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

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Executive Summary

This report (Deliverable 6.6) documents Sub-task 6.2.5 (under Task 6.2 Dissemination strategies) of the Horizon Europe-funded project *IN SITU: Place-based Innovation of Cultural and Creative Industries in Non-urban Areas.* It describes the ideation, development, production, and dissemination of the podcast series *IN SITU Dialogues: Place-based Creativity from the Ground Up*, which was developed under Work Package 6 (Communication, Dissemination and Sustainability) between October 2025 and April 2026.

IN SITU Dialogues consists of eight episodes running from October 2025 to April 2026, featuring voices from the 12 case studies identified across the project's six non-urban Lab areas in Europe: the Azores (Portugal), western Ireland, western Iceland, the west coast and Baltic Sea archipelago of Finland, Valmiera County (Latvia), and Šibenik-Knin County (Croatia). Six episodes pair case study practitioners thematically across national borders, while the first and last episodes address, respectively, the IN SITU project as a whole and its policy findings.

The podcast was conceived with five core objectives: to disseminate research findings in an accessible format; to expand the project's reach to wider, non-academic audiences; to amplify the voices of the practitioners involved in the case studies; to foster peer learning and cross-regional exchange; and to extend the project's visibility and impact beyond its formal lifetime. Episodes follow a consistent conversational structure, hosted by members of the Centre for Social Studies (CES) team, and were recorded at the facilities of Rádio Universidade de Coimbra (RUC) through an existing collaboration protocol.

Production involved a continuous workflow across pre-production, recording, editing, and dissemination phases, coordinated by CES and with the support of a dedicated podcast task force. Dissemination has been carried out through Spotify for Creators as the primary distribution platform, alongside Canal CES, the IN SITU website, social media channels, and targeted email campaigns to partners, case studies, and outreach contacts.

Monitoring data from the first five episodes shows 79 streams and downloads, 109 Spotify plays, and listeners across 16 countries, with Portugal, Latvia, and Ireland leading in geographic reach. The audience is predominantly female (84.7%) and concentrated in the 45–59 age group, with strong mobile device usage.

Accessibility and sustainability have guided the series throughout. All episodes are freely available, with automatically generated transcripts on Spotify, and will remain accessible via multiple platforms beyond the project's end in June 2026. The IN SITU website, maintained until 2029, will serve as a stable access point for the series. Internal documentation produced during the process, including a Technical Guide, consent forms, and informative documents, ensures that the groundwork laid could support a future season.

IN SITU Dialogues reflects the project's broader commitment to community-engaged research, placing practitioners at the centre not as subjects of study but as protagonists of their own stories, and offering a human, accessible, and lasting complement to the project's wider body of research outputs.

1. Introduction and context

1.1. Project background

This report (Deliverable 6.6) documents and describes the ideation, development, and dissemination of the podcast series, *IN SITU Dialogues: Place-based Creativity from the Ground Up*.

IN SITU Dialogues is a podcast developed within the framework of the Horizon Europe-funded project *IN SITU: Place-based Innovation of Cultural and Creative Industries in Non-urban Areas*, a four-year project (2022–2026) that combines research and experimental actions to advance the innovation-related practices, capacities, and potential of cultural and creative industries (CCIs) based in non-urban areas of EU countries (IN SITU, 2022). The production of the podcast series (Sub-task 6.2.5) is included in the project's work plan under Work Package 6: Communication, Dissemination and Sustainability as part of Task 6.2 Dissemination strategies.

The podcast consists of an 8-episode series running from October 2025 until April 2026, featuring voices from the 12 case studies identified within the IN SITU project across six non-urban regions in Europe: artists, cultural entrepreneurs, and community organisers shaping new pathways for culture-based development (see Batle, Silva, & Di Nunzio, 2026).

1.1.1. IN SITU Labs

A defining element of the IN SITU project are the IN SITU Labs: creative collaborative incubators through which the project seeks to interlink research and practice, and to implement knowledge co-production and mobilisation strategies among multidisciplinary researchers, cultural and creative (CCI) practitioners, local authorities, and other stakeholders working together in grounded research initiatives, processes, and projects (Rainey, 2025).

The location of the IN SITU Labs is not random—they are purposely situated on the periphery of Europe and include:

- Azores archipelago (9 islands), mid-Atlantic Ocean, Portugal
- Western coastal periphery, Ireland
- West Region, Iceland
- West Coast and Baltic Sea archipelago, Finland
- Valmiera County, Latvia
- Šibenik-Knin County, Croatia

With this configuration, three IN SITU Labs are located on the western side of Europe and three on the eastern side, encompassing countries in both the north and south of Europe.

1.1.2. Case studies

Twelve case studies were identified towards the beginning of the project, two in each Lab area (Fraioli, 2023, p. 8). These case studies centre on cultural and creative actors who address place-specific challenges through creative practices rooted in community engagement. They have played a pivotal role within the IN SITU project, serving as the practical foundation through which the project seeks to illustrate how cultural and creative organisations and professionals can drive innovation and transformation in response to local needs across each Lab location, whether through their everyday work or dedicated projects. The progress and outcomes of each case study have been monitored and documented through close collaboration between the Lab Partner and the CCI practitioner or organisation embedded in that case study.

Below is a list of the 12 IN SITU case studies, each followed by a summary of its main activities (Fraioli, 2023, pp. 36-52):

1. **Transmalhar, Azores archipelago, Portugal:** Through artistic and community-based practices, this pilot project co-develops and tests a non-formal educational approach aimed at fostering territorial literacy.
2. **WORK IN PROGRESS, Azores archipelago, Portugal:** This television series subverts conventional notions of television as a medium of rapid consumption. Each of the 10 episodes—lasting up to 30 minutes—follows a different artist from across the Azores as they take on the challenge of creating a work of art within a distinct cultural field.
3. **Art in Gort, Western coastal region, Ireland:** This project supports an artist collective based in Gort, County Galway, with a focus on maximising the use of existing spaces and infrastructure, strengthening support networks for rural artists, and fostering community-engaged creative practices.
4. **The Voice of Youth, Western coastal region, Ireland:** Through a series of workshops, this project invites young people to engage in placemaking by collectively designing and producing a public mural for an identified area.
5. **The Icelandic Santas Come from the Valleys, West region, Iceland:** Drawing on poet Jóhannes úr Kötlum's verses about the Yule Lads,[1] this project weaves together local heritage with contemporary life in the Valleys—spanning food production, tourism, handicrafts, and history. A series of monuments installed at key locations across the valleys carry information about local place names, characteristics, and history, complemented by QR codes directing visitors to additional resources.

[1] The Yule Lads are figures from Icelandic folklore: 13 mischievous characters who, by tradition, descend one by one during the 13 nights leading up to Christmas.

6. **CREATRIX RYMI - X, West region, Iceland:** This project establishes a platform designed to bring young people together around creative work and dialogue, fostering innovative thinking through a programme of gatherings and events that addresses the lack of dedicated creative spaces in the West Iceland region.
7. **Mapsion International Projection Mapping Festival, Rauma and Eurajoki municipalities, Finland:** This project develops the region's first permanent international projection mapping competition, establishing a recurring cultural event with an international reach.
8. **Footprint of a Giant, Rauma and Eurajoki municipalities, Finland:** Inspired by a local legend linking Lake Lutanjärvi to the footprint of a giant (a shape the lake is said to echo) this multidisciplinary project traces a path around the lake through textile art and other artistic forms. The route operates on both a symbolic and a physical level, inviting visitors to engage with it in multiple ways.
9. **Valmiera County Manor Network, Valmiera County, Latvia:** This project brings together manors, castles, and cultural heritage sites across Valmiera County into a cohesive network, encouraging collaboration among owners, staff, enthusiasts, and engaged local residents.
10. **The Garden as Functional Decorative Resource in the Formation of the LAUX Community, Valmiera County, Latvia:** Bridging agriculture and creative practice—across design, photography, crafts, advertising, and gastronomy—this project operates as a sustainable organic farming enterprise that adds value to its own produce while cultivating LAUX as a distinctive lifestyle brand.
11. **Repertoar, Šibenik-Knin County, Croatia:** This project builds a virtual platform for cultural actors across Šibenik-Knin, offering a shared space for coordination, exchange, and communication, alongside a regularly updated portal showcasing the cultural offer available to residents.
12. **From the Gig to the Audience, Šibenik-Knin County, Croatia:** Working in partnership with local schools, this project delivers free, non-formal music education to children in the Knin area, widening access to creative learning opportunities.

