this transition from activity-based communication towards the communication of findings and methodological knowledge.

At the time of this report, the comparative research has reached an advanced stage, with some activities and final analytical components still being completed. Communication combines the dissemination of findings that are already sufficiently established with communication about outputs still in development. This distinction is maintained throughout the report so that emerging analysis is not presented as a completed project conclusion before the relevant research and outputs are finalised.

12. Communication of Research Findings

Research findings have been communicated through several complementary formats, including research-based case studies, public discussions, professional presentations, conference

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participation, media communication, project channels and audiovisual outputs. This built on the earlier dissemination of the contextual desk research, published in October 2024 as *Understanding Insularity in Europe*, and progressively incorporated evidence from the participatory and empirical programme that followed.

The findings also gave public-facing communication a clearer interpretative framework. Workshops were increasingly communicated in connection with wider questions of cultural representation, self-narration, community participation and the transferability of participatory methods, and not only as completed events. Research findings have been communicated through research-based case studies, public discussions, professional presentations, conferences, media, project channels and audiovisual outputs.

The findings also gave public-facing communication a clearer interpretative framework. Workshops were increasingly communicated in connection with wider questions of cultural representation, self-narration, community participation and the transferability of participatory methods.

The emerging comparative analysis shows that no single participatory model could be applied in the same form to all communities. Effectiveness depended on the local context, participant priorities, existing community practices, the role of facilitators and the degree of control participants retained over their own narratives.

For dissemination, this means that the TRAST methodology is communicated as a framework that can be adapted to different cultural and community settings, keeping the contextual differences visible in the empirical material. Communication of the methodology therefore needs to retain the contextual differences visible in the empirical material rather than reducing them to a single model or set of uniform outcomes.

Professional dissemination supported this transfer of knowledge. TRAST's cross-cultural transmedia exhibition model was presented at the Mediterranean Islands Conference, and participation in the Creative Europe Grant Holders' Meeting in Brussels provided opportunities for exchange and networking within the wider European cooperation context; both activities are recorded in SyGMa as delivered. On 17 June 2025, the project was also presented at the online event *Inclusive Approaches in Cultural and Creative Projects*, organised by Creative Europe Desk Croatia, where the TRAST methodology and early project results were introduced to cultural professionals and project representatives. These presentations placed the project experience within wider professional and European discussions and opened opportunities for methodological exchange beyond the consortium and participating communities.

13. Communication and Dissemination Related to Piloting and Leveraging the TRAST Methodology

The participatory activities functioned as practical environments for testing and refining the TRAST methodological approach. Across different settings, participants worked through combinations of oral history, personal storytelling, performance, music, movement, film, photography, site-based memory practices, digital media and public dialogue. The comparative analysis shows that these methods performed different functions depending on the community

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and context in which they were used. The methodology was also made visible through the cultural forms produced within the activities themselves: museum theatre, puppetry, community storytelling, audiowalks, music and dance, film, exhibitions and digital storytelling demonstrated different ways in which the broader TRAST approach could be translated into practice. Communication related to piloting therefore addressed what was produced, as well as how the methods functioned in practice, how participants responded to them and how they were adapted to particular social and cultural settings.

Public seminars, roundtables and professional discussions were particularly relevant in this respect because they allowed participants, artists, researchers and stakeholders to reflect on the process and consider how the methods might be applied in other settings. These formats helped move communication from documentation of implementation towards discussion of transferability and future use. Stakeholder and institutional engagement also supported the potential wider use of the methodology: SyGMa records meetings with community stakeholders and institutions in Denmark, meetings with local institutions in Romania, and professional presentations and networking activities at European and international events.

The empirical and dissemination evidence supports presenting these methods as adaptable approaches. The Study identifies contextual adaptation as a defining feature of the methodology and shows that successful participation depends on the relationship between method, context and community priorities. Leveraging the TRAST methodology therefore depends on transferring the underlying principles of adaptation, participation, co-creation and context-sensitive facilitation.

14. Assessment of the Third Reporting Stage

The third reporting stage represents a shift from dissemination of project activity towards dissemination of project knowledge. Communication increasingly linked individual participatory processes with comparative research, methodological reflection and potential transfer to other cultural and community contexts, so that individual workshops and outputs could be communicated as evidence contributing to a broader understanding of how the TRAST approach operates across different settings. The most significant development in this phase was the growing capacity to communicate TRAST through concrete evidence: research material, participant-generated outputs, case studies, public presentations and audiovisual content provided multiple ways of illustrating how the methodology operated in practice.

At the same time, communication remained appropriately cautious where analysis was still ongoing. Outputs that had not yet reached their final form were presented as developing results, and the communication approach balanced increased dissemination of substantive findings with the need to distinguish clearly between evidence already established and analysis or outputs still being completed.

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PART IV

Fourth Communication Report: Final Phase Activities, Evaluation and Lessons Learned

15. Communication and Dissemination in the Final Project Phase

In the final project phase, communication increasingly focuses on connecting the accumulated research, artistic material and participatory experiences with audiences beyond the immediate project activities. This phase combines continued visibility of ongoing work with stronger promotion of completed outputs, using the channels and materials developed throughout the project, and prepares the wider dissemination of final research and methodological results through continued professional and public engagement.

15.1 Digital Communication and Project Visibility

The project's digital presence expanded during implementation. In addition to the website and Facebook channel established during the initial phase, a TRAST Instagram account was created and is recorded in SyGMa as being used alongside Facebook for communication of project activities.

Partners also used their own websites and social media channels. The CKI website, for example, features the TRAST project and its findings, while dedicated video material was prepared for social media and the TRAST website. Digital communication has also been used to provide updates from project meetings and activities. One documented creative-team update in Ljubljana recorded 123 online views or engagements, illustrating the use of project channels to make preparatory and development work visible as well as completed outputs.

At project level, the latest available Facebook analytics show 1,378 views during the 90-day period from 30 June to 27 September 2026. This figure represents the latest available reporting-period snapshot rather than cumulative project-lifetime reach.

Partner-channel dissemination provided an additional layer of visibility beyond the central TRAST channels. This included communication through partner institutional websites, academic and cultural networks and social media accounts, as well as locally established community channels. Available analytics from selected partner accounts demonstrate that project-related content circulated through audiences already connected with partner institutions and professional and local networks. Detailed platform- and partner-level figures are presented in Section 17 and Annex 1.

15.2 Dissemination Through Film, Screenings and Media

The documentary *Leaving ≠ Arriving* became one of the main audiovisual dissemination outputs of the later project phase. SyGMa records its launch as a 40-minute creative documentary addressing migration, insularity and cultural identity, promoted through the project website, Facebook and Vimeo with six promotional posts. The film was subsequently presented in different screening contexts, including local screenings in Vis and Komiža, an international

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screening in Seattle and a special screening for elderly residents in Vis. The screenings served as public dissemination and also returned the completed film to the communities whose experiences contributed to its development. They generated additional visibility through local and regional online media and community social-media channels, alongside promotion through the central TRAST digital channels. They generated additional visibility through local and regional online media and community social-media channels, including *Volim Komižu*, *Volim otok Vis* and *Tražim nudim otok Vis*, complementing promotion through the central TRAST digital channels.

Media communication around the Roşia workshop, described in Section 4.4, similarly extended dissemination beyond the immediate workshop setting through a bilingual press release, a launch article on *Capital Cultural* and two interviews on Radio România Cultural. Through film and media communication, participant-generated and research-based material reached screening, digital and media contexts beyond the activities in which it originated.

15.3 Public and Professional Dissemination

Throughout the project, communication was also carried out through professional events, community presentations, exhibitions and stakeholder discussions. Examples recorded in SyGMa include conference participation, European networking events, public performances, community screenings, public roundtables and pop-up and locally organised exhibitions. In Roşia, the Hidden Museum presentation displayed participant work to the community at the end of the activity, while the community roundtable created a space to discuss findings and the conditions required for sustained cultural work locally.

Although many of these activities took place in earlier project phases, these formats are particularly relevant for the final phase, as they create opportunities to discuss the interpretation, continued use and possible application of project outputs in other cultural and community contexts.

16. Dissemination of Project Results and Outputs

At the time of this report, TRAST outputs have reached different stages of completion. Several outputs have already been completed or publicly presented. The documentary *Leaving ≠ Arriving* has been screened in local, community and international contexts; workshop-based artistic and audiovisual material has been presented through public performances and community exhibitions; and project experience has been shared through professional and conference presentations. Communication materials developed during the project, including fact-sheet and roll-up designs, have supported a consistent presentation of TRAST across these contexts.

Other outputs are still in development. These include the final consolidation of the Study, publication-oriented research material, participant interviews being processed for publication or installation use, and the e-book and exhibition. Their dissemination will take place in the remaining project period and is therefore not assessed in this report.

In the final stage, dissemination will increasingly connect completed and forthcoming outputs. The documentary, Study, e-book, exhibition material, methodological findings and policy-oriented work address different audiences in formats suited to their interests and needs, but they draw on the same body of project knowledge: community and participant experience, artistic

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production, empirical research and methodological reflection. Presented together, they offer different entry points into the accumulated TRAST experience.

17. Evaluation of Communication and Dissemination Measures

The evaluation of communication and dissemination is based on project records, activity documentation, workshop and event reports, media evidence and available digital communication data. The quantitative figures presented below describe different dimensions of communication and dissemination, including participation, public and professional attendance, communication outputs and digital reach. As these indicators measure different forms of activity and engagement, they should be interpreted separately and not combined into a single overall reach figure.

The available evidence indicates that TRAST communication has been strongest where it was closely connected with actual participation, cultural production and public presentation. Direct community outreach enabled access to participants and supported trust-building; public performances, screenings, roundtables and exhibitions extended the reach of participatory work beyond workshop groups; professional and conference presentations connected TRAST with cultural and research networks; and media and digital channels provided broader visibility. Selected documented figures illustrate this reach, including 150+ participants at the Mediterranean Islands Conference, approximately 100 attendees at the Ljubljana street performance, 80 participants at the San Pedro presentation, approximately 25 participants at the Batuko public roundtable, and 1,378 views on the central TRAST Facebook page during the latest available 90-day reporting period (30 June–27 September 2026). These figures demonstrate reach in specific documented contexts and are not treated as a comprehensive total for the project.

The evaluation also distinguishes between different types of evidence. Attendance demonstrates reach, participant feedback provides information about experience, and artistic or audiovisual outputs demonstrate production. None of these indicators alone is sufficient to demonstrate longer-term social or cultural impact, and the TRAST research itself stresses that methodological effectiveness must be assessed through multiple forms of evidence.

17.1 Quantitative Evidence of Communication and Dissemination

The project application defined quantitative communication KPIs covering website use, social-media activity, content delivery platforms, media visibility, dissemination materials, press releases, workshops and events, and project presentations. These formed part of an initial communication plan to be refined and updated during implementation. The evaluation in this report considers the original KPI framework together with the communication channels, formats and evidence developed through project implementation.

Table 17.1 summarises the verified quantitative evidence available at the reporting cut-off of 30 September 2026**.** Only indicators supported by reliable evidence are quantified, and no retrospective estimates were introduced where reliable data were not available. By the reporting cut-off, documented participation and attendance demonstrate substantial direct public and professional reach, and the project has established and actively used digital, audiovisual, media, partner and community-based dissemination channels across project locations. End-of-project

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indicators and activities continuing beyond the cut-off will be reflected in the final project reporting.

Table 17.1. Summary of Documented Communication and Dissemination Indicators

Indicator	Summary result at reporting cut-off
Community and workshop participation	379 recorded participations across documented workshop and community activities.
Public and professional audience attendance	1,265+ documented attendances across public and professional events for which attendance figures are available. The approx. 70 attendees at the CSI public presentation, for which confirmation was still pending at the reporting cut-off, are not included in this figure.
Public screenings, exhibitions and presentation formats	9 documented public screening, exhibition and seminar formats, including 4 documentary screenings by OMNI, 1 community film screening and 1 pop-up exhibition by 3 Rails, 2 photographic exhibition/presentation formats by NOVA FCSH/CRIA, and 1 public seminar by CKI. Available attendance evidence includes approximately 540 visitors across the OMNI international and local documentary screenings, 45 attendees at the 3 Rails community film screening and approximately 50 visitors at the 3 Rails pop-up exhibition.
Media and press visibility	At least 5 quantified external media outputs: 1 bilingual press release, 1 national cultural-platform article, 2 national cultural radio interviews/broadcasts and 1 podcast. Additional local/regional coverage is documented separately in Annex 1.
Professional and stakeholder dissemination	1 international conference presentation to 150+ participants; 1 Creative Europe networking event including 1 bilateral Project Officer meeting, 6 sessions and networking with 10 peer projects; 1 cultural-exchange presentation involving 80 participants / 75 community members.
Digital communication and online engagement	Central TRAST Facebook: 1,378 views during the latest available 90-day period; 7,683 views for the *Leaving = Arriving* documentary post; 22.0K views for the boosted *Stories of the City – Mapping the Urban Identity of Zagreb* post. **Vimeo:** 578 views across two documentary uploads. Partner channels**:** 2,388 views / 67 interactions (Academy of Applied Arts, Rijeka); 206 views / 41 engagements (Mini Teater/JKC); 682 views / 338 accounts reached (NOVA FCSH/CRIA); 1,133 views / 529 accounts reached and 1,524 views / 569 accounts reached (3 Rails). One earlier project update recorded 123 views/engagements across two online channels.
Communication and dissemination materials	100 locally distributed project flyers, together with 1 presentation template, 1 dissemination front-page template, 1 fact-sheet design and 1 roll-up design; project communication infrastructure includes the website, Facebook and Instagram channels.
Evaluation evidence	9/10 average satisfaction reported by Mini Teater; 5 participant reflection documents recorded by 3 Rails; CKI evaluation evidence covers 8 participants in the first phase and 7 in the second phase.

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A detailed activity- and partner-level breakdown of the quantitative evidence, together with supporting digital and social-media analytics, is provided in Annex 1: Quantitative Evidence Matrix and Supporting Communication and Dissemination Records.

