



**IN
SITU** place-based **innovation** of
cultural and creative industries
in **non-urban** areas

(GA Project 101061747)

Deliverable 4.3 (D4.3)

Four short videos on topics of capacity building for new business and social models in CCIs in non-urban areas

Work package **WP4** – IN SITU Labs: Creative Collaborative Incubators
Version 1.0

Delivery date: 28/04/2026

Dissemination level: PUBLIC

Nature: Videos, R – Document, report

Lead Beneficiary and Coordinator: NATFIZ (Bulgaria)



Funded by
the European Union

The IN SITU project has received funding from the HORIZON Research and Innovation Actions under Grant Agreement number 101061747

Revision History

Author Name, Partner short name	Description	Date
Lidia Varbanova and Ema Konstantinova (NATFIZ)	Draft 1	08.04.2026
Nevena Dobрева, Svetlomira Stlyanova, Yana Dzharova-Karakoleva, Iliana Dimitrova (NATFIZ)	Review and contributions	04.04.2026
Lidia Varbanova (NATFIZ)	Draft 2	12.04.2026
Ieva Zemite (LKA) Avril Joffe (UW, IAB member)	Review and comments	17.04.2026
Lidia Varbanova (NATFIZ)	Revisions and completion of the report (Draft 3)	23.05.2026
Nancy Duxbury and Maria Batle, CES	Review, edit and comments	28.03.2026
Lidia Varbanova (NATFIZ), Nancy Duxbury and Sílvia Silva (CES)	Finalisation and submission of the report	28.04.2026

Contact info

Contact at NATFIZ: Lidia Varbanova, lidiavarbanova@gmail.com

General contact: in-situ@ces.uc.pt

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Executive Summary

Purpose and context. This report presents four short educational videos that were developed within Work Package 4 (WP4) of the IN SITU project. The videos aim to strengthen capacity building for cultural and creative industries (CCIs) in non-urban areas by translating key aspects of the project's research, training, and mentoring experience into accessible, practice-oriented learning resources. The videos complement the project's training, coaching, and mentoring activities across the six IN SITU Labs and the already produced report, *Methodological Guidance on Capacity Building for Innovation and Entrepreneurship in Non-Urban Areas (How to Conduct Training and Mentoring)* ([D4.2](#)), extending their impact beyond the immediate project context.

Scope and approach. The video topics were selected through an evidence-based approach, drawing on identified training needs across the six IN SITU Labs, insights from WP4 activities, and consultations with consortium partners. The four thematic areas address key dimensions of capacity building: funding strategies and revenue diversification; strategic alliances and networking; social entrepreneurship and sustainable business models; and storytelling for audience engagement. Each video follows a micro-learning format (approx. 13-14 minutes), ensuring clarity, accessibility, and practical applicability.

Structure of the report. This report is organised into five main chapters and two appendices. It begins with an introduction outlining the role of the videos within Work Package 4 (WP4) and links to previous report. The second chapter presents the rationale for the choice of video topics and their relevance to capacity building in non-urban CCIs. The third chapter describes the production process, including key phases and involvement of the team and IN SITU consortium partners. The fourth chapter outlines the target groups, dissemination strategy, and access to the videos, specifying their use across different learning contexts and platforms, including hosting, accessibility, and promotion through partner networks and external stakeholders. The fifth chapter focuses on monitoring, impact, and sustainability, presenting key indicators of reach and engagement, mechanisms for collecting user feedback, the contribution of the videos to capacity building in non-urban CCIs, and their long-term usability beyond the project lifecycle. The appendices provide supporting information, including short biographies of the experts involved and detailed presentation of the videos, with summaries, production credits, and additional resources.

Key activities implemented. The production process followed a structured and collaborative methodology, including concept development, scriptwriting, filming, editing, and iterative review. The video team ensured coherence with the IN SITU methodological framework and relevance to diverse local contexts. Feedback from a workshop held during the consortium meeting in Borgarnes (Iceland), 2-4 June 2025, contributed to refining the videos towards a more user-centred and practice-oriented format.

The process was carried out by a dedicated audiovisual content production team from NATFIZ, ensuring a strong integration of conceptual, methodological, and technical expertise. The team was led by Ema Konstantinova, who coordinated the overall creative direction, production workflow, and narrative coherence across the four videos. Ema Konstantinova brings extensive experience in audiovisual storytelling, audience engagement, and digital content development, contributing to the high quality and accessibility of the final outputs.

Key results and outputs. The main output consists of four short educational videos that together form a coherent and complementary learning pathway. Collectively, they address key competences required by cultural and creative industries in non-urban areas, integrating strategic, entrepreneurial, and communication dimensions. The videos are designed as flexible and scalable learning resources, suitable for use across training and mentoring programmes, academic settings, and self-directed learning contexts.

Target groups and dissemination. The videos target cultural professionals, creative entrepreneurs, intermediaries, educators, students, policymakers, incubators and accelerators for creative ideas, and members of cultural networks. They are made openly accessible through the IN SITU website and YouTube channel and will be disseminated via partner networks and European platforms. Their format allows easy integration into training programmes, workshops, seminars, or other training initiatives.

Impact and added value. This document contributes to capacity building by supporting skills development, knowledge transfer, and practical application in real-life contexts. The videos promote entrepreneurial thinking, financial resilience, collaboration, and strategic communication, strengthening the sustainability and innovation capacity of CCIs in non-urban areas. Their digital and open-access format ensures long-term usability and scalability beyond the project lifecycle.

The development of the videos highlights the importance of combining place-based knowledge with transferable learning formats. Short, focused, and practice-oriented audiovisual content can effectively complement training and mentoring activities, reaching wider audiences and supporting continuous learning. This deliverable demonstrates how project-based experimentation can be translated into sustainable knowledge resources, reinforcing the overall impact of the IN SITU project.

1. Purpose, concept, and editorial logic of the videos

1.1. Contribution of the videos to the IN SITU objectives and impacts

The four videos directly support the overarching objectives of the IN SITU project, which aims to enhance the innovation capacity, competitiveness, and sustainability of CCIs in non-urban areas through practice-based interventions. In terms of capacity building, the videos act as a key dissemination and learning instrument that amplifies the reach of the WP4 programme. By providing structured, topic-focused content, they enable continuous learning and self-directed capacity development for CCIs, policymakers, and intermediaries. This contributes to a multiplication effect, explicitly foreseen in WP4, whereby the benefits of training and mentoring extend beyond the immediate participants. The videos also support the adoption of sustainable business and organisational models by highlighting practical tools, strategies, and examples emerging from the IN SITU Labs. They contribute to strengthening both economic sustainability (through entrepreneurship and funding knowledge) and social sustainability (through community engagement and place-based approaches), which are central to the resilience of non-urban creative ecosystems. The four videos help build a shared understanding of challenges and solutions, promote peer learning, and encourage the formation of networks and collaborations. In this sense, they complement other dissemination and communication activities (e.g., website, podcasts, documentary) and reinforce the project's ambition to create lasting communities of practice and knowledge exchange. Overall, the videos enhance the impact of IN SITU by ensuring that the insights generated through place-based experimentation are accessible, transferable, and sustainable over time, thereby contributing to systemic change in how CCIs in non-urban areas innovate, collaborate, and grow.

1.2. Role of the videos in Work Package 4

Within Work Package 4 (IN SITU Labs: Creative Collaborative Incubators), the videos play an educational and practical role as a knowledge-transfer and multiplication tool that complements the core capacity-building activities. While WP4 primarily focuses on developing and implementing a place-based capacity-building programme, mainly related to mentoring and training and tailored to the needs of CCIs in non-urban areas, the videos ensure that the knowledge generated through these processes is captured, translated, and disseminated in an accessible and scalable format.

Specifically, Deliverable 4.3 consists of four short videos addressing key topics that were identified during the training and mentoring as needed and important. These videos are designed not merely as a dissemination output, but as educational and methodological resources, closely linked to the other two already finalised documents: *Methodological Guidance on Capacity Building for Innovation and Entrepreneurship in Non-urban Areas* (D4.2) and *Training, Coaching and Mentoring Activities across the six IN SITU Labs* (D4.1, an internal report).

The role of the four videos in supporting capacity building is threefold:

1. They extend learning beyond direct participants of the training sessions by making knowledge available to wider audiences, including CCIIs that were not directly involved in the six Labs.
2. They translate complex concepts (e.g., funding opportunities, social entrepreneurship, storytelling, local collaboration) into concise, practice-oriented formats that are easier to adopt in diverse local contexts.
3. They contribute to the long-term sustainability of capacity-building efforts, as they remain available online and can be reused by educators, trainers, and practitioners after the project ends.

Reframed through the lens of storytelling, fundraising, social entrepreneurship, and collaboration, the videos position sustainability not simply as an operational goal, but as a narrative-driven process that connects purpose, people, and resources. They highlight how compelling storytelling can articulate the value of CCIIs, making them more visible and attractive to funders, partners, and communities. In doing so, they strengthen key competences such as entrepreneurial thinking, financial resilience, and the ability to mobilise support-core capacities for CCIIs operating in non-urban contexts. The emphasis on social entrepreneurship further reinforces the idea that cultural initiatives can generate both social and economic value, particularly when supported by collaborative, cross-sectoral partnerships and hybrid models that blend artistic vision with sustainable income streams. At the same time, the videos illustrate how collaboration becomes a catalyst for innovation and resource-sharing, enabling organisations to co-create solutions and expand their reach. By showcasing real practices of partnership-building and collective action, they demonstrate how fundraising, storytelling, and collaboration are deeply interconnected processes. The four videos act as a bridge between local practice and wider application, enabling other regions to learn, connect, and build upon these approaches, thus amplifying impact at the ecosystem level.

1.3. Choice of video topics and their relevance to non-urban CCIIs

Inputs into the choice of topics. The selection of the video topics is grounded in a comprehensive, evidence-based process that reflects the cumulative knowledge, experiences, and insights generated throughout the IN SITU project. The topics emerge directly from the practical realities, challenges, and opportunities identified in non-urban cultural and creative ecosystems. This ensures that the videos are not only conceptually relevant but also closely aligned with the actual needs of cultural and creative professionals operating in diverse non-urban contexts.

A primary source informing the choice of topics is the extensive programme of training and mentoring activities conducted across the six IN SITU Labs. As the Labs are situated in varied geographical and socio-economic environments, this provided a rich testing ground for capacity-building approaches tailored to non-urban CCIIs. Through workshops, seminars, mentoring sessions, and direct engagement

with local stakeholders, recurring themes and priority areas became evident. These include the need for stronger entrepreneurial skills, access to a more diverse range of funding opportunities, enhanced storytelling and audience engagement capabilities, and more effective collaboration across sectors and communities. The video topics reflect these cross-cutting needs.