Given the central relevance of the case studies to the project, with the *IN SITU Dialogues* podcast we aimed to give them a prominent platform to tell their stories in a context beyond research: one that would offer them visibility and a space for exchange with fellow cultural practitioners. Thus, we decided to make the IN SITU case studies the focus of the podcast, with them featuring as guests in 6 of the 8 episodes. Later in this report, we discuss how their involvement was approached, including the pairing of participants and the development of a conversational script designed to be meaningful to the guests.

1.2. Role of communication and dissemination in IN SITU

1.2.1. Key messages

At its core, IN SITU intends to challenge current misconceptions about non-urban CCIs and change the current narrative on non-urban realities by defying urban-centric cultural economy approaches to the non-urban; broadening the idea of the valued-added aspects of cultural and creative work in non-urban areas; and fostering new business practices and collaborative governance within the cultural and creative sectors to drive a development based on culture and community with a positive territorial impact (Duxbury, 2022b, p. 17).

With that in mind, the project's communication aims to convey messages that reflect these views, crafted following the identification of five key challenges during the conceptualisation and preparation of the project. These messages are outlined in Table 1.

Table 1 - Initial key communication messages relating to specific challenges IN SITU addresses

Specific challenges addressed	Initial key messages
1. Invisibility of non-urban CCIs sector	The non-urban CCIs sector is important and has significant potential.
2. Non-urban CCIs need capacity-building skills development; new, more resilient/sustainable business models; skills to manage desired cross-sectoral connections	Non-urban CCIs become stronger and more innovative through responsive capacity-building programmes that enable more resilient/sustainable business models and provide skills to manage cross-sectoral connections.
3. Horizontal working networks and ways of working among CCIs	Horizontal working networks and ways of working among CCIs enhance creative ecosystem development.
4. More appropriate policies, strategies, and planning frameworks for CCIs in non-urban regions	More appropriate policies, strategies, and planning frameworks for CCIs in non-urban regions brings together both innovation and cultural policy perspectives on local and regional development.
5. Nascent knowledge base on innovation and competitiveness of CCIs in non-urban areas with many gaps	The knowledge base on innovation and competitiveness of CCIs in non-urban areas is strengthened and advanced through careful research involving close collaboration between researchers, CCI practitioners, and other stakeholders.

Source: extracted from Duxbury (2022b, p. 17)

With the *IN SITU Dialogues* podcast, we aimed to reinforce and transmit these messages in an accessible language and format. By featuring the 12 case studies of the project, we give actual cultural entrepreneurs and practitioners a platform to tell their stories, discussing a range of topics—from the ideation of their projects and success stories to setbacks faced (and how to overcome them), and offering advice for those with a culture-based innovative project in hand. Taken together, these conversations carry the core messages IN SITU aims to express: that CCIs have great potential and relevance; that building and updating a skill set through responsive capacity-building programmes is key to sustainable projects; and that collaboration and networking among CCIs foster the development of creative ecosystems.

Moreover, by including an introductory episode about the IN SITU project and a final episode on the project's policy results and CCI sustainability, the podcast also underlines the need for more adequate and adaptive policies and frameworks for CCIs in non-urban areas, as well as the need for a knowledge co-production approach in research, bringing together academics, practitioners, and other stakeholders to strengthen the knowledge base on innovation and competitiveness of non-urban CCIs.

1.2.2. IN SITU's knowledge co-production approach

IN SITU's place-based research processes and, by extension, its communication and community-engagement strategies, are based on principles of community-engaged research: a research approach that places academic and community collaboration at its centre (Duxbury, 2022b, p. 9). In that sense, practitioners, entrepreneurs, and participants of the IN SITU project are all considered active researchers and co-producers of a plurality of knowledge.

Considering this, university academics and researchers involved in the project are committed to situating the research process within a broader effort to build strong bonds with the communities they are working with. This is reflected in the IN SITU Labs, which have community-engaged research at the heart of their practice: using a range of qualitative, quantitative, and participatory methods to assess and inform local change and engage with civil society, policymakers, creative practitioners, and the public in all their variety (Rainey, 2025, p. 8). As noted in an informative internal document of the IN SITU project (Duxbury, 2022a, p. 5):

> A lab approach will deliver an integrated research-and-application approach to knowledge co-development and innovation. The more democratic approach enabled helps shift the focus away from traditional economic metrics of development towards a broader consideration of more social and culturally attuned forms of development.

Furthermore, this approach is also made visible through the monitoring process of the case studies: it is designed not only to ensure both academic and CCI perspectives in the analysis of the case studies as they develop, but also to support enhanced research–practice collaboration. In addition to the research carried out by the academic IN SITU partners, two local CCIs (one per case study) contribute in each Lab location (Duxbury, 2022c, p. 35).

These same co-production principles shaped the ideation and design of the *IN SITU Dialogues* podcast itself. Far from being merely a broadcasting platform, the podcast was conceived as an agora where cultural and creative practitioners, entrepreneurs, and researchers were invited to reflect, discuss, and exchange a variety of views and experiences revolving around non-urban realities and cultural ecosystems. This dialogical, non-mediated approach (with hosts who hold no role in any of the Labs) alongside a more mainstream format, brought the discussions to a different register, turning them into something that moves away from a strictly research setting and into a more informal space. Here, participants were invited to talk about their projects in a different way: in a different place, to different people, in different words, but sharing the same inspiring stories.

1.2.3. A note on sustainability

Additionally, the *Communications and Community Engagement Plan* (Duxbury, 2022b) and the *Plan for Exploitation and Dissemination of Results* (Duxbury, 2022d) of IN SITU place special emphasis on the production of communication outputs in accessible formats for uptake and reuse by diverse stakeholder groups beyond academia. A policy brief, a handbook, several books, a documentary, training videos, and the *IN SITU Dialogues* podcast, among others, all respond not only to the increasing importance given by the European Commission to a sustainable science communication, but also to the IN SITU Consortium's commitment to keeping the legacy of the project alive beyond its end, adopting a sustainability lens across the project's communication outputs.

Ultimately, and to a greater or lesser degree, *IN SITU Dialogues* contributes to both the dissemination and communication of the key messages at the heart of the IN SITU project. Beyond broadcasting outputs and findings to wider audiences, the podcast fosters two-way engagement by offering a common platform to cultural entrepreneurs and practitioners, inviting dialogue around the challenges and opportunities facing CCIs in non-urban areas. Together with the project's wider range of communication outputs, it reflects IN SITU's broader commitment to accessible, sustainable, and impactful science communication and, in doing so, contributes to advancing Cultural and Creative Industries in non-urban territories.

2. Podcast objectives and audience

2.1. Podcast objectives

Beyond communicating the key messages of the IN SITU project, the *IN SITU Dialogues* podcast responds to five objectives. These objectives were not set from the very beginning of the project, but were formulated and adapted during the ideation of *IN SITU Dialogues*. Each of these objectives, and how they were addressed, is described below:

Objective 1 – To disseminate research findings and insights from the IN SITU project in an accessible format: As already mentioned, accessibility, and format accessibility, is a key element of IN SITU's Communication Plan, and an initiative like a podcast fits like a glove from this perspective. This is not only because it is a more mainstream format, easily accessible with an internet connection, free, and different from other IN SITU communication outputs that rely on written or visual formats—but also because the audio format enables a more direct and personal connection with listeners, allowing research insights to be shared through dialogue and storytelling rather than through dense written analysis. This makes the podcast a natural complement to other IN SITU outputs, reaching audiences who might not engage with reports or policy briefs, but who are curious about the themes the project explores.

Objective 2 – To make IN SITU visible and accessible to a wider audience: Audience-wise, the *IN SITU Dialogues* podcast meant making the project more visible to more people. While Objective 1 focuses on how the audio format makes research more approachable, this objective is about expanding reach, connecting with CCI practitioners and a general audience with an interest in culture and creativity who may not engage with more technical or policy-oriented outputs. This is also possible given the strong storytelling and human-centred components that characterise the conversational and reflective approach taken within *IN SITU Dialogues*.

