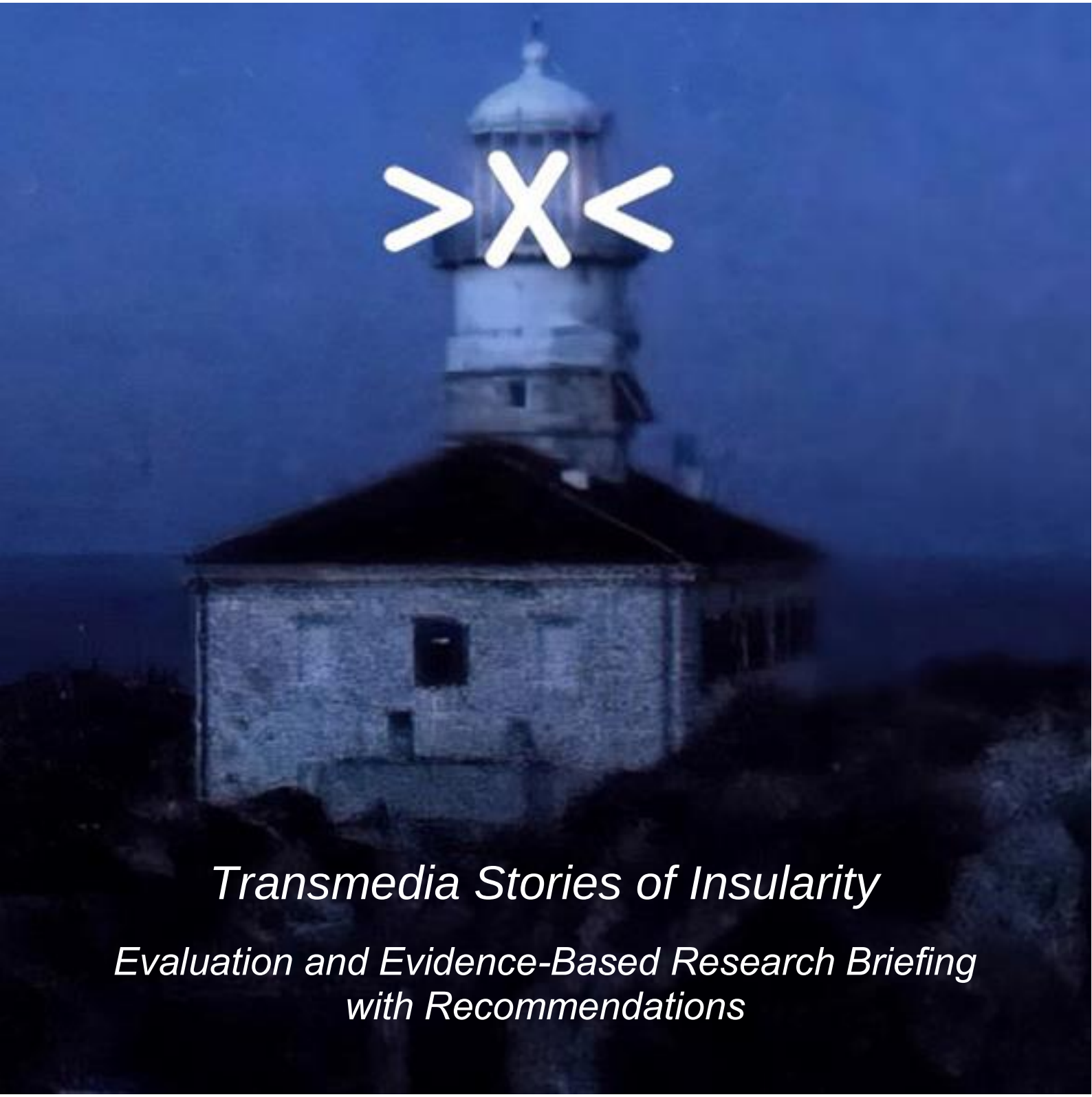
Co-funded by the European Union

TRAST



Transmedia Stories of Insularity

Evaluation and Evidence-Based Research Briefing with Recommendations

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.

Co-funded by the European Union

TRAST

Evaluation and Evidence-Based Research Briefing with Recommendations-

Co-creation, Narrative Methods and Participatory Transmedia Practice in TRAST

Executive Summary

This publication presents an evidence-based evaluation of the participatory and co-creative methods developed through TRAST – *Transmedia Stories of Insularity*. It examines how first-person storytelling, narrative interviewing, filmmaking and audiovisual practice, performance, objects, photographs, sound, movement, place-based methods and other forms of collaborative cultural production were used to explore experiences of insularity, identity, memory, belonging and representation.

Drawing on exemplary co-creation cases across the project, the analysis identifies methodological principles for participatory work with communities experiencing different forms of insularity, exclusion, displacement or cultural marginalisation. Particular attention is given to filmmaking and narrative research methods, to the relationships between narration, perception, identity and place, and to the ways in which participant feedback, project documentation and researchers' observations support the evaluation of co-creative practice.

The publication brings these strands together through four interrelated areas of analysis: evaluation evidence and exemplary co-creation practices; filmmaking, audiovisual and narrative research methods; the relationships between narration, perception, identity and place; and evidence-based conclusions, guiding principles and recommendations. This structure enables findings from different TRAST activities to be compared across methods and contexts while preserving the specific conditions and evidential limits of individual cases.

The evaluation draws on completed and sufficiently documented TRAST activities available at the time of finalisation. Evidence includes workshop and case-study reports, participant narratives, written and oral evaluations, roundtable discussions, facilitator and researcher reflections, audiovisual documentation, artistic outputs and records of public presentation. These materials differ in form and depth across cases. The evaluation therefore does not treat them as interchangeable measures or impose retrospective standardisation on activities designed for different communities and contexts.

The strongest overall finding is that meaningful co-creation depended less on any single artistic technique than on the conditions in which participation was structured. Across the evidence, recurring enabling conditions included contextual knowledge, relationship-building and trust, sufficient time, culturally and linguistically responsive facilitation, flexibility in modes of

expression, participant influence over narrative and artistic form, and continuing negotiation over how personal material would be represented and circulated.

The Lisbon and Sibiu cases illustrate different aspects of these conditions particularly clearly. In Lisbon, work with Cape Verdean women and younger participants was grounded in culturally familiar forms such as batuko and combined movement, objects, oral narrative and audiovisual documentation. Evaluation methods were also adapted to participants: oral feedback complemented written questionnaires where literacy made written evaluation less accessible. In Sibiu, the strongest methodological finding concerned time and sequencing. The seven-day process was deliberately structured to move from orientation and interpersonal familiarity through play and low-pressure interaction towards more vulnerable storytelling, followed by reflective and collective work. Facilitators identified this progression as central to what became possible later in the week: playful exercises and informal interaction helped establish trust before participants were invited to approach more difficult personal material, while sensory and non-verbal methods created additional routes for expression across language differences. Participation in the most exposing exercises was negotiated individually, allowing participants to determine whether and how closely they wished to approach particular memories. The case therefore shows that trust, pacing and apparently 'unproductive' time were not ancillary to the artistic outcomes; they were part of the conditions that made deeper participation possible. Participant reflections on relief, recognition, belonging and the possibility of communicating through forms other than ordinary conversation therefore support the wider finding that the quality of participation depended on how the process was structured and adapted, not simply on the artistic techniques used.

Other cases reinforce the same finding in very different social and historical settings. In Cyprus, the project worked with communities whose experiences of displacement and belonging are linked to the island's division and to memories transmitted across generations. The first round involved former Greek-Cypriot unaccompanied minors and their families, while the second brought together first-, second- and third-generation Turkish-Cypriot refugees, Greek-Cypriot residents recalling former Turkish-Cypriot neighbours, and members of a bi-communal choir. Because these experiences were historically distinct, the participatory process did not treat them as a single shared narrative. Life mapping, object-based storytelling, place-based oral history, music and spoken word, physical theatre, creative writing and preliminary digital exploration provided different routes into lived and inherited memory while allowing participants to approach these histories from their own positions

A different form of disconnection was explored in Zagreb after the 2020 earthquake, where prolonged damage and transformation of the historic centre disrupted familiar relationships between residents and the streets, buildings and public spaces through which everyday urban life had been experienced. The workshop *Stories of the City – Mapping the Urban Identity of Zagreb* brought citizens, historians, an artist and other participants together to connect personal memories with specific places in the city. Here, the key participatory move was to recognise residents' lived knowledge as cultural evidence alongside historical and architectural knowledge. The initial workshop was then extended through direct and social-media outreach, enabling further contributions to a shared digital archive and to the development of an interactive map linking personal narratives with urban space.

Across these and other TRAST cases, first-person narrative emerged as more than a method for collecting testimony. Participants selected which experiences mattered, interpreted them, placed

them in relation to personal and collective histories, and sometimes translated them into film, performance, objects, drawings, sound or spatial forms. The evidence supports the importance of narrative agency: participation became more meaningful where people retained influence over what they communicated, through which medium and under what conditions it became public.

Filmmaking had a particularly complex role. On Vis, where older island residents contributed filmed oral histories connected with migration, family memory and island life, personal objects and photographs opened routes into narrative. These first-person accounts contributed to Leaving = Arriving, which brought geographically separated experiences of staying, leaving, return and belonging into a shared audiovisual form. Participant evaluations gave the workshops an average overall rating of 8.7/10 and particularly valued their collaborative, adaptable and non-hierarchical character. The film also demonstrates that participant-led narration does not remove artistic mediation: selection, sequencing, juxtaposition, pacing and editing shape the final cultural representation.

In a series of culturally grounded co-creative workshops with Inuit participants, storytelling, performance and audiovisual practice were used to support participant-led expression and self-representation. The process was led by an Inuit artist and developed with an Inuit videographer. Participants could choose the forms through which they wished to communicate and could realise individual audiovisual or performative pieces. Written anonymous evaluation and recorded oral reflection documented safety, belonging, creative confidence and appreciation of a culturally grounded, non-hierarchical process.

The Sibiu case, involving African-born migrants and Afro-Romanians further complicates the role of the camera. Participants operated documentation equipment themselves, turning documentation into another form of participation. At the same time, facilitator reflection identified a limit: the person holding a camera becomes partially removed from the experience, and recording may work against the safety required during particularly vulnerable moments. One concrete recommendation was therefore to suspend external documentation during the most sensitive sessions or place it under carefully negotiated participant or facilitator control.

The evidence also shows that participation in a workshop and consent to public representation are different decisions. Personal stories, photographs, films and performances may acquire new meanings as they move into exhibitions, screenings, archives, publications or digital platforms. TRAST cases therefore support renewed negotiation at the point where material leaves a protected participatory environment and enters public cultural space.

Evaluation itself required adaptation. Written questionnaires worked in some settings; in others, oral feedback, facilitated reflection or observation were more appropriate. In Lisbon, where Cape Verdean women and younger participants worked with batuko, objects, movement and oral narrative, oral feedback supplemented bilingual questionnaires. In the first Cyprus round, work with former Greek-Cypriot unaccompanied minors and their families involved emotionally sensitive memories of childhood displacement and separation, so facilitators prioritised reflective conversation and observation when formal questionnaires would have disrupted the process. The second Cyprus round used activity-based discussion and a final internal review; because that review involved project participants only, it provides artist and organiser reflection, not community validation. The culturally grounded co-creative workshops with Inuit participants combined written anonymous evaluation with recorded oral reflection. The resulting finding is

not that evaluation standards should be lowered, but that accessible evaluation sometimes requires different instruments to answer the same underlying questions.