In addition, the selection process builds directly on the two key reports developed within Work Package 4: *Training, Coaching and Mentoring Activities across the Six IN SITU Labs* and *Methodological Guidance on Capacity Building for Innovation and Entrepreneurship in Non-urban Areas*. These documents synthesise both empirical evidence and methodological reflections, offering a structured understanding of what works in capacity building for non-urban CCI. They identify core thematic areas, pedagogical approaches, and competence gaps that need to be addressed in order to strengthen innovation and sustainability. The video topics are therefore not isolated outputs, but rather a continuation and translation of these findings into accessible, practice-oriented formats.

A further important contribution to the topic selection came from the focused workshop organised during the IN SITU consortium meeting in Borgarnes, Iceland (2-4 June 2025). This workshop created a dedicated space for collective reflection among project partners, enabling a critical discussion on which themes would be most impactful and transferable across different contexts. The participatory nature of this process ensured that the selected topics are not only analytically grounded but also validated by the diverse expertise within the consortium. It also reinforced the importance of aligning the videos with the broader objectives of capacity building, innovation, and sustainability in non-urban creative ecosystems.

During the consortium meeting, the NATFIZ team created short video interviews, featuring contributions from selected experts within the consortium, that were used in the final videos. Appendix 1 provides short biographies of all presenters and contributors featured in the videos. These recordings captured authentic voices, practical insights, and real-world examples, which helped refine the focus of the videos towards issues that resonate strongly with practitioners. The inclusion of expert perspectives also enhances the credibility and applicability of the content, ensuring that it speaks directly to the experiences of CCIs in non-urban areas.

Selected topics. As a result of these evidence-based sources, the topics of the four educational videos were identified as follows:

- Small Places: Big Dreams. Funding and diversifying revenues for creatives in non-urban areas
- Connect, Collaborate, Create. Tips for strategic cooperation and networking in non-urban areas
- Small Places: Big Impact. Creative social entrepreneurship and sustainable business models in non-urban areas
- Storytelling for Success: A powerful tool for creatives in non-urban areas

Overall, the choice of video topics represents a carefully curated synthesis of practice-based evidence, methodological guidance, collaborative reflection, and expert knowledge. By drawing on multiple sources within the IN SITU project, the videos are positioned as relevant, timely, and actionable resources that support the development of resilient, innovative, and connected cultural and creative ecosystems beyond urban centres.

The duration of the videos. The choice of an approximate duration of approximately 13-14 minutes for each educational video is based on pedagogical effectiveness and the practical learning conditions of cultural and creative professionals in non-urban contexts. The format follows micro-learning principles, enabling the delivery of focused, concise, and structured content that can be easily understood and retained. At the same time, this duration allows for the inclusion of key theoretical concepts, illustrative examples, and practice-oriented insights, ensuring sufficient depth without overloading the viewer. Given the time constraints and resource limitations often faced by CCIs in non-urban areas, shorter and self-contained learning units are more likely to be accessed, completed, and applied in practice. Furthermore, this brief format supports flexible integration into broader capacity-building activities, including workshops, mentoring sessions, and independent learning. This approach ensures a balance between depth, clarity, and usability, enhancing the effectiveness of the videos as scalable and transferable capacity-building resources.

1.4. A coherent capacity-building pathway for non-urban creatives

The four educational videos are designed as an integrated and progressive learning set, forming a coherent capacity-building pathway while also allowing flexible use as standalone resources. Together, they reflect the IN SITU approach to strengthening CCIs in non-urban areas, addressing challenges such as limited resources, geographic dispersion, and the need for context-sensitive, place-based strategies. Each video focuses on a distinct theme and could also be used separately—funding and revenue diversification, collaboration and networking, social entrepreneurship and sustainable business models, and storytelling and audience engagement.

The design follows a clear developmental logic, moving from financial sustainability to collaboration and partnerships, then to entrepreneurship and business models, and finally to communication through storytelling. This sequence supports a structured learning journey, while remaining flexible, as the themes are interdependent; for example, accessing funding also relies on strong networks, viable models, and effective communication.

Coherence is reinforced through a shared conceptual foundation aligned with the IN SITU methodology, particularly its emphasis on place-based development, cross-sectoral collaboration, and integrated approaches. The themes are closely interconnected in practice, reflecting the realities of non-urban creative ecosystems where challenges require holistic responses.

Importantly, the videos balance between technical competences, such as financing and business modelling, and people-oriented competences, including collaboration, networking, and storytelling. This combination is particularly appropriate for CCI, where success depends on both entrepreneurial capacity and the ability to build meaningful relationships and narratives. Presented in a concise and accessible format, the four videos function as a capacity-building toolkit that is designed to be used either together as a comprehensive set or separately as standalone resources, enabling creative practitioners to translate knowledge into action, foster innovation, and develop resilient, context-sensitive strategies for sustainable growth. The sequence is intentionally flexible, as each story interconnects with the others: for example, accessing funding depends on understanding your business model, identifying relevant networks, and effectively communicating your value to funders.

2. Description of the four videos

2.1. First video: Small Places: Big Dreams. Funding and diversifying revenues for creatives in non-urban areas

Written and presented by Lidia Varbanova, International Consultant, Educator and Researcher

Contributions by Julius Heinicke, Educator and Researcher in Cultural Policy and Diplomacy, and Martina Fraioli, International Projects Manager and Researcher

Main theme. This video focuses on strengthening the capacity of cultural and creative professionals working in non-urban areas to access funding opportunities and to build financially sustainable and resilient practices. It presents a dual perspective: on the one hand, it demystifies European funding programmes and provides practical guidance on how to develop a successful project proposal; on the other hand, it emphasises the importance of diversifying revenue streams and adopting an entrepreneurial mindset. The video highlights that operating in a non-urban context is not a disadvantage but a strategic asset, as local identity, community embeddedness, and place-based knowledge can become key drivers for innovation, value creation, and long-term sustainability.

Overview of the video: Structure and key messages. The video is structured as a progressive learning journey that begins with a motivational framing and moves towards practical guidance and strategic reflection. It opens by directly addressing creative professionals in non-urban areas, acknowledging their challenges in accessing funding and positioning their local context as a unique strength rather than a limitation. This introductory part establishes an empowering narrative and sets the tone for the rest of the video.

The next part introduces the landscape of European funding opportunities, explaining the diversity of programmes and emphasising the importance of aligning project ideas with the specific objectives and

priorities of each call. The video highlights that successful funding applications are not about chasing available money, but about identifying the right match between a project’s vision and the policy logic behind the funding scheme.

This is followed by a detailed explanation of how to develop a strong project proposal. The structure is built around the three core evaluation criteria—excellence, implementation, and impact—providing a clear and practical framework for applicants. Particular emphasis is placed on defining innovation, ensuring methodological clarity, building strong and complementary partnerships, and demonstrating tangible and measurable impact. The introduction of the question “So what?” serves as a simple but powerful tool to ensure that each planned activity is directly linked to meaningful outcomes and societal relevance.

The video then shifts to a critical perspective by addressing common mistakes in project applications, such as overly broad ideas, lack of needs analysis, weak partnership structures, inconsistencies between budget and activities, and unclear results. This section reinforces learning by helping viewers recognise and avoid typical pitfalls.

In the second half of the video, the focus expands from project-based funding to broader financial sustainability. The concept of diversified revenue streams is introduced as a key strategy for reducing dependency on single funding sources. Different income streams are explored, including public funding, private sponsorship, crowdfunding, earned income, commercialisation, and partnerships. The discussion emphasises that sustainability is not only financial but also strategic, requiring alignment between mission, audiences, and value creation.

The video also integrates expert insights that highlight the importance of storytelling, alignment with funders’ narratives, and the need for clear evaluation frameworks. It concludes with a strong message about resilience, encouraging viewers to learn from rejection, continuously improve their proposals, and develop long-term financial strategies from the outset.

Contributions. In the video, **Martina Fraioli** contributes a comprehensive and practice-oriented perspective on financial sustainability for cultural and creative professionals in non-urban areas, emphasising the importance of diversifying revenue streams as a core long-term strategy. She introduces the concept of a “financial mix,” combining public funding, private sponsorship, crowdfunding, earned income, partnerships, and in-kind support, while also highlighting the need to align financial models with the mission, audiences, and local context. Her intervention is particularly valuable in translating abstract funding concepts into concrete, actionable pathways, such as monetising expertise, developing merchandise, or engaging in creative tourism, thus strengthening entrepreneurial thinking and resilience in cultural practice.

In contrast, **Julius Heincke** provides a more conceptual and strategic contribution focused on the narrative dimension of funding success. He underlines the central role of storytelling in project development, the necessity to align one's project narrative with that of funders or target groups, and the importance of defining clear evaluation frameworks and success criteria. Together, their inputs complement each other by bridging practical financial strategies with higher-level narrative and evaluative thinking, offering a well-rounded approach to building sustainable and impactful cultural projects.

Examples featured in the video. The video includes several practical, illustrative examples to clarify key concepts. It demonstrates the importance of impact through simple scenarios such as organising workshops to engage local youth with heritage and digital skills, or creating a theatre performance that brings a forgotten local story to a wider European audience, both illustrating how activities must clearly lead to tangible outcomes (the "So what?" principle). It also provides an example of budget inconsistency, where a project claiming community impact allocates most of its budget to international travel, highlighting the need for alignment between objectives and financial planning. In the section on revenue diversification, the video offers concrete examples such as selling tickets, workshops, and cultural services, developing merchandise inspired by local heritage, creating training programmes and consulting services, and renting spaces or equipment for additional income. The video refers to the "So You Need Money Guide" as a practical tool that helps cultural and creative professionals navigate a wide range of funding opportunities. It provides examples of regional, national, and European funding sources, including public grants, EU programmes, and other financial instruments, enabling users to identify the most relevant options for their specific projects and contexts. The guide supports informed decision-making by mapping funding possibilities across different policy areas and sectors, helping applicants match their ideas with appropriate funding schemes. Together, these examples illustrate how to connect ideas, activities, and financial strategies with clear impact, sustainability, and real-world application in non-urban cultural contexts.

Skills and competences cultivated in the video. The video contributes to the development of a comprehensive set of skills and competences relevant to cultural and creative professionals in non-urban areas. It enhances strategic understanding of funding systems by enabling participants to navigate European programmes, interpret funding priorities, and identify appropriate opportunities for their projects. At the same time, it develops practical skills in project design and proposal writing, including the ability to formulate clear objectives, structure projects according to evaluation criteria, and articulate measurable impact.

In addition, the video strengthens analytical and critical thinking by encouraging the use of needs analysis, evidence-based justification, and outcome-oriented planning. It supports the development of partnership-building skills by highlighting the importance of collaboration, complementarity, and coordinated project design.