Objective 3 – To amplify the voices of practitioners (and researchers) involved in IN SITU: During the planning stage of the podcast, the importance of highlighting the case studies, and the practitioners and entrepreneurs involved in these projects, was underlined. Part of it was giving them the chance to tell their stories in a different format (a non-research one) and to show how they are the true protagonists of the IN SITU project and a key piece in its development. In addition to this, this goal is also linked to our commitment to adopting participatory methodologies throughout the project's research activities. Even though the podcast is not strictly a research activity, it responds to IN SITU's vision of engaging with the community and making them true participants in the development of the project and in the processes of co-production of knowledge, regardless of whether it has a heavier academic nature or not.

Objective 4 – To foster peer learning and cross-regional exchange among non-urban cultural ecosystems: Dialogue between practitioners was a key idea in the design of *IN SITU Dialogues*. By pairing guests thematically and purposefully from different Lab areas, we aimed to enrich the conversation and facilitate exchange between non-urban practitioners, separated by land or water but connected through their cultural and creative practices and projects. Besides offering a good opportunity for the IN SITU case studies to interact with one another, it also gives listeners a comprehensive and broad view of the realities of different non-urban cultural ecosystems.

Objective 5 – To increase the visibility and long-term impact of the project beyond formal reports: As already mentioned, IN SITU's commitment to keeping the legacy of the project alive beyond its end

is a priority. *IN SITU Dialogues* allows us to contribute to this commitment with a consolidated mainstream format that goes beyond a formal academic report to bring the project closer to those interested in culture, creativity, and innovation in non-urban areas. Moreover, the podcast leaves the door open to future seasons, with new guests and collaborations widening the impact and visibility of the cultural ecosystems work, their valuable contributions, and their foundational role for both non-urban and urban societies.

2.2. Target audience

Early in its ideation, the *IN SITU Dialogues* podcast was conceived for an audience not necessarily academic. Instead, we aimed to appeal to citizens in the IN SITU Lab areas and cultural and creative practitioners in non-urban and peripheral regions (primary audience), two of the target groups identified in the *Communications Plan* (Duxbury, 2022b, p. 9). As a project committed to advancing cultural and creative industries in non-urban areas, it was important for us to address practitioners directly, and the podcast offered a fitting format for doing so, given its mainstream nature, accessibility, register, and reach. With this podcast, and especially the episodes featuring the IN SITU case studies (episodes 2–7), listeners, and particularly those in the primary audience, have an opportunity to hear the stories and reflections of fellow creatives, which can be both inspirational and instrumental in overcoming obstacles and achieving goals. Indeed, during the recording of several episodes, participants informally noted how useful, encouraging, and heartening it was to discuss the realities of creative work with other creatives, as it fosters a sense of solidarity and mutual support. One of the core purposes of showcasing the 12 case studies is therefore to offer practitioners worldwide, and especially those based in non-urban areas, the chance to see themselves reflected in shared challenges and successes, and to discover different ways of engaging in creative work.

Beyond cultural and creative practitioners in non-urban and peripheral regions, the podcast is also expected to resonate with researchers, policymakers, and public authorities. For researchers, it offers a glimpse into one approach to engaging case study participants in a European-level research project in line with a community-engaged research ethos, involving them in an activity that extends beyond purely research purposes. For policymakers and public authorities, it provides a window into the lived realities of cultural practitioners, conveying first-hand experiences and reflections of cultural practice in non-urban areas. Furthermore, the final episode of the series (episode 8), dedicated to policy and sustainability, complements the case study narratives presented throughout the podcast, enabling this audience to contextualise the stories they have heard and gain a deeper perspective on the broader policy landscape.

3. Editorial concept and format

3.1. Editorial vision

The broad editorial vision of the *IN SITU Dialogues* podcast was outlined in the early stages of the project. In the *Communications and Community Engagement Plan*, the first ideas were established:

> The IN SITU Podcast series (D6.6) involves at least six episodes in which the entrepreneur-managers of the IN SITU case-studied organizations, IN SITU Partners, and IN SITU collaborators will be interviewed to share aspects of their development journeys. The Podcasts will be planned from the early stages of the project, then developed and released throughout the project (years 2-4). (Duxbury, 2022b, p. 34)

An initial conceptualisation of the podcast was further developed throughout the first year of the project (July 2022 to June 2023), with the project coordinator, the Centre for Social Studies (CES) of the University of Coimbra, conducting a first brainstorming session to define a meaningful audience for such a format. The Technical Report for the first Reporting Period of the IN SITU project reads:

> The projects of the case studies, to be identified in M13 (July 2023), were considered the most suitable to be part of the podcast series, since this format can provide a straight-forward way to reach a wider audience and let the public know about the work and processes of the associated non-urban CCIs in all their nuances. For this reason, further discussion on the content and timeline for the podcast series are foreseen for the second reporting period, after the case studies identification phase has completed. (IN SITU, 2023, p. 48)

Significant advancements in the conceptualisation of the podcast were made during the second Reporting Period of the IN SITU project (July 2023 to December 2024). A defining moment was the creation of a podcast task force, led by the Centre for Social Studies of the University of Coimbra (CES) with the direct involvement of the University of Bifrost (BIFROST), the University of Hildesheim (SUH), and the University of Turku (UTU). From the outset, the purpose of the task force was to ensure a specialised focus, coordinated planning, creative collaboration, and effective outreach, with the goal of achieving a high-quality and successful result.

In collaboration with the coordination team at CES and the podcast task force, and building on the initial ideas included in the project work plan, a more specific editorial vision was outlined. It was established that the podcast would consist of:

> creating a platform where recent, highly relevant topics are discussed, allowing for multiple perspectives within each episode. ... The core idea is to use the podcasts to enable the CCI practitioners leading the IN SITU case studies to tell interesting stories and express their observations and perspectives, providing insights into the diverse projects and challenges faced by different participants. (IN SITU, 2025b, pp. 54-55)

During the same period, as documented in the same Technical Report, other defining decisions were made: the adoption of a conversational, dialogical format involving a small number of participants; a mediatory role for the host, who would limit their own contributions and focus on guiding the conversation; and the development of scripts to support the host in facilitating discussion and to help invited guests reflect on the topics addressed in their episode beforehand.

This editorial vision reflected a clear commitment to placing at the centre a crucial element of the IN SITU project—namely, the 12 IN SITU case studies which, as noted earlier in this report, aim to show how cultural and creative organisations and professionals are using their everyday work and targeted projects to address key local challenges in meaningful and original ways.

3.2. Format and structure

As outlined in the second Technical Report (IN SITU, 2025b, p. 55), the intention behind the selected format (characterised by dynamism and exchange) is to favour accessibility and an enhanced, more engaging listening experience. The episodes were conceived to sound organic, serving as a platform for sharing experiences in a natural flow that feels authentic rather than overly formal.

3.2.1. Formal characteristics of the podcast series

Number of total episodes: 8.
The IN SITU case studies were featured across 6 episodes, paired thematically with another case study from a different country. The first episode offered an introduction to the IN SITU project, as well as a brief contextualisation of the case studies through a presentation of the IN SITU Labs. The last episode focused on cultural policy, innovation policy, and sustainability—a topic chosen to provide a fitting closure to the podcast series while offering a forward-looking perspective on the future of culture, creativity, and innovation in non-urban areas.

Episode length: between 40 and 58 minutes.

Broadcasting frequency: Monthly.
The planned publication frequency was one episode per month. However, slight adjustments to the calendar were necessary due to several setbacks and limitations, which are discussed further in section 5 of this report, dedicated to distribution and dissemination.

Vehicular language: English.
Since all contributors to *IN SITU Dialogues* came from different cultural backgrounds, and the episodes were designed to bring into conversation guests from different parts of Europe, English was chosen as the common language for the podcast. At times, guests would naturally reach for their native languages when articulating concepts or ideas intrinsic to their projects, lending the episodes an added layer of texture and reinforcing the deeply place-based, heritage-rooted, and identity-laden nature of their initiatives.