A further analytical question concerns the relationship between narration, perception and identity specified in the original deliverable description. TRAST was not designed as an experimental or longitudinal impact study, and the available material cannot establish a simple causal sequence in which storytelling produces a measurable transformation of identity. It does, however, identify recurring processes through which narration can participate in identity work. People articulate and interpret experiences, connect them with memory, place and community, encounter responses from others, and sometimes report recognition, belonging, increased creative confidence or changed ways of understanding their own experience. These are meaningful findings, but they are evidence of participant experience and perceived change, not proof of durable psychological or social transformation.

The evaluation therefore provides a calibrated qualitative assessment of impact. Its strongest evidence concerns the immediate experience of participation, the conditions enabling narrative expression, changes in the cultural status and visibility of participant-generated material, the development of new relationships and creative forms, and methodological learning. Evidence for long-term social inclusion, durable identity change or psychological healing is more limited and should not be inferred from short-term feedback alone.

The principal conclusion is that the value of co-creative narrative work lies in more than collecting stories or producing cultural outputs. Its methodological significance depends on who can speak, who defines what is meaningful, which forms of expression are available, how authority is distributed, and how participants influence the movement of their stories from lived experience into cultural representation.

1. Purpose and Scope

TRAST examines forms of insularity that may be geographical, social, cultural, political, institutional, psychological or representational. Its participatory programme was designed to work with communities through storytelling, cultural knowledge and collaborative artistic practice, allowing personal and collective experience to become part of the research process and its cultural outputs.

Within the original project design, WP3 workshops were conceived as participatory research and cultural co-production. Participants were expected to work with memories, objects, cultural practices and different narrative forms, including digital, visual, textual, performative and sonic media. The intended shift was from participation as attendance towards participation in interpretation and production.

D4 evaluates how these principles operated in practice. Its particular focus on migrants is addressed through substantial evidence from Cape Verdean communities in Lisbon and African-born and Afro-Romanian participants in Sibiu. Evidence from other TRAST cases is included where it clarifies methodological principles with wider relevance, especially filmmaking, narrative authority, ethical representation, evaluation, cultural translation and the relationship between private storytelling and public visibility. The case references are illustrative, not exhaustive: they reflect the analytical relevance and availability of sufficiently documented

evidence at the time of finalisation and are not intended to provide equal country-by-country representation of every partner activity.

This report is not intended as a compilation of workshop summaries. Individual activities are included where they illuminate a methodological question or support a broader analytical conclusion. The analysis is therefore comparative, examining what recurred across different settings, what depended on particular cultural or historical conditions, where methods required adaptation, and what the available material supports concerning their effects.

REPORTING COMPONENT 1

2. Evidence Base and Evaluation Approach

This briefing evaluates TRAST's participatory and co-creative practice on the basis of evidence generated through the project's implemented and documented activities. The original monitoring and evaluation framework combined quantitative and qualitative approaches, including questionnaires, interviews, observation, reflection, discussion, workshop and case-study documentation, and internal review. Workshop evaluation was expected to draw both on participant feedback and on expert or facilitator assessment.

In practice, the evidence generated across TRAST is heterogeneous. Communities differed in size, history, language, relationship to cultural institutions, forms of insularity, workshop design and methods of documentation. Evaluation instruments also differed according to the conditions of participation. This variation is consistent with the project's context-responsive methodology, but it means that findings cannot be compared as if all activities had been conducted through an identical research protocol.

The briefing therefore uses a qualitative, comparative approach. Evidence is first interpreted in relation to the context and purpose of the activity in which it was generated and is then compared across cases to identify recurring patterns, significant differences, methodological conditions and limits. Claims about effectiveness or impact are made only where the available evidence supports them.

2.1 Sources of Evidence

The briefing draws on six principal forms of evidence generated during TRAST:

- **Participant feedback and evaluation.** This includes written questionnaires, anonymous evaluation forms, participant reflection documents, oral evaluations, facilitated group reflection and comments recorded during workshops and roundtables. These sources provide direct evidence of how participants experienced the activities and how they assessed issues such as relevance, safety, facilitation, participation, belonging or creative expression.
- **Narrative and first-person material.** Interviews, personal stories, oral histories and other forms of first-person narration provide evidence about participants' experiences, interpretations, memories, identities and relationships with place and community. They

are particularly important for understanding how people themselves interpret forms of insularity and representation.

- **Workshop and field documentation.** Workshop reports, field notes, observation records, photographs, audiovisual recordings and facilitator documentation provide evidence about implementation, participation, group dynamics, methodological decisions, barriers and adaptations made during the process.
- **Creative outputs.** Films, participant-created videos, performances, drawings, photographs, sound works, objects, collages and other artistic materials provide evidence of cultural production and of the ways in which experience was translated into different forms of representation. They can also make visible decisions concerning authorship, selection and artistic mediation.
- **Roundtable and public-event reflection.** Discussions involving participants, artists, facilitators, researchers, stakeholders and, in some cases, members of the public provide evidence concerning collective interpretation, public visibility, methodological learning and the transition from relatively protected participatory environments into wider cultural space.
- **Researcher and facilitator reflection.** Project-team observations and methodological reflections provide process evidence, particularly concerning recruitment, relationship-building, facilitation, adaptation, difficulties of access, ethical questions and differences between the intended methodology and its implementation in practice.
- These sources are read in relation to one another but are **not treated as interchangeable forms of evidence**. Each can support particular types of conclusion and has corresponding limits.

Table 1. Interpretation of the principal evidence sources used in the briefing - what each source of evidence can and cannot support

Evidence source	Can provide evidence about	Should not alone be treated as evidence of
Participant questionnaire	satisfaction, relevance, perceived safety, facilitation and self-reported experience	long-term social or psychological change
Oral evaluation or participant reflection	perceived experience, meaning, belonging, relationships and participant interpretation	population-level or community-wide effects, or durable change
Narrative interview or oral history	lived experience, memory, identity, belonging, interpretation and relationship to place	change caused by the workshop itself
Facilitator or researcher observation	participation, interaction, group dynamics, barriers, process and adaptations	participants' unexpressed internal states

Evidence source	Can provide evidence about	Should not alone be treated as evidence of
Film or other artistic output	cultural production, narrative choices, artistic translation, forms of representation and mediation	therapeutic, psychological or social transformation
Roundtable discussion	collective reflection, stakeholder perspectives, visibility and methodological issues	generalisable community-wide effects
Attendance or audience figures	participation, reach and public exposure	quality of inclusion, recognition or attitudinal change

This distinction is particularly important when interpreting findings concerning identity, belonging, recognition or wellbeing. Positive participant feedback is meaningful evidence about the experience of participation. Public attendance demonstrates reach. Creative and artistic outputs demonstrate that cultural production occurred. These forms of evidence are meaningful but none of these indicators, by themselves, demonstrate lasting social inclusion, psychological healing or long-term identity transformation without additional evidence. This evidential distinction is also maintained in the TRAST Study.

The underlying supporting materials, including completed evaluation questionnaires, internal meeting and roundtable records, and researcher and facilitator notes, are retained in the TRAST project documentation repository. Because this is a public deliverable, participant-level and internal records are not reproduced in full; their relevant findings are aggregated or anonymised in the analysis and summarised in Annexes A–C.

2.2 Adapted Evaluation Across Contexts

TRAST did not use one identical evaluation instrument in every participatory setting. The common evaluative concerns remained broadly consistent — participant experience, relevance, accessibility, facilitation, agency, quality of participation, creative process and perceived effects — but the methods used to explore them were adapted to the circumstances of particular communities.

The specific instruments varied with the setting. In Lisbon, where Cape Verdean women and younger participants worked with batuko, intergenerational memory and artistic practice, written questionnaires in Portuguese and English were accompanied by oral feedback. This adaptation responded to differences in literacy and avoided excluding participants, or causing embarrassment, because of the format in which feedback was requested.

Elsewhere the combination differed again. In the Copenhagen Inuit workshops, anonymous individual written evaluation was paired with recorded oral group reflection, generating evidence about satisfaction alongside safety, belonging, creative confidence, facilitation and the experience of culturally grounded participation.

Emotional sensitivity reshaped evaluation in the first Cyprus round, which worked with former Greek-Cypriot unaccompanied minors hosted in Greece after 1974, together with family members and descendants. Because recalling childhood displacement, family separation and long-term memory was demanding, facilitators set formal questionnaires aside at the hardest moments and drew on reflective discussion, informal feedback and observation, letting participants guide the conversation according to their memory and readiness. In the second Cyprus round, which brought together direct and inherited memories across Turkish- and Greek-Cypriot contexts, evaluation relied primarily on activity-based discussion and a final internal review. Since the final review involved project participants only, it is used as evidence of artist and organiser reflection and not as community validation.

The Sibiu evaluation was conducted in full, but through sources other than a complete questionnaire set. With qualitative forms not yet returned by everyone when the report was prepared, it drew on five participant reflection documents, facilitator reflections and detailed activity reports, and stated this openly rather than presenting the findings as a uniform questionnaire completed by the whole group.

The Roşia evaluation drew on multiple qualitative sources at once: final-day interviews, extended group discussion, the closing roundtable, facilitator reflections, and seven days of participant observation and field notes by three researchers. Together, these cases support combining several forms of evidence around common evaluative questions instead of relying on a single instrument across every group and setting.

These variations do not imply that evaluation standards were abandoned. They demonstrate a distinction between standardising evaluative questions and standardising instruments. The same broad questions can be examined through different forms of evidence when literacy, language, emotional readiness, cultural expectations or preferred modes of communication make one instrument less appropriate.

Accessibility therefore forms part of evaluation design itself. A formally identical questionnaire may produce apparently comparable data while excluding participants who are less comfortable with written language or imposing an inappropriate form of reflection at a sensitive moment. In such contexts, methodological consistency is better achieved through common analytical questions and transparent documentation of the evidence used than through identical data-collection tools.

2.3 Strength of Evidence and Limits of Interpretation

The briefing distinguishes between levels of evidential support in order to avoid presenting every observation or intended project outcome as an established finding:

- **Strong evidence** refers to a finding supported by several convergent sources or repeatedly documented across relevant activities. For example, a methodological conclusion may be supported simultaneously by participant feedback, facilitator observation, workshop documentation and the form of the creative outputs produced.
- **Moderate evidence** refers to findings supported by more than one source but with limited coverage, small participant numbers or uneven documentation.

- **Preliminary evidence** refers to observations emerging primarily from a single activity, a limited number of reflections or one main source and should therefore be interpreted cautiously.
- **Not established** refers to an intended, plausible or anticipated effect for which the available implementation evidence is insufficient.

The aim of these distinctions is not to create a numerical hierarchy between qualitatively different cases. They provide a way of calibrating the strength of the claims made from the available material. The TRAST Study follows the same principle: expectations from the original project design are not reported as findings unless implementation evidence supports them, and conclusions based on convergent sources are distinguished from those based on more limited evidence.