A central contribution of the video is the enhancement of entrepreneurial and financial competences. Participants are encouraged to think beyond single funding sources and to design diversified and hybrid business models that combine grants, earned income, and alternative revenue streams. This includes developing an understanding of value creation, audience engagement, and market positioning.

Furthermore, the video fosters communication and storytelling skills, particularly in relation to presenting projects to funders and stakeholders in a compelling and coherent way. It also builds resilience and adaptive capacity by framing rejection as part of the learning process and by encouraging continuous improvement and iteration.

The video also supports strategic planning competences by promoting a long-term perspective on financial sustainability, encouraging cultural professionals to integrate funding strategies, revenue diversification, and impact planning into a coherent and forward-looking approach to their work.

2.2. Second video: Connect, Collaborate, Create. Tips for strategic cooperation and networking in non-urban areas

Written and presented by Svetlomira Stoyanova, Cultural Manager and Expert in the Performing Arts and NGO Sector

Contributions by André Torre, Economist and Research Professor, and Antonija Letinić, Research, Development and Strategic Partnerships Advisor

Main theme and focus. The video explores the role of strategic cooperation and networking as key drivers for sustainable development in rural and non-urban cultural and creative ecosystems. It positions collaboration not as an optional activity, but as a fundamental condition for overcoming structural limitations such as geographic isolation, limited resources, and fragmented markets. The central idea is that rural areas, while often perceived as disadvantaged, possess unique assets—strong local identities, cultural heritage, and tightly knit communities that can be mobilised through cooperation to generate innovation, resilience, and long-term impact.

At its core, the video promotes a place-based approach to collaboration, where partnerships are rooted in local history, social context, and community needs. It highlights that successful cooperation emerges from trust, shared vision, and continuous engagement among diverse stakeholders, including artists, entrepreneurs, local authorities, and citizens. By framing networking as both a strategic and relational process, the video demonstrates how local initiatives can scale into regional, national, and even European-level collaborations, contributing to broader policy agendas such as digitalisation, sustainability, and social cohesion.

Overview of the video: Structure and key messages. The video is structured around a clear and pedagogically effective framework built on five key steps of strategic cooperation, which guide the viewer from foundational principles to practical implementation:

- The first step emphasises the importance of grounding partnerships in local identity and history. The key message here is that cultural heritage is not only a symbolic asset but also a strategic resource that can inspire innovation, strengthen community pride, and serve as a foundation for collaborative projects. By anchoring initiatives in local narratives, rural actors can create authentic and meaningful partnerships.
- The second step focuses on engaging local authorities and key stakeholders, highlighting governance as a critical dimension of cooperation. The video underlines that municipalities and public institutions are not merely administrative bodies but active partners that provide infrastructure, legitimacy, and long-term vision. Expert input reinforces the importance of governance structures and territorial scale in shaping successful networks.
- The third step introduces the need to map and measure cultural and creative ecosystems, encouraging a more evidence-based approach. The key message is that understanding the scope, strengths, and gaps of local CCI enables better strategic decisions, advocacy, and resource allocation. Indicators such as employment, participation, and innovation outputs are presented as tools to make the invisible value of culture more visible and measurable.
- The fourth step addresses cross-sectoral co-creation, illustrating how innovation in rural areas often emerges at the intersection of different domains—culture, agriculture, technology, and ecology. Through concrete examples, the video demonstrates how collaborations across sectors can lead to new products, services, and business models, while also cautioning against simplistic replication without contextual adaptation.
- The fifth and final step highlights the importance of sustaining cooperation through continuous dialogue, flexibility, and gradual development. Partnerships are described as dynamic processes that require regular reflection, alignment of expectations, and sensitivity to available capacities. The emphasis on “slow growth” reinforces the idea that sustainability in rural contexts is built over time through trust and mutual understanding.

Beyond these five steps, the video expands on the role of networks and alliances at multiple levels—local, regional, national, and European. It provides practical guidance on how to join and benefit from networks, while also showcasing examples such as cultural hubs, European initiatives, and cross-border collaborations. A strong concluding message highlights that networking reduces isolation, enhances visibility, and opens access to funding and opportunities, ultimately strengthening rural identity and resilience.

Examples featured in the video. The video illustrates its key ideas through several concrete and diverse examples of cooperation and networking in rural contexts. A central example is Orange Fiber in Italy, which demonstrates cross-sector innovation by transforming citrus waste into sustainable textile materials through collaboration between designers, farmers, and researchers, showing how local resources can generate global recognition. The Smart Villages initiative in Austria is presented as an example of how alliances between municipalities and businesses can support digitalisation and local development, linking grassroots cooperation with broader European strategies. The video also highlights network-based initiatives such as the RURITAGE project, which established rural regeneration hubs across Europe, and the Arctic Arts Summit Network, connecting creative professionals across Nordic regions to sustain cultural exchange in remote areas. Finally, the example of the Bulgarian *chitalishta* illustrates long-standing community-based cultural networks that preserve traditions and foster social cohesion, demonstrating the enduring impact of local cultural infrastructure. Together, these examples show how cooperation, when rooted in local context and supported by networks, can lead to innovation, sustainability, and strengthened cultural identity in non-urban areas.

Contributors. The video includes brief expert insights that reinforce its key messages on cooperation and sustainability. **Andre Torre** highlights the importance of grounding networks in local history, ensuring appropriate territorial scale, and securing institutional support and infrastructure as essential conditions for innovation in cultural and creative ecosystems. **Antonija Letinić** complements this perspective by focusing on the human and relational dimension of cooperation, emphasising the need for continuous dialogue, alignment of goals and capacities, and a gradual, sustainable pace of collaboration. Together, their contributions underline both the structural and interpersonal factors necessary for effective strategic cooperation in non-urban contexts.

Skills and competences cultivated in the video. The video supports the development of a diverse set of skills and competences that are essential for cultural and creative professionals operating in non-urban environments. It fosters strategic thinking and planning capacities by enabling participants to design and manage partnerships grounded in clear objectives, shared vision, and long-term sustainability. Through its structured approach, cooperation is presented not as an ad hoc activity but as a deliberate and systematic process.

At the same time, the video strengthens networking and relationship-building skills, highlighting the importance of trust, stakeholder engagement, and effective communication across sectors and communities. It encourages the ability to navigate complex social environments and to build meaningful, lasting connections that support collaborative work.

Analytical and evidence-based competences are also developed, particularly in relation to mapping and understanding cultural and creative ecosystems. Participants are guided to use data, indicators,

and contextual knowledge to inform decision-making, advocate for support, and assess impact in a more structured and convincing way.

The video further enhances innovation and cross-sector collaboration skills by promoting the identification of synergies between different fields and encouraging co-creation of solutions tailored to local challenges. It supports an openness to experimentation, adaptation, and context-sensitive approaches that are crucial in non-urban settings.

In addition, governance and partnership management competences are reinforced, with a focus on understanding institutional frameworks, engaging public authorities, and aligning diverse interests within collaborative initiatives. This contributes to a more informed and strategic approach to working within multi-actor environments.

The video also nurtures adaptive and reflective capacities by emphasising continuous learning, flexibility, and resilience. The focus on gradual, organic growth and regular reflection supports the development of a mindset oriented towards sustainability, long-term impact, and the ability to adjust to changing conditions.

2.3. Third video: Small Places: Big Impact. Creative social entrepreneurship and sustainable business models in non-urban areas

Written and presented by Nevena Dobрева, Cultural Manager and Researcher

Contributions by Ieva Zemīte, Creative Entrepreneur, Researcher and Mentor, and Erna Kaaber, Educator and PhD Candidate

Main theme. The video focuses on the role of creative social entrepreneurship and sustainable business models as drivers of resilience, innovation, and social impact in non-urban cultural and creative ecosystems. It presents entrepreneurship not merely as an economic activity but as a holistic approach that integrates cultural value creation, community engagement, and environmental responsibility. The central idea is that in rural and non-urban contexts, creative entrepreneurs act as catalysts for local development by transforming cultural assets, traditions, and social needs into viable and meaningful business models.

The narrative positions non-urban areas as spaces of opportunity rather than limitation. Despite structural challenges such as smaller markets, limited infrastructure, and geographic isolation, these areas offer unique resources—strong cultural identity, local knowledge, and close community ties that enable distinctive forms of entrepreneurship. Creative social entrepreneurs are portrayed as individuals who combine artistic vision, innovation, and business acumen to generate both economic value and positive societal change.

A key dimension of the video is the integration of sustainability in its multiple forms—economic, social, and environmental. Sustainable business models are presented as those that not only ensure financial viability but also contribute to community well-being, cultural preservation, and ecological responsibility. The video highlights that entrepreneurship in non-urban areas often involves addressing social challenges such as inclusion, employment, and cultural continuity, while simultaneously building resilient economic activities.

Overview of the video: Structure and key messages. The video follows a clear and progressive structure that guides the viewer from conceptual understanding to practical application. It begins by introducing the concept of creative entrepreneurship in non-urban areas, framing it as the intersection of culture, community, and sustainability. This opening establishes the importance of creativity as both a cultural and economic resource and highlights the distinctive profile of rural creative entrepreneurs, who combine multiple roles and competences. The narrative then moves to defining social entrepreneurship, supported by expert insights that emphasise the ability to recognise and transform local assets into solutions for societal challenges. These contributions underline that innovation often comes from reinterpreting what is already present in the local context and making it valuable for the community.

A central part of the video is dedicated to explaining business models of social entrepreneurship that balance income generation with social and environmental impact. The key message here is that sustainability requires diversification and adaptability, and that business models should be designed to respond to both market opportunities and community needs.

The video then presents a series of practical business model approaches tailored to non-urban contexts. These include place-based product creation rooted in local culture, experience-based models linking culture and tourism, community-supported approaches that strengthen ties with local audiences, and digital models that expand market reach beyond geographic limitations. Collaborative and cooperative models are also highlighted as mechanisms for sharing resources and building collective capacity, while circular and regenerative practices are introduced as ways to align entrepreneurship with environmental sustainability.

The narrative is further enriched with real-life examples and case studies, illustrating how these models operate in practice. These examples demonstrate that successful initiatives often combine multiple approaches and adapt them to specific local conditions, rather than following a single predefined model.

Towards the end, the video explores emerging trends such as digitalisation, eco-innovation, storytelling, and participatory approaches. These trends reflect broader transformations in the cultural and creative sectors and highlight new opportunities for non-urban entrepreneurs to increase visibility, engage audiences, and innovate. The video concludes with a set of practical

recommendations, encouraging viewers to build on local strengths, diversify income sources, collaborate with others, and remain flexible and open to learning. The overarching message is that creative entrepreneurship in non-urban areas is both viable and impactful when it is rooted in place, driven by purpose, and supported by strategic thinking.