3.2.2. Structure of the episodes

A clear framework was established and applied consistently throughout the series:

1. **Introduction by the host.** The host introduces the episode, recaps the previous one, and presents the new guests.
2. **Setting the ground.** Guests explain their projects, the ideas behind them, and their objectives.
3. **Main activities carried out.** Guests outline the main activities organised in the context of their projects and share relevant anecdotes.
4. **Overcoming obstacles and navigating challenges.** Guests walk listeners through the challenges and setbacks encountered during the implementation of their projects, and describe how they addressed them in creative and original ways.
5. **Looking forward.** Guests offer a glimpse into the future of their projects, upcoming events, or newly set goals.
6. **Sharing the learnings.** Guests share inspiring advice on leading cultural and creative projects in non-urban areas with the audience.
7. **Closing.** The host offers a brief conclusion and invites listeners to follow the podcast series as well as IN SITU's communication channels.

This framework, tailored to the episodes featuring the case studies, underwent some adaptations for the first and last episodes, the only ones that do not feature case studies and instead focus more broadly on the IN SITU project.

3.3. Hosts and contributors

The podcast *IN SITU Dialogues* has come to life thanks to the involvement of many colleagues and collaborators. Led by the Communication and Dissemination Manager of the IN SITU project, the series was far from a one-person effort. Table 2 outlines the main roles and responsibilities of all contributors (note that this list excludes the podcast guests, who have a dedicated sub-section in section 4 of this report).

Table 2 - Hosts and contributors of IN SITU Dialogues

Contributor	Affiliation	Role(s)	Main Responsibilities
Centre for Social Studies (CES)			
Maria Batle	CES	Project leadership, Hosting, Technical support, Script writing, Script supervision, Post-production, Distribution, Web design, Internal comms	· Project coordination and leadership · Hosting episodes 1, 4 and 8 · On-site technical support for hosts · Script planning and writing — eps. 1, 4, 5, 8 · Script structure and content revision · Audio editing · Uploading episodes; social media & email marketing · Podcast web page integrated in IN SITU site · Guest and contributor email communication
Sílvia Silva	CES	Hosting, Technical support, Script writing, Script supervision, Post-production, Internal comms	· Hosting episodes 2, 3, 5 and 8 · On-site technical support for hosts · Script planning and writing — eps. 2, 3, 8 · Script structure and content revision · Audio editing · Podcast Technical Guide and consent forms; guest and contributor email communication
Paola Di Nunzio	CES	Hosting, Technical support, Script writing, Script supervision, Post-production, Internal comms	· Hosting episodes 6, 7 and 8 · On-site technical support for hosts · Script planning and writing — eps. 6, 7, 8 · Script structure and content revision · Audio editing · Guest and contributor email communication
Rádio Universidade Coimbra (RUC)			
Isabel Simões	RUC	Technical management	On-site technical management of recording sessions
Sofia Relvão	RUC	Post-production	Audio treatment
Vasco Santos	RUC	Post-production	Audio treatment
External Collaborators			
Daniel Sansão	Contágio Criação	Visual identity design	Design of the podcast series visual identity
Sebastian Ness	Fear Josie	Musician	Composition of the original jingle in all versions
Helena Walther	Fear Josie	Musician	Composition of the original jingle in all versions

Contributor	Affiliation	Role(s)	Main Responsibilities
Podcast Task Force			
Helena Walther	Univ. of Hildesheim (SUH)	Podcast Task Force	Early ideation of the podcast series and script supervision
Beatriz Sousa	Univ. of the Azores (UAc)	Podcast Task Force	Early ideation of the podcast series and script supervision
Mark Rainey	Univ. of Galway (UG)	Podcast Task Force	Early ideation of the podcast series and script supervision
Oleksandra Nenko	Univ. of Turku (UTU)	Podcast Task Force	Early ideation of the podcast series and script supervision
Pauliina Latvala-Harvilahti	Univ. of Turku (UTU)	Podcast Task Force	Early ideation of the podcast series and script revision

4. Content development process

4.1. Topic and guest selection

4.1.1. Episodes on research and policy

After deciding that the focus of the *IN SITU Dialogues* podcast would be on the 12 case studies, there was a common agreement to add an introductory first episode on the IN SITU project that would present it to listeners and contextualise the subsequent episodes on the case studies by introducing the IN SITU Labs. For that reason, the guests invited to episode 1 (Batle, 2025, October 6) were the project's Principal Investigator, Nancy Duxbury (Centre for Social Studies at the University of Coimbra), and a researcher who had been working closely with the Labs, Mark Rainey (University of Galway). The former offered a broad vision of the project, walking listeners through its main structure, underlining its relevance, and outlining its goals. The latter introduced the Labs, one of the project's most distinctive features, where knowledge is co-produced through participatory methodologies with the people involved in the case studies.

With the ideal introduction to the podcast series in place, the team soon felt the need to schedule a final episode that would bring closure to the project. Already into the production phase, it was decided that a final episode on policy and sustainability would be produced. Episode 8 was intended to

highlight the policy-related research findings, as well as the sustainability and resilience of cultural and creative industries in non-urban areas. With this in mind, four guests were invited: Julius Heinicke and Helena Walther from the University of Hildesheim (SUH), responsible for the research on cultural policy (co-lead of Work Package 5); André Torre, from INRAE (National Institute for Agriculture, Food and Environment), in charge of the research on innovation policy (co-lead of Work Package 5); and Michaela Charisi, from the European Network of Cultural Centres (ENCC), who had been closely working with the IN SITU case studies and was involved in their monitoring process—offering a unique glimpse into their needs, challenges, and interests.

By selecting these specific guests, both episodes were able to offer a candid, close, and deeply informed view of IN SITU's vision and mission, as well as its valuable contributions to society as a project committed to advancing CCIs in non-urban areas.

4.1.2. Episodes on the IN SITU case studies

As introduced in section 1, the IN SITU case studies focus on cultural and creative actors who address place-specific challenges through creative practices rooted in community engagement. They were identified following a series of Speak Outs carried out in each Lab location (Fraioli, 2023, p. 11), which functioned as public forums that served to collectively identify place-based issues and explore solutions and pathways for improvement through creative practice.

Twelve case studies were identified, all of them addressing one or more of the most pressing local issues in their corresponding Lab location, and one or more thematic strands—categories included in the IN SITU survey (Fraioli, 2023, p. 27) intended as horizontal topics related to the themes covered by the IN SITU project and common to all Labs.

Aware of the considerable effort already invested in this work, and of the relevance these pressing issues held not only for the IN SITU research but also for the communities themselves, the team was naturally inclined to draw on those place-based challenges and thematic strands when drafting the conversations for the podcast episodes on the case studies (episodes 2–7).

Table 3 lists each case study alongside its respective Lab area, the place-based issues addressed, and the thematic strands covered (see Fraioli, 2023, pp. 36-52).

Table 3 - Case studies in relation to place-based issues addressed and covered thematic strands

Lab area	Case study	Place-based issues addressed	Thematic strands covered
Azores archipelago, Portugal	Transmalhar	1. The construction of a society that aims at greater gender equality 2. Promoting education strategies (formal and non-formal) aimed at more vulnerable social groups, namely young people at risk	1. Cross-sectoral collaboration 2. Activating communities 3. Sustainability
	WORK IN PROGRESS	1. Need to create network of cultural and creative industries at regional level	1. Intra-sectoral collaboration 2. Sustainability
Western coastal periphery, Ireland	Art in Gort (Art Inse Guaire)	1. Youth and community development: engaging young people in placemaking and making places where young people can flourish 2. Governance and local development: encouraging democratic engagement and collaborative placemaking	1. Activating communities 2. Intra-sectoral collaboration
	The Voice of Youth (Guth na Hóige)	1. Youth and Community Development: engaging young people in placemaking and making places where young people can flourish	1. Activating communities
West Region (Iceland)	CREATRIX RYMI – X	1. Place design (need for support, organisation and place spirit that encourages creative activity) 2. Lack of participation of young people 3. Housing shortage	1. Cross-sectoral collaboration 2. Activating communities 3. Intra-sectoral collaboration 4. Sustainability
	The Icelandic Yule Lads emerge from Dalirnir (Valleys) region (íslensku jólasveinarnir koma úr Dölunum)	1. Image building for Vesturland with attraction aimed at selected groups of tourists (management of tourist flow)	1. Cross-sectoral collaboration 2. Activating communities 3. Intra-sectoral collaboration 4. Sustainability
West Coast and Baltic Sea archipelago (Finland)	Footprint of a Giant (Jättiläisen jalanjälki)	1. Unmaintained and undeveloped historic routes 2. Wear and tear on natural and archaeological sites 3. Inaccessibility of the archipelago 4. Lacking recognition of local place meanings 5. Dilapidation and disuse of rural built heritage	1. Cross-sectoral collaboration 2. Activating communities 3. Intra-sectoral collaboration 4. Sustainability