The approach is especially important for the assessment of impact. TRAST was not designed as a controlled experimental or longitudinal study. The available evidence can therefore identify reported or observable effects, recurring methodological relationships and plausible mechanisms, but it cannot provide an unbiased numerical causal estimate of changes in identity, belonging, cultural inclusion or wellbeing.

For example, a participant reporting greater confidence in creative expression is evidence of perceived change. A workshop in which participants form new relationships provides evidence that relationship-building occurred within that setting. A film or performance that brings previously marginalised stories into public space demonstrates increased cultural visibility. Stronger claims — that these experiences produced durable identity transformation, lasting social inclusion or long-term psychological effects — would require additional longitudinal evidence.

The briefing consequently treats **impact as differentiated rather than singular**. It considers evidence concerning:

- the quality and accessibility of participation;
- participants' experience of safety, recognition, belonging and creative agency;
- changes in the ways personal and community narratives were expressed or represented;
- the creation of new relationships, cultural encounters and forms of collaboration;
- public reach and visibility of participant-generated cultural material;
- methodological learning concerning what enabled, constrained or required adaptation in co-creative practice.

This approach allows the briefing to make evidence-based judgments without asking the available material to support conclusions beyond its methodological capacity.

The following section moves from this evaluation framework to a set of exemplary co-creation practices. The examples are organised according to the **methodological issue they illuminate**, rather than by location, so that individual TRAST activities function as evidence for wider conclusions about narrative practice, authorship, cultural knowledge, facilitation and representation.

3. Exemplary Co-creation Practices and What They Show

The TRAST activities produced different forms of co-creation because the communities, histories and conditions of participation were different. Their comparative value therefore lies in what particular practices reveal about narrative agency, cultural knowledge, facilitation, authorship and representation. The examples below do not reproduce the individual workshop reports. They identify seven methodological situations in which the project generated sufficiently detailed evidence to show how co-creative practice operated and where its limits became visible.

3.1 From Personal Testimony to a Shared Audiovisual Narrative

On the island of Vis, older residents contributed filmed first-person narratives connected with island life, migration, family memory, work, staying, leaving and return. Oral-history interviews, informal storytelling, photographs and personal objects enabled participants to select experiences they considered meaningful and to connect personal memory with migration, family history, work and attachment to the island. This material became the basis for the film *Leaving = Arriving*, providing a useful example of how individual testimony can be brought into a shared audiovisual work without requiring participants to speak for a single, unified community identity. Participant feedback particularly valued the collaborative, open and adaptable character of the process, the non-hierarchical relationship with facilitators and the degree of control participants retained over the development of their narratives.

The film extended these narratives beyond the original interviews by bringing geographically separated experiences into relation through a common audiovisual form. Its public screenings also returned participant-generated stories to a wider island audience, where they became material for collective recognition and discussion. Audience reactions document engagement with the work, although they cannot establish lasting changes in identity or social inclusion.

At the same time, the transition from interview to film made artistic mediation especially visible. Participants retained agency over what they initially narrated, but selection, sequencing, juxtaposition, pacing and editing shaped how separate accounts appeared in the final work. The case therefore shows that participatory filmmaking does not remove the filmmaker's authorship. Its methodological challenge is to manage that authorship transparently and to bring different voices into relation without replacing them with a single explanatory narrative.

3.2 Embodied Cultural Knowledge and Intergenerational Transmission

The batuko-based work with Cape Verdean women and younger participants in Lisbon shows how cultural knowledge can be narrated and transmitted through rhythm, movement, song, objects and collective practice as well as through spoken testimony. The workshop brought experienced batukadeiras together with younger people of Cape Verdean origin and connected historical and cultural knowledge with personal memories, family relationships and contemporary experiences of identity and belonging. Embodied knowledge was central: Batuko was not introduced as an artistic technique detached from its social context. The women carried expertise in its performance, lyrics, history and cultural meanings, while younger participants encountered the practice through both explanation and participation. Feedback from the workshop highlighted learning about the history of batuko, the overall sharing within the group and the encounter with Inuit cultural practice as particularly meaningful elements.

The intergenerational structure also demonstrated that transmission does not require younger participants to reproduce inherited forms unchanged. Their initial inhibition during performative exercises gradually decreased through collective participation, while connections with family histories and cultural memory emerged through practice, creating a setting in which inherited cultural knowledge could be encountered, interpreted and carried forward through contemporary relationships. Evaluation added a further lesson: written questionnaires were available in Portuguese and English, but oral feedback was also used because written evaluation could disadvantage participants with limited literacy. This adaptation preserved participation in evaluation without forcing every participant into the same communicative form.

3.3 Indirect Narration, Multimodality and the "Expert Flip"

The work with African-born migrants and Afro-Romanians in Sibiu provides particularly strong evidence for the value of indirect and multimodal approaches in a group whose members did not share a single national, migration or community history. Participants came from different countries, had arrived in Romania through different routes and held different relationships to Romanian society. Their commonality lay partly in being externally categorised as a homogeneous African presence despite substantial differences between their lives and identities.

The workshop used drawing, movement, performance, writing, storytelling, photographs, video, collage, clay, sound, food and collective creation. Its seven-day structure was deliberately sequenced. Participants first encountered one another through orientation, attention and low-pressure exercises; the process then moved through familiarity and play towards more personal storytelling and vulnerable material, followed by quieter forms of reflection and collective creation. Facilitators consistently identified this pacing as one of the most important methodological decisions of the week.

Indirect narration was equally important. Participants were not repeatedly asked to explain their identity or migration histories directly. Memories could be approached through the shadow of a house, the line of a familiar road, the sensation of rain, a family photograph, food, movement or a physical object. This allowed each person to decide how close to a memory they wished to come and how much of it to share. Facilitators also found that non-verbal and sensory practices enabled people with less fluency in Romanian to communicate with considerable expressive complexity.

The Roșia workshop adds reciprocal fiction as another route into indirect narration. An artist first introduced an alter ego through which she narrated difficulties of her own before inviting participants to construct fictional identities, names and abilities. The fictional frame created distance from everyday identity and allowed participants to approach personal experience through imagination without requiring direct disclosure.

A further methodological shift occurred when community members moved into facilitator and expert roles. Participants led storytelling, dance and culinary activities, while professional artists and facilitators became learners within parts of the process. The report describes this reversal as one of the features that distinguished the workshop from programmes in which migrant participants are treated primarily as recipients of assistance or integration.

Participant reflections add direct evidence about the experience of this structure. Several participants described a rapid sense of connection and belonging; some reported relief after

expressing personal material through unfamiliar artistic forms; and one identified the need for community members to speak for themselves instead of allowing others to speak on their behalf as a defining insight of the week.

The case also reveals limits that are important for future practice. Language remained a real constraint despite the value of non-verbal methods. Facilitators identified the need for more deliberate transitions between parallel artistic strands, stronger grounding after emotionally intense sessions and clearer limits around documentation. Rotating the camera among participants increased agency, but the person recording was also partly removed from the experience, and the presence of a camera could work against safety during particularly vulnerable moments.

3.4 Cultural Proximity, Participant Choice and Narrative Authority

The Inuit workshops provide particularly strong evidence of how culturally grounded facilitation and participant choice can shape the conditions under which difficult experience becomes speakable and artistically expressible. The process was led by an Inuit artist and developed with an Inuit videographer, while participants worked through storytelling, singing, drumming, movement, writing, conversation and audiovisual production. Their evaluations associated this culturally grounded structure with safety, understanding and the ability to speak without repeatedly explaining cultural nuances. The workshop documentation described Indigenous-led facilitation as particularly important for community autonomy and treated safe space as something produced through time, presence and cultural grounding.

Participant choice also extended to artistic form. Participants could select how they wished to communicate and work with facilitators and the videographer to develop individual outputs. Anonymous written evaluation was combined with recorded oral reflection, generating evidence concerning satisfaction, safety, belonging, creative confidence and the quality of facilitation. The significance of all this lies in the distinction between visibility and narrative authority: increased public visibility alone does not resolve a history in which a community has frequently been interpreted through external institutional and cultural frameworks. The workshops created stronger conditions for self-representation because participants influenced what they communicated, how they communicated it and how their artistic work entered public discussion.

The public seminar extended this principle into dissemination. It was framed as a shared listening space in which Inuit participants set the tone of the encounter and discussed identity, colonial history and belonging with the audience. Public presentation therefore continued the relational logic of the workshop instead of replacing it with a conventional showcase format.

3.5 Making Cultural Absence Visible Without Taking Over the Narrative

The Museum Theatre and related participatory work in Ljubljana worked with Jewish historical memory and contemporary Jewish presence in the city. It addressed a specific representational problem: how histories and present-day identities can become more publicly visible without allowing artistic interpretation to substitute for the people and histories being represented.

Historical documents, testimonies, photographs and artefacts were translated into live performance, historical reenactment, puppetry, audiovisual work and site-specific activity. In

some instances actors embodied documented historical individuals and presented their experiences in the first person. The method therefore made the role of artistic mediation particularly explicit. A first-person form performed by an actor is not equivalent to a living participant narrating their own biography, and the distinction matters for historical accuracy, authorship and interpretation.

The work further connected historical representation with contemporary Jewish presence. Museum Theatre made historically absent lives perceptible in public space, while contemporary oral storytelling and photographic portraiture created opportunities for living community members to articulate Jewish identity in the present. These functions complemented one another and helped avoid reducing Jewish presence solely to histories of persecution and destruction.

Public visibility nevertheless introduced another set of decisions. Performance, music and portraiture moved Jewish histories and identities into public cultural space, but workshop discussions also raised the boundary between recognition and cultural privacy. The case demonstrates that making an under-represented community visible is not a neutral act. Selection, framing, interpretation and the degree of exposure continue to require negotiation even where increased recognition is itself an objective.

3.6 Memory, Place and the Limits of Standardised Evaluation

The first Cyprus round worked with former Greek-Cypriot unaccompanied minors who had been hosted in Greece between 1974 and 1979, together with family members and second-generation descendants. Oral history, audiovisual documentation, family and intergenerational memory, and returns to places connected with departure and displacement made place an active part of the method. Returning to the Limassol departure site did not provide new factual evidence about 1974; it reconnected memory with an environment in which those experiences had occurred. Place became a prompt through which memories could be revisited collectively and connected with present-day memorialisation and recognition.

The second Cyprus round extended this analysis to lived and inherited memory across generations and community boundaries. First-, second- and third-generation Turkish-Cypriot refugees, Greek-Cypriot residents recalling former Turkish-Cypriot neighbours, and members of the Bi-communal Choir for Peace contributed through life mapping, object-based storytelling, place-based oral history, music and spoken word. A reconstructed childhood house, photographs, village walks and site-based encounters in Alaminos, Pervolia and Varosha provided different prompts through which participants could connect memory, displacement and place. The workshop documentation distinguishes direct recollection, inherited memory and artistic interpretation instead of merging them into a single collective narrative.