Contributions. The video is enriched by expert insights that deepen the understanding of creative social entrepreneurship in non-urban areas. **Erna Kaaber** highlights the role of social entrepreneurs as individuals who are able to recognise and reinterpret local assets in innovative ways, transforming what may seem ordinary into valuable resources for community development. Her perspective reinforces the idea that creativity and new ways of thinking are key to unlocking the potential of local environments. **Ieva Zemite** complements this by framing creative social entrepreneurship as a natural path for creative practitioners seeking to sustain their work while addressing societal challenges. She emphasises the importance of combining artistic passion with diversified revenue streams and community engagement, positioning entrepreneurs as both creators and facilitators of social impact. Together, these contributions highlight the interplay between individual creativity, entrepreneurial thinking, and community-oriented impact as foundations for sustainable models in non-urban contexts.

Examples featured in the video. The video presents several illustrative examples of creative social entrepreneurship in non-urban contexts. A key example is the Farm Cultural Park in Favara, Italy, developed by Andrea Bartoli and Florinda Saieva, which transformed a small town into a vibrant hub for social innovation, culture, and tourism through community-driven creative initiatives. Another example is Deveron Projects in Scotland, which operates through a place-based approach where the town itself becomes the venue, engaging international artists and local residents in collaborative, socially engaged artistic work. In addition, the video includes more generalised examples of business models in practice, such as community-supported creative initiatives, online platforms for selling cultural products and services, and cooperative models where creatives share resources and infrastructure.

Skills and competences cultivated in the video. The video cultivates a broad set of skills and competences that are essential for developing and sustaining creative entrepreneurial activities in non-urban environments. It strengthens the ability to think strategically about business development, encouraging participants to design models that integrate artistic vision, market logic, and social purpose. By presenting different types of business models and illustrating how they can be combined, the video supports a more flexible and innovative approach to entrepreneurship. At the same time, it enhances entrepreneurial competences related to opportunity recognition and resourcefulness, enabling participants to identify and leverage local cultural assets, traditions, and community dynamics as sources of value creation. This is particularly important in non-urban contexts, where innovation often depends on the creative use of limited resources.

The video also develops financial and business planning skills, including understanding revenue streams, diversifying income sources, and balancing financial sustainability with social impact. Participants are encouraged to think beyond single funding sources and to explore hybrid models that combine earned income, public funding, and community support. In addition, it strengthens competences in collaboration and networking, highlighting the importance of partnerships, shared resources, and collective action. The emphasis on cooperative and community-supported models fosters the ability to work effectively with others and to build trust-based relationships.

Analytical and reflective skills are also enhanced, particularly in relation to understanding market trends, assessing community needs, and adapting business models to changing conditions. The focus on emerging trends such as digitalisation and sustainability supports forward-looking thinking and the ability to anticipate new opportunities.

Finally, the video nurtures a mindset oriented towards innovation, adaptability, and long-term impact. It encourages continuous learning, openness to experimentation, and resilience in the face of challenges. By integrating social, cultural, and environmental considerations into entrepreneurial thinking, it supports the development of responsible and sustainable practices that contribute to the vitality of non-urban creative ecosystems.

2.4. Fourth video: **Storytelling for Success: A powerful tool for creatives in non-urban areas**

Written and presented by Ema Konstantinova, Filmmaker, Lecturer, and Researcher

Main theme. The video explores storytelling as a strategic tool for success in CCIs, positioning it not only as a form of artistic expression but as a core competence for communication, audience engagement, and business development. It reframes storytelling from an intuitive or purely creative act into a deliberate and impactful practice that can support projects, organisations, and entrepreneurial initiatives.

At its core, the video highlights that storytelling is deeply embedded in human cognition and social interaction. It demonstrates that people naturally understand and remember information through narratives, making storytelling a powerful mechanism for shaping perception, building emotional connections, and influencing behaviour. This perspective is particularly relevant in today's information-saturated environment, where the ability to capture attention and communicate meaning effectively is essential for visibility, funding, and long-term sustainability.

Within the context of the CCIs, storytelling is presented as a multi-functional tool that can be applied across a wide range of activities, from branding and self-presentation to audience development, networking, and project communication. It allows cultural actors to articulate their identity, convey their values, and make their work more accessible and relevant to diverse audiences. In this sense,

storytelling becomes a bridge between creativity and strategy, supporting both artistic expression and entrepreneurial success.

Overview of the video: Structure and key messages. The video follows a coherent and layered structure that moves from foundational understanding to practical application. It begins by introducing storytelling as a universal human practice, emphasising its historical depth and its role in shaping cultures and communities. This opening establishes storytelling as both a natural and essential process, setting the stage for its application in professional contexts.

The narrative then shifts to explaining why storytelling is effective, drawing on insights from cognitive science and psychology. It highlights how stories are more memorable than abstract information and how they influence emotional and physiological responses, affecting trust, empathy, motivation, and decision-making. This scientific grounding reinforces the argument that storytelling is not merely a communication technique but a powerful tool that actively shapes how audiences perceive and respond to information.

Building on this foundation, the video explores practical applications of storytelling in business and the CCIs. It demonstrates how storytelling can be used to strengthen brand identity by communicating the origins, mission, and values of an organisation. It also shows how stories can present products, services, or projects in a relatable way, illustrating their impact on people's lives rather than simply describing their features.

The video further expands on storytelling as a tool for self-presentation, highlighting its role in making individuals and organisations more authentic, relatable, and memorable. Through well-known examples, it illustrates how personal narratives can convey values, experiences, and motivations more effectively than factual descriptions.

Another key dimension is the use of storytelling for audience development and engagement. The video demonstrates how cultural organisations can activate existing resources by framing them within compelling narratives, thereby reaching wider and more diverse audiences. It also emphasises the importance of continuous communication through storytelling to maintain relationships with supporters, audiences, and stakeholders.

The role of storytelling in networking and visibility is also addressed, particularly in the context of independent artists and organisations operating with limited resources. By sharing stories, individuals and platforms can enhance visibility, build connections, and create a sense of shared identity within networks. Towards the end, the video provides practical guidance on effective storytelling, including defining a clear core message, focusing on specific themes, and ensuring emotional engagement. It outlines the key characteristics of strong storytelling, such as narrative structure, authenticity, imagination, interactivity, and memorability. The overarching message is that storytelling is a strategic

competence that enhances communication, strengthens identity, and increases impact, and that mastering it can significantly improve the effectiveness of cultural and creative work.

Examples featured in the video. The video illustrates storytelling through several concise examples: a brand narrative (Dave’s Killer Bread) showing how authenticity and personal history build trust and reputation; a platform-based story approach (Airbnb’s “Belong Anywhere” campaign), demonstrating how storytelling creates emotional connection and transforms a service into an experience; a cultural communication project (the BBC’s “A History of the World in 100 Objects”), highlighting how storytelling can expand audience reach and engagement; a personal storytelling example (Steve Jobs’ Stanford speech) showing how narrative conveys values and inspires audiences; a networking platform (Homo Faber Guide) using storytelling to increase visibility of creators; and a place-based cultural initiative (Land-of-Legends) where storytelling itself becomes the core of a project, strengthening identity and local development.

Skills and competences cultivated in the video. The video cultivates a range of skills and competences that are essential for professionals in the cultural and creative sectors, particularly in contexts where visibility, communication, and audience engagement are critical. It strengthens communication competences by demonstrating how to convey complex ideas, values, and messages through clear and compelling narratives. Participants develop the ability to move beyond factual descriptions and to present their work in ways that resonate emotionally and intellectually with different audiences. At the same time, the video enhances strategic thinking and positioning skills, encouraging participants to use storytelling as a tool for defining and communicating identity, mission, and value proposition. This supports more effective branding, project presentation, and stakeholder engagement.

The development of audience engagement competences is another key outcome. By understanding how stories influence emotions and attention, participants are better equipped to design communication that attracts, involves, and retains audiences. This is particularly important in the CCIs, where building meaningful relationships with audiences is central to sustainability. The video also fosters creative thinking and narrative design skills, enabling participants to structure stories, select relevant perspectives, and create engaging and memorable content. This includes the ability to combine authenticity with creativity, balancing personal expression with strategic intent.

In addition, it supports networking and visibility competences, highlighting how storytelling can be used to position oneself within professional networks, communicate shared values, and increase recognition. This is especially relevant for independent artists and small organisations seeking to expand their reach. Analytical and reflective capacities are also cultivated, particularly in relation to defining key messages, understanding audience needs, and evaluating the effectiveness of communication strategies. Participants are encouraged to think critically about what they want to communicate and how their stories are perceived.

Finally, the video nurtures a mindset oriented towards adaptability and continuous improvement, encouraging experimentation with different storytelling approaches and openness to new tools, including digital platforms and emerging technologies. By integrating storytelling into various professional activities, participants develop a more holistic and strategic approach to communication and impact.

3. The production process

The production of the four educational videos was designed as a structured, multi-phase process combining conceptual development, research, technical implementation, and collaborative review. The approach aimed to ensure that the videos function not only as high-quality audiovisual outputs, but also as coherent, practice-oriented learning resources aligned with the objectives of the IN SITU capacity-building programme. Each phase built on the previous one, integrating expertise from the NATFIZ team, inputs from consortium partners, and established project requirements related to content, pedagogy, and dissemination.

3.1. Phase 1: Conceptualisation and team formation (September–October 2024)

The production process began with the establishment of a dedicated video team, structured around four thematic areas aligned with the priorities of the IN SITU capacity-building programme. The team included Lidia Varbanova (fundraising and financing), Ema Konstantinova (storytelling), Nevena Dobрева (social entrepreneurship), and Svetlomira Stoyanova (strategic alliances and networking). Coordination meetings within the NATFIZ team were held to clarify the scope, objectives, and expected outputs of the task, ensuring alignment with Work Package 4 and the overall project framework.

A series of collaborative working meetings followed, during which the team jointly elaborated the conceptual framework of the four educational videos. These discussions focused on defining the overall approach, ensuring coherence across the four topics, and aligning the content with the identified needs of cultural and creative professionals in non-urban areas. Particular attention was given to positioning the videos as an integrated learning set rather than isolated outputs.

3.2. Phase 2: Feedback from the consortium meeting in Borgarnes, Iceland (June–October 2025)

The feedback provided by consortium members during the Borgarnes meeting (3-5 June 2025) highlighted a strong demand for practical, actionable, and context-sensitive content across all four videos. Participants consistently emphasised the need to address the specific realities of cultural and creative actors in non-urban areas, including limited access to funding, smaller and more dispersed

audiences, and the importance of local ecosystems and informal networks. The proposed topics and suggestions reflect a clear expectation that the videos should combine conceptual clarity with concrete tools, examples, and strategies that can be directly applied in practice.