Lab area	Case study	Place-based issues addressed	Thematic strands covered
		6. Sea pollution, land use and forest conflicts	
	Mapsion International Projection Mapping Festival	1. Unmaintained and undeveloped historic routes 2. Lacking recognition of local place meanings	1. Cross-sectoral collaboration 2. Activating communities 3. Intra-sectoral collaboration
Valmiera County (Latvia)	The garden as functional decorative resource in the formation of the LAUX community	1. Need for more opportunities for co-creation and creative lifelong learning in local communities 2. Artistic and design solutions are rarely used in public space to make an attractive neighbourhood	1. Cross-sectoral collaboration 2. Sustainability
	Valmiera country manor network	1. Limited employment possibilities in rural areas 2. Valmiera county is not recognized as a cultural tourism destination on national and international level 3. Limited opportunities to experience contemporary arts and culture / the prevalence of traditional practices 4. Need for more opportunities for co-creation and creative lifelong learning in local communities 5. Involvement of local unique heritage in tourism offer, artistic and design solutions are rarely used in public space to make an attractive neighbourhood	1. Activating communities 2. Intra-sectoral collaboration 3. Sustainability.
Šibenik-Knin County (Croatia)	From the gig to the audience (Od svirke do publike)	1. Depopulation and lack of opportunities to keep and attract younger population in the region 2. Interdisciplinary and/or intersectoral cooperation	1. Activating communities 2. Sustainability
	Repertoar	1. Impact of touristic development 2. Communication and exchange between coastal and continental parts of the region 3. Interdisciplinary and/or Intersectoral cooperation 4. Environmental threats and sustainable development	1. Cross-sectoral collaboration 2. Activating communities 3. Intra-sectoral collaboration 4. Sustainability

Drawing on this information, as well as on the work developed within Work Package 3—in particular Deliverable 3.2, *Case Studies* (see Fraioli, 2023, pp. 53-55)—a further table was developed to classify the case studies by key theme, serving as a preliminary step towards establishing the definitive topics. This table is included for consultation in Annex A.

After carrying out brainstorming and mind-mapping processes and integrating feedback from IN SITU colleagues gathered at the project's Consortium Meeting in Iceland (June 2025), a final table outlining the episodes dedicated to the case studies (including the broad topics to be discussed and a proposed broadcasting order) was established (see Table 4).

Table 4 - Podcast episodes: Case study pairings, themes and proposed broadcast order

Poss. Order	Pair	Theme(s)	Observations
1	Transmalhar (Portugal) The Voice of Youth (Ireland)	Youth	Education, art, empowering young people, collective effort
2	RYMI - X (Iceland) From the Gig to the Audience (Croatia)	Youth	Depopulation, activating communities
3	Gort Art (Ireland) LAUX (Latvia)	Placemaking	Activating communities and spaces (rural/city)
4	Yule Lads (Iceland) Footprint of a Giant (Finland)	Tourism cultural/imagined landscape	Reshaping the image of the region, heritage
5	Mapsion (Finland) Valmiera Manors (Latvia)	Manor-focused	Heritage revitalization, place attachment, family friendly, network
6	Work in Progress (Portugal) Repertoar (Croatia)	Network	Cross-sectoral networks for CCI in non-urban areas

The themes remained unchanged and were kept broad so as not to narrow the conversation excessively. The broadcasting order, however, was adjusted to accommodate the availability of those involved in each episode.

Each case study was paired with a case study from a different country sharing a common interest in the identified topic. In this way, the team sought to foster a dialogue that transcended borders and to highlight not only the similarities of creative work in the European peripheries, but also the uniqueness and specificities of each territory: those characteristics that make the term *place-based* so fundamental when discussing CCIs in non-urban areas.

4.2. Production workflow

The production of *IN SITU Dialogues* was carried out across three phases that ran simultaneously: pre-production, production, and post-production. Unlike what is typical in audiovisual production, and given the work rhythm of the IN SITU project, the availability of collaborators, and general timing constraints, the team developed a continuous workflow that allowed the podcast series to move forward while maintaining commitment to the rest of the IN SITU responsibilities. Rather than recording all episodes within a concentrated window of time, the process extended across the last quarter of 2025 and the first quarter of 2026. The final episode was recorded in March but is scheduled for release and distribution in April or May.

4.2.1. Pre-production

Scheduling

The first step was drawing up an initial schedule. This was the only step taken entirely before the start of production—the sole non-simultaneous phase in the workflow. A first draft was shared with the Podcast Task Force and updated regularly as dates became confirmed with the invited guests. In addition, a legend was developed for coordination and clarity purposes, shared with the relevant contributors, and integrated into a calendar compatible with the personal digital calendars of all collaborators. Both the initial schedule and the legend can be consulted in Annex B and Annex C, respectively.

The final calendar with the main dates is presented in Table 5, covering all episodes, including those that have not yet been released at the time of writing this report.

Table 5 - IN SITU Dialogues key dates

Episode num.	Title	Guests	Recording	Broadcasting	Distribution
1	What is IN SITU? Looking at Culture & Creativity Beyond the Urban	Nancy Duxbury and Mark Rainey	25 September 2025	4 October 2025	6 October 2025
2	Dreams in the Garden and Art with Communities: Stories from LAUX and Gort Arts	Esther Blodau (Gort Arts) and Marta Vētra (LAUX)	13 October 2025	25 October 2025	27 October 2025
3	Digital Bridges: The Network Effect of Work in Progress and Repertoar	Luís Filipe Borges (Work in Progress) and Krešimir Grubić (Repertoar)	7 November 2025	29 November 2025	2 December 2025
4	Major Ideas in Manor Places: Mapping the Work of Mapsion and Valmiera County Manor Network	Sabīne Vandāna (Valmiera County Manor Network) and Niko Tiainen (Mapsion)	10 December 2025	3 January 2026	12 January 2026
5	Bright Strokes, Bold Voices: Youth Art, Engagement and Place with Transmalhar and The Voice of Youth	Rita Silva (Transmalhar) and Shane O'Malley (The Voice of Youth)	25 November 2025	28 February 2026	3 March 2026
6	Shared Frequencies: Dwelling Creative Spaces with RÝMI – X and From the Gig to the Audience	Signý Óskarsdóttir (RÝMI – X) and Katarina Gugo (From the Gig to the Audience)	28 January 2026	N/A	N/A
7	Grounds for Imagination: Revitalising Places with the Icelandic Yule Lads and Footprint of a Giant	Þorgrímur Einar Guðbjartsson (Yule Lads) and Maija Esko (Footprint of a Giant)	11 February 2026	N/A	N/A
8	Turning Success Stories into Lasting Systems: Culture and Innovation Policy for a Sustainable Non-Urban Europe	Julius Heinicke (SUH), Helena Walther (SUH), Michaela Charisi (ENCC) and André Torre (INRAE)	20 March 2026	N/A	N/A

Script writing

The scripts were usually first drafted by the host of the episode in question. After an initial draft, an outline would be created to send to the guests, typically a week before recording. The rationale behind this was to withhold the more detailed questions of the script, so as to encourage a more organic conversation and prevent guests from over-preparing as though they were being interviewed.

Alongside the outline, a structured—yet adaptable—script was written and revised by the coordination team at CES and the Podcast Task Force, who offered valuable insights and improvements. During this process, a title reflecting the conversation to take place in that episode would be collectively decided.

All scripts and outlines are available for consultation in Annex D and Annex E, respectively.

Break-the-ice meeting

With most guests, a preliminary meeting was scheduled with the intention of addressing any doubts or questions they might have. This avoided spending extra time on the recording date answering questions and allowed hosts and guests to focus entirely on the recording. The meeting was conducted by the host of the episode in question and lasted approximately 30 minutes.

Internal communication

Throughout the pre-production of the podcast series, numerous emails were exchanged to coordinate all those involved. These exchanges included contact with Isabel Simões at RUC, to book the recording room at the radio studio; with the podcast guests, to coordinate dates for the break-the-ice meeting and the recording session, request material for dissemination purposes, and send the technical guide and consent forms; and, in some cases, with representatives of the IN SITU Labs, who occasionally served as a point of contact with the case studies.