Existing relationships shaped both Cyprus rounds. In the first, engagement developed through an established Association and trusted intermediaries, which was particularly important because participants were working with memories of childhood separation, family relationships and displacement. The programme responded to participants' emotional readiness instead of requiring strict adherence to a predetermined agenda. In the second round, trusted intermediaries, family networks, community contributors and an established bi-communal choir supported different forms of encounter. Evaluation also remained context-responsive: the first round used reflective conversation, informal feedback and observation during emotionally

intense work, while the second relied mainly on discussion after activities and a final internal review. Because that closing review involved project participants only, it is treated as artist and organiser reflection, not as community validation.

Cyprus also provides one of the clearest examples of the distinction between participation and subsequent public use. Agreement to take part in a workshop and to be documented did not automatically authorise publication, exhibition, artistic adaptation or audiovisual dissemination. Those later uses remained subject to further consultation and approval. The second round reinforces this principle because first-round testimonies, second-round community material, inherited memory and later artistic adaptation may enter the same exhibition process without becoming interchangeable forms of authorship or consent.

3.7 Urban Memory, Cityness and Participant-Generated Cultural Cartography

Stories of the City – Mapping the Urban Identity of Zagreb began on 13 December 2024 in collaboration with the Zagreb Dance Center and involved 20 citizens, historians, an artist and people with a particular interest in Zagreb. The case emerged from the disruption caused by the 2020 earthquake and the prolonged transformation of the historic centre, where damaged or inaccessible buildings, scaffolding, closed premises and changing everyday functions affected not only the material city but also residents' relationships with places associated with home, work, social life and cultural memory.

The workshop treated the city itself as a narrative medium. Participants connected personal memories and historical knowledge with streets, squares, buildings, events and everyday urban locations, allowing formal heritage knowledge and lived experience to remain distinguishable while being mapped in relation to one another. The conceptual framing draws on the idea of 'cityness': the distinctive urban identity produced through the relationship between spatial form, accumulated social use and the ways people recognise a city as their own.

The face-to-face workshop initiated a wider collection process. Citizens were subsequently approached through relevant social-media communities and direct messages and invited to contribute a place in the Upper or Lower Town that carried personal significance, together with a short story and, where available, a photograph, document, object, song or other associated material. Across the workshop and extended collection process, 85 cultural materials were digitised and organised within one digital archive. This hybrid model allowed participation to continue beyond the original workshop and widened the range of people able to contribute to the mapping process.

The developing interactive map is intended to connect these personal narratives and digitised materials with Zagreb's historical and architectural layers and to provide source material for the final exhibition. It should therefore be understood as a participant-generated cultural cartography, not as a comprehensive or representative inventory of Zagreb. Its methodological value lies in preserving the relationship between narrative and place and in making visible forms of urban attachment that are often absent from maps based only on monuments, architecture or official heritage categories.

Across these cases, exemplary co-creation cannot be identified by a single medium or workshop format. Its stronger forms appeared where the method responded to the cultural and relational

context, participants could influence both content and form, professional mediation remained visible, and the conditions of trust, authorship and public representation were treated as part of the research itself. These recurring patterns provide the basis for the cross-case evaluation in the following section.

4. Cross-case Evaluation Findings

4.1 Context is part of the method

TRAST evidence does not support the idea of a universal co-creative workshop format. Activities worked differently because the histories, cultural resources, relationships, languages, vulnerabilities and forms of insularity differed.

Contextual research was not only preparatory information; it shaped the entry point into participation. On Vis, where older island residents contributed memories of migration, family life and island belonging, oral history, personal objects and film provided appropriate routes into narrative. In Lisbon, batuko offered a culturally meaningful centre for intergenerational work with Cape Verdean women and younger participants. In Copenhagen, Inuit-led practice and the Qulleq grounded the work in community knowledge. In Cyprus, work with communities carrying direct and inherited memories of displacement depended on trusted relationships and on places associated with departure, former homes and division. In Sibiu, food, movement, sensory drawing and participant expertise supported a multilingual group of African-born migrants and Afro-Romanians. In Zagreb, the post-earthquake historic centre itself became the contextual frame through which citizens connected memory, identity and urban place.

The Sibiu report also shows that prior relationships can take different forms. Some participants had entered the project through earlier life-story and artistic research, while others came through local networks. What mattered was that the intensive workshop did not begin from a purely institutional encounter with strangers: relationships created through research had already opened routes into collaboration

A further methodological lesson emerges from the Bektashi engagement process, where participation required continued negotiation and adaptation before co-creative work could develop. Engagement unfolded differently across community settings, affecting access, timing and the conditions under which participation could be established. The case is therefore useful for evaluation because it shows that participation cannot be assumed in advance: it depends on relationships, expectations, local circumstances and on whether the proposed form of engagement is perceived as meaningful and acceptable by those involved.

4.2 Trust is produced through time, structure and behaviour

Trust appears across the evidence as a practical condition, not an introductory exercise that can be completed at the beginning of a workshop. The cases show that this condition was established in different ways. In the Inuit workshops, participants associated safety with community-led facilitation, cultural understanding and the ability to communicate without repeatedly explaining cultural nuances. In Cyprus, work with direct and inherited memories of displacement was supported by trusted associations, family and community intermediaries. In Lisbon, local associations and culturally credible facilitators provided a relational bridge to Cape Verdean

participants. These examples show that trust may be carried by existing relationships, created gradually through the workshop structure, or built through facilitators whose cultural credibility is recognised by participants.

Sibiu provides more detailed evidence about how trust can develop through the structure and pacing of the activity itself. The process moved gradually from orientation and low-pressure exercises through play and interpersonal familiarity towards more vulnerable storytelling, followed by reflective and collective work. Facilitators repeatedly identified this sequence as one of the conditions that made more personal forms of contribution possible later in the process. A different pattern is visible in Roșia, where the intensive workshop drew on relationships and trust that had already been established before the intervention began. The process rested on earlier contact with participants, the continuing presence of a local facilitator who had worked with the children for several years, and almost three decades of trust accumulated by the host school. The apparent depth or speed of participation therefore cannot always be attributed to the workshop itself; existing relational infrastructure may be part of what makes such participation possible.

This also explains why apparently "unproductive" time can be methodologically productive. Shared meals, games, walking, silence and informal interaction may generate little material that can immediately be counted as an output, yet they help create the conditions under which participants later choose to contribute material carrying greater personal meaning.

4.3 Indirect methods can deepen narrative agency

Direct questions are not always the most effective route to significant personal narrative. Several TRAST activities used photographs, objects, sound, movement, place and embodied practice to create alternative entry points.

The Sibiu facilitators deliberately avoided repeatedly asking people to explain their identity or migration history. Participants could approach memory through sensory drawing, familiar roads and houses, food, sound, touch, collage, physical movement or clay. This indirection enabled people to determine their own distance from difficult experience.

The same held across the project: a personal object, a song, a familiar place or a city street could each open a route into memory that a direct question could not. On Vis, where older island residents contributed filmed oral histories connected with migration, family memory and island life, personal objects and photographs opened routes into narrative. In the Cyprus case, which explored lived and inherited memories of displacement across Greek- and Turkish-Cypriot contexts, place itself became a memory prompt. In Zagreb, where citizens mapped post-earthquake urban identity through personal relationships with the historic centre, streets, buildings and squares functioned as narrative triggers connecting individual memory with urban history. What varied between communities was the particular prompt; what stayed constant was that memory was reached obliquely through something concrete instead of being demanded through direct questioning.

The cross-case implication is that in-depth narrative research does not have to depend exclusively on in-depth verbal interviewing. A method may reach significant narrative material

through an object, a route through the city, a rhythm, a photograph, a gesture or a shared cultural practice.

4.4 Multimodality can increase access when choice remains with participants

TRAST used multiple media, but the evidence does not support multimodality as an end in itself. Its value lay in widening possible forms of participation.

This was particularly clear in Sibiu, where language differences made verbal expression difficult for some participants. Food, rhythm, movement, drawing and clay let participants communicate meanings that would have been difficult to express in Romanian, and the facilitators noted that some of those least fluent verbally were among the most expressive through artistic form. The same principle recurred wherever a shared language could not be assumed, each setting widening the range of forms through which participants could communicate and be understood. Its value depended, however, on participants being able to move between these forms and use those that best suited what they wanted to communicate instead of being required to express themselves through a single prescribed medium.

This finding cautions against interpreting limited verbal fluency, literacy or familiarity with formal cultural institutions as limited cultural capacity. A participant who struggles with a written form may be highly articulate through image, sound, performance, food, movement or narrative conversation.

4.5 Community expertise changes the structure of co-creation

Co-creation becomes methodologically stronger when participants contribute more than autobiographical content - when they bring knowledge, skills and decisions that shape the process itself. This was particularly visible in Sibiu, where the 'expert flip' redistributed roles within the workshop: a participant led the kitchen, community members facilitated storytelling and dance, and professional cultural workers learned from them. Knowledge therefore circulated in more than one direction. A comparable principle was visible in Lisbon, where experienced Cape Verdean batukadeiras entered the process as practitioners and bearers of cultural knowledge, and in Copenhagen, where Inuit cultural knowledge informed both facilitation and artistic practice. Across these examples, participant expertise affected not only what was communicated but also how the participatory process itself was organised and developed.

These examples suggest that community expertise should be recognised from the design stage and given meaningful space within facilitation, interpretation and production. This does not eliminate professional mediation: artists, filmmakers, researchers and curators continue to frame activities, make technical and artistic decisions and influence the form of public outputs. The methodological issue is therefore to make these different forms of expertise and authorship visible and open to negotiation, so that professional roles remain compatible with meaningful participant influence over the process and its representation.

4.6 Co-authorship is a matter of degree

TRAST activities demonstrate participant agency at different points in the creative process: in selecting stories and source material, choosing forms of expression, performing or recording,

influencing the development and editing of outputs, approving public use and taking part in presentation. These forms of participation do not carry the same degree of authorship, and describing them all simply as "co-creation" can obscure meaningful differences in how authority is distributed.

Co-authorship is therefore better described through the actual decisions participants are able to influence. In the culturally grounded work with Inuit participants, participants could choose the form in which they wished to work and develop audiovisual material in collaboration with a videographer. In the batuko-based intergenerational work with Cape Verdean participants, community members contributed cultural knowledge, performance and source material to the continuing development of audiovisual outputs. In the multimodal co-creative work with African-born migrants and Afro-Romanians, participants moved between performing, recording and producing individual and collective work, with community members also leading elements of the process. On Vis, older island residents determined what they wished to communicate and which personal materials entered the storytelling process, while professional editing subsequently introduced another layer of authorship through selection, sequencing and audiovisual composition. Across the cases, participant influence also extended, to varying degrees, to decisions about public presentation and subsequent use of the material. Co-creation can therefore take different forms and degrees, depending on which stages of interpretation, production and public representation participants are able to influence and how much authority they retain within those stages.

4.7 Going public is a second participatory decision

The transition from workshop to screening, exhibition, digital archive or public performance changes the context of a story. Material created in a trusted group may acquire different meanings, sensitivities and implications when it is encountered by strangers, institutions or online audiences.

TRAST cases show different ways in which this transition was managed. *Leaving = Arriving* returned the filmed narratives of older Vis residents to island audiences through public screenings. In the work with Cape Verdean participants, community- and rehearsal-based activities subsequently moved into a municipal theatre setting. The public seminar with Inuit participants was organised as a shared listening space in which participants retained an active role. Museum Theatre and related work with Jewish historical memory and contemporary Jewish presence brought these materials and narratives into public urban space. In each case, public presentation altered the audience, setting and conditions in which participant-generated or participant-related material was encountered.