Across the four thematic areas, several cross-cutting priorities emerged. These include the importance of diversification of resources and funding, particularly through combining financial and in-kind support; the role of storytelling as a tool for engagement, identity-building, and community connection; the need to better articulate and implement sustainable and socially-oriented business models; and the value of collaboration, networking, and strategic alliances as key enablers of resilience and innovation. Participants also stressed the importance of skills such as pitching, audience identification, digital communication, and partnership-building, as well as the need to reflect both the economic and social dimensions of cultural activity.

In addition, the feedback pointed to the importance of place-based approaches, encouraging the videos to reflect local assets, cultural identities, and community dynamics, while also addressing broader challenges such as sustainability, talent retention, and long-term strategic thinking. The inclusion of concepts such as collaborative governance, informal networking, and the role of creative intermediaries further underlined the complexity of non-urban creative ecosystems. The feedback confirmed the relevance of the selected topics and provided valuable guidance for shaping the videos as integrated, practice-oriented learning resources that respond directly to the needs of CCIs in non-urban contexts.



Figure 1 - Photo collage 1: Consortium meeting, Borgarnes, Iceland, 2 June 2025 (brainstorming session on the four videos)



Figure 2 - Photo collage 2: Consortium meeting, Borgarnes, Iceland, 2 June 2025 (brainstorming session on the four videos)

3.3. Phase 3: Research and script development (November – mid-December 2025)

The conceptual work was followed by an in-depth research and scriptwriting phase. Draft scripts were developed by the four NATFIZ team members, based on a combination of sources, including the presenters’ professional expertise, findings from the IN SITU project, additional desk research, and considering the feedback from the consultations with IN SITU consortium members. Desk research supported the identification of relevant case studies and good practices to be included as illustrative examples.

The scripts were discussed collectively within the team and underwent several rounds of revision and refinement. This iterative process ensured consistency in terminology, structure, tone, and length across the four videos, while also strengthening their practical relevance and clarity. In parallel, previously recorded materials, including footage from the IN SITU consortium meeting in Borgarnes, were reviewed, and relevant excerpts were selected for potential integration.

3.4. Phase 4: Technical preparation and filming (November–December 2025)

Technical coordination meetings were organised to prepare the filming process and ensure alignment between the creative concept and technical implementation. These meetings addressed key aspects such as visual style, use of green screen, recording set-up, and post-production planning. The recording of the four videos took place on 17 December 2025 in the NATFIZ Multimedia Centre. This session generated the main presenter-based footage for all topics. Additional video material, recorded earlier during the consortium meeting in Borgarnes, Iceland, provided complementary content featuring expert insights and project-related examples, enriching the overall narrative of the videos. Figures 3 to 5 present some photos from the shooting process.



Figure 3 - Photo collage 1: Shooting of the four films at NATFIZ premises on 17 December 2025



Figure 4 - Photo collage 2: Shooting of the four films at NATFIZ premises on 17 December 2025



Figure 5 - Photo collage 3: Shooting of the four films in NATFIZ premises on 17 December 2025

3.5. Phase 5: Initial editing and rough cut development (January 2026)

Following filming, the production entered the first stage of post-production. The raw footage was reviewed in detail, and the best takes were selected based on clarity, content quality, and visual consistency. The selected material was then processed through green screen keying and cut-out, enabling the integration of the presenters into a more dynamic visual environment. A first rough edit of each video was developed in line with the script structure. This stage established the narrative flow, sequencing of content, pacing, and approximate duration. A dedicated working meeting was held to review the rough cuts collectively, allowing the team to assess coherence, clarity, and pedagogical effectiveness, and to identify areas requiring adjustment.

3.6. Phase 6: Visual and audio enrichment (January 2026)

Building on the rough cuts, the videos were further developed through the integration of additional visual and audio materials. A systematic review of royalty-free libraries was conducted to select relevant video clips, photographs, graphics, and animations that could enhance the explanatory and illustrative dimensions of the content. In addition, selected archival footage from publicly accessible online platforms was incorporated where relevant. This content was used to provide historical context

and to visually support specific references to events, locations, and cultural practices discussed in the videos. All such materials were chosen with consideration for their informational value and were integrated in good faith for non-commercial, educational purposes.

In parallel, suitable background music was identified and selected to support the tone and rhythm of the videos without distracting from the spoken content. At this stage, a common graphic and audio package was also developed for all four videos, including opening and closing screens, visual identity elements, and transitions. Coordination with CES ensured compliance with project branding requirements, including standardised acknowledgements and European Commission references.

3.7. Phase 7: Final editing and quality assurance (March 2026)

The videos then progressed to final editing, carried out in close collaboration between the director, Ema Konstantinova, and the presenters. This phase focused on refining both content and form, ensuring accuracy, coherence, and a high level of audiovisual quality. The edited versions were reviewed collectively by the team, providing an opportunity for feedback and validation. Where necessary, revisions were implemented to improve clarity, consistency, and overall effectiveness. The final post-production stage included colour correction, insertion of internal captions, and sound mixing, ensuring a professional and accessible final product.

3.8. Phase 8: Finalisation and dissemination preparation (March–April 2026)

The videos were finalised by 30 March 2026, in accordance with the project timeline. The completed versions were shared with the internal reviewers Ieva Zemite (Latvian IN SITU Lab) and Avril Joffe, University of the Witwatersrand, Johannesburg, a member of the IN SITU International Advisory Board. In parallel, work was undertaken on the dissemination plan in collaboration with the CES communications and dissemination manager. This included exporting the videos in a suitable format for archiving and online distribution. A final reflection phase, extending to 30 April 2026, allowed for the incorporation of feedback and any final adjustments, ensuring that the videos fully meet their objectives as capacity-building and knowledge-transfer resources within the IN SITU project.

4. Target groups, dissemination, and access

Sections 4 and 5 are developed in close alignment with IN SITU's *Plan for Exploitation and Dissemination of Results* (D6.4), ensuring coherence with the project's overall dissemination strategy, target audiences, and impact framework.

4.1. Target groups and contexts of use

The **primary users** of the four educational videos are:

- *Cultural and creative professionals* operating in non-urban areas, such as cultural entrepreneurs, artists, managers of cultural organisations, and *creative professionals*. These actors represent a core target group of the IN SITU project, as they are directly engaged in developing innovative practices and sustainable models within local cultural ecosystems. The videos are designed to respond to their concrete needs for capacity building, particularly in areas such as financing and fundraising, entrepreneurship, audience engagement and storytelling, networking, and strategic development.
- *Intermediary organisations and networks*, including cultural networks, sector associations, and European cultural networks such as the [European Networks of Cultural Centers](#) (ENCC), [European Network of Cultural Policy and Management](#) (ENCATC), [International Network of Contemporary Performing Arts](#) (IETM), [Culture Action Europe](#) (CAE), and others. These networks can use the videos as resources to support their members, extend knowledge transfer, and facilitate peer learning across regions.
- *Trainers, educators, mentors, and students* in the field of cultural management and creative entrepreneurship. For this audience, the videos function as structured teaching and training materials that can be integrated into workshops, seminars, university courses, and incubation programmes. Their methodological grounding in place-based and practice-oriented learning makes them particularly suitable for adaptation in diverse educational and professional contexts.
- *Incubators and accelerators* in the field of creative entrepreneurship, which can use the videos as practical training resources to support emerging cultural ventures, enhance business development skills, and adapt innovation methodologies to non-urban creative ecosystems.
- *Policy makers and planners* represent another indirect but important target group. While not the primary audience, they can use the videos to better understand the needs, challenges, and innovation potential of CCI in non-urban areas, thus informing more context-sensitive cultural and innovation policies.

The videos may also reach broader audiences, such as *citizens interested in cultural development*, especially in rural or regional contexts.

In terms of **contexts of use**, the videos are conceived as flexible learning tools. They can be used in formal training settings (e.g., academic courses, professional workshops), non-formal learning environments (e.g., webinars, peer-learning sessions, mentoring programmes), and self-directed learning contexts. They also complement other IN SITU outputs, such as the *Methodological Guide* (D4.2), reinforcing a coherent capacity-building ecosystem.

Table 1 presents the main target groups of the educational videos, outlining their characteristics and the ways in which the videos can support their needs and activities.

Table 1 - Target groups of the educational videos

Target group	Description	Use of the videos
Cultural and creative professionals (non-urban)	Cultural entrepreneurs, artists, managers, and creative professionals, developing practices in local ecosystems.	Capacity building in financing, creative entrepreneurship, storytelling, networking, and collaboration.
Intermediary organisations and networks	Cultural networks, sector associations, and European networks (ENCC, ENCATC, IETM, CAE, etc.).	Support members, knowledge transfer, and peer learning across regions.
Educators, trainers, students	Professionals and learners in cultural management and creative entrepreneurship.	Use as teaching materials in courses, workshops, seminars, and other training initiatives.
Incubators and accelerators for creative entrepreneurship	Organisations supporting creative entrepreneurship and innovation.	Training resources for business development and adaptation to non-urban contexts.
Policymakers and planners	Public authorities and policy actors (indirect users).	Understanding needs and potential of CCLs to inform policies.
Broader audiences	Citizens interested in cultural development, especially in regional contexts.	General awareness and informal learning.

4.2. Hosting and primary platforms

The videos will be primarily hosted on the official [IN SITU](https://insituculture.eu/) website (<https://insituculture.eu/>), ensuring open and long-term access. The project website serves as the central hub for all project outputs, including audiovisual materials, and guarantees visibility within the broader project narrative. In addition, the videos will be promoted through the project's social media channels, [Facebook](#), [Instagram](#), and [LinkedIn](#).

The videos will also be uploaded on the IN SITU [YouTube channel](#), which is already used for webinar recordings and other audiovisual content. This platform enables easy sharing, embedding, and dissemination across different channels and audiences.

Further hosting and distribution may occur through partner websites, institutional repositories, and relevant European platforms such as [OpenAIRE](#) or [CORDIS](#), in line with open access principles promoted by Horizon Europe. This multi-platform approach ensures both accessibility and sustainability beyond the project's lifetime.

4.3. Accessibility and format

Accessibility is a central principle in the dissemination of the videos. They will be produced in English as the main project language, ensuring a broad European and international reach. At the same time, YouTube has an automatic option for subtitles that could be used when needed to translate the content into relevant national languages to enhance local accessibility and engagement.

In terms of formats, the videos are designed for flexible use across devices and contexts, including the possibility to be embedded in educational platforms and integration into presentations or training sessions. Their modular structure allows users to engage with specific topics independently, supporting both linear and non-linear learning pathways.

4.4. Complementarity to existing online training content

In relation to other publicly accessible educational and training content in this field, the four videos complement a broad range of existing resources on cultural and creative industries, entrepreneurship, and capacity building. Online video materials developed by organisations such as UNESCO, the British Council, foundations, and educational institutions, as well as content produced by bloggers, cultural and arts organisations, individual artists, and various online learning platforms, provide valuable knowledge on creative entrepreneurship, business development, and innovation. These resources often offer diverse perspectives, ranging from practical advice and case studies to more structured training modules and policy-oriented insights.