4.2.2. Production and post-production

Recording

The entire podcast series was recorded at the facilities of Rádio Universidade Coimbra (RUC), made possible by a pre-existing collaboration protocol between the university radio and the Centre for Social Studies of the University of Coimbra. Each recording date was coordinated and confirmed with Isabel Simões, the team's contact person at RUC. *IN SITU Dialogues* was also broadcast as part of the programme *Há Vida(s) Nesta Cidade!*, hosted by Simões herself on a monthly basis.

During the recording of each episode, the host was supported by another member of the CES team and by Isabel Simões, who managed the technical aspects of the audio recording (see Figure 1).

Figure 1 - Podcast recording sessions at Rádio Universidade Coimbra

Editing and quality control

The episodes were initially edited by RUC using Adobe Audition, with the assistance of the CES team. For later episodes, editing was carried out by the CES team alone, primarily using the open-source audio editor Audacity, with RUC exclusively handling sound compression and general treatment to ensure a good sound quality and listening experience. Editing involved cutting unnecessary content, restructuring audio to reorder interventions where needed—for example, in episodes 3 and 8, one of the guests had to leave early, so their contributions were recorded in advance and integrated during editing—and adding the podcast jingle at the appropriate points (introduction, transitions, and closing). Once editing was complete, each episode was reviewed by a member of the CES team to verify the proper integration of all elements before being sent to RUC for broadcast.

Distribution and dissemination

The distribution and dissemination of the podcast have been led by CES, primarily by the Communication and Dissemination Manager. To date, the series has been distributed to two platforms, and dissemination has involved social media and email marketing strategies, as well as the activation of internal networks. Distribution and dissemination are discussed further in section 5.

5. Distribution and dissemination strategy

5.1. Distribution channels

For the distribution of the *IN SITU Dialogues* podcast, the main selected platform was Spotify for Creators[2], Spotify's free audio and video podcasting platform. Besides distribution, this platform allows us to track monitoring indicators such as audience reach—including demographics and geographical distribution—consumption hours, and more. This information is discussed in section 6 of this report.

IN SITU Dialogues has also been uploaded to Canal CES[3], a platform owned by the Centre for Social Studies (coordinator of the IN SITU project) that includes a section for podcast series, offering a collection of downloadable radio programmes connected to CES's interdisciplinary research agenda (see Figure 1). Uploading the podcast series there was considered a crucial step, serving not only as a backup in the event of a Spotify outage, but also to maintain the podcast's presence on an internal platform.

Figure 2 - Canal CES online platform

[2] Spotify for Creators (n.d.) – https://creators.spotify.com/

[3] Centro de Estudos Sociais (n.d) – https://saladeimprensa.ces.uc.pt/index.php?col=canalces

Additionally, the IN SITU website includes a dedicated page for the podcast series[4] (see Figure 3), easily accessible through the main menu. The page was developed by IN SITU's Communication and Dissemination Manager following the visual identity created by IN SITU's external design company, Contágio Criação. It contains all episodes, along with brief descriptions and biographies of the invited guests and hosts. Each episode also has its own individual credits, in addition to the general credits.

The inclusion of the podcast in the project's YouTube channel, as an additional publicly accessible location, has also been briefly discussed, though no decision has been reached yet.

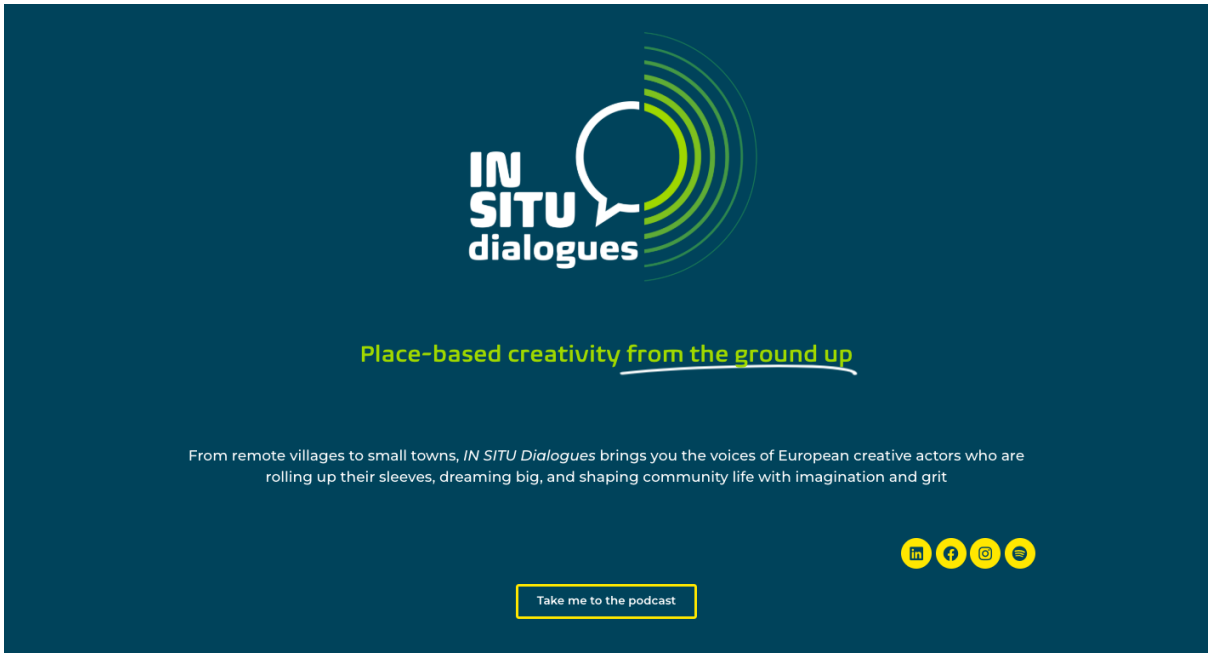

Figure 3 - IN SITU Dialogues web page

5.2. Dissemination strategy

The dissemination and promotion of *IN SITU Dialogues* has mainly been carried out through three methods: a social media strategy, an email campaign, and partner communication channels.

5.2.1. Social media strategy

The social media strategy for the podcast series consisted of smaller, tailored strategies adapted to the production pace and the resources available for their execution. This means there has been some variability in its implementation; however, all actions fitted within the overall social media strategy and contributed to the visibility of both the podcast series and the IN SITU project.

[4] https://insituculture.eu/in-situ-podcast/

This strategy was built on creating social media posts in different formats, adapted to the IN SITU social media profiles on LinkedIn, Facebook, and Instagram. All posts were written in accessible and engaging language and combined images, audio, and video content. In Annex F, some examples of promotional material can be found—designed by Contágio Criação and adapted to each episode by IN SITU's Communication and Dissemination Manager.

First, a launch campaign was carried out, designed to build anticipation and excitement. The drafted campaign can be consulted in Annex G. Following this initial set of actions, individual sub-strategies were developed for each episode, based on the invited guests, the hosts, and internal deadlines, limitations, and resources available. Further examples of episode-specific social media strategies can be found in Annex H.

5.2.2. Email marketing campaign and partner communication channels

Several promotional email messages were drafted and adapted for different channels. *IN SITU Dialogues* was promoted via email through the following:

1. **Mailing list of all researchers and students of the Centre for Social Studies.** The message was ready to be directly forwarded and was written in both Portuguese and English.
2. **Internal mailing list for all IN SITU Partners.** This included links to the social media posts dedicated to the episode in question, as well as a short promotional text and the episode's cover art.
3. **Internal mailing list for all IN SITU case studies.** The message was ready to be directly forwarded and was written in both Portuguese and English.
4. **All IN SITU Outreach Partners.** The message was ready to be directly forwarded and was written in English.
5. **Internal IN SITU WhatsApp Groups.** This channel was used for dissemination messages during the early episodes only, and was subsequently discontinued due to a lack of resources to sustain it.

Examples of each promotional email format can be found in Annex I.

The podcast was also featured in the CES internal agenda and in *IN SITU Newsletter #7* (IN SITU, 2025a, December) to mark and promote its launch.