These activities support a general principle: public visibility is not merely dissemination added after participation. Audience, attribution, editing, framing, privacy, context and degree of exposure should be negotiated as part of the participatory methodology, because decisions made for the workshop setting do not automatically resolve how the same material should be presented or circulated in a wider public context.

4.8 Evaluation should remain rigorous without becoming mechanically standardised

TRAST used different evaluation approaches because participant conditions, forms of participation and workshop settings differed. Where structured questionnaires were appropriate, they provided useful evidence about participant experience, including in the oral-history and filmmaking work with older Vis residents, the Museum Theatre workshop, and the culturally grounded work with Inuit participants, where anonymous written evaluation was combined with oral reflection. These examples demonstrate the value of structured instruments where participants can engage with them comfortably and meaningfully. They also show, however, that no single instrument was appropriate across all settings.

In other contexts, evaluation methods were adapted while retaining the same evaluative underlying questions. In the work with Cape Verdean women and younger participants, written questionnaires were supplemented by oral feedback where literacy affected accessibility. In the first Cyprus round, reflective conversation and observation were more appropriate when highly emotional memories of childhood displacement made formal questionnaires poorly timed; the second round relied mainly on activity-based discussion and an internal final review, which is treated as artist and organiser reflection rather than community validation. In the work with African-born migrants and Afro-Romanians, participant reflection documents were considered alongside facilitator reflections and detailed activity reports where complete qualitative forms were not available at the time of reporting. In Roșia, participant experience was documented through final-day interviews, extended group discussion, the closing roundtable, facilitator reflections, participant observation and field notes. Across these settings, adaptation concerned the form through which evidence was gathered, not the abandonment of evaluation itself.

The resulting principle is methodological equivalence without forced instrument equivalence. Cases can be assessed through common evaluative questions — including safety, agency, relevance, participation, facilitation, narrative control, outputs and reported effects — while the means of gathering evidence remain appropriate to the participants and setting. Comparability is therefore maintained at the level of what is being evaluated, rather than by requiring every community to respond through the same format.

4.9 Short-term positive experience should not be converted into unsupported long-term impact claims

Participant feedback across several cases provides credible evidence concerning safety, belonging, openness, creative confidence, recognition, intergenerational exchange and stronger relationships during or shortly after the activities. These findings are relevant not only as immediate participant outcomes but also because they identify relational, cultural and methodological conditions on which continued participation and longer-term sustainability can build. Their interpretation should nevertheless remain proportionate to the type and duration of evidence available.

High satisfaction does not in itself establish long-term inclusion, just as an emotional audience response cannot demonstrate durable attitudinal change and artistic production alone cannot be taken as evidence of psychological healing. Where participants reported relief, stronger connection, renewed engagement with cultural heritage or other forms of perceived change, these accounts provide evidence of those experiences at the time they were expressed. Evidence

of sustainability should therefore be assessed through the continuation capacity created around the activities — including relationships, transferable knowledge and practices, participant agency, reusable cultural outputs, institutional connections and opportunities for further participation — without treating these as automatic proof of durable social or psychological effects.

This distinction allows TRAST to identify and evidence the foundations for sustainability while maintaining appropriate caution about effects that would require longer-term observation to establish. It is consistent with the project's broader sustainability approach, which places emphasis on continued participatory practice, knowledge transfer, long-term cooperation, continuation of activities and the ongoing use of project infrastructures and outputs.

REPORTING COMPONENT 2

5. Filmmaking and Audiovisual Practice as Research

Filmmaking within TRAST operated across several levels: documentation, elicitation, participant expression, collaborative cultural production and public communication. Its research value therefore cannot be reduced to the presence of a camera or the production of a finished film. Audiovisual practice can preserve dimensions of first-person narrative that written transcription only partially retains — including voice, timing, facial expression, setting and silence — while the process of recording can also shape what is expressed, by whom and under what conditions.

On Vis, this combination is particularly visible in the eleven filmed narrative interviews with older island residents and the additional audiovisual material developed into Leaving = Arriving. Filming created a sustained record of individual accounts of migration, family memory, island life, staying and return, while editing subsequently brought narratives produced in different places into relation through selection, sequencing, sound, juxtaposition and public presentation. Participants retained control over what they wished to communicate, while the editing process introduced a further layer of artistic authorship by shaping how separate testimonies were brought into relation within the collective film. Participatory filmmaking therefore does not remove the filmmaker's interpretative role; it makes that role part of the methodological and ethical analysis.

Participant influence over audiovisual practice took different forms elsewhere in the project. In the culturally grounded work with Inuit participants, the videographer was integrated into the wider artistic process and participants could choose how they wished to communicate, allowing audiovisual production to support individual forms of expression. Participant-operated documentation introduced another configuration in the work with African-born and Afro-Romanian participants, who moved between taking part in activities and recording them. This narrowed the usual distinction between participant and documentarian but also revealed a limit: the person holding the camera may become partially removed from the experience, while recording may be inappropriate during particularly vulnerable moments. Participant control of documentation can therefore strengthen agency without making recording appropriate in every situation.

The Roşia workshop demonstrated a further use of participant-operated audiovisual practice. Children used cameras and microphones to interview one another about themselves, their families, everyday life and the community. As they began deciding what they wanted to ask, the conversation was no longer structured primarily by the facilitator. The equipment therefore functioned not only as a means of recording participant experience but also as a tool through which participants could influence the direction of the enquiry. Across these forms of participant-operated audiovisual practice, greater control over recording could redistribute technical, research and representational authority, while the act of recording itself could also alter the conditions of participation.

The movement of audiovisual material beyond the immediate research setting introduces a further methodological issue. Cyprus makes clear that consent to recording during a participatory process does not automatically authorise later exhibition, publication or artistic adaptation. This concern also applies more broadly when filmed testimony moves into editing, screening, archives or digital circulation: the purpose, audience and context of use may change even though the recorded material remains the same. Questions of consent and public representation therefore form part of filmmaking research itself, not only of subsequent dissemination.

The evidence supports several interrelated conclusions about filmmaking as research**.** Film can preserve complex first-person material, provide participants with additional means of shaping their representation, generate research material through participant-led recording, create relationships between narratives and extend those narratives into public cultural space. These possibilities depend on who operates the camera, how recording is embedded in the participatory relationship, how editorial authority is distributed and how subsequent use is negotiated.

The deliverable description for this report asks for an unbiased estimate of filmmaking research impact. On the available evidence, that estimate is given here as a calibrated qualitative judgment and not as a single quantitative figure, because the enabling conditions varied between activities and participants and TRAST was not designed as a controlled or longitudinal study. The clearest findings therefore concern what audiovisual practice enabled within the research process: narrative articulation, participant influence over representation, the production and interpretation of qualitative material, and the circulation of participant-generated narratives into wider cultural settings. Where those practices also created reusable cultural material, strengthened participant skills or established forms of collaboration that can continue beyond an individual activity, they may contribute to the conditions for longer-term sustainability, without requiring those longer-term effects to be claimed before they can be observed.

REPORTING COMPONENT 3

6. Narration, Perception and Identity

TRAST evidence suggests a relationship between narration, perception and identity, but not a simple or deterministic causal one.

Identity is not treated here as a fixed internal characteristic that can be measured before and after a workshop in the same way as a discrete acquired skill. Participants enter activities with existing histories, identities, attachments and social positions. Narrative work gives them a setting in

which aspects of those experiences can be selected, articulated, connected, performed, reconsidered and made available to others. Across the cases, a recurring pathway can be identified (Figure 1).

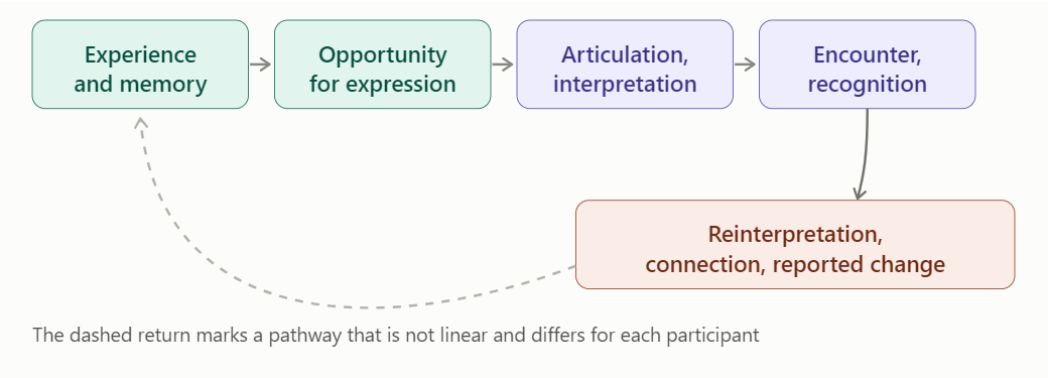


Figure 1. A recurring pathway identified across the TRAST cases.

Different parts of this pathway are visible in the ways participants described recognition, belonging and the meaning of their own experience. Personal memories could acquire a different cultural status when they entered a shared representation, as happened on Vis with experiences previously considered private or ordinary. Cultural practice could also reconnect personal and family histories across generations, as younger Cape Verdean participants recognised connections between batuko and their family histories. In other settings, recognition was associated with being able to communicate without continually explaining cultural references, as reported by Inuit participants, or with finding expressive forms through which difficult experiences could be shared, as described by participants in Sibiu.

Narration can therefore influence perception in several ways. A participant may see an ordinary memory as culturally meaningful once it is heard and recognised by others. An object can be reinterpreted as a carrier of family and community history. A place can move from being a physical location to becoming part of a narrative of belonging. A cultural practice associated with an older generation can become newly relevant to younger participants. Public presentation can change the social context in which a previously private story is encountered.

This relationship between narration, memory and identity also operates across generations. In the second Cyprus round, first-generation participants recounted experiences they had lived directly, while second- and third-generation participants contributed memories transmitted through family narratives, objects, places and emotional associations. This supports an understanding of narrative identity as intergenerational and mediated, while keeping direct testimony and inherited recollection analytically distinct. A related place-based process is visible in the work on Zagreb's urban identity, where citizens connected personal memories with particular streets, squares, buildings and everyday urban locations, allowing private attachments to enter a shared cultural representation of the city. The resulting process does not imply that one personal memory defines Zagreb; it shows how individual experience can become one layer within a plural account of urban identity.

A further dimension concerns the relationship between self-narration and the categories through which participants are perceived by others. The broader society often reads African-born and Afro-Romanian participants through a homogeneous category, while their own narratives reveal

divergent national, generational, professional and migration histories. Self-narration therefore contests perception at two levels: it allows participants to articulate how they understand themselves and challenges external categories that simplify them. The workshop report records a participant identifying the need to speak for themselves instead of allowing others to speak on their behalf as one of the most important insights of the week.

The evidence supports a relationship between narration, recognition and identity work, but not a deterministic claim that telling a story causes identity transformation. The most defensible conclusion is that participatory narrative processes create conditions in which identity can be articulated, negotiated, recognised and sometimes reinterpreted.