The IN SITU capacity building videos add to this wider landscape by offering a perspective specifically focused on non-urban and peripheral contexts, which are less frequently addressed in a systematic and practice-oriented way. The emphasis on real-life practices, peer learning, and contextual adaptation strengthens its relevance for practitioners working in environments with limited resources and dispersed ecosystems. In this way, the videos contribute an additional layer of applied, context-sensitive learning that can be used alongside existing materials, enrich current training offers, and be adapted to similar environments across different geographic and socio-economic contexts.

4.5. Promotion and dissemination strategies

The plan for promotion of the videos follows a multi-layered dissemination strategy combining centralised and partner-driven actions. At the project level, the videos will be accompanied by a coordinated communication package, including a news release, social media posts, and newsletter announcement distributed through IN SITU channels and partner networks. Each video will be accompanied online by an informative text, presenting a short summary of the video, keywords, the production team, and relevant online resources on the respective themes (see Appendix 2). These materials are particularly important for engaging students and non-academic audiences and increasing uptake among practitioners and policymakers.

The videos will also be promoted through established European and international networks, including cultural networks, educational platforms, and professional associations. Outreach partners play a crucial role in amplifying dissemination by sharing content through their own communication channels and communities.

Events represent another important dissemination pathway. The videos will be presented and discussed in webinars, conferences, and workshops, including IN SITU events and external sectoral gatherings. A special launch webinar will be organised to introduce the videos and encourage their use. The videos will also be promoted at the IN SITU final conference “Culture Matters Here” in Valmiera, Latvia (11-13 May 2026).

At the local level, the videos will be shared with the six Labs to enable their possible integration into their communication activities, including local media engagement, community events, and meetings of their horizontal networks and stakeholders. This ensures contextualisation and relevance for local audiences.

4.6. Use by partners and external stakeholders

IN SITU consortium partners are expected to disseminate the videos within their own networks and activities. This includes integrating them into training programmes, academic courses, mentoring sessions, and public events. Partners are encouraged to adapt their use to local contexts and audiences, including translation, contextual framing, and combination with other materials.

Outreach partners, International Advisory Board members, and other external organisations can also use the videos as open educational resources. Their design as transferable and replicable tools supports reuse in different geographical and institutional contexts, contributing to the multiplication effect envisaged in Work Package 4. Moreover, the videos can be embedded in broader capacity-building initiatives, including incubator programmes, cultural development projects, and policy training activities. Their practical orientation and evidence-based content make them suitable for both inspiration and direct application.

The videos are not just a dissemination output, but also an instrument for exploitation, enabling the uptake, adaptation, and scaling of IN SITU methodologies and insights across Europe and beyond.

5. Monitoring, impact, and sustainability

5.1. Indicators of reach and engagement

Monitoring the reach and engagement of the four educational videos aligns with the broader dissemination and communication indicators established within the IN SITU framework. The project foresees a systematic approach to measuring dissemination effectiveness, combining quantitative platform-based metrics with participation indicators linked to events and learning activities.

At the most immediate level, indicators of reach will include standard digital metrics such as number of views, downloads, and streaming statistics on the platforms where the videos are hosted (e.g., the project website or YouTube channel). These indicators will provide a first layer of evidence regarding visibility and access. If available, complementary analytics, such as viewing duration, user retention rates, geographic reach, and referral sources, can offer deeper insights into the actual engagement with the content and its resonance across different audiences. The existing monitoring of communication channels, including reach and engagement across platforms, can incorporate metrics related to video dissemination.

Beyond online analytics, a crucial dimension of engagement relates to the integration of the videos into training, workshops, webinars, and mentoring activities of partners and other CCI organisations and stakeholders. In the medium- and longer-term. If data is communicated to NATFIZ, indicators in this area can include the types of institutions or organisations adopting the videos, the number of events where the videos are used, and the number of participants exposed to the content. The dissemination plan anticipates the use of training modules across multiple European institutions, as well as participation targets in courses and workshops, which can serve as concrete indicators of uptake and engagement. In addition, the videos are designed to be transferable and applicable in diverse geographic contexts where similar conditions of non-urban areas exist, including small towns

and small island states in North America, Africa, the Caribbean, and the Pacific, as well as other remote, rural, or peripheral regions facing comparable structural challenges.

The set of these indicators will help to see not only how many people the videos reach, but also how they are actually used and experienced, providing a clearer picture of their real impact in both online and in-person learning contexts.

5.2. Collection of feedback from users

While quantitative indicators are essential, the IN SITU approach places strong emphasis on qualitative engagement, co-creation, and community-based learning. Therefore, the systematic collection of feedback from users is equally important in assessing the effectiveness and relevance of the videos. When the videos are used, feedback can be gathered by the six IN SITU Labs from several key user groups, including cultural and creative professionals, participants in workshops and training sessions, project partners, and members of horizontal networks. These groups are already actively involved in IN SITU activities, providing a structured and context-rich environment for collecting reflections, evaluations, and suggestions. NATFIZ will collect feedback received, and report to CES for archiving.

Practical methods for feedback collection may include short evaluation questionnaires following training sessions, structured feedback forms integrated into online platforms, and qualitative discussions during workshops or webinars. Testimonials and narrative accounts represent another important form of qualitative evidence. Short testimonials from trainees and trainers can illustrate how the videos have been applied in practice, what value they provide, and how they contribute to professional development. Furthermore, qualitative observations by partners involved in training and mentoring activities can provide reflective insights into how the videos function in different contexts, what adaptations may be needed, and how they complement other capacity-building tools developed within the project.

5.3. Contribution to capacity building in CCIs

At the level of skills development, the videos support the acquisition of key competences relevant to cultural and creative professionals in non-urban areas. The videos are designed for flexible use across different learning contexts. They can function as a set of videos, as standalone resources for self-directed learning, as well as integrated components of structured training programmes. For instance, they can be used as introductory material in workshops, as case-based discussion triggers, or as follow-up resources in mentoring processes. Looking forward, there are significant opportunities for integrating the videos into future training activities and educational programmes. They can be incorporated into university curricula in cultural management and entrepreneurship, used by incubators and accelerators supporting CCIs, and embedded in online learning platforms or MOOCs focused on creative industries. The videos can also support hybrid learning models that combine

digital resources with face-to-face interaction, reflecting contemporary approaches to professional education.

5.4. Long-term usability and sustainability

A key objective of the IN SITU dissemination and exploitation strategy is to ensure that project results remain accessible, relevant, and usable beyond the project's duration. The four educational videos are particularly well-positioned to achieve long-term impact due to their digital format, open access availability, and practical orientation. The project emphasises the creation of materials that are replicable and adaptable, enabling reuse in different contexts. The videos, together with the *Methodological Guide* mentioned previously, form a coherent set of resources that can be applied and further developed by external users.

The strong network-based approach of IN SITU further supports the continued circulation and use of the videos. Consortium partners, Outreach Partners, and advisory board members are expected to disseminate and integrate the videos within their own networks, extending their reach across Europe and internationally.

Educational use represents another important dimension of long-term sustainability. The videos can become part of teaching materials in higher education, professional training programmes, and lifelong learning initiatives. Their relevance to current challenges in CCI, particularly in non-urban contexts, ensures their continued applicability beyond the project timeframe.

The videos contribute to the broader legacy of IN SITU by supporting ongoing capacity building, knowledge exchange, and innovation. They serve not only as outputs but as enduring resources that can continue to inform, inspire, and support cultural and creative actors well beyond the lifetime of the project.

Appendix 1. Short biographies of experts involved in the four videos

Video 1 | Small Places: Big Dreams. Funding and diversifying revenues for creatives in non-urban areas



[Prof. Dr. Lidia Varbanova](#) is an esteemed figure in the field of arts management and cultural policy. With a diverse range of professional experiences in strategy, policy development, capacity building, management, entrepreneurship, and digitalisation, Lidia's expertise spans across more than 65 countries. Her dedication to fostering the growth of arts, culture, and creative industries is evident through her specialised focus in these areas. As an academic, Prof. Varbanova has made a significant impact through her roles as both permanent and visiting professor in prestigious universities and training centres across Europe and Canada. Her contributions to academia have been recognised with prestigious awards such as the Dragan Klaić European Award for Excellence in Teaching, an acknowledgment from the Fulbright Program, Japan Foundation Fellowship, the North Atlantic Treaty Organization Post-Doctoral Award, and a scholarship from the Webb Memorial Trust, Oxford.

Prof. Varbanova's key books are: [*Strategic Management in the Arts*](#) and [*International Entrepreneurship in the Arts*](#), both published by Routledge. She is an internationally acclaimed conference speaker and coach, and an active member of several professional networks in Canada and Europe. Currently, Lidia holds important roles shaping global cultural discourse. She serves as a member of the [UNESCO Expert Facility for the implementation of the 2005 Convention on Cultural Diversity](#), advocating for the preservation and promotion of cultural heritage worldwide. Additionally, she leads the [MA Program in Management of Performing Arts and Industries](#) at the National Academy of Theatre and Film Arts, Bulgaria, guiding future leaders in the creative sector. She is also the Project Lead for NATFIZ in the project [IN SITU: Place-based Innovations of Cultural and Creative Industries in Non-Urban Areas](#). Lidia Varbanova's multifaceted journey is a testament to her unwavering dedication to advancing cultural sustainability and innovation on a global scale.



[Julius Heinicke](#) is Professor of Cultural Policy and holder of the [UNESCO Chair in Cultural Policies for the Arts and Transformation](#), based at the University of Hildesheim. He has been Dean of the Faculty since April 2025. He is a visiting professor at the [University of Toronto](#) in Canada and the [University of Arts](#) in Belgrade, Serbia. He currently heads several work packages in Horizon Europe research projects (IN SITU, [D@rts](#), [Intracomp](#)) and, together with Wolfgang Schröer, the BMBF project, "Cultural Self-Care: The Right of Young People to Cultural (Self-) Education."

From 2017 to 2020, Prof. Heinicke was Professor of Applied Cultural Studies at [Coburg University](#) and headed the Science and Culture Centre. Prior to that, he researched and taught at the Institute for Theatre Studies at the [Freie Universität](#) of Berlin. After studying cultural and theatre studies/cultural communication, he completed his doctorate at [Humboldt University](#) in Berlin on theatre, art, and politics in Zimbabwe with a scholarship from the [Heinrich Böll Foundation](#).