5.3. Accessibility and sustainability

Accessibility and sustainability have been guiding principles throughout the production and dissemination of *IN SITU Dialogues*. From the outset, the podcast series was conceived not only as a dissemination output, but as a resource intended to remain openly and freely available to diverse audiences beyond the duration of the IN SITU project. This section outlines the measures taken to

ensure that the podcast is accessible to the widest possible audience, as well as the steps planned or already in place to guarantee its long-term availability.

5.3.1. Accessibility

To date, all episodes are available in English, which is the original language of the recordings, supported by automatically generated transcripts produced by Spotify. Both the audio and the transcripts are available in English only, although brief discussions have taken place on whether to translate key parts of the series in order to make it available in written form in the guests' local languages. This initiative, should it go ahead, would be contingent on the team's capabilities and available resources.

Hosting the podcast across multiple platforms also broadens access to different audiences, including those without a Spotify account. In keeping with this vision, direct links to *IN SITU Dialogues* on Canal CES will be added to the IN SITU website, and, as previously mentioned, the inclusion of the series in IN SITU's YouTube channel is under consideration. The IN SITU website, which will be maintained until 2029 (Duxbury, 2022b, p. 22), will serve as a key portal for accessing the podcast series across its different platforms, whether Spotify, YouTube, or Canal CES. Across all hosting platforms, with the exception of Spotify, which requires free registration for unlimited listening, episodes are freely available with no subscription or registration required, a deliberate choice made to align with the open-access principles of both the IN SITU project and CES more broadly.

Finally, a further element of the accessibility commitment—one that also aligns with the editorial vision of *IN SITU Dialogues*—is the use of accessible language. Episodes were produced with attention to plain and inclusive language in order to reach non-specialist audiences, a goal pursued through careful consideration of the wording used to question guests, as well as through the relaxed and conversational nature of the recordings themselves.

5.3.2. Sustainability

IN SITU Dialogues will remain accessible beyond the lifetime of the IN SITU project through Canal CES and Spotify, with the possibility of also becoming available on YouTube. Listeners will be able to access these platforms via direct links on the IN SITU website, specifically on the page dedicated to *IN SITU Dialogues*, accessible through the main menu under "IN SITU Podcast." Accessibility through the website is guaranteed at least until 2029, as specified in the *Communication and Community Engagement Plan*, the year in which website maintenance is scheduled to conclude. The IN SITU website will be maintained by the Centre for Social Studies until that date, and Canal CES will remain operative as an integrated part of the Centre for Social Studies' online platform "Sala de Imprensa."

No additional episodes are currently planned; however, *IN SITU Dialogues* has opened the possibility of continuing the series, for example, in a more locally focused format and in the local language in Portugal, or through the creation of a new series inspired by it. We have also received inquiries about

featuring other rural-based research work with cultural practitioners being conducted in Europe and internationally.

Finally, a set of internal documents was produced to streamline the production process; these could equally support continuity should a new season or series be developed in the future, including by new team members taking on the responsibility. These documents—the Technical Guide, the Informed Consent form, and the Information Sheet—were all prepared by Sílvia Silva (CES) and are available for consultation in Annexes J, K, and L.

6. Expected impact and indicators

This section outlines the expected impact of *IN SITU Dialogues* and the key indicators used to assess it. Drawing on data collected through Spotify for Creators and other available sources, it reflects on the podcast's impact, reach, audience, and overall performance to date in relation to the dissemination goals of the IN SITU project.

6.1. Expected impact

As briefly mentioned earlier in this report, *IN SITU Dialogues* intends to be a platform that amplifies the voices of creative actors, practitioners, and entrepreneurs in non-urban areas. Beyond the guests' reflections on their own stories, the series also aims to facilitate knowledge transfer through honest accounts and inspirational narratives in which other creative actors around the world can see themselves reflected. In doing so, we want to make evident that creators in non-urban areas are not alone, and that people are navigating similar experiences in other corners of the planet. The series further seeks to make non-urban cultural ecosystems more visible, deepening the understanding of the creative processes happening there and dismantling prevailing myths about them. By foregrounding the stories of the 12 IN SITU case studies in particular, we aim to shed light on what remains largely unknown, because making something more legible and more knowable is, ultimately, a way of pushing back against misconception and prejudice.

Turning now to the main guests of the podcast series (the IN SITU case studies themselves) it is worth noting that the podcast is expected to have had a positive impact not only on them, but also on the hosts (who are active IN SITU colleagues) and on the IN SITU project more broadly. For the case studies specifically, the podcast created a direct bond with them and offered a space for reflection on their projects in a different register and language: one that distances itself from academia and from the more formal tasks they had been asked to undertake so far, such as focus groups, surveys, and reflexive monitoring reports. Some guests even commented during the recording on what participating in IN SITU had meant to them, offering their honest appreciation for the team and the

project as a whole. These are some of those interventions, the first one by Marta Vētra (episode 2), and the second one by Luis Filipe Borges (episode 3):

> Another one [***unintelligible***] that has been given to me specifically by this IN SITU project—a revelation—is that plans and goals, you have to write them down, but they aren't cemented. Because within this project as well, we're allowed to change the goals, we're allowed to shift. And I find it so helpful, especially because we started the business knowing nothing about it, and it was a huge example for me. If a European-wide project involving so many clever people, academics from so many countries and universities… if this project can be given the freedom to move and follow where people lead it, surely I can do the same with the two of us in our little business. So it's kind of given me more confidence to change and to be easier on ourselves, rather than stick to what we had figured out two years ago. (in Silva, 2025, October 27)

> The most amazing thing about the IN SITU experience—and we had a lot of spontaneous talks about it in Ponta Delgada, with Krešimir, with Niko from Finland, with the girls from Iceland—is that we discovered (and the Camp was a great place to discover that) that we are all brothers and sisters from different mothers and fathers, in the sense that we all have different projects but basically the same dreams and the same challenges. So for me, the greatest part of this experience is a sort of therapy that happens. Because of course we all have moments of disbelief, moments where the challenges and the obstacles seem impossible to overcome. And to have that kind of connection, to share stories and hear examples from our brothers and sisters across Europe—that was amazing, very inspirational. (in Silva, 2025, December 2)

These comments, alongside the overall podcast experience, underline the relevance of IN SITU's knowledge co-production approach and its commitment to community-engaged research, and to treating project participants not as mere sources of information to be extracted, but as active co-creators of what research projects are ultimately trying to build.

6.2. Monitoring indicators

This section presents the monitoring indicators extracted from Spotify for Creators for the IN SITU podcast's first season, covering the period from 6 October 2024 to 9 April 2025. Data encompasses five published episodes and reflects performance across streams, audience demographics, geographic reach, and platform usage.

6.2.1. General indicators

Table 6 presents the general indicators for monitoring the podcasts and their current values.

Table 6 - IN SITU Dialogues analytics: General indicators

Indicator	Value
Episodes released	5
Streams & downloads	79
Spotify plays	109
Spotify followers	32
Consumption hours	28 hours
Main platform	Spotify (93.8% app · 6.3% web browser)
Top device	Android 50% · iPhone 35% · Mac 11.3% · Windows 2.5% · Other 1.3%

6.2.2. Audience analysis

Gender breakdown

The IN SITU audience is predominantly female (84.7%), with a strong majority across all age groups (see Figure 4 and Table 7).

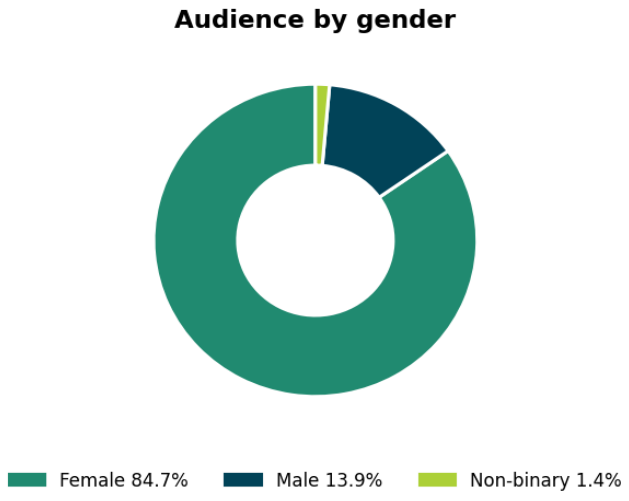

Figure 4 - IN SITU Dialogues analytics: Audience by gender

Age groups

The 45–59 age band is the largest segment (38.9%), followed by 28–34 (22.2%) and 23–27 (18.1%) (see Figure 5).