18. Lessons Learned

The implementation of TRAST communication has highlighted several lessons relevant to the remaining project period and to future participatory cultural projects. Communication with participating communities was most effective when it was embedded in trusted local relationships, with community organisations, cultural institutions, schools and local intermediaries frequently providing more effective routes to engagement than centralised project communication alone. Different communities also required different communication approaches, just as they required different participatory methodologies: open calls were appropriate in some contexts, while direct contact through trusted organisations worked better in others.

Adaptation also concerned the relationship between visibility and participant safety. In some contexts, limiting external visibility during the early stages of participation was necessary to build trust and to create the conditions for later public dissemination. The first Inuit workshop, for example, was intentionally kept closed to external observers, while the subsequent workshop process culminated in a public seminar. Immediate visibility is not always the most appropriate communication objective: in sensitive participatory contexts, a protected environment can be a prerequisite for meaningful public communication at a later stage.

Communication should also not be separated too sharply from participation. Some of the strongest dissemination moments emerged directly from the activities themselves, as public performances, exhibitions, screenings, participant presentations and roundtables transformed research and co-creation into formats that wider audiences could encounter. Audiovisual and participant-generated material, including photographs, interviews, performances, films, sound recordings and personal narratives, provided a stronger basis for communicating TRAST than general project descriptions alone.

The importance of diaspora audiences became evident where migration and intergenerational memory form part of a community's experience. The dissemination of *Leaving ≠ Arriving* in the United States and other Croatian-American outreach activities showed that locally generated narratives can be particularly relevant to geographically dispersed communities that retain cultural, family and historical ties with the places represented in the project. Diaspora networks should be considered explicitly when planning dissemination for projects dealing with migration, displacement and transnational cultural identity.

Finally, the project experience demonstrates the benefit of collecting simple communication evidence as activities occur. Where participation figures, links, media records and digital analytics were recorded at the time of implementation, evaluation was straightforward; where this was not done systematically, retrospective reconstruction proved significantly more difficult. The final reporting is therefore based on verified available evidence, without retrospective estimates.

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19. Remaining Communication Actions until Project Completion

Following the reporting cut-off of 30 September 2026, communication and dissemination activities will continue alongside the remaining project implementation. Activities taking place after this date fall outside the quantitative assessment presented in this report and will be reflected in the final project reporting. Several communication and dissemination processes remain ongoing at the reporting cut-off, including communication surrounding remaining project activities, workshops and final project outputs, processing of participant interviews for publication and installation use, continued digital and social-media communication, and dissemination of research outputs whose final publication or presentation formats are still being completed.

The remaining project period will focus on the completion and dissemination of the Study and related research results, the e-book and exhibition, continued dissemination of the documentary and audiovisual material, and communication of methodological and policy-oriented findings. The project's consolidated results will be presented to relevant audiences at the final stakeholder/project event. The emphasis during this period will be on using established channels, partner networks and public dissemination opportunities rather than on developing new communication infrastructure, in order to maximise the visibility and accessibility of final results, with particular attention to connecting research, methodological, artistic and participant-generated outputs so that they reach the audiences for whom they are most relevant.

20. Conclusions

Communication and dissemination in TRAST developed together with the project itself. The initial phase established the communication infrastructure and the project's public presence; the empirical phase brought communication close to communities, participatory activities and emerging research; and the later phases connected these experiences with public audiences, professional networks, research findings and methodological reflection.

TRAST communication was most effective when central project visibility was combined with locally adapted outreach, trusted community relationships and public cultural formats, and when it grew directly out of participatory, research and artistic processes. Trusted local organisations opened access to communities where broad public recruitment would have been less effective, while performances, screenings, exhibitions and roundtables brought participant narratives to audiences beyond the workshops. By the reporting cut-off, the project had recorded 379 participations in workshop and community activities and more than 1,265 attendances at public and professional events. Online communication considerably extended this reach: the Facebook post for the documentary *Leaving ≠ Arriving* alone recorded 7,683 views, in addition to approximately 540 visitors at its screenings in Croatia and the United States. These figures mainly reflect the participatory phase and the first dissemination activities. The project's main outputs, the exhibitions at seven locations, the Study and the e-book, fall outside the scope of this report and are expected to reach considerably larger audiences in the final project period. For participatory cultural projects more broadly, the TRAST experience shows that effective dissemination depends on the relationship between communication, community access, participant-generated material, public presentation and the interpretation of project findings.

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At the time of this report, the project has generated a substantial body of communication and dissemination material, including digital communication, public events, performances, screenings, media coverage, audiovisual documentation, research material and professional presentations. A number of final research and dissemination outputs are nevertheless scheduled for the remaining project period.. The remaining project period will concentrate on consolidating, connecting and communicating these results through the Study, the e-book, the exhibition, publications and digital dissemination, and on presenting the project's consolidated results at the final event. In this way, the final dissemination phase will extend the value of TRAST beyond individual activities and support the continued use and possible transfer of its research findings, cultural outputs and methodological experience in cultural, research and community contexts.

Annex:
Annex 1. Quantitative Evidence Matrix and Supporting Communication and Dissemination Records

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Annex 1.

Quantitative Evidence Matrix and Supporting Communication and Dissemination Records

A1.1 Detailed Quantitative Evidence Matrix

Indicator / area	Documented evidence
Public and professional audience reach	150+ participants and 1 TRAST presentation (OMNIMEDIA - international conference); 100+ attendees, 6 actors/artists and approx. 2-hour performance (Mini Teater - public performance); 80 participants, including 75 community members engaged, and 1 cultural exchange presentation (OMNIMEDIA - Croatian-American outreach); approx. 25 attendees at the first public roundtable and 35 attendees at the second public roundtable (NOVA FCSH/CRIA); 30 university students at the audiowalk presentation, plus 1 artist, 1 community leader and 2 community members in the public discussion (NOVA FCSH/CRIA); 7 participants (CKI - partner reflection roundtable); 43 attendees (CKI - Open Seminar); 21 attendees (3 Rails - DIY roundtable); 13 attendees (3 Rails - Workshop 1 roundtable); approx. 70 attendees (CSI - public community presentation; attendance list pending); 1 photographic exhibition of members of the Slovenian Jewish community (Mini Teater/JKC
Community and workshop participation	35 participants (OMNIMEDIA - diaspora/community activity); 20 participants (OMNIMEDIA - community storytelling record); 11 participants (OMNIMEDIA - Exploring Identity workshop); 20 participants (OMNIMEDIA - Stories of the City / Mapping activity); 20 participants (OMNIMEDIA - Advanced Workshop); 70 participants (3 Rails - first programme); 40 participants (3 Rails - Trail Run Race); 15 participants (3 Rails - second programme); 15 participants (Mini Teater - Museum Theatre); 15 participants trained (Mini Teater - puppetry/storytelling); 15 participants (OMNIMEDIA - research/case-study activity); 10 primary participants abd 29 secondary (CSI); 25 participants (NOVA FCSH/CRIA - Batuko-related activity); 15 participants (NOVA FCSH/CRIA - audiowalk-related activity); 12 participants in the first phase and 12 participants in the second phase (CKI).
Interviews, oral histories and recorded narratives	20 personal histories (OMNIMEDIA); 18 diaspora narratives produced through 10 storytelling sessions (OMNIMEDIA); 8 participant interviews (CKI); 9 recorded anthropological interview sessions (3 Rails); approx. 8-10 oral-history interviews + 1 podcast interview (CSI); 2 intergenerational interviews specifically identified (CSI); all 20 participants interviewed by journalists after one activity, the number of audio interviews with children - 15, and the number of filmed artist/participant interviews if these are to be reported numerically - 10 (3 Rails). 13 narratives produced through oral history interviews and collective discussions (NOVA FCSH - CRIA).
Participant-generated stories, archival and cultural material	20 personal (hi)stories (OMNIMEDIA); 18 diaspora narratives / 10 storytelling sessions (OMNIMEDIA); 85 cultural materials collected/digitised, involving 20 citizens, contributing to 1 digital archive (OMNIMEDIA); 3 community stories developed into performances (Mini Teater); 8 archival sources/documents + 1 research-based case study (Mini Teater); 8 archival sources/documents + 1 research-based case study (OMNIMEDIA), CSI 15.(hi)stories, 3RAILS. 14,
Audiovisual and performative outputs	1 creative documentary, 40 minutes (OMNIMEDIA); documentary launch through 3 online channels + 6 promotional posts (OMNIMEDIA); 2 audiovisual works + 7 additional video/live-performance works = 9 works (CKI); 1 dedicated website/social-media video (CKI); 6 filmed choreography/performance sequences (3 Rails); 10 photo collages (3 Rails); 1 collective charcoal frieze, 10 m x 1.4 m (3 Rails); 1 performance filmed (NOVA FCSH - CRIA); 1 short documentary (NOVA FCSH - CRIA); 1 artistic sound piece (NOVA FCSH - CRIA); 1 audiowalk (sound piece (NOVA FCSH - CRIA).); 1 Audiovisual work (CKI): 1 museum-theatre street performance (Mini Teater/JKC)

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Indicator / area	Documented evidence
Public screenings and exhibitions	1 international documentary screening (OMNIMEDIA); 2 local documentary screenings (OMNIMEDIA); 1 special community screening of the documentary (OMNIMEDIA); 1 community film screening (3 Rails); 1 ad-hoc/pop-up exhibition (3 Rails); 2 photographic exhibition/presentation connected with a public event (NOVA FCSH/CRIA); 1 public seminar with videos, performances and talks (CKI); 3 Rails: approximate 50 visitor number for the ad-hoc/pop-up exhibition and 45 attendance at the community film screening; Omnimedia: approximate 540 visitor number for internationa and local documentary screenings
Roundtables, seminars and structured public discussions	Approx. 25 attendees (NOVA FCSH/CRIA - one roundtable); 7 participants (CKI - partner reflection roundtable); 1 additional collective reflection session (CKI - attendance not stated); 1 community roundtable (3 Rails - attendance not stated); 1 closing roundtable (3 Rails - attendance not stated); 1 public presentation/community discussion (CSI - attendance not stated); around 30 Audiowalk round-table & photographic exhibition; around 25.Batuko round-table: 43 public seminar (CKI), 21 roundtable (3 Rails DIY); 13 Workshop, 1 roundtable (3 Rails); 2 TRAST-related public roundtable/conversation events (Mini Teater/JKC) 37 attendees r*ound table/conversation,* 85 attendees (Mini Teater/JKC
Media and press visibility	1 bilingual press release in 2 languages (3 Rails); 1 launch article on a national cultural platform (3 Rails); 2 national cultural radio interviews/broadcasts (3 Rails); Local and regional online media and social-media coverage of the documentary premiere, including Volim Komižu, Volim otok Vis, Tražim nudim otok Vis and the TRAST website (OMNIMEDIA); journalist interviews involving 16 participants after one activity (3 Rails); CSI (1 podcast published):
Professional, European and stakeholder networking	1 international conference presentation to 150+ participants; 1 bilateral meeting with the Project Officer + participation in 6 sessions + networking with 10 peer projects at a Creative Europe networking event (OMNIMEDIA); 1 bilateral meeting with the Project Officer + participation in 6 sessions at a Creative Europe networking event (OMNI/consortium); 1 cultural exchange presentation, 80 participants / 75 community members engaged (OMNI); stakeholder/institutional meetings documented by CKI, without a numerical total; 1 presentation at a Creative Europe Desk Croatia professional event (17 June 2025).
Digital communication and online engagement	Central TRAST Facebook page: 1,378 views during the latest available 90-day period (30 June–27 September 2026); selected project posts include 7,683 views for the *Leaving = Arriving* documentary post, 578 views across two separate Vimeo uploads, and 22.0K views for the boosted *Stories of the City – Mapping the Urban Identity of Zagreb* post. Partner-channel evidence includes 2,388 views and 67 interactions across Facebook and Instagram (Academy of Applied Arts, University of Rijeka); 206 views and 41 engagements for one explicitly TRAST-related Mini Teater/JKC Facebook post; 682 views and 338 accounts reached for one NOVA FCSH/CRIA Instagram post; 1,133 views / 529 accounts reached and 1,524 views / 569 accounts reached for two documented 3 Rails Instagram posts. Vimeo: 290 views for the Croatian-language upload and 288 views for the English-language upload of the documentary; 1,133 views and 529 accounts reached for one TRAST-related Instagram post (3 Rails); 1,524 views and 569 accounts reached for a second TRAST-related Instagram post (3 Rails). 1 project website, 1 Facebook channel, 1 Instagram account; 123 views/engagements for one project update using 2 online channels (Mini Teater); 3 online channels + 6 promotional posts for the documentary launch, 1 partner website project feature + 1 dedicated video/social-media activity (CKI).
Communication and dissemination materials	1 website/platform structure, 1 presentation template, 1 dissemination front-page template, 1 Facebook channel, 1 Instagram account, 1 fact-sheet design, 1 roll-up design; 100 locally distributed flyers (OMNIMEDIA - participant outreach).
Research-related dissemination outputs	2 exploratory research papers/drafts (3 Rails); 1 ongoing research-based output intended to support academic contributions/policy recommendations (project-level); 1 Policy,
Overall data coverage	Current quantitative evidence comes from OMNIMEDIA, Mini Teater, NOVA FCSH/CRIA, CKI, 3 Rails Association and CSI, plus project-level/consortium records.

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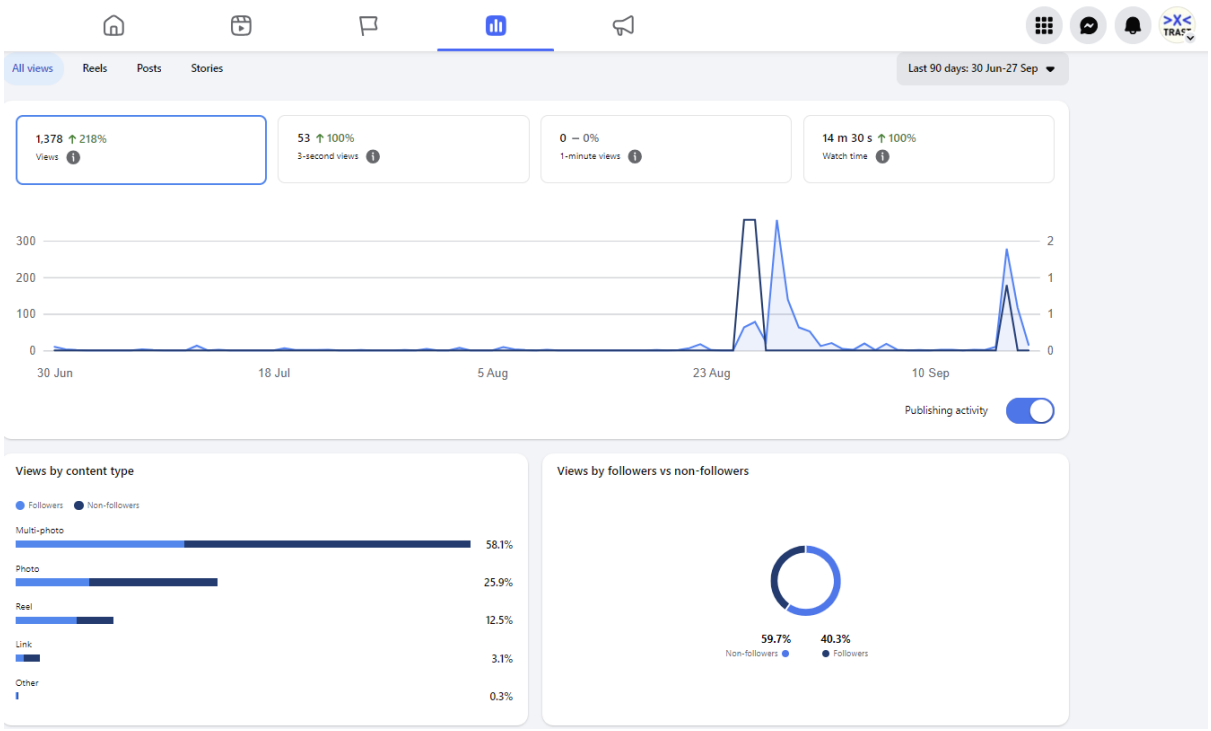
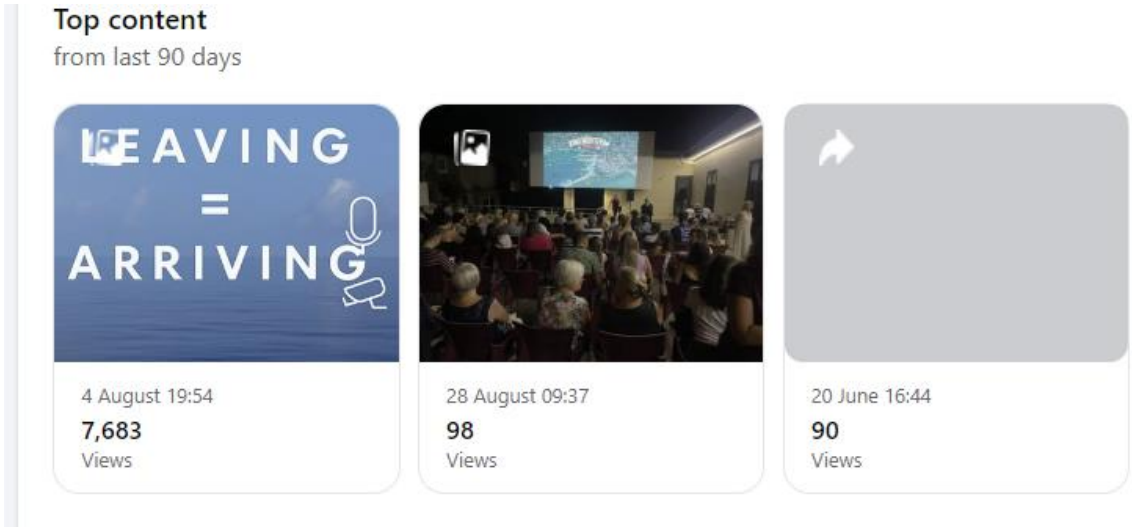
A1.2 Supporting Digital and Social Media Analytics and Records of Public and Professional Dissemination

TRAST social media:





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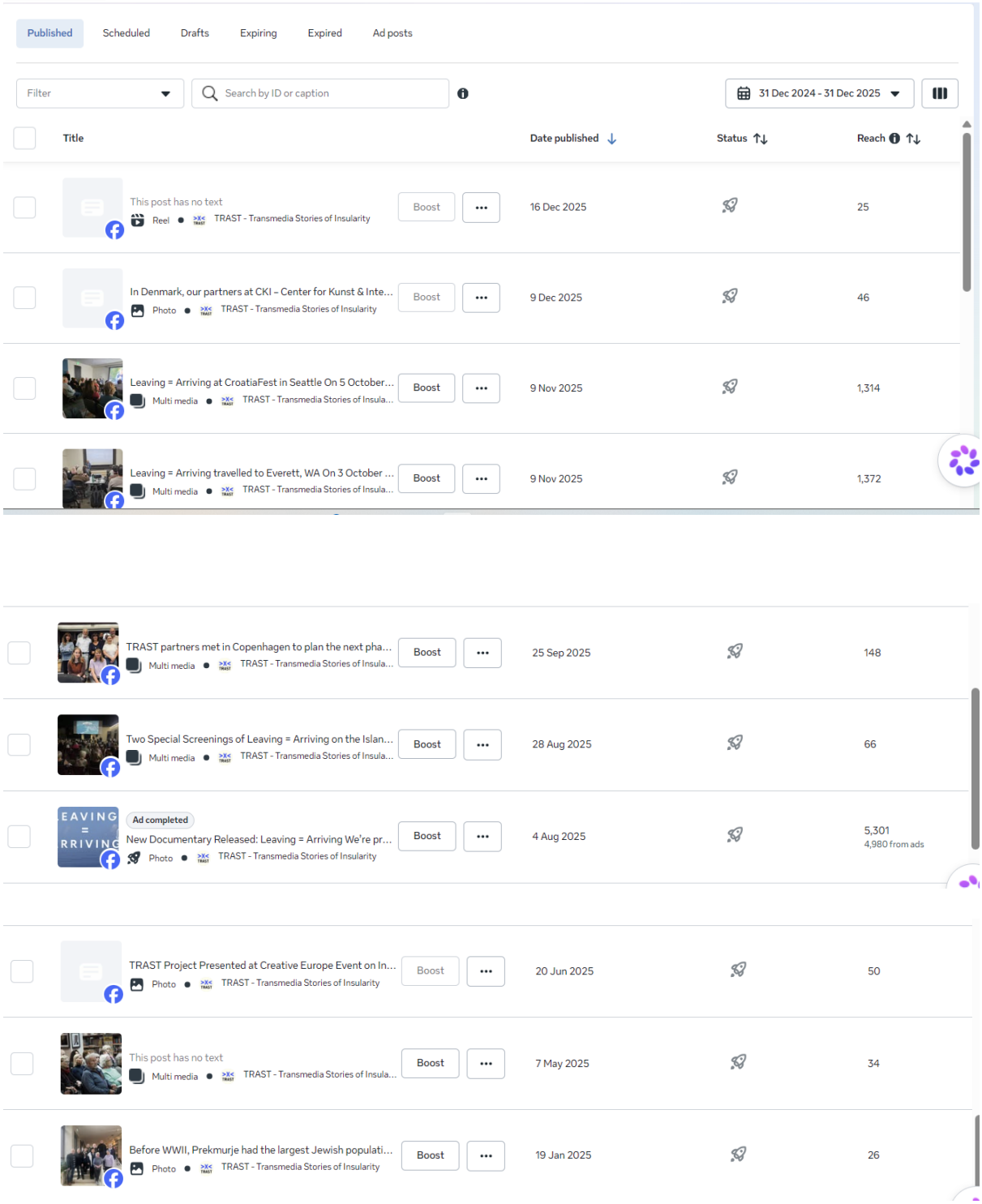

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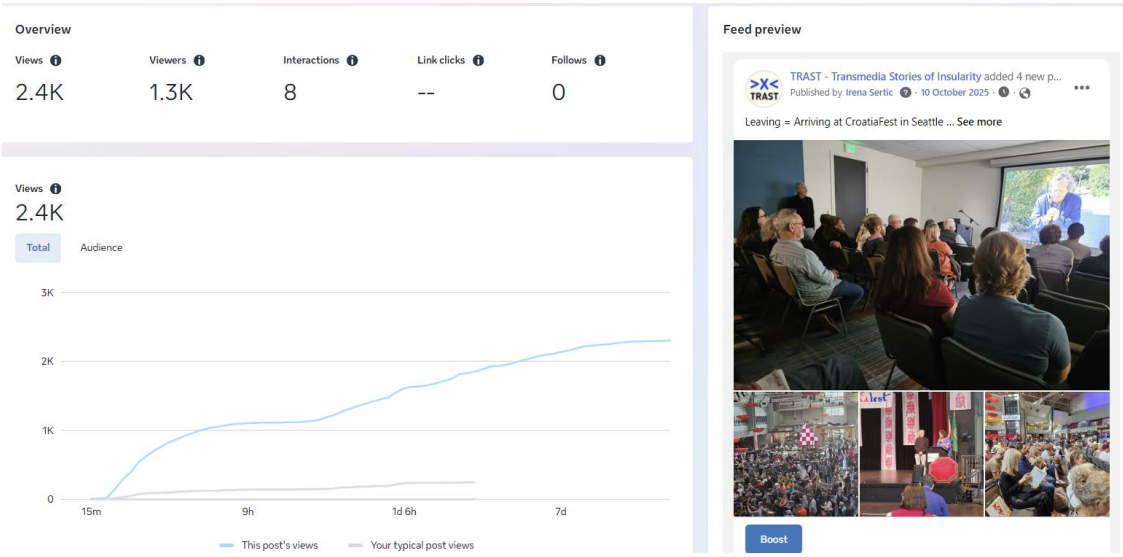
	Title	Date published	Status	Reach
	TRAST Consortium Meeting at Kulturni Centar Ivan Vitić,... Multi media • TRAST - Transmedia Stories of Insula... Boost	25 September 17:03		134
	High-quality creative From Workshop Results to Shared Project Outputs: TRA... Photo • TRAST - Transmedia Stories of Insularity Boost	2 September 17:09		124
	TRAST Workshop in Portugal: "Sparrows that Dwell in M... Multi media • TRAST - Transmedia Stories of Insula... Boost	2 September 17:03		185
	0:12 @followers Reel • TRAST - Transmedia Stories of Insularity Boost	1 September 16:07		81
	High-quality creative Do It Yourself — Narratives of Migration, Belonging, and ... Multi media • TRAST - Transmedia Stories of Insula... Boost	1 September 16:06		30
	TRAST – The Island of Friendship: Participatory Artistic ... Multi media • TRAST - Transmedia Stories of Insula... Boost	28 June 11:51		25
	What happens when personal memories become shar... Multi media • TRAST - Transmedia Stories of Insula... Boost	28 June 11:44		33
	NOVA FCSH/CRIA Workshop - Cape Verdean Women in ... Boost	2 April 16:02		110



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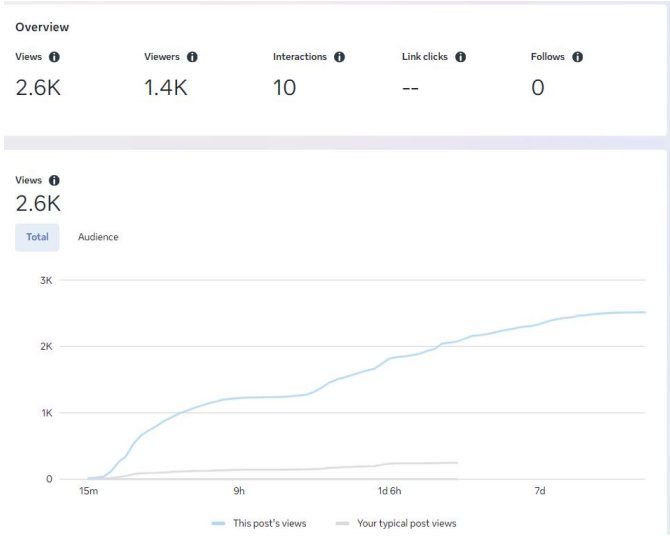

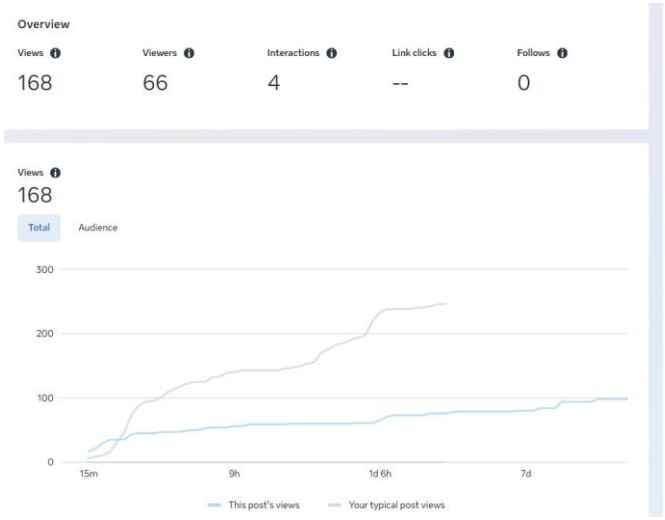

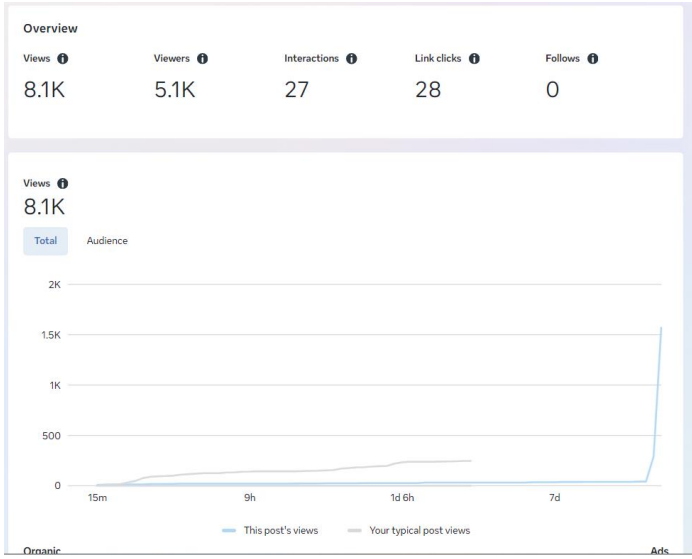

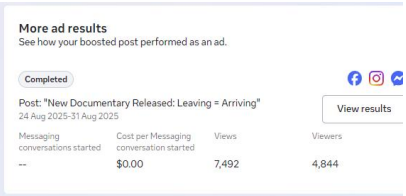

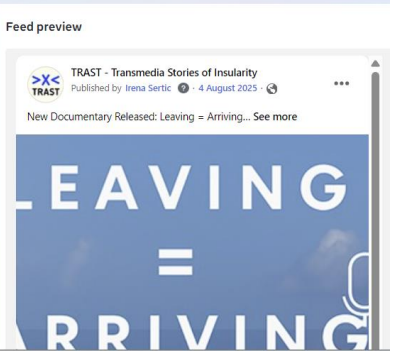

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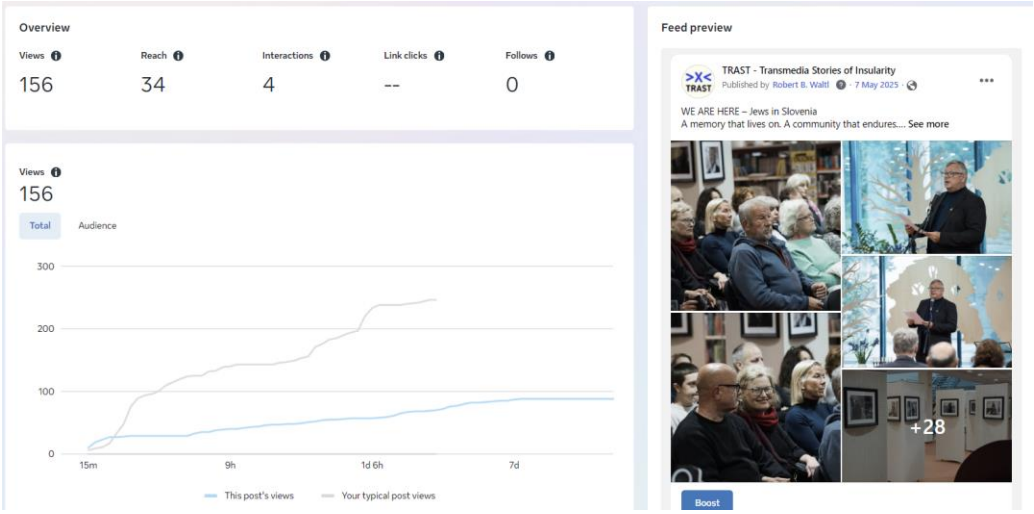

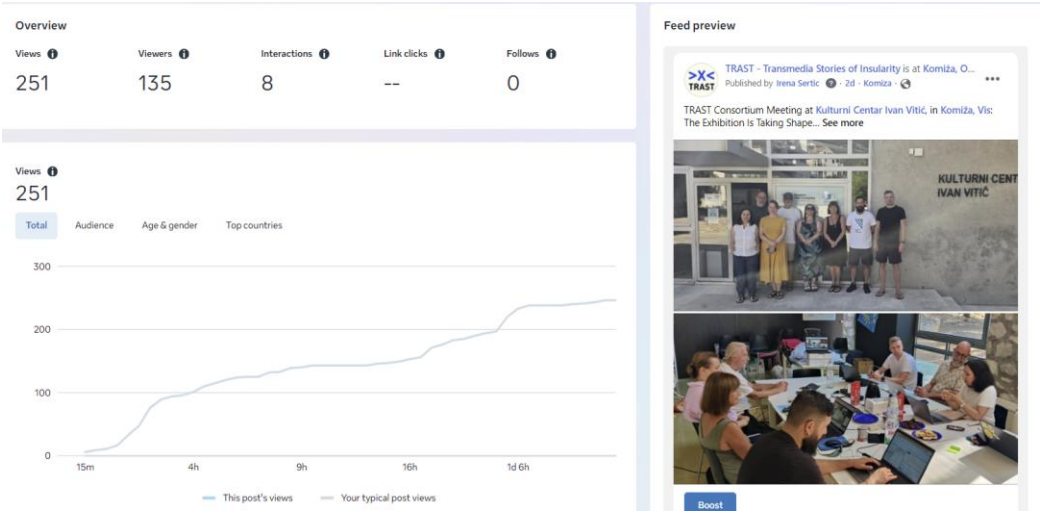

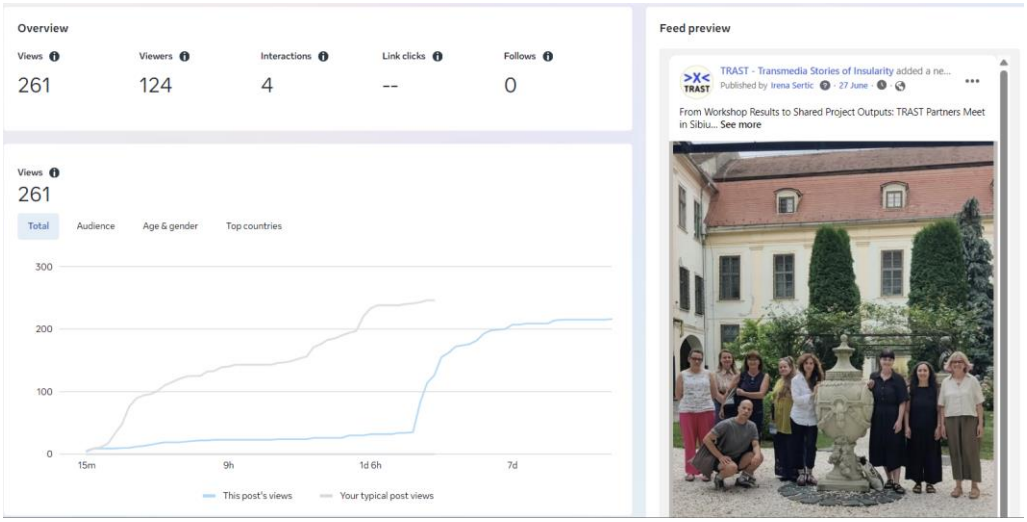

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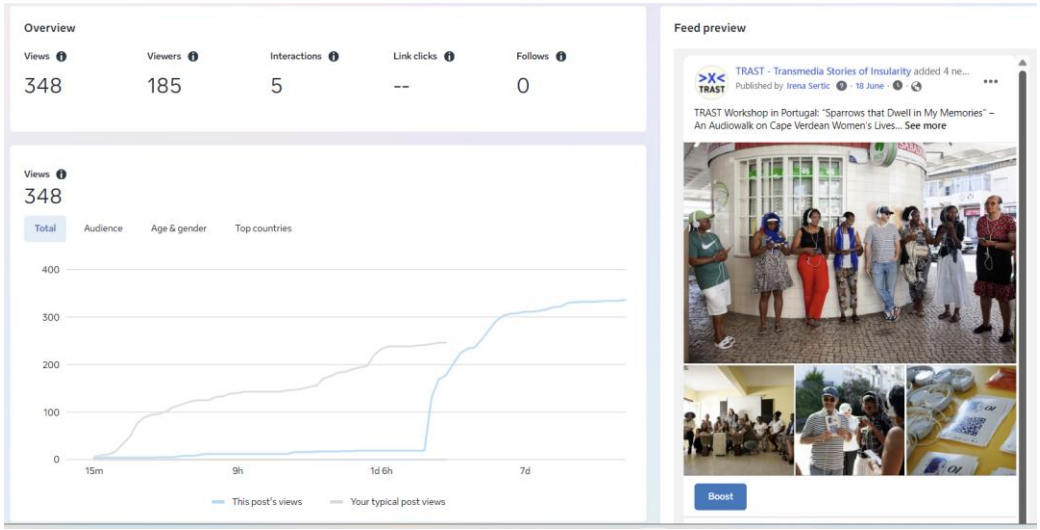

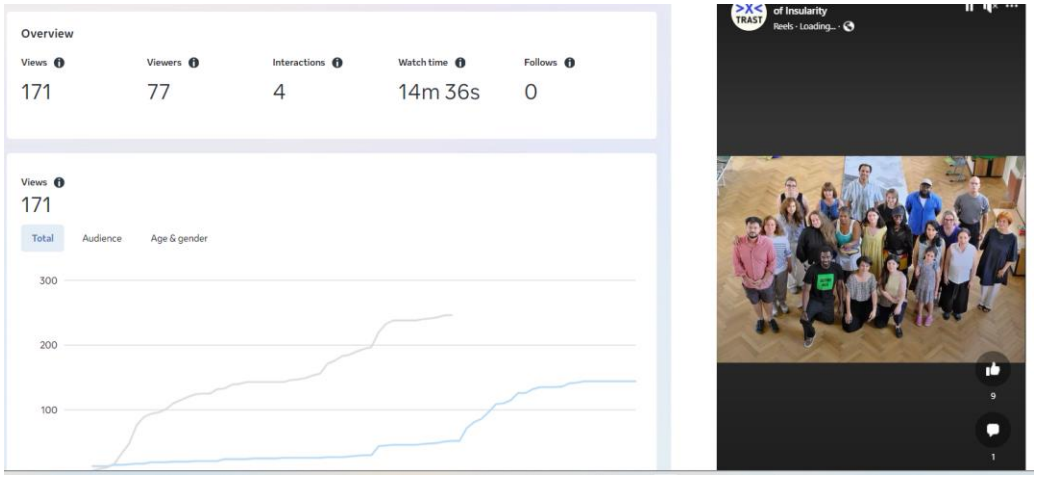

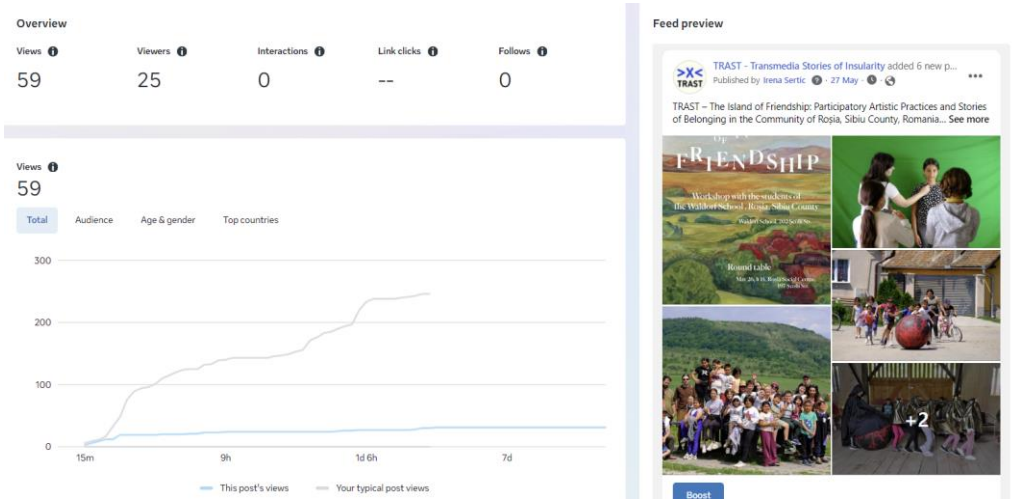

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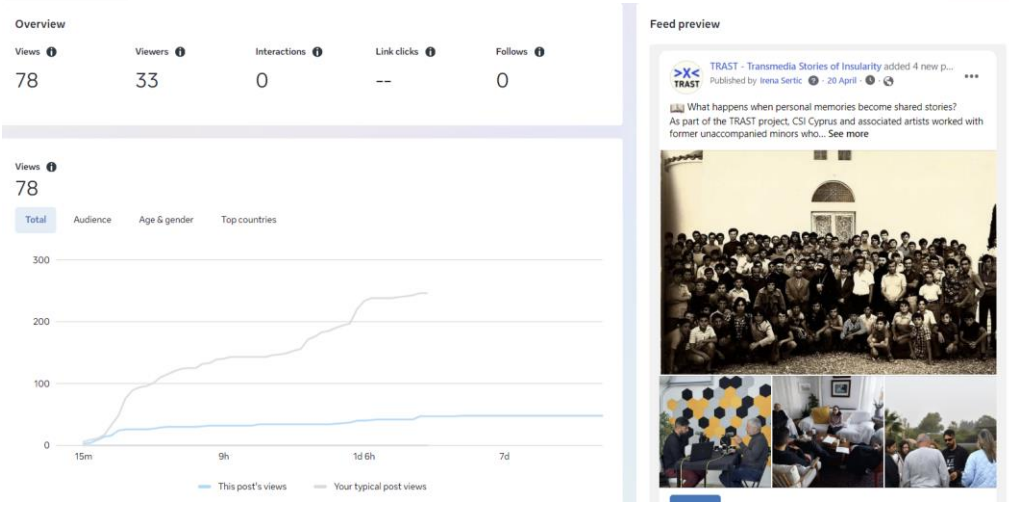

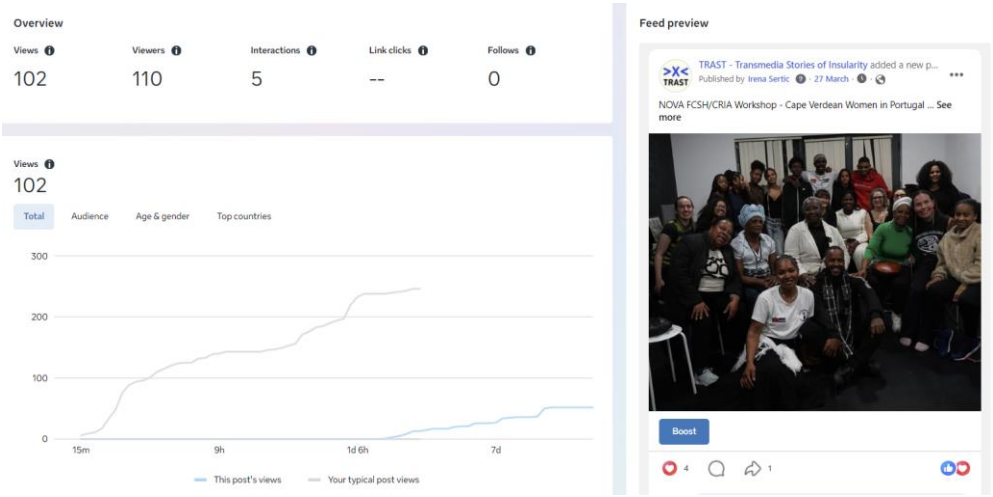

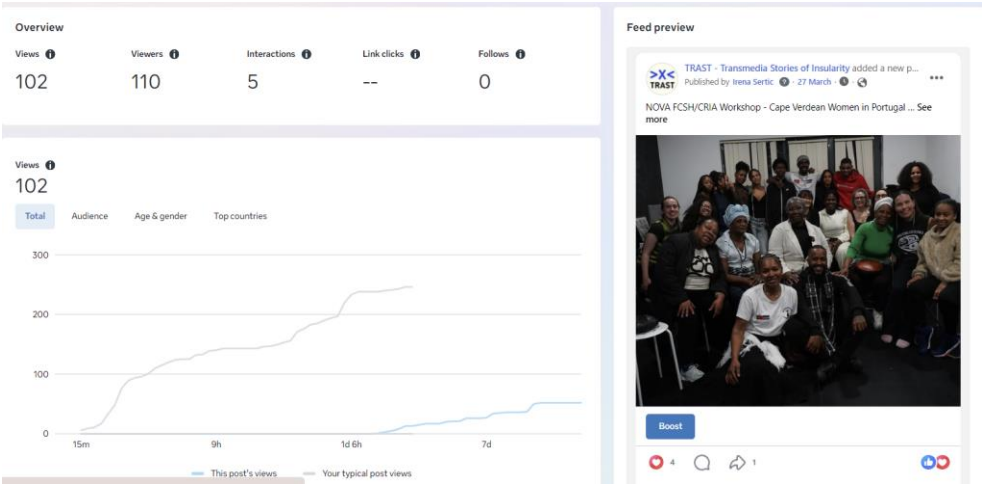

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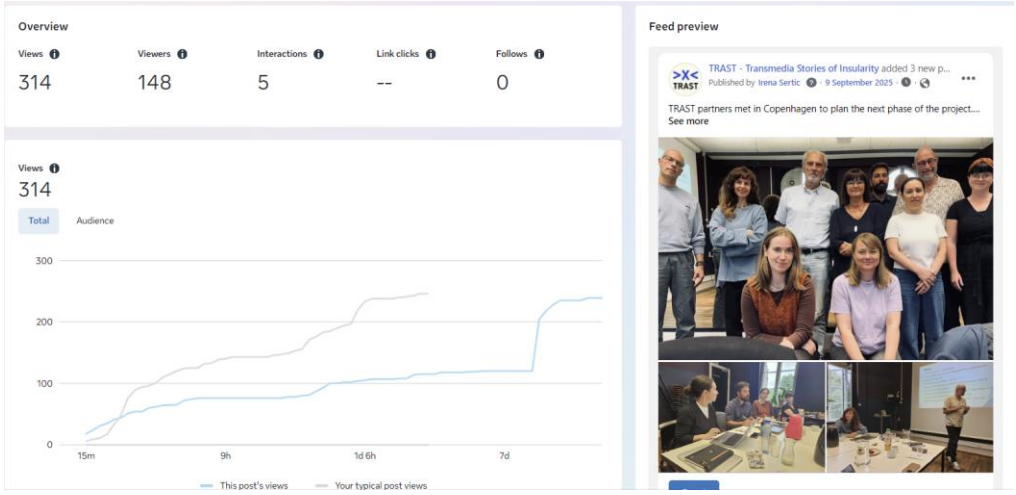

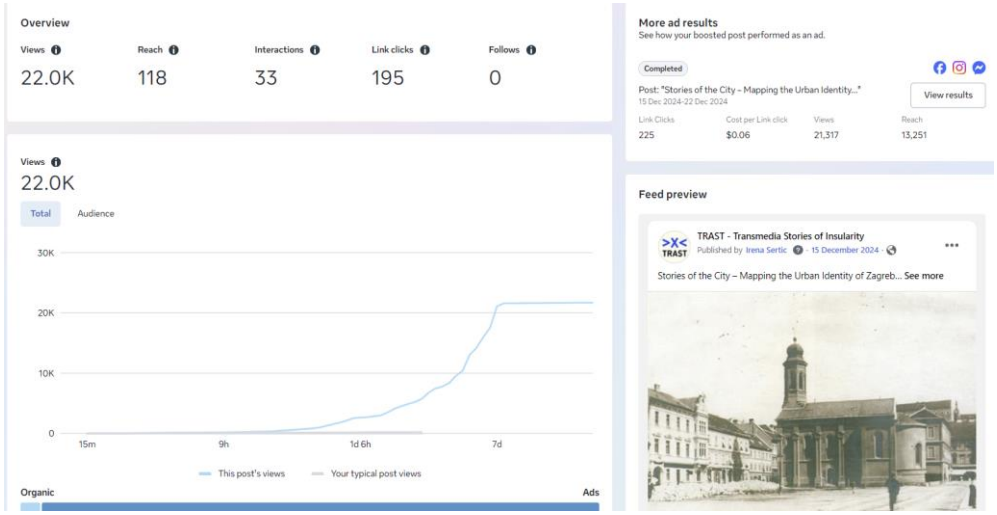

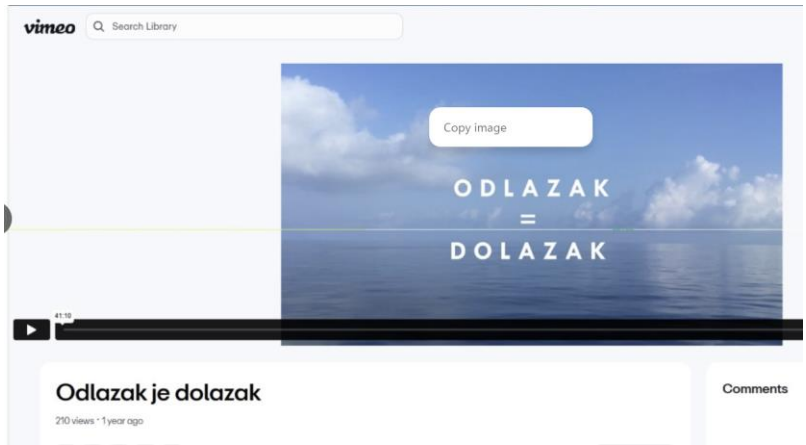

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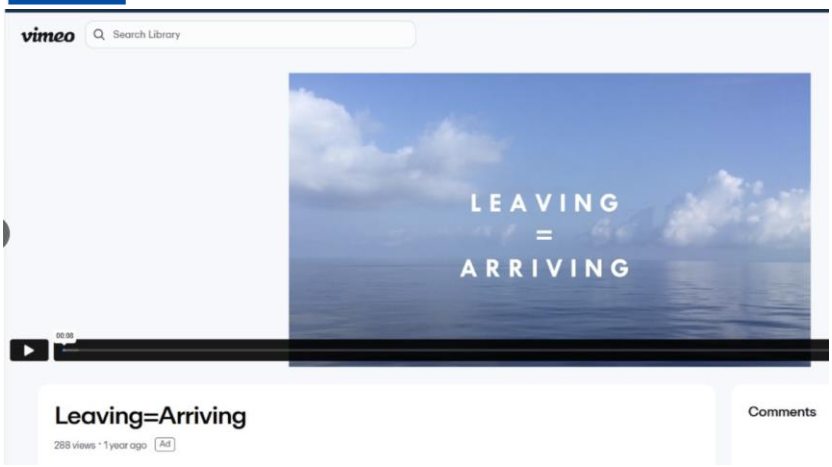

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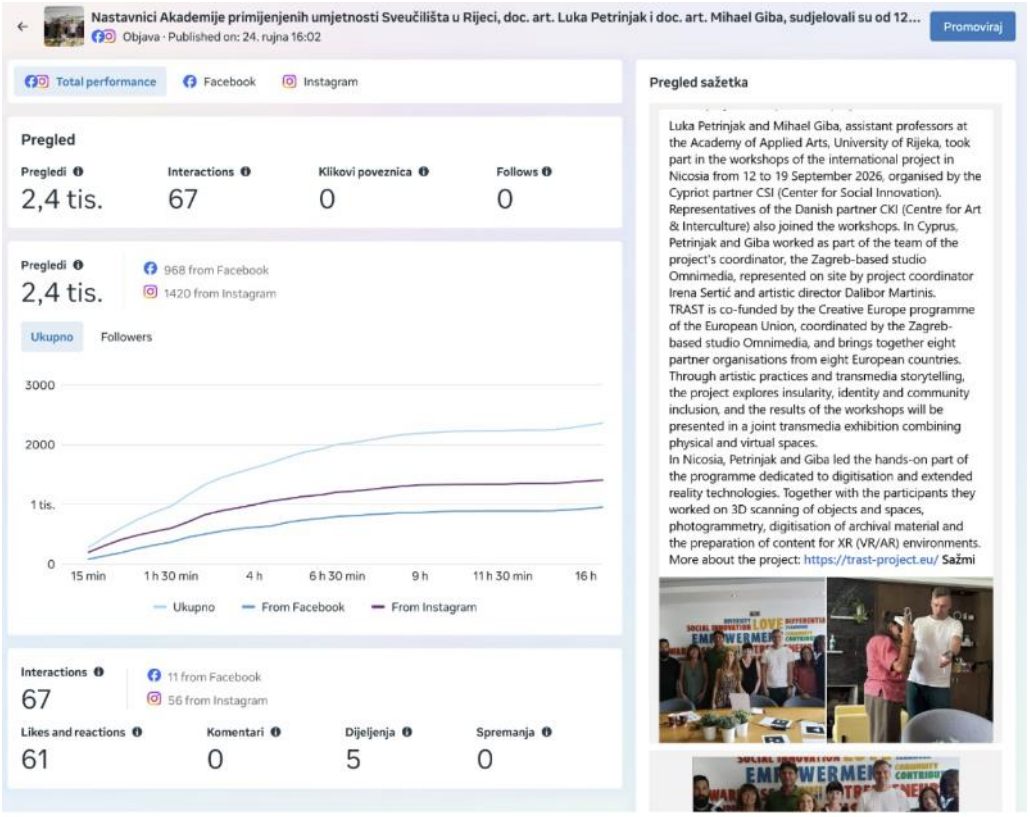

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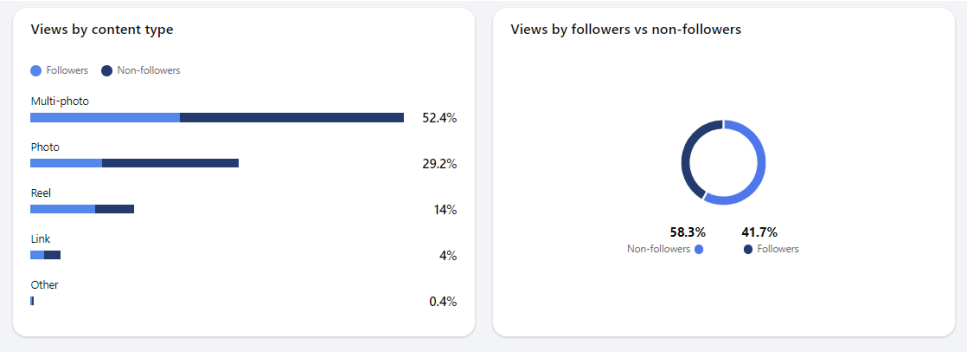

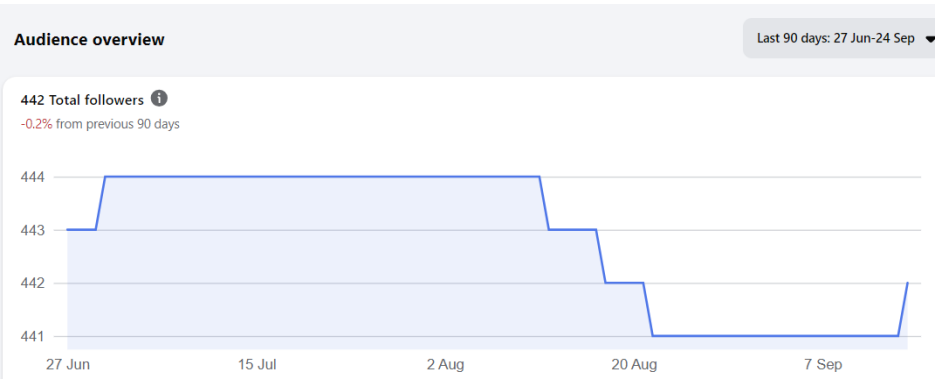

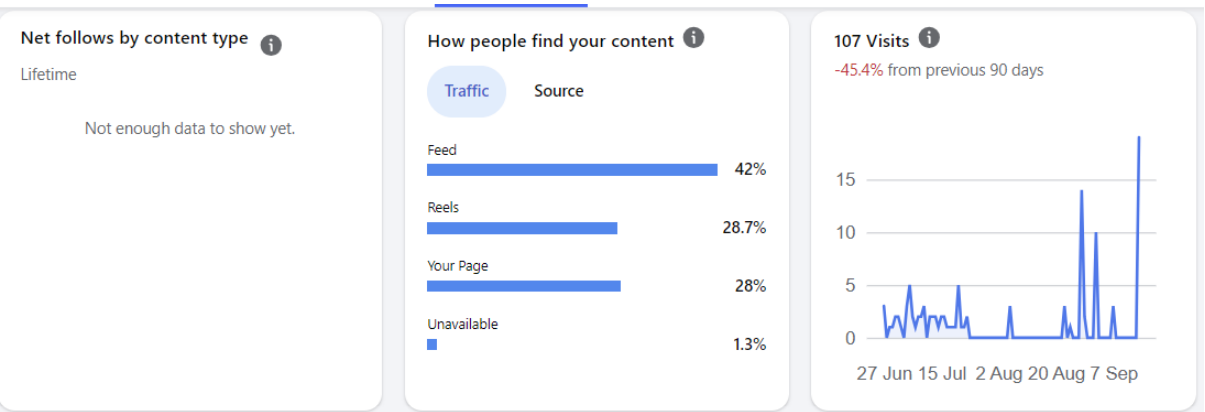

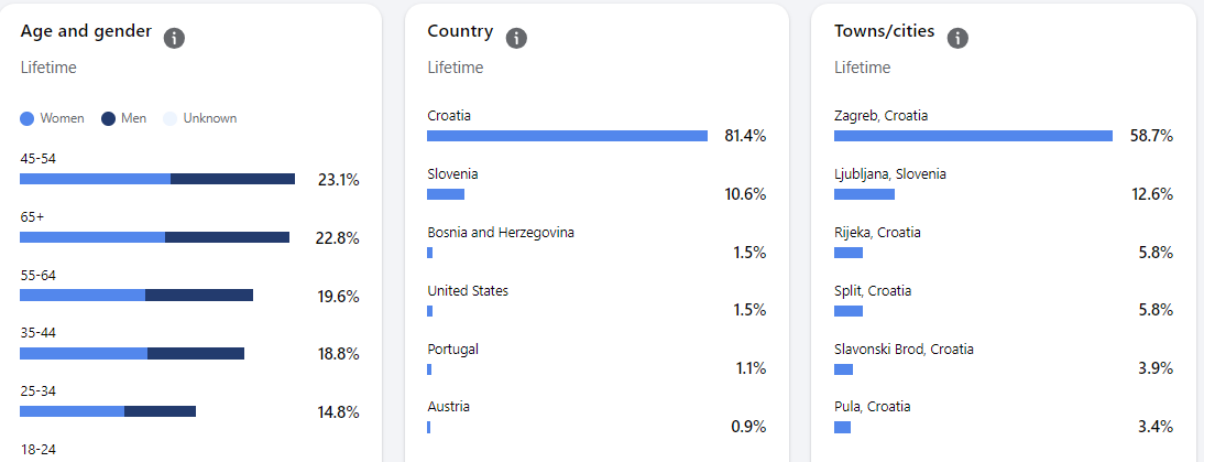

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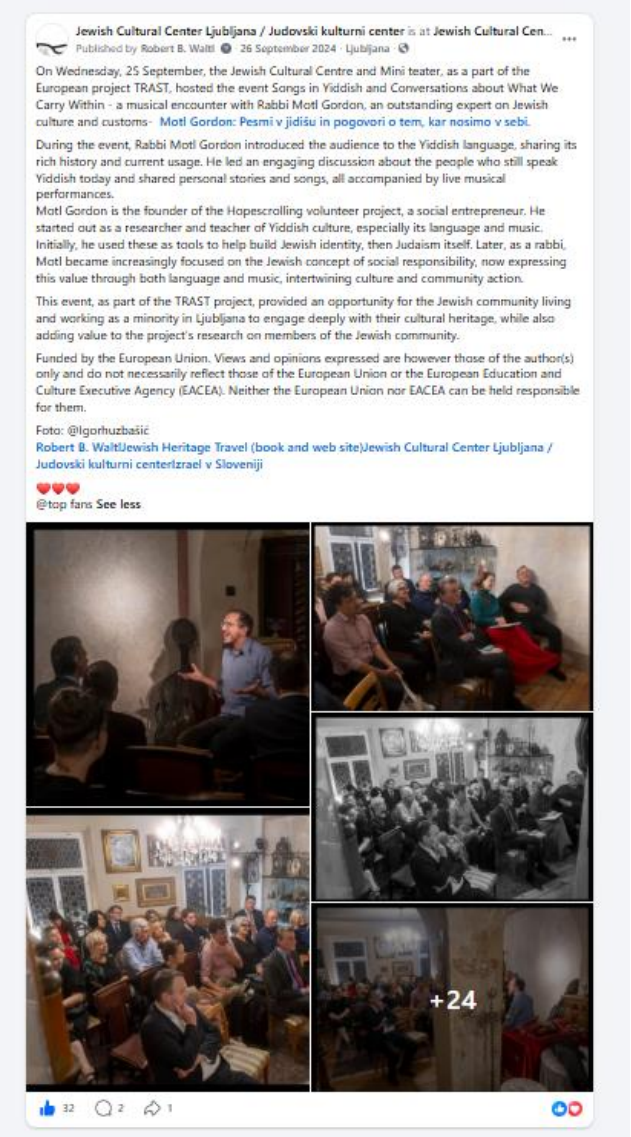

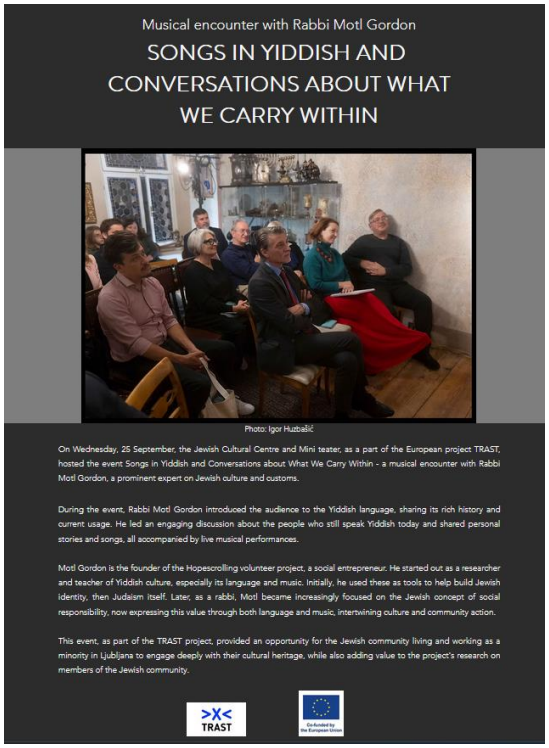

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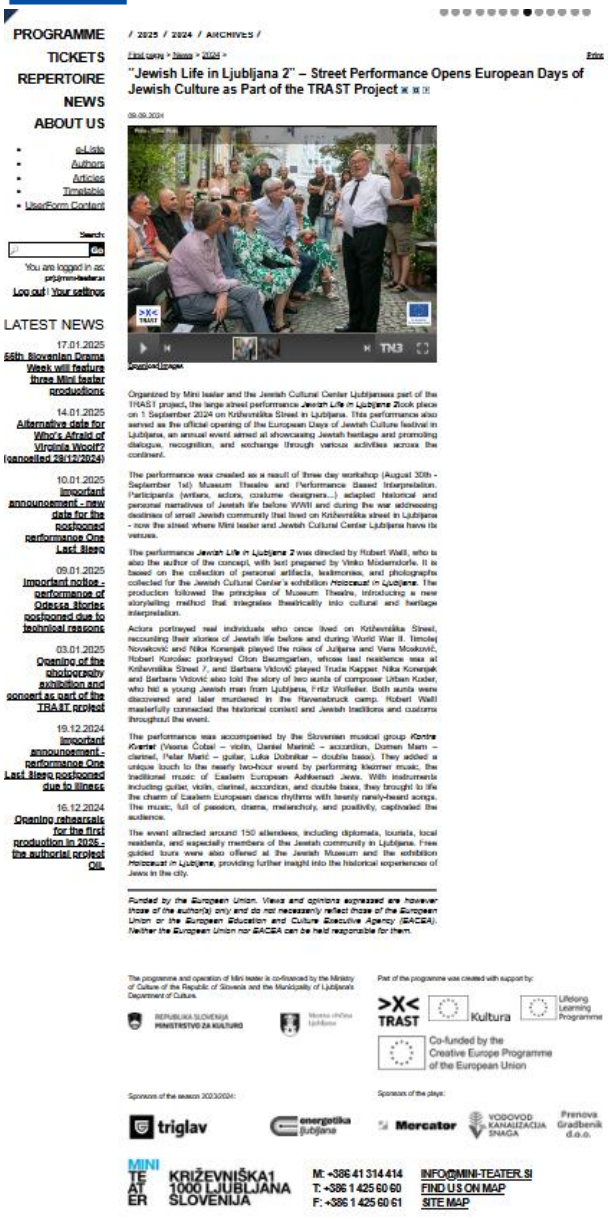

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16.12.2024
Opening rehearsals for the first production in 2025 - the authorial project Oil.

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"Jewish Life in Ljubljana 2" – Street Performance Opens European Days of Jewish Culture as Part of the TRAST Project

09.09.2024

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Organized by Mini teater and the Jewish Cultural Center Ljubljanaas part of the TRAST project, the large street performance *Jewish Life in Ljubljana 2*took place on 1 September 2024 on Križevniška Street in Ljubljana. This performance also served as the official opening of the European Days of Jewish Culture festival in Ljubljana, an annual event aimed at showcasing Jewish heritage and promoting dialogue, recognition, and exchange through various activities across the continent.

The performance was created as a result of three day workshop (August 30th - September 1st) Museum Theatre and Performance Based Interpretation. Participants (writers, actors, costume designers...) adapted historical and personal narratives of Jewish life before WWII and during the war addressing destinies of small Jewish community that lived on Križevniška street in Ljubljana - now the street where Mini teater and Jewish Cultural Center Ljubljana have its venues.

The performance *Jewish Life in Ljubljana 2* was directed by Robert Waltl, who is also the author of the concept, with text prepared by Vinko Möderndorfer. It is based on the collection of personal artifacts, testimonies, and photographs collected for the Jewish Cultural Center's exhibition *Holocaust in Ljubljana*. The production followed the principles of Museum Theatre, introducing a new storytelling method that integrates theatricality into cultural and heritage interpretation.

Actors portrayed real individuals who once lived on Križevniška Street, recounting their stories of Jewish life before and during World War II. Ilmoslej Nowakowski and Nika Korenjak played the roles of Julijana and Vera Moskowitz, Robert Korošec portrayed Oton Baumgarten, whose last residence was at Križevniška Street 7, and Barbara Vidović played Trude Kapper. Nika Korenjak and Barbara Vidović also told the story of two aunts of composer Urban Koder, who had a young Jewish man from Ljubljana, Fritz Wolfeller. Both aunts were discovered and later murdered in the Ravensbruck camp. Robert Waltl masterfully connected the historical context and Jewish traditions and customs throughout the event.

The performance was accompanied by the Slovenian musical group *Kontra Kvartet* (Vesna Čobal – violin, Daniel Matrič – accordion, Domen Marn – clarinet, Petar Marić – guitar, Luka Dobnikar – double bass). They added a unique touch to the nearly two-hour event by performing klezmer music, the traditional music of Eastern European Ashkenazi Jews. With instruments including guitar, violin, clarinet, accordion, and double bass, they brought to life the charm of Eastern European dance rhythms with keenly newly-heard songs. The music, full of passion, drama, melancholy, and positivity, captivated the audience.

The event attracted around 150 attendees, including diplomats, tourists, local residents, and especially members of the Jewish community in Ljubljana. Free guided tours were also offered at the Jewish Museum and the exhibition *Holocaust in Ljubljana*, providing further insight into the historical experiences of Jews in the city.

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The programme and operation of Mini teater is co-financed by the Ministry of Culture of the Republic of Slovenia and the Municipality of Ljubljana's Department of Culture.

REPUBLIKA SLOVENIJA MINISTRSTVO ZA KULTURO

Part of the programme was created with support by:

TRAST Kultura Lifelong Learning Programme

Co-funded by the Creative Europe Programme of the European Union

Sponsors of the season 2023/2024:

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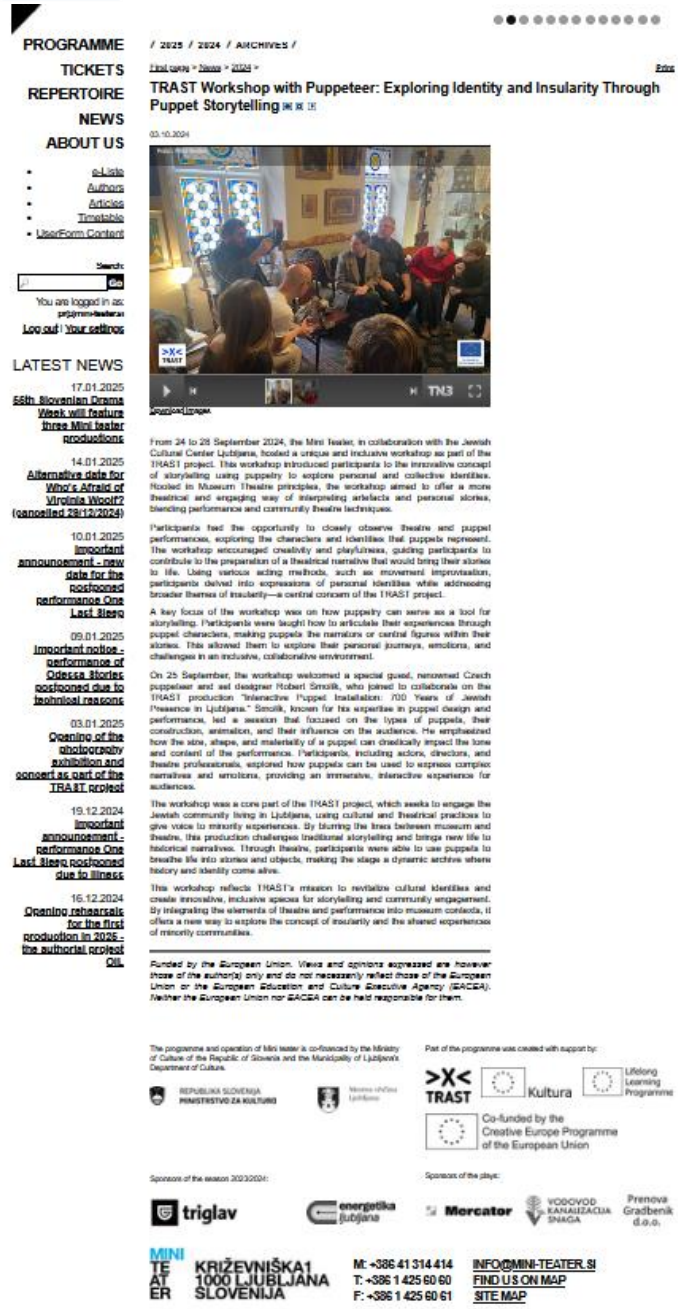

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Important announcement - performance One Last Sleep postponed due to illness

16.12.2024
Opening rehearsals for the first production in 2026 - the authorial project Oil.

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TRAST Workshop with Puppeteer: Exploring Identity and Insularity Through Puppet Storytelling

03.10.2024

From 24 to 28 September 2024, the Mini teater, in collaboration with the Jewish Cultural Center Ljubljana, hosted a unique and inclusive workshop as part of the TRAST project. This workshop introduced participants to the innovative concept of storytelling using puppetry to explore personal and collective identities. Rooted in Museum Theatre principles, the workshop aimed to offer a more theatrical and engaging way of interpreting artefacts and personal stories, blending performance and community theatre techniques.

Participants had the opportunity to closely observe theatre and puppet performances, exploring the characters and identities that puppets represent. The workshop encouraged creativity and playfulness, guiding participants to contribute to the preparation of a theatrical narrative that would bring their stories to life. Using various acting methods, such as movement improvisation, participants delved into expressions of personal identities while addressing broader themes of insularity—a central concern of the TRAST project.

A key focus of the workshop was on how puppetry can serve as a tool for storytelling. Participants were taught how to articulate their experiences through puppet characters, making puppets the narrators or central figures within their stories. This allowed them to explore their personal journeys, emotions, and challenges in an inclusive, collaborative environment.

On 25 September, the workshop welcomed a special guest, renowned Czech puppeteer and set designer Robert Smolík, who joined to collaborate on the TRAST production "Interactive Puppet Installation: 700 Years of Jewish Presence in Ljubljana." Smolík, known for his expertise in puppet design and performance, led a session that focused on the types of puppets, their construction, animation, and their influence on the audience. He emphasized how the size, shape, and materiality of a puppet can drastically impact the tone and content of the performance. Participants, including actors, directors, and theatre professionals, explored how puppets can be used to express complex narratives and emotions, providing an immersive, interactive experience for audiences.

The workshop was a core part of the TRAST project, which seeks to engage the Jewish community living in Ljubljana, using cultural and theatrical practices to give voice to minority experiences. By blurring the lines between museum and theatre, this production challenges traditional storytelling and brings new life to historical narratives. Through theatre, participants were able to use puppets to breathe life into stories and objects, making the stage a dynamic archive where history and identity come alive.

This workshop reflects TRAST's mission to revitalize cultural identities and create innovative, inclusive spaces for storytelling and community engagement. By integrating the elements of theatre and performance into museum contexts, it offers a new way to explore the concept of insularity and the shared experiences of minority communities.

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

The programme and operation of Mini teater is co-financed by the Ministry of Culture of the Republic of Slovenia and the Municipality of Ljubljana's Department of Culture.

REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

Part of the programme was created with support by:

TRAST
Kultura
Lifelong Learning Programme
Co-funded by the Creative Europe Programme of the European Union

Sponsors of the season 2023/2024:

triglav
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Sponsors of the plays:

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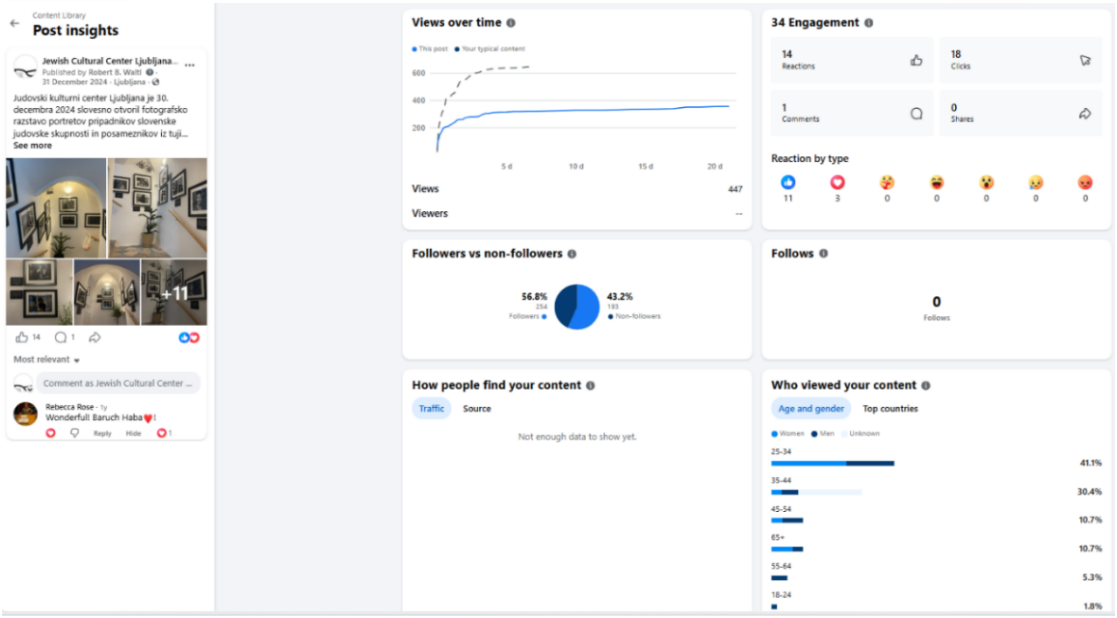

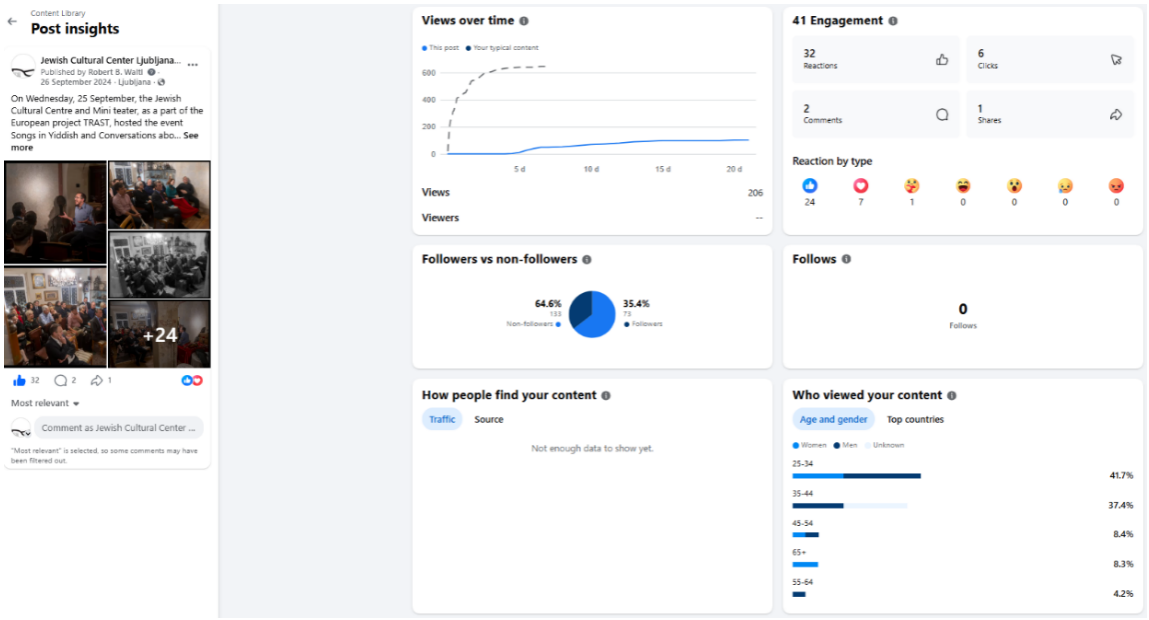

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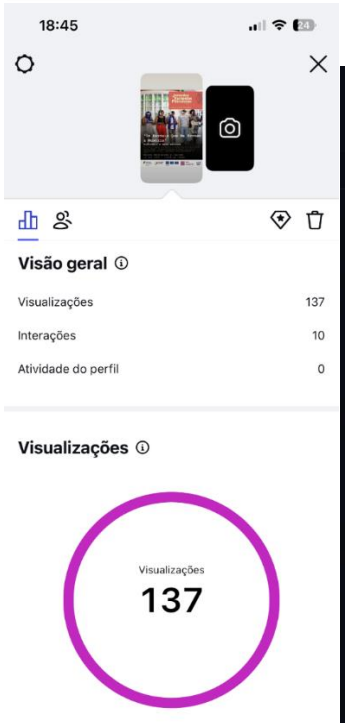

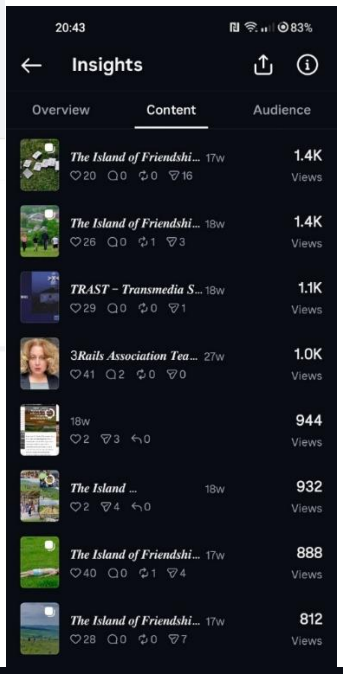

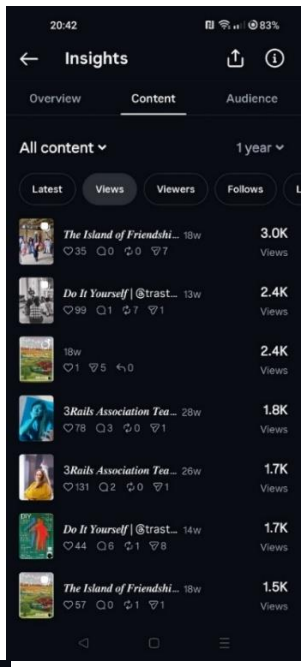

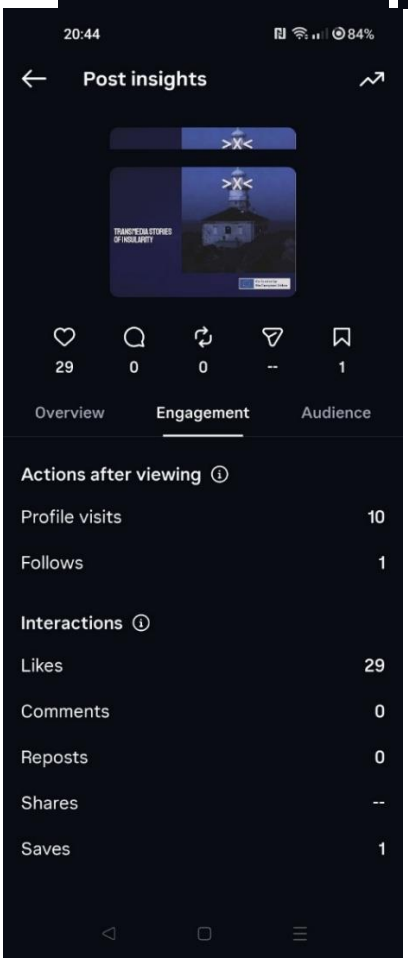

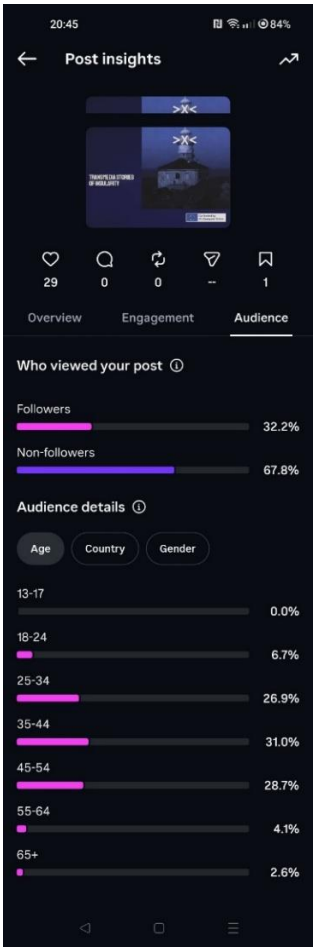

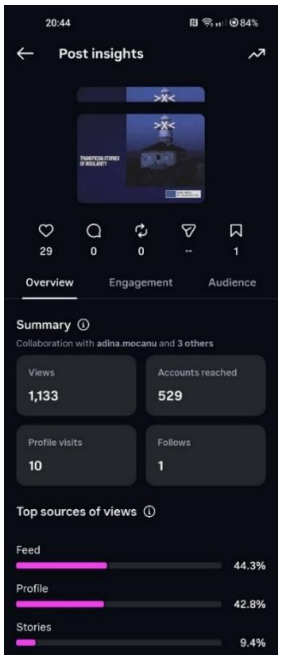

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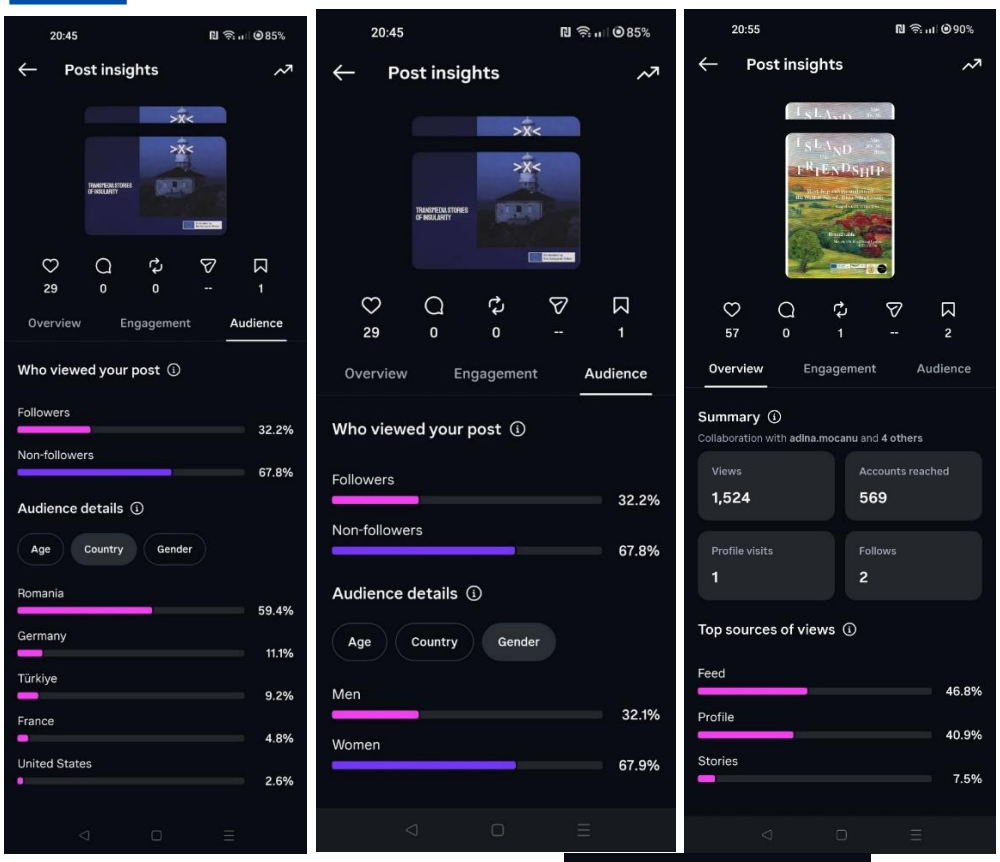

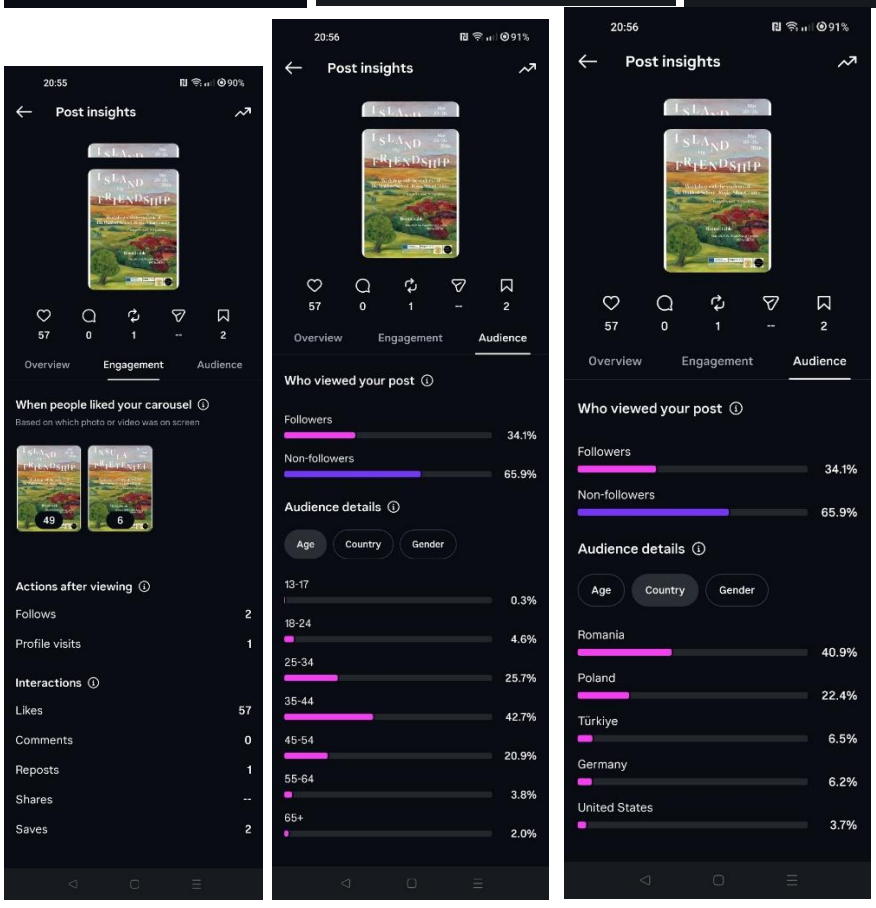

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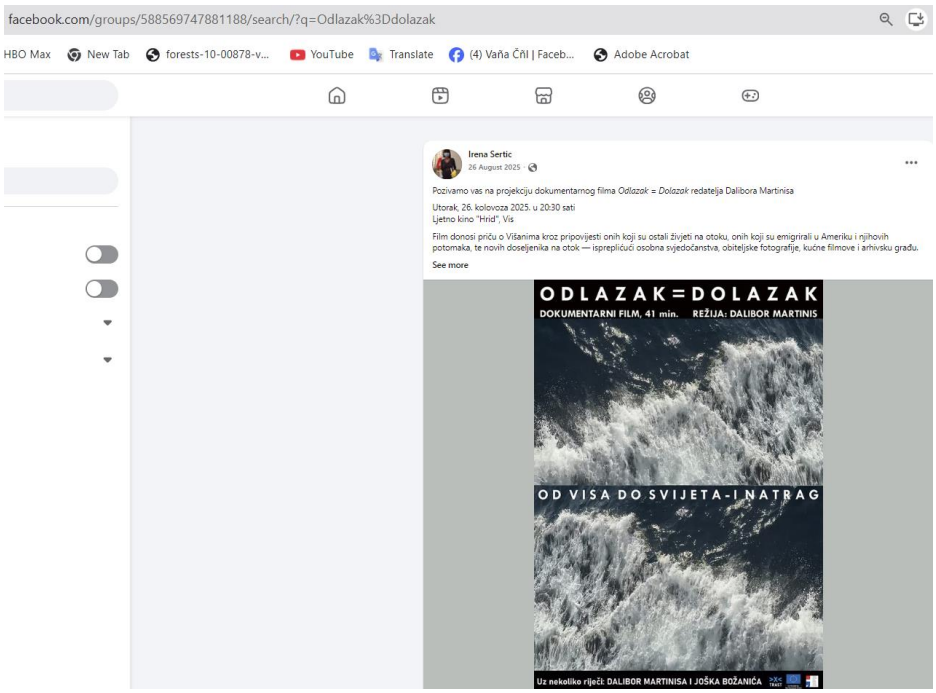

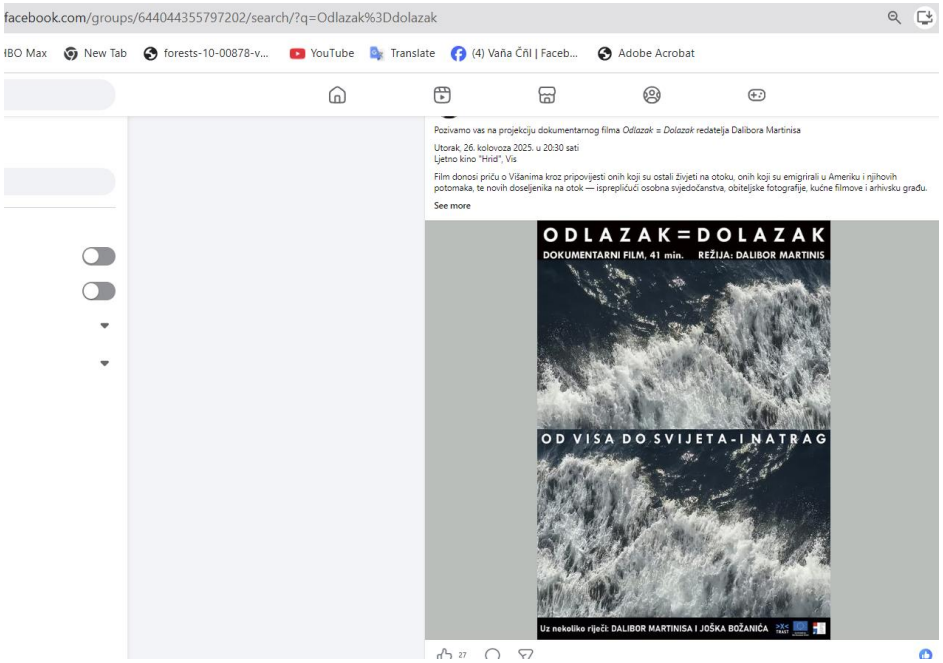

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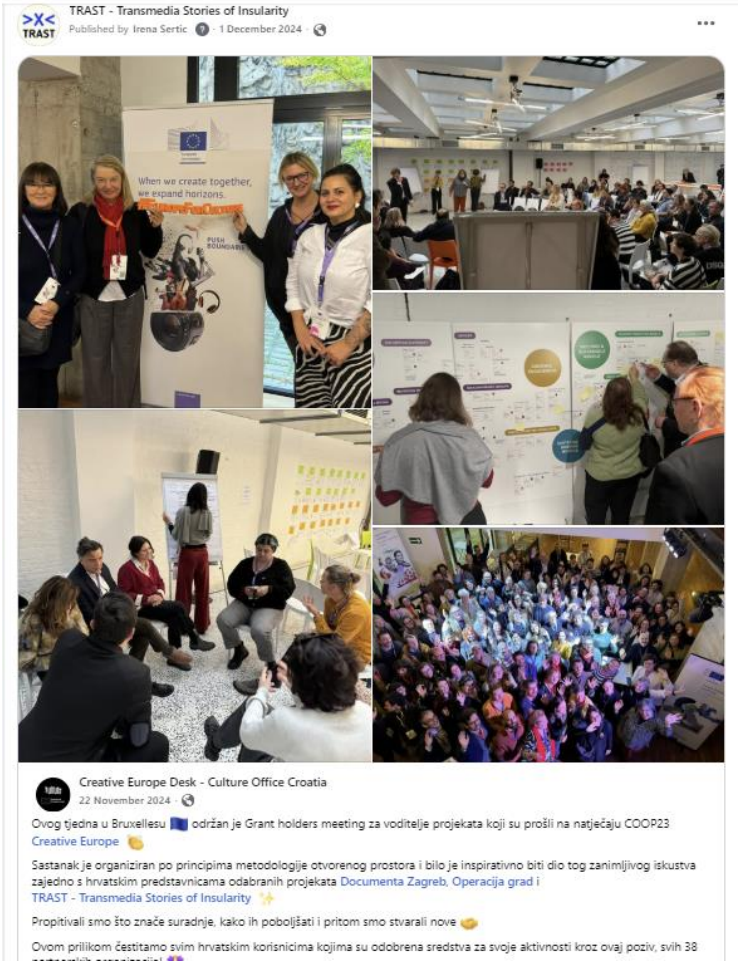
Creative Europe Desk - Culture Office Croatia
9 June at 13:11 ·

[WEBINAR: Inkluzivni pristupi u kulturnim i kreativnim projektima]
Utorak, 17. 6. 2025. | 10:00–12:00 | Online (MS Teams)

Desk Kreativne Europe organizira webinar o inkluziji u kulturnim i kreativnim projektima. Kroz primjere dobre prakse saznajte kako različitost pokreće kreativnost i inovaciju.

Projekti koje ćemo predstavit:
She Raps - Blackouthiphop.com
Life Long Burning – Futures Lost and Found - Divert kolektiv
TRAST - Transmedia Stories of Insularity - Omnimedia d.o.o.
Obavezna prijava putem sljedećeg obrasca: https://forms.gle/GhZTgbUQwuHZ1Qi78



TRAST - Transmedia Stories of Insularity
Published by Irena Sertic · 1 December 2024 ·

Creative Europe Desk - Culture Office Croatia
22 November 2024 ·

Ovog tjedna u Bruxellesu održan je Grant holders meeting za voditelje projekata koji su prošli na natječaju COOP23 Creative Europe

Sastanak je organiziran po principima metodologije otvorenog prostora i bilo je inspirativno biti dio tog zanimljivog iskustva zajedno s hrvatskim predstavnicama odabranih projekata Documenta Zagreb, Operacija grad i TRAST - Transmedia Stories of Insularity

Propitivali smo što znače suradnje, kako ih poboljšati i pritom smo stvarali nove

Ovom prilikom čestitamo svim hrvatskim korisnicima kojima su odobrena sredstva za svoje aktivnosti kroz ovaj poziv, svih 38

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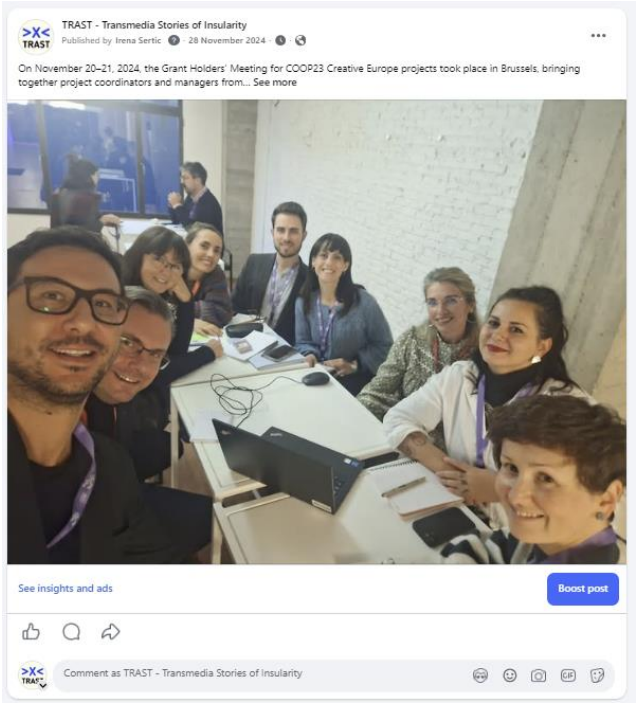

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