In his most recent publications, Prof. Heinicke explores postcolonial cultural policy ("[Reconfiguring Postcolonial Cultural Policy](#)," in [Routledge Handbook of African Theatre and Performance](#), 2024) and the capacity of art and culture to engage with a wide range of perspectives ("[The Glocal Self: Cultural Policy Concepts Between Heritage and Future Using the Example of Berlin's Humboldt Forum](#)," in Christoph Wulf (Ed.), [Handbook on Intangible Cultural Practices as Global Strategies For the Future](#), Springer, 2025).



Martina Fraioli is a Brussels-based professional working at the intersection of cultural project management, community engagement, and social impact. With an international background spanning Italy and Belgium, she has developed strong experience in designing and coordinating participatory projects, with a particular focus on inclusion, audience development, and cross-sector collaboration.

She is currently a Project and Research Manager at the [European Network of Cultural Centres](#) (ENCC), where she works on the development and implementation of transnational cultural initiatives. In this role, she collaborates closely with a wide range of stakeholders and contributes to research and innovation processes within the cultural sector. She also serves as coordinator of the IN SITU project for ENCC, overseeing its activities and supporting its strategic development at the European level. Ms. Fraioli holds a Master's degree in Cultural Economics and Management from [Ca' Foscari University of Venice](#), where she specialized in cultural policy, project management, and the economics of the arts. She is fluent in Italian, English, and French, and is particularly interested in initiatives that combine social relevance, cultural innovation, and community participation.

Video 2 | Connect, Collaborate, Create. Tips for strategic cooperation and networking in non-urban areas



Svetlomira Stoyanova is a cultural management professional with experience in both public administration and the non-profit sector, specialising in contemporary performing arts, cultural project development, and the dissemination of artistic content. She holds a Master's degree in [Management in the Performing Arts and Industries](#) from the [National Academy of Theatre and Film Arts "Krastyo Sarafov"](#) in Sofia, as well as a

Bachelor's degrees in Theatre Studies and Theatre Management from the same academy and in Marketing from the [University of Economics](#) in Varna.

Her work focuses on the development, coordination, and evaluation of cultural projects, with particular expertise in project design, strategic planning, and content production for artistic initiatives. She served as Programs and Projects Specialist at the [National Culture Fund of Bulgaria](#) (2020–2023), contributing to funding processes and project evaluation, and was a Project Manager of [CONGLOMERATE](#), Bulgaria's national presentation at the Prague Quadrennial (2019). She currently works as a Project Coordinator at [WeCreate](#) in Varna, an initiative that supports innovation, creativity, and enterprising individuals.

Since 2024, Ms. Stoyanova has served as Chair of a UNESCO Committee, acting as President of the [NGO–UNESCO Liaison Committee](#) and Chairperson of the International Conference of NGOs, reflecting her active role in international cultural policy and cooperation. She regularly contributes to global cultural dialogue, including moderating and participating in international conferences and represents Bulgaria in international networks such as IFACCA. Alongside her professional practice, she is an active writer in the field of performing arts, with over 30 publications in specialised outlets, including [Homo Ludens](#), [KuklArt](#), and [Literary Newspaper](#). Her work explores contemporary performing arts and cultural policy, contributing to the broader discourse on cultural management and artistic innovation.



Prof. André Torre is Distinguished Professor of Economics at [University Paris-Saclay](#), INRAE, AgroParistech. He is an internationally recognised scholar in regional and spatial economics, currently serving as the Holder of the Sporck Chair in Geography at the [University of Liège](#) (2025-2026), and the recipient of the ERSA Prize 2026, one of the most prestigious distinctions in regional science.

Prof. Torre's research focuses on the analysis of proximity relations and their critical role in processes of territorial development. His work explores how geographical, organisational, and institutional proximities shape economic dynamics, innovation processes, and governance at the local and regional levels. His research is structured around three main areas: local interactions between innovative firms and organisations; land use dynamics, including urban-rural relations and socio-political conflicts; and the local dimensions of the circular economy, particularly in relation to sustainability transitions. He has made significant contributions to the development of proximity theory and its application to regional development and public policy. His work is widely recognised for bridging theoretical advances with practical implications for territorial governance, planning, and innovation ecosystems. Prof. Torre has published extensively, including numerous peer-reviewed articles and over 25 books, addressing issues of spatial coordination, local development, and collective action among stakeholders.

His recent books in English are: [Regions, Cities and the Circular Economy: Theory and Practice](#), Edward Elgar (2024); [Handbook of Proximity Relations](#), Edward Elgar (2022); [Smart Development for Rural Areas](#), Routledge (2020); and [Regional Development in Rural Areas: Analytical Tools and Public Policies](#), Springer (2016). Through his research, teaching, and international collaborations, he continues to shape debates on sustainable regional development and the future of territorial economies.



Antonija Letinić works as a Senior Advisor for Development and Strategic Partnerships within the Department for Research and Development at the [Kultura Nova Foundation](#). In this role, she leads education and capacity-building programmes, contributes to cultural policy processes, and is actively engaged in international cooperation and networking initiatives. Her professional interests focus on the sustainability and development of the cultural sector; the intersections between culture and other domains of social and community life; cultural and media policy; and participation, engagement, and intercultural integration.

Since 2000, Ms. Letinić has collaborated with a wide range of organisations in the field of culture, arts, and media in Croatia. She has held key roles as coordinator and programme manager [Kurziv – Platform for Matters of Culture, Media and Society](#), editor-in-chief of the online publication [Kulturpunkt.hr](#), and coordinator of both the local network of independent cultural organisations, *Operation: City*, and the regional platform for culture, *Kooperativa*. In addition, she has conceptualised, edited, and contributed to numerous publications and specialised journals, and has participated in various research projects, focusing on media, youth, and cultural policies.

Video 3 | Small Places, Big Impact: Creative social entrepreneurship and sustainable business models in non-urban areas



Nevena Dobrevá, PhD, is an academic, researcher, and expert in cultural management, entrepreneurship, and new media, with a strong focus on the development of cultural and creative industries. She is the founder and [Chair of the Foundation for Entrepreneurship, Culture and Education \(FECE\)](#), an organisation dedicated to fostering innovation, capacity building, and international collaboration in the cultural sector. Dr. Dobrevá holds a PhD in Applied Cultural Studies from [Sofia University](#), where her research explored contemporary concepts of cultural entrepreneurship and their application within the Bulgarian context. Her academic and professional work consistently bridges theory and practice, combining research, teaching, and hands-on project implementation. She has published and contributed to a range of

publications and studies in the fields of cultural entrepreneurship, strategic cultural planning at local level, and the role of new media in the cultural sector.

As a lecturer at [Varna Free University](#), she teaches courses related to cultural and creative industries, entrepreneurship, and digital transformation, supporting students in developing both analytical and practical skills. Through her leadership at FECE, Dr. Dobрева has coordinated and participated in numerous international projects funded by programmes such as Erasmus+, CERV, and Creative Europe. These initiatives focus on key areas including media literacy, arts and culture development, digital innovation, and youth empowerment. Her professional expertise lies in supporting independent artists and cultural organisations, as well as in designing and implementing local cultural policies and strategic frameworks. She is particularly committed to strengthening the capacity of cultural actors in diverse contexts, including smaller cities and non-urban areas, by promoting sustainable, innovative, and collaborative approaches to cultural development.



Ieva Zemīte is an Associate Professor and Lead Researcher at the [Latvian Academy of Culture](#), specialising in cultural and creative entrepreneurship, cultural economics, and the development of creative ecosystems. She earned her PhD in Economics and Management in 2016, and her research focuses on creative industry development, cultural intermediaries, and place-based approaches to cultural sustainability, with particular attention to regional and non-urban contexts.

Her work has been presented at leading international conferences, including the Association for Cultural Economics International ([ACEI](#)), the International Association of Arts and Cultural Management ([AIMAC](#)), and the International Cultural Policy Research Conference ([ICCP](#)), reflecting her active engagement in global debates on cultural and creative industries. Her research addresses the relationships between cultural policy, local development, and innovation, contributing to understanding how creative ecosystems evolve and generate value across different territories. Dr. Zemīte has contributed to European cultural policy through her role as Latvia’s representative in the Open Method of Coordination (OMC) Expert Group on the working conditions of artists (2021–2023), and through her ongoing involvement in the [Creative FLIP network](#). She is a member of the [Association for Cultural Economics International](#) and represents the Latvian Academy of Culture in the alliance [ACE2-EU](#), and [NordPlus “Act In Art” initiative](#).

Dr. Zemite’s research experience includes participation in major international and national programmes, including the Horizon Europe projects [Tracks4Crafts](#) and [IN SITU: Place-based Innovation of Cultural and Creative Industries in Non-Urban Areas](#), where she works on creative knowledge, sustainability, and place-based innovation. At the national level, she contributes to Latvia’s research programme [Cultural and creative ecosystem of Latvia as a resource of resilience and](#)

[sustainability”/CERS](#) and has led studies on [creative cities](#) and the development of creative industries in small towns.



Erna Kaaber is a cultural policy researcher and doctoral candidate in Cultural Studies at the [University of Hildesheim](#), Germany. Her work focuses on the intersection of cultural policy, creative industries, and regional development, with particular emphasis on rural and non-urban contexts. She is the lead researcher for IN SITU project in the West Iceland Lab and has contributed to Nordic and European research collaborations, including projects commissioned by the Nordic Council of Ministers and [Kulturanalys Norden](#).

Ms. Kaaber teaches at [Bifröst University](#), where she has developed and delivered courses on cultural policy, cultural management, and the creative industries at both BA and MA levels. Her academic work includes publications on cultural policy development, governance of cultural and creative sectors, and the role of cultural mapping in democratic policymaking. Prior to her academic career, she worked as a journalist and editor in Iceland’s media landscape, and later founded and managed the successful restaurant venture *Icelandic Fish & Chips*. This entrepreneurial experience continues to inform her research, combining practical insight with policy expertise and a strong commitment to strengthening cultural ecosystems in Iceland and across the Nordic region.

Video 4 | Storytelling for Success: A powerful tool for creatives in non-urban areas



[Associate Professor Dr. Ema Konstantinova](#) has been teaching film producing since 2018 at the [National Academy for Theatre and Film Arts “Krustyo Sarafov”](#) (NATFA). Her professional interests are primarily focused on documentary cinema and television, where she has developed a versatile profile, working as a director, screenwriter, editor, and producer.

Since 2004, Dr. Konstantinova has worked on more than 80 documentary films in one or more of these capacities, as well as on various television projects including *The Little Big Read (BNT)*, *Casting (BNT)*, and *Europeans (BNT)*. She has also directed films for documentary series such as *The Unknown (BTV)*, *The Children of the Other Bulgaria (BTV)*, and *In the Frame (BNT)*, and has created multimedia performances and video clips.

Her filmography features portraits of renowned figures such as Boris Christoff, Plácido Domingo, Sonya Yoncheva, Arabel Karajan, Al Bano, Sylvie Vartan, Christo, Marina Abramović, and many others. She has edited internationally awarded co-productions such as *The Palaces for the People* and *Exemplary Behaviour*. Ema Konstantinova is the recipient of numerous awards in Bulgaria and abroad.