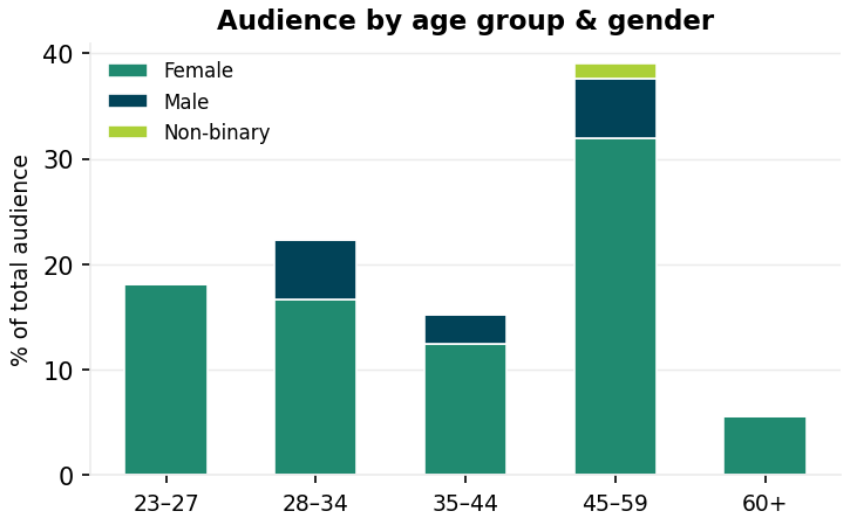

Figure 5 - IN SITU Dialogues analytics: Audience by age group and gender

Age and gender details

Table 7 - IN SITU Dialogues analytics: Age and gender detail

Age group	Female	Male	Non-binary	Notes	% of audience
23–27	100%	—	—	Female 100%	18.1%
28–34	75%	25%	—	Mostly female	22.2%
35–44	81.8%	18.2%	—	Mostly female	15.3%
45–59	82.1%	14.3%	3.6%	Mixed (dominant female)	38.9%
60+	100%	—	—	Female 100%	5.6%

6.2.3. Geographic reach

Listeners span 16 countries. Portugal leads with 21.8% share of audience, followed by Latvia (17.9%) and Ireland (11.5%) (see Figure 6).

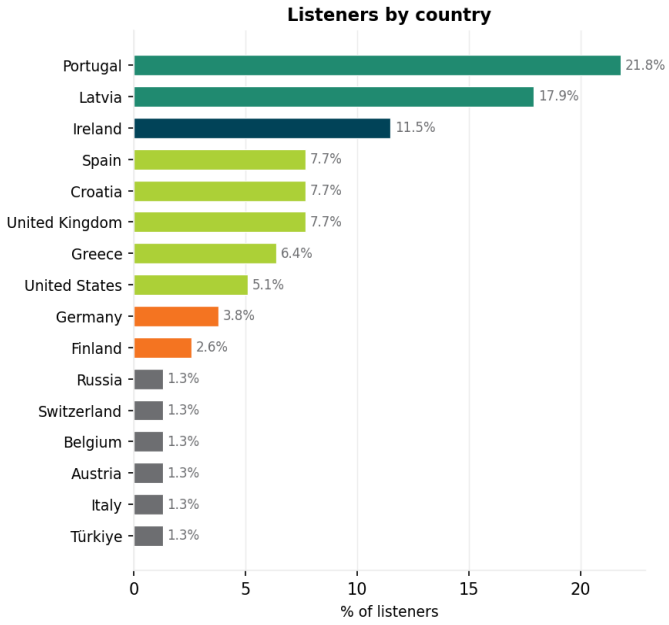

Figure 6 - IN SITU Dialogues analytics: Listeners by country

6.2.4. Platforms and devices

Spotify is the dominant access platform. Android and iPhone together account for 85% of devices (see Figures 7 and 8).

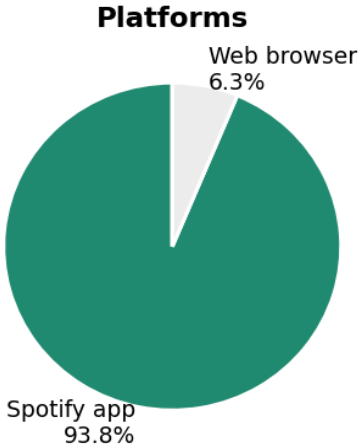

Figure 7 - IN SITU Dialogues analytics: Platforms

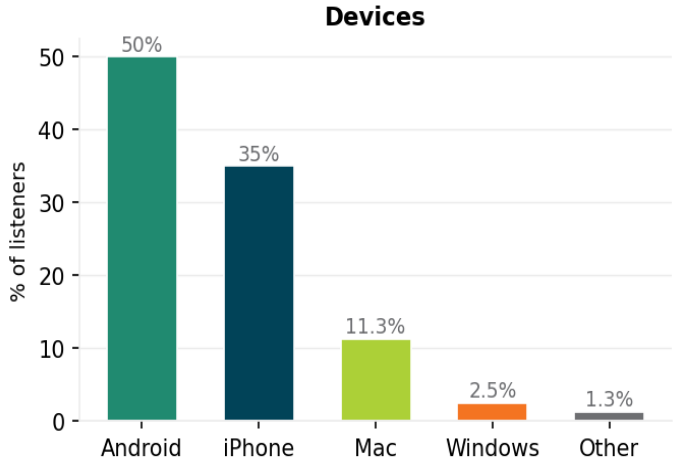

Figure 8 - IN SITU Dialogues analytics: Devices

6.2.5. Per-episode performance

Episode 1 ("What is IN SITU?") is by far the most-listened, with 51 Spotify plays and 33 streams (see Figure 9 and Table 8). Performance drops with later episodes, typical of a new podcast establishing its audience.

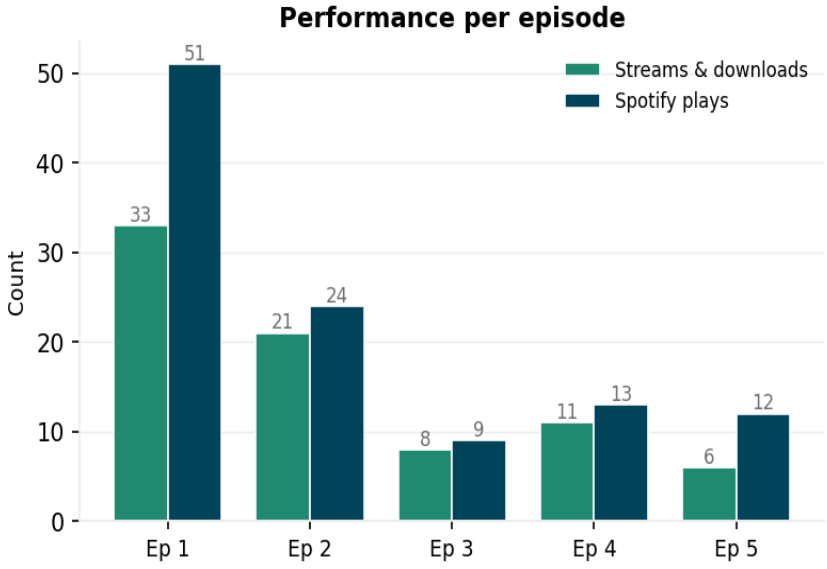

Figure 9 - IN SITU Dialogues analytics: Performance per episode

Table 8 - IN SITU Dialogues analytics: Detailed performance per episode

#	Episode title	Length	Streams & downloads	Spotify plays
1	What is IN SITU? Looking at Culture & Creativity Beyond the Urban	54:02	33	51
2	Dreams in the Garden and Art with Communities: Stories from LAUX and Gort Arts	57:04	21	24
3	Digital Bridges: The Network Effect of Work in Progress and Repertoar	57:40	8	9
4	Major Ideas in Manor Places: Mapping the Work of Mapsion and Valmiera County Manor Network	58:13	11	13
5	Bright Strokes, Bold Voices: Youth Art, Engagement and Place with Transmalhar and The Voice of Youth	52:65	6	12

7. Conclusion

The cultural practitioners IN SITU works with are, above all, place-based. Their work is rooted in the specificities of