A stronger causal claim would require longitudinal follow-up, baseline and post-intervention measures, systematic comparison and evidence concerning whether reported changes persist beyond the participatory setting. TRAST's contribution is different: it identifies plausible and empirically supported mechanisms that can guide the design and evaluation of future participatory cultural work.

7. Ethnographic Spatial Coding

Place appears repeatedly in TRAST narratives, even where geographical distance is not the principal form of insularity. Ethnographic spatial coding is used here as a way of identifying how participants connect experience with locations, movement and access.

The coding does not treat space as neutral geography. It examines what places mean, who can move through them comfortably, where cultural participation occurs, which spaces are associated with memory, which institutional or symbolic boundaries participants encounter, and how movement between locations contributes to identity and belonging.

Table 2. Ethnographic spatial coding: dimensions and analytical questions

Spatial dimension	Analytical question
Place of attachment	Which places carry personal, family or cultural meaning?
Movement	What forms of leaving, arrival, return, migration or everyday movement shape the narrative?
Access	Which cultural, institutional or public spaces feel accessible or inaccessible?
Boundary	Where does the participant encounter a social, legal, cultural or symbolic barrier?
Memory	Which memories are activated by a street, building, landscape, home, route or place of departure?
Belonging	Where does a participant describe feeling at home, recognised, displaced or out of place?
Transformation	How has the meaning or material condition of a place changed?

Spatial dimension	Analytical question
Representation	How is a place represented officially, culturally or by participants themselves?

Movement and access repeatedly shape how participants experience place, belonging and cultural participation. On Vis, older residents connected island belonging with movement between island and mainland, migration and return. In the work with Cape Verdean participants, movement between suburban neighbourhoods, local associations and a municipal theatre connected cultural practice with questions of visibility and centre–periphery relations. In the work with African-born migrants and Afro-Romanians, physical proximity to cultural infrastructure could coexist with forms of separation linked to language, administrative precarity, racialisation and the perception that cultural programmes were not intended for them. The project documentation also records everyday racism affecting how freely some participants moved through public space.

Place also operates as an anchor for memory and as a means through which participants themselves can generate spatial knowledge. In Cyprus, place was central to both workshop rounds. In the first, the Limassol departure site served as a prompt for revisiting memories of childhood displacement among former Greek-Cypriot unaccompanied minors. In the second, the Green Line, Alaminos, Agios Sozomenos, Pervolia and Varosha provided spatial reference points through which direct testimony, inherited memory, former homes, family loss, coexistence, abandonment and contested representation could be brought into relation. The Cyprus case therefore shows particularly clearly how physical proximity on the same island can coexist with substantial social, emotional and symbolic distance. In the work on Zagreb's urban identity, citizens connected personal narratives to streets, squares and buildings in the earthquake-affected historic centre, bringing changes in the material city into relation with remembered urban life and showing how attachment can persist even where the functions or accessibility of places have changed.

A participant-generated spatial dimension is also visible in the Roșia workshop, where children guided the visiting team through the village to places they considered significant, including the school, church, cemetery, shop and surrounding hills, and explained those places from their own perspective. The resulting conversations and short videos connected participant-defined routes and landmarks with social and emotional meanings attached to place. Here, spatial knowledge emerged through participants' own movement through and interpretation of their environment.

Spatial coding therefore strengthens qualitative analysis by showing that insularity may be produced through the relationship between people and places even in the absence of physical isolation. A person can be geographically central and culturally peripheral; present in a city but excluded from its cultural spaces; physically distant from a place yet strongly attached to it through memory; or living in a familiar environment whose transformation disrupts an established sense of belonging.

REPORTING COMPONENT 4

Recommendations and Conclusions

8. Evidence-Based Recommendations

The combined TRAST evidence supports the following recommendations for co-creative work with migrant, minority and other communities experiencing forms of insularity:

1. **Begin with contextual and relational research.** Identify the community's histories, existing relationships, cultural resources, languages, priorities and barriers before determining the artistic format. Earlier research should create routes into collaboration, not simply describe a community from outside.
2. **Allow sufficient time for trust to develop.** Build workshop structures in which orientation, informal contact, play and low-pressure creative work can precede personal disclosure. Time spent building relationships is part of the methodology and should be planned and funded accordingly.
3. **Create several routes into narrative expression.** Combine conversation with objects, photographs, movement, sound, drawing, performance, food, place-based work or other locally meaningful practices. Participants should be able to choose forms that correspond to their language, comfort, cultural practice and preferred way of communicating.
4. **Identify and elevate expertise already present within the community.** Participants should have opportunities to teach, facilitate, interpret and make decisions, not only supply stories. Where community members act as artists, facilitators, storytellers or cultural experts, their expertise and contribution should be explicitly recognised within the co-creative process.
5. **Treat narrative interviewing as a relational practice.** The quality of an interview depends on trust, context, listening and participant control. Do not measure depth by the amount of sensitive information disclosed. Indirect prompts and participant-led pacing may generate richer and more ethical narrative material than direct questioning.
6. **Use filmmaking as a participatory research process with explicit editorial responsibility.** Clarify who operates the camera, who selects material, who edits, who approves the final form and where it may be shown. Participant-led testimony and professional editing can coexist, but the mediating role of filming and editing should not be hidden. Where direct testimony, inherited memory and artistic adaptation are brought together, their different origins should remain identifiable.
7. **Protect spaces in which not everything is recorded.** Cameras can support self-representation but may also alter behaviour and inhibit vulnerable discussion. Sensitive activities should allow for negotiated camera-free periods or participant-controlled documentation where these are needed to protect presence, trust or the safety of the exchange.
8. **Separate consent to participate from consent to public use.** Recording, publication, exhibition, digital dissemination, artistic adaptation and archival preservation may require different decisions. Participants should have appropriate opportunities to revisit consent where the audience, context or form of subsequent use changes substantially.
9. **Adapt evaluation instruments while preserving common evaluative questions.** Use written, oral, visual or reflective formats according to language, literacy, emotional

sensitivity and cultural context. Across different instruments, continue to assess safety, agency, relevance, facilitation, participation, representation and perceived effects.

10. **Make impact claims proportional to evidence.** Participant satisfaction, artistic outputs and audience reach are important but measure different things. Combine multiple evidence sources before making broader claims and distinguish immediate reported experience from long-term social, psychological or cultural change. At the same time, assess whether activities create conditions that can support continuation and sustainability, including transferable skills and practices, ongoing relationships, reusable cultural resources and opportunities for further participation.
11. **Plan public visibility as part of co-creation.** Screenings, exhibitions, performances and digital publication should include discussion of audience, attribution, context, editing, privacy and participant involvement. Visibility is valuable when communities retain influence over the terms on which they become visible.
12. **Transfer principles, not fixed activities.** Safety, agency, contextual knowledge, multimodal expression, negotiated visibility and reflective evaluation can travel between settings. A specific cultural form or workshop exercise should be transferred only where it has meaning for the new community and is adapted with its participants.

8.1 Implications for Policy and Institutional Practice

The recommendations above are addressed primarily to practitioners. The TRAST evidence also carries implications for funders, cultural institutions, local and national authorities and other stakeholders whose decisions shape the conditions under which co-creative work of this kind takes place. These implications address the policy and institutional conditions that can support participatory, inclusive and culturally responsive practice.

Fund the conditions of participation, not only its outputs. A consistent finding across the evaluation is that meaningful co-creation depended on contextual research, relationship-building and time for trust to develop — work that precedes any visible artistic activity. Where funding structures leave little room for preparatory and relational work, they risk weakening the conditions on which meaningful participation depends. Programme design and reporting requirements should recognise relational and preparatory work as fundable project activity.

Recognise community expertise and the real costs of participation. TRAST showed that co-creation became stronger where community members could contribute as cultural experts, facilitators and authors, rather than only as recipients of an activity. It also showed that expectations around time, contribution and remuneration can affect whether participation is possible. Funding programmes and cultural institutions should therefore make realistic provision, where appropriate and eligible, for participation-related costs and for professional contributions made by community members, through funding mechanisms that do not require projects to absorb these costs within limited production budgets.

Strengthen institutional capacity for participatory cultural practice. The evidence indicates that inclusive participation depends on whether communities are willing to take part, on the terms under which participation is offered, and on the capacity of cultural institutions and public bodies to work through dialogue, adaptation and shared decision-making. Capacity building for cultural organisations and for local and national authorities should include participatory facilitation, community partnership, accessible communication, ethical representation and the

negotiation of authorship and public visibility - shifting inclusion from an occasional project format towards an institutional competence.

Allow evaluation frameworks to accommodate different instruments. TRAST used written, oral, visual and reflective evaluation according to participants' language, literacy and emotional readiness, while assessing the same underlying questions. Monitoring and reporting requirements that mandate a single standardised instrument risk excluding precisely the participants whom inclusion policies are intended to reach. Funders and authorities should permit methodological equivalence - common evaluative questions answered through instruments adapted to context - instead of requiring identical data-collection tools.

Support community authorship within cultural institutions, not only access to them. The evidence distinguishes visibility from narrative authority: a community can appear within cultural institutions while still being interpreted through frameworks shaped by others. Cultural policy aimed at inclusion should therefore extend beyond widening audience access towards enabling communities to shape how their histories and identities are represented — in the selection, framing and authorship of exhibitions, collections and public programmes.

Address stigmatisation through responsibility for public narratives. Representation is not neutral: the ways minority, migrant and otherwise marginalised communities are narrated can reinforce or challenge cultural invisibility, stereotyping and othering. Cultural institutions, public authorities and media-related policy actors should treat narrative framing as part of inclusion policy, and measures addressing discrimination, stigmatising representation and hate speech should include opportunities for affected communities to contribute to the narratives through which they are publicly represented and to influence how those narratives are framed.

Treat public visibility and consent as continuing institutional responsibilities. Participation in a creative process and consent to public representation are separate decisions. Institutions that exhibit, screen, archive or publish participant-generated material therefore retain responsibilities that continue beyond the moment at which material is first produced or collected. Consent should not be treated simply as a one-time administrative act where the context, audience or form of subsequent use changes substantially**.** Exhibition, publication and archiving procedures should provide appropriate opportunities to revisit consent, attribution, contextualisation and reuse as personal material moves from a participatory setting into wider public and digital circulation.

Invest in digital and transmedia infrastructure that enables meaningful participation. The project's transmedia and exhibition model envisages digital environments in which stories, objects, images and place-based material can be brought into relation and shared across locations. Realising such infrastructure as a means of supporting social connection and cultural participation requires more than technical connectivity. Meaningful digital participation also depends on how access to equipment is organised. Where technological resources are limited, participation should be designed so that the technology does not become a bottleneck that leaves most participants waiting or confines meaningful access to a small number of user**.** Policy and investment should consider accessibility, language, appropriate formats and interfaces, and the ability of communities to contribute material and influence how it is organised, contextualised and represented. Digital platforms should therefore be treated not merely as dissemination channels but as participatory cultural environments in which communities retain meaningful influence over the circulation and presentation of their material.

These implications support a shift in emphasis in cultural policy: from measuring inclusion through participation figures and audience reach towards supporting the conditions — time, trust, expertise, authorship and accountable representation — under which communities experiencing insularity can take an active part in cultural life on their own terms. Sustaining that shift depends on stronger institutional capacity and on continued cooperation between communities, cultural organisations, public authorities and researchers.

9. Conclusions

The TRAST evaluation indicates that the quality of co-creative narrative practice depends on the relationship between context, people, methods, artistic mediation and representation. No single technique — film, interview, theatre, photography, movement, objects or digital media — explains the project's strongest findings on its own.

Several enabling conditions recur across the evaluated activities: grounding the process in knowledge of the community's context; allowing time for trust to develop; adapting facilitation to culture, language and vulnerability; providing more than one route for expression; enabling community expertise to shape the work; and keeping questions of authorship and public visibility open to negotiation. Where these conditions were present, the project documented stronger participation, narrative agency and opportunities for meaningful contribution; where they were constrained, methodological limitations became more visible.

First-person storytelling and narrative interviewing created opportunities to articulate experiences that had previously remained private, overlooked or externally defined. Objects, movement, music, food, photographs and places extended narration beyond spoken language. Filmmaking preserved and connected first-person narratives and created new public cultural forms, while also making the mediating role of framing, selection and editing particularly visible.

The migrant-focused work provides particularly clear evidence of the importance of participants being recognised not only as sources of personal testimony but also as cultural actors, experts and authors with influence over both content and process. In the work with African-born migrants and Afro-Romanians, linguistic difficulty or unfamiliarity with formal cultural institutions did not indicate limited cultural or creative capacity. Participants with less verbal fluency could communicate with considerable complexity through artistic and sensory forms, while community-led storytelling and cultural practice altered the usual direction of knowledge transfer. Comparable principles were visible in the intergenerational work with Cape Verdean participants, where cultural knowledge and embodied practice shaped both participation and representation.

Across the wider TRAST activities, participants reported safety, belonging, openness, recognition, creative confidence, stronger relationships, intergenerational exchange and new opportunities for self-expression. Public presentation also brought some participant-generated narratives into wider cultural circulation. These are significant findings, but their evidential meaning should remain precise. They document immediate and reported experiences of participation and changes in the cultural visibility of narratives and practices. They also identify relationships, transferable practices and cultural resources that can contribute to continuation and longer-term

cultural capacity. They do not, however, establish lasting identity transformation, durable social inclusion or psychological healing without further longitudinal evidence.

The relationship between narration, perception and identity is therefore best understood through enabling processes rather than as a direct causal sequence. Narrative practice can allow people to select and interpret experience, connect it with memory, place and cultural knowledge, encounter recognition from others and influence how their lives and communities are represented. Under supportive conditions, these processes can contribute to the articulation, negotiation and reinterpretation of belonging and identity.

The principal methodological contribution of TRAST is therefore not a replicable workshop formula, but a set of evidence-based conditions for participatory cultural work: contextual grounding, relational trust, narrative agency, multimodal expression, recognition of community expertise, transparent artistic mediation, negotiated visibility, accessible evaluation and continuous adaptation.

These principles provide a basis for transferable co-creative practice with communities experiencing different forms of insularity, while allowing methods and artistic formats to remain responsive to context. They also identify conditions that funders, cultural institutions and public authorities can support if participatory cultural work is to remain accessible, ethically accountable and sustainable beyond individual activities.

Annex A. Evidence Base and Evaluation Materials

This Annex provides a consolidated overview of the supporting evidence used in D4. It complements the evaluation framework presented in Section 2 by identifying the principal forms of participant, process, documentary and creative evidence on which the briefing is based.

The evidence was generated through different participatory settings and was not collected through a single standardised protocol. Written questionnaires, oral evaluation, participant reflections, narrative material, workshop documentation, facilitator observations, roundtables and creative outputs were therefore interpreted according to the kinds of questions they could reasonably answer. The evaluation does not treat these materials as interchangeable or infer long-term effects from evidence designed primarily to document participant experience, implementation or cultural production. This distinction follows the wider TRAST analytical approach, in which activity counts and creative outputs are not treated by themselves as evidence of change in identity, belonging, inclusion or wellbeing.

A1. Overview of evaluated co-creation cases

Case (location)	Participants	Principal methods	Evidence base
Vis (Croatia)	Older island residents	Oral-history and filmed interviews, personal objects and photographs; contributions to the film Leaving = Arriving	Eleven filmed narrative interviews; participant questionnaires; facilitator reflection
Lisbon (Portugal)	Cape Verdean women and younger participants	Batuko, movement, song, objects, oral narrative and audiovisual documentation	Bilingual written questionnaires (Portuguese/English) with oral feedback
Sibiu (Romania)	African-born migrants and Afro-Romanians	Drawing, movement, performance, writing, storytelling, photography, video, collage, clay, sound and food; seven-day sequenced process; participant-operated documentation	Five participant reflection documents, facilitator reflections and detailed activity reports (qualitative forms incomplete at reporting)
Roșia (Romania)	Children	Fictional alter-ego narration, participant-led filming and peer interviews, place-based exploration	Final-day interviews, group discussion, closing roundtable, facilitator reflections, and seven days of participant observation and field notes by three researchers

Copenhagen (Denmark)	Inuit participants	Storytelling, singing, drumming, movement, writing, conversation and audiovisual production; Indigenous-led facilitation	Anonymous written evaluation combined with recorded oral reflection
Ljubljana (Slovenia)	Jewish historical memory and contemporary Jewish presence	Museum Theatre, historical reenactment, puppetry, audiovisual and site-specific work, oral storytelling and photographic portraiture	Workshop documentation and structured evaluation
Cyprus — first round	Former Greek-Cypriot unaccompanied minors, with families and descendants	Oral history, audiovisual documentation, intergenerational memory and return to the departure site	Reflective conversation, informal feedback and observation
Cyprus — second round	First-, second- and third-generation Turkish-Cypriot refugees; Greek-Cypriot residents; bi-communal choir	Life mapping, object-based storytelling, place-based oral history, music, spoken word, physical theatre, creative writing and preliminary digital exploration	Activity-based discussion and a final internal review (artist and organiser reflection, not community validation)
Zagreb (Croatia)	Citizens, historians and an artist	Mapping personal memory onto urban places in the post-earthquake historic centre; interactive digital archive	Process-based qualitative evaluation: documented participation, contributed narratives and digitised cultural materials, the digital archive and continued digital participation

A.2 Principal Evidence Included in the Evaluation

Evidence category	Material used in D4	Principal evaluative contribution
Participant questionnaires and written evaluation	Satisfaction questionnaires, anonymous evaluation forms, written participant reflections and locally adapted or translated evaluation instruments	Satisfaction, perceived relevance, safety, accessibility, facilitation, creative confidence and other self-reported aspects of participant experience
Oral evaluation and facilitated reflection	Recorded or documented oral evaluations, final reflection sessions, informal feedback and facilitated group discussion	Participant interpretation of the process, perceived meaning, relationships, belonging, difficulties and suggestions for improvement

Evidence category	Material used in D4	Principal evaluative contribution
First-person narrative material	Narrative interviews, oral histories, personal stories, autobiographical reflections and participant interpretation of objects, photographs and places	Lived experience, memory, identity, belonging, migration, relationships with place and interpretation of personal and collective history
Workshop and field documentation	Workshop reports, activity records, observations, field notes, photographs, video documentation and implementation records	Participation, facilitation, pacing, interaction, accessibility, methodological adaptation, barriers and differences between planned and implemented practice
Creative and audiovisual material	Films, participant-created videos, sound work, performances, photographs, drawings, objects, movement-based work and other artistic outputs	Narrative and representational choices, multimodal expression, artistic translation, participant agency and the role of professional mediation
Roundtable and public-event records	Roundtable discussions, collective reflection sessions, seminars, public presentations and documented audience interaction	Collective interpretation, transition into public cultural space, visibility, representation, methodological reflection and stakeholder perspectives
Researcher and facilitator reflection	Researcher observations, facilitator reflections, methodological notes and relevant project-team discussions	Trust-building, recruitment, facilitation, ethical decisions, adaptations, unsuccessful approaches, limitations and transferability

Written and oral evaluation were deliberately combined in several TRAST activities. For example, bilingual written questionnaires were supplemented by oral feedback where literacy could otherwise restrict participation, while Inuit workshop evaluation combined anonymous written forms with recorded oral reflection. In emotionally sensitive work, evaluation was also adapted to the conditions of participation: reflective discussion and observation were used where standardised questionnaires could have disrupted the process.

A.3 Evidence Strength

D4 uses the following distinctions when weighing findings:

Strong evidence indicates a finding supported by several convergent forms of evidence, or repeatedly documented across sufficiently evidenced activities.

Moderate evidence indicates support from more than one source but with limited participant coverage, uneven documentation or a relatively small evidence base.

Preliminary evidence indicates an observation primarily supported by one activity, a small number of reflections or a single principal source.

Not established refers to an anticipated or plausible effect for which the available evidence is insufficient.

These categories calibrate the claims made in the briefing; they are not intended to rank communities or workshop formats. The heterogeneous character of the evidence reflects the context-responsive design of the participatory activities and does not result from an attempt to create an artificially uniform dataset after the activities had taken place.

Annex B. Consolidated Evaluation Findings

This Annex brings together the principal findings emerging from participant evaluation, researcher and facilitator observation, workshop documentation, roundtables and creative outputs. The findings are organised by evaluative theme, not by location or community. Individual TRAST activities provide supporting evidence where relevant, but the purpose of the synthesis is to identify recurring methodological relationships across the project.

B.1 Participation, Trust and Facilitation

Evaluative finding	Evidence-based assessment	Strength of evidence
Trust was produced through time and relationships rather than through workshop format alone.	Prior relationships, gradual engagement, culturally informed facilitation, attentive listening and sufficient time repeatedly supported participants' willingness to contribute. The evidence also shows that a technically well-designed artistic method was insufficient where relational conditions were weak.	Strong
Pacing affected the depth and safety of participation.	Low-pressure and playful activity could establish familiarity before more personal material was introduced. Deliberately sequenced work was particularly important where participants engaged with vulnerable memories or did not previously know one another.	Strong
Cultural proximity could reduce the explanatory burden on participants.	Community-led or culturally grounded facilitation was associated with greater understanding, safety and the ability to discuss culturally specific experience without repeatedly explaining its context. Cultural proximity did not, however, remove power differences within facilitation.	Moderate–strong
Facilitation required adaptation during implementation.	Workshop evidence repeatedly documents changes to pacing, modes of expression, evaluation, language and documentation in response to participant needs.	Strong

Participant evaluations from the Inuit workshops associated community-led facilitation with safety, understanding and the ability to speak without repeatedly explaining cultural nuances. The Sibiu workshop similarly documented the methodological importance of sequencing, play, indirect approaches and sufficient time before more vulnerable work. These findings support the broader conclusion that facilitation is part of the research method itself.

B.2 Narrative Agency and Modes of Expression

Evaluative finding	Evidence-based assessment	Strength of evidence
First-person narrative was most meaningful where participants retained influence over what they communicated.	Participants selected memories, experiences and interpretations they considered significant rather than being required to reproduce a predetermined account of community identity.	Strong
Direct verbal interviewing was only one route into narrative.	Objects, photographs, drawing, sound, movement, performance, food, embodied cultural practice and place enabled experiences to emerge through forms that conventional questioning alone would not have captured.	Strong
Multimodality supported participation when participants could choose between forms.	The availability of several media was valuable where participants could determine how they wished to communicate and where methods were responsive to language, literacy, comfort and creative preference.	Strong
Indirect approaches could reduce pressure around difficult experience.	Sensory, embodied or material prompts allowed participants to decide how closely they wished to approach particular memories and whether verbal explanation was necessary.	Moderate–strong

The evidence supports treating different media as complementary rather than interchangeable. Speech, objects, photographs, sound, performance, movement and place made different dimensions of memory, identity and belonging available to expression.

B.3 Participant Expertise, Agency and Co-authorship

Evaluative finding	Evidence-based assessment	Strength of evidence
Community knowledge was most productive when treated as expertise rather than source material alone.	Participants contributed cultural, artistic and experiential knowledge and, in some activities, assumed teaching or facilitating roles.	Strong
Co-authorship occurred in different degrees.	Participants could shape subject matter, contribute source material, select media, take part in production, influence editing, approve use or participate in public presentation. These are distinct forms of agency and should not be treated as equivalent.	Strong

Evaluative finding	Evidence-based assessment	Strength of evidence
Professional artistic authorship remained present.	Editing, framing, sequencing, translation, performance direction and curatorial selection continued to influence meaning even where initial narrative material was participant-led.	Strong
Participant agency therefore depended on negotiated relationships between different forms of authorship.	Co-creation was strongest where professional creative contribution remained visible while participants retained meaningful authority over their own experiences and the terms of representation.	Strong

The TRAST evidence explicitly distinguishes different degrees of participant involvement in subject matter, medium, editing, approval and public use. It also shows that artistic mediation remained significant in transforming first-person material into public cultural forms.

B.4 Accessibility and Evaluation

Evaluative finding	Evidence-based assessment	Strength of evidence
Accessible evaluation did not require identical instruments.	Written questionnaires, oral evaluation, recorded reflection and observation were used according to language, literacy, emotional readiness and workshop conditions.	Strong
Common evaluative questions were more transferable than a common form.	Comparable questions concerning safety, relevance, agency, facilitation and experience could be explored through different instruments.	Strong
Formal evaluation could itself become a barrier.	Written formats could disadvantage participants with limited literacy, while formal questionnaires could be inappropriate during emotionally intense work.	Moderate–strong
Incomplete evaluation coverage was treated as a limitation rather than concealed.	Where not all participant forms were available, findings were triangulated with participant reflections, facilitator observations and activity documentation and interpreted cautiously.	Moderate

The Lisbon workshop used bilingual questionnaires together with oral evaluation in response to literacy differences. Inuit activities retained both anonymous written evaluation and recorded oral reflection as part of the internal documentation. Cyprus demonstrates why evaluation procedures sometimes needed to yield to the ethical and emotional conditions required for participation.

B.5 Reported Participant Experience and Limits of Impact Claims

Evaluative dimension	What the evidence supports	Evidential limit
Safety and openness	Repeated participant reports and observations of feeling able to speak, experiment and participate within the workshop environment	Does not establish that the same sense of safety continued beyond the activity
Belonging and connection	Participant-reported experiences of connection, recognition, community and stronger relationships during or shortly after activities	Does not establish durable social integration
Creative confidence	Reports of increased confidence in artistic or narrative expression and discovery of new expressive capacities	Does not establish long-term skills development without follow-up
Recognition	Participants described experiences of being heard or of seeing personal/community knowledge treated as culturally meaningful	Does not demonstrate wider societal recognition by itself
Relief or emotional release	Some participants described immediate relief or the value of expressing difficult material	Should not be interpreted as clinical healing or therapeutic efficacy
Public cultural visibility	Participant-generated narratives entered films, performances, seminars, exhibitions and other public forms	Public exposure does not automatically demonstrate changed public attitudes

The Inuit evaluation, for example, documented safety, belonging, creative confidence and stronger connections, while the Study explicitly distinguishes these participant-reported experiences from claims of lasting psychological healing or social inclusion. The same evidential principle is applied throughout D4.

B.6 Filmmaking and Audiovisual Research

Analytical issue	Consolidated finding	Strength of evidence
Audiovisual narration as research	Filmed testimony and participant-created audiovisual work enabled experiences, gesture, speech, silence, place and personal material to enter the research in forms not reducible to written transcription.	Strong
Participant control over content and form	Participants could influence what was recorded and, in some activities, the form of the audiovisual output itself.	Strong

Analytical issue	Consolidated finding	Strength of evidence
Filmmaking as mediation	Editing, sequencing, pacing, framing, sound and juxtaposition shaped the meaning of participant-generated material. Participatory filmmaking therefore did not remove filmmaker or editor authorship.	Strong
Camera as participatory instrument	Participant operation of recording equipment could redistribute technical authority and make documentation part of the co-creative process.	Moderate
Camera as possible constraint	Recording could also reduce presence, position the camera-holder outside the shared activity or inhibit particularly vulnerable forms of disclosure.	Moderate
Public circulation	Film and video enabled personal narratives to enter wider cultural circulation through screenings, seminars and digital presentation.	Strong for visibility and reach
Impact of filmmaking	The strongest evidence concerns narrative articulation, participant agency, representation and public cultural visibility.	Insufficient for a single numerical or causal impact estimate

The Vis evaluation recorded an average overall workshop rating of **8.7/10**, with participants particularly valuing the collaborative, open and adaptable structure and non-hierarchical facilitation. The same case demonstrates that first-person authorship at the point of testimony coexisted with a distinct layer of artistic authorship created through editing and audiovisual composition.

B.7 Visibility, Consent and Public Representation

Evaluative finding	Evidence-based assessment	Strength of evidence
Participation and public visibility were distinct stages.	Moving from workshop participation into screenings, exhibitions, publications, seminars or digital circulation changed the context in which participant material was interpreted.	Strong
Consent required renewed negotiation.	Agreement to participate or be documented did not necessarily constitute agreement to all subsequent publication, exhibition or audiovisual uses.	Strong
Visibility could be beneficial and risky at the same time.	Public representation could increase recognition of under-represented histories and identities while also increasing exposure and raising questions of privacy, framing and cultural ownership.	Strong
Historical and performative first-person	Artistic first-person representation based on archival or historical material remained	Moderate–strong

Evaluative finding	Evidence-based assessment	Strength of evidence
narration required particular clarity.	interpretative and should not be presented as equivalent to living participant testimony.	

TRAST documentation explicitly distinguishes participation from permission for subsequent public use and recognises framing, editing, selection and presentation as part of the ethical and methodological process.

Annex C. Supporting Documentation and Audit Trail

This Annex identifies the categories of supporting documentation underlying D4 and clarifies how they enter the public deliverable. Its purpose is to provide a transparent link between the analytical findings and the project records from which they were derived.

D4 is a public deliverable. Participant-level records and internal project documentation are therefore not reproduced in full where they contain personal information, sensitive narrative material or internal project discussion. Relevant findings are incorporated in aggregated or anonymised form in the briefing and in Annexes A and B. The underlying project documentation is retained within the TRAST documentation system in accordance with the project's internal reporting and record-keeping procedures. The project application itself envisages an internal repository for project information and the minuting of project meetings.

C.1 Documentation Register

Documentation category	Material represented in the TRAST evidence base	Treatment in D3.2
Completed participant questionnaires and evaluation forms	Written satisfaction questionnaires, anonymous evaluation forms and translated/localised evaluation instruments	Findings reported in aggregate or anonymised form; individual completed forms retained as supporting documentation
Oral evaluation records	Recorded evaluations, transcripts, facilitated closing reflections and documented participant comments	Used as qualitative participant evidence and cross-checked with written evaluation and process documentation
Participant reflection documents	Written first-person reflections and other participant-generated evaluative material	Used to identify participant-reported experiences and interpretations; not treated as representative of an entire community
Narrative interviews and oral histories	Filmed and recorded interviews, personal narratives and first-person testimony	Used as evidence concerning lived experience, memory, identity, belonging and relationships with place; not treated as proof of workshop impact
Workshop and case-study reports	Activity descriptions, methodological records, participant profiles, observation, process evaluation, outputs and limitations	Principal source for implementation evidence and methodological comparison
Facilitator and researcher notes/reflections	Process observations, methodological reflections, difficulties, adaptations and evaluative commentary	Used to assess facilitation, pacing, accessibility, documentation, recruitment, ethical issues and methodological transferability

Documentation category	Material represented in the TRAST evidence base	Treatment in D3.2
Roundtable records	Notes, transcripts or summaries from collective workshop reflection and stakeholder/community discussion	Used to evaluate methodological experience, public representation and collective interpretation
Project-team and working-team records relevant to D3.2	Meeting minutes, discussion notes and records of methodological or implementation decisions retained within project documentation	Used where they provide evidence concerning implementation, methodological development, adaptations or evaluation; internal records are not reproduced in full in the public deliverable
Audiovisual and photographic documentation	Workshop photographs, video documentation, recordings and participant-produced audiovisual material	Used as process and production evidence and, where appropriate, in assessing narrative and representational choices
Creative outputs	Film, video, performance, photography, sound, objects, drawings and other artistic works	Analysed as evidence of cultural production, artistic translation and representation rather than as direct indicators of psychological or social change
Public-event documentation	Screening, seminar, performance and exhibition records, attendance figures and documented audience response	Used to establish public presentation and reach; audience figures alone are not treated as evidence of wider social impact

These documentation categories are represented across the TRAST project records in different combinations, depending on the activities undertaken and the forms of evaluation and documentation used. They include participant evaluations, workshop and roundtable records, audiovisual and photographic material, maps and other place-based documentation, creative outputs and digital archives.

C.2 Relationship Between Supporting Records and the Public Briefing

Supporting project records serve three functions within D4.

First, they provide an **audit trail for implementation**: whether activities occurred, which methods were used, what adaptations were made and what outputs were produced.

Second, they provide **evaluation evidence** through participant questionnaires, oral reflections, roundtables, researcher observations and facilitator assessments.

Third, they provide **material for analytical validation**, allowing findings drawn from one type of source to be checked against others. Participant feedback can, for example, be compared with facilitator observation and workshop documentation; statements concerning authorship can be

examined in relation to the resulting creative work; and claims concerning public visibility can be checked against records of screenings, performances or other public presentation.

Triangulation does not mean that all sources are expected to agree. Contradictory evidence, incomplete participation, missing evaluation forms, unsuccessful recruitment or methodological difficulties are retained as part of the evaluation rather than excluded because they do not support a positive project narrative.

C.3 Data Availability and Public Presentation

Completed questionnaires, participant-level reflections, detailed internal notes, transcripts, meeting records and other supporting materials are not reproduced in full within D4. Where their content is relevant to the findings, it is presented in aggregated, anonymised or analytical form.

This approach preserves the evidence trail required for evaluation while recognising that first-person narratives, evaluation forms, photographs, audiovisual recordings and internal records may contain material whose appropriate conditions of circulation differ from those of a public deliverable. The same distinction between participation, documentation and subsequent public use is applied to the creative and narrative material analysed throughout D4.

Prepared by Irena Sertic (OMNI) and Niels Righolt (CKI).

This report draws on workshop documentation, evaluation findings and contributions from across the TRAST consortium.