She actively participates in European projects in the fields of audiovisual media, cultural policy, management and education such as *IN SITU: Place-based Innovation of Cultural and Creative Industries in Non-urban Areas* and *FilmEU – European Alliance for Film and Media Arts*.

Appendix 2. Presentation of the four videos online: Summary, creative and production team, and online resources

Video 1 | Small Places: Big Dreams. Funding and diversifying revenues for creatives in non-urban areas

Written and presented by Lidia Varbanova, International Consultant, Educator, and Researcher

Contributors:

Julius Heinicke, Educator and Researcher in Cultural Policy and Diplomacy

Martina Fraioli, International Projects Manager and Researcher

Director and editor: Ema Konstantinova

Camera and sound recording: Zdravko Ruzhev

This video was produced within the project “[IN SITU – Place-based Innovation of Cultural and Creative Industries in Non-Urban Areas](#).” The IN SITU project has received funding from the HORIZON Research and Innovation Actions under Grant Agreement number 101061747.

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Brief summary: This video explores funding strategies and revenue diversification for cultural and creative professionals in non-urban areas, showing how local contexts can be turned into strategic advantages. It introduces key European funding programmes and offers practical guidance on identifying suitable opportunities, aligning project ideas with call priorities, and developing strong proposals based on excellence, implementation, and impact. It also highlights the importance of understanding community needs, building partnerships, and clearly articulating project value and outcomes. The video addresses common application mistakes and promotes an impact-driven approach through simple questions such as “So what?”. It further emphasises the need to diversify income sources, including public funding, sponsorship, crowdfunding, earned income, and monetising

expertise or assets, and concludes by encouraging resilience, continuous learning, and long-term financial planning for sustainable development.

Keywords: Funding strategies, Revenue diversification, EU programmes, Financial sustainability, Funding applications, Proposal writing, Culture and Creative Industries (CCIs)

Relevant online resources:

Business Finland. (n.d.). *EU funding playbook*. <https://eufundingplaybook.fi>

Creative FLIP. *Finance, learning, innovation and patenting for cultural and creative industries*. <https://creativeflip.creativehubs.net>

Cicchello, A. F., Gallo, S., & Monferrà, S. (2022). *Financing the cultural and creative industries through crowdfunding*. <https://pmc.ncbi.nlm.nih.gov/articles/PMC9205763/>

Creatives Unite. *So you need money guide*. <https://creativesunite.eu/synm/>

Crowdfunding for Culture. <https://www.crowdfunding4culture.eu>

CrowdfundingHub. *Crowdfunding industry report and resources*. <https://crowdfundinghub.eu>

Directorate-General for Education, Youth, Sport and Culture (n.d.). *CultureEU funding guide*. European Commission. <https://culture.ec.europa.eu/funding/cultureeu-funding-guide>

European Commission. *Funding & Tenders Portal*. <https://ec.europa.eu/info/funding-tenders/opportunities/portal/>

European Commission. *Creative Europe programme*. <https://culture.ec.europa.eu/creative-europe>

European Commission. *CulturEU funding guide for culture and creative sectors*. <https://culture.ec.europa.eu/funding>

European Investment Fund. *Access to finance for cultural and creative sectors*. <https://www.eif.org>

Fundraising Field Guide. *A practical guide to fundraising strategies and donor engagement*. <https://www.fundraisingfieldguide.org/>

Indiegogo. *Crowdfunding guide for creators*. <https://www.indiegogo.com/en/info/crowdfunding-guide>

Kickstarter. *Creator handbook*. <https://www.kickstarter.com/help/handbook>

On the Move (n.d.). *A list of funding guides for mobility of artists and creative workers*. <https://on-the-move.org/resources/funding>

Video 2 | Connect, Collaborate, Create. Tips for strategic cooperation and networking in non-urban areas

Written and presented by Svetlomira Stoyanova, Cultural Manager and Expert in the Performing Arts and NGO Sector

Contributors:

André Torre, Economist, Research Professor

Antonija Letinić, Research, Development and Strategic Partnerships Advisor

Director and editor: Ema Konstantinova

Camera and sound recording: Zdravko Ruzhev

This video was produced within the project “[IN SITU – Place-based Innovation of Cultural and Creative Industries in Non-Urban Areas](#).” The IN SITU project has received funding from the HORIZON Research and Innovation Actions under Grant Agreement number 101061747.

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Brief summary: Strategic cooperation in rural areas is a powerful way to transform local potential into sustainable development. This video shows how collaboration, creativity, and connection can strengthen communities that, despite limited resources, possess rich cultural identity, traditions, and knowledge. Cooperation is presented as a flexible, trust-based process where local actors—entrepreneurs, artists, municipalities, and citizens—work together around a shared vision. Five key steps are outlined: building on local identity and heritage; engaging local authorities and stakeholders; mapping cultural and creative industries to understand strengths and support resilience; co-creating cross-sector solutions across fields such as culture, agriculture, and technology; and sustaining collaboration through continuous dialogue and adaptability. The video also highlights networking as a way to reduce isolation and connect rural areas to wider frameworks, while stressing inclusive participation and acknowledging challenges like digital connectivity. Overall, it positions rural areas as dynamic spaces where cooperation drives innovation and long-term sustainability.

Keywords: Strategic cooperation, Networking, Community engagement, Cross-sector collaboration, Local identity, Sustainable growth, Culture and Creative Industries (CCIs)

Relevant online resources:

Arctic Arts Summit. *Arctic Arts Summit network*. <https://arcticartssummit.com/>

Creative Lives – In progress. *How to network and make connections*. <https://creativelivesinprogress.com/articles/a-guide-to-networking-and-making-connections>

ENCC. *Local Networks (a guide to) Reimagining the work of cultural organizations*. <https://encc.eu/articles/local-networks-a-guide-to-reimagining-the-work-of-cultural-organisations>

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European Parliament Research Service. (2021). *EU smart villages concept*. https://www.europarl.europa.eu/RegData/etudes/BRIE/2021/689349/EPRS_BRI%282021%29_689349_EN.pdf

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Orange Fiber. *Orange Fiber*. <https://orangefiber.it/>

RURITAGE project. *RURITAGE*. <https://www.ruritage.eu/>

World Bank. (2022). *Understanding cultural and creative industries and designing approaches for development*. <https://www.giz.de/de/downloads/giz20224-en-understanding-cultural-and-creative-industries-and-designing-approaches-for-its-development.pdf>

Video 3 | Small Places, Big Impact: Creative social entrepreneurship and sustainable business models in non-urban areas

The video explores challenges, trends and business models for creative entrepreneurship in non-urban areas.

Written and presented by Nevena Dobreva, Cultural Manager and Researcher

Contributors:

Ieva Zemīte, Creative Entrepreneur, Researcher, and Mentor

Erna Kaaber, Educator and PhD Candidate

Director and editor: Ema Konstantinova

Camera and sound recording: Zdravko Ruzhev

This video was produced within the project [“IN SITU – Place-based Innovation of Cultural and Creative Industries in Non-Urban Areas”](#). The IN SITU project has received funding from the HORIZON Research and Innovation Actions under Grant Agreement number 101061747.

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Brief summary: This video explores the distinctive landscape of creative entrepreneurship in non-urban settings, focusing on how rural creative entrepreneurs navigate challenges and leverage unique opportunities. It examines how local culture, traditions, and natural assets are transformed into innovative products, services, and sustainable business models. It stresses the importance of balancing economic viability with environmental responsibility and social inclusion. Key models are discussed with real-world examples, such as Farm Cultural Park and Deveron Projects, that illustrate successful practices. The video also highlights current trends, such as digitalisation, eco-innovation, and participatory governance, which are shaping the future of rural creative enterprise. Practical tips are provided for aspiring entrepreneurs, stressing the value of collaboration, adaptability, and storytelling. Ultimately, the video underscores that creative entrepreneurship in non-urban areas is

not only possible but can be a driving force for sustainable development, cultural preservation, and community resilience, emphasising that collaboration and clear purpose drive lasting regional impact.

Keywords: Creative entrepreneurship, Social entrepreneurship, Business models, Sustainability, Local cultural development, Culture and Creative Industries (CCIs)

Relevant online resources:

- Beckman, G. (2021). *The new arts entrepreneur: Navigating the arts ecologies*. Routledge. https://www.academia.edu/104496550/The_New_Arts_Entrepreneur
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Video 4 | Storytelling for Success: A powerful tool for creatives in non-urban areas

Written and presented by Ema Konstantinova, Filmmaker, Lecturer, and Researcher

Director and editor: Ema Konstantinova

Camera and sound recording: Zdravko Ruzhev

This video was produced within the project “[IN SITU – Place-based Innovation of Cultural and Creative Industries in Non-Urban Areas](#)”. The IN SITU project has received funding from the HORIZON Research and Innovation Actions under Grant Agreement number 101061747.

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Brief summary: Storytelling is a fundamental human practice that shapes how we understand the world, connect with others, and make decisions. This video examines storytelling as a strategic tool for communication, branding, and audience engagement. It explains why narratives are memorable, emotionally impactful, and biologically influential, and shows how they help organisations convey purpose, build trust, and create meaningful experiences. The video highlights the role of stories in strengthening identity, expanding reach, and supporting personal and professional presentation. It also offers practical guidance on crafting compelling narratives, defining a clear message, focusing on a strong angle, and engaging audiences through emotion, imagination, and interaction—ultimately encouraging viewers to use storytelling to create lasting impact.

Keywords: Storytelling, Audience engagement, Brand communication, Narrative strategy, Creative communication, Culture and Creative Industries (CCIs)

Relevant online resources:

Airbnb. *Belong anywhere (campaign overview)*. <https://www.further.group/work/airbnb>

BBC. *A history of the world in 100 objects*. <https://www.bbc.co.uk/programmes/b00nrtd2>

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- Digital Heritage Lab: Telling Your Story effectively – the Case for Support: <https://culturehive.co.uk/resources/telling-your-story-effectively-the-case-for-support/>
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- Homo Faber Guide – Michelangelo Foundation. (n.d.). *Homo Faber guide*. <https://www.homofaberguide.com>
- National Storytelling Network: Resources: <https://storynet.org/resources/>
- Open Research Europe. *A collection of narrative practices on cultural heritage with innovative technologies and creative strategies*. <https://open-research-europe.ec.europa.eu/articles/1-130>
- SIR Storytelling Toolkit: <https://holohouse.se/sirr-storytelling-toolkit/> The MIT Press Reader. (n.d.). *How stories help us make sense of the world*. <https://thereader.mitpress.mit.edu/how-stories-help-us-make-sense-of-the-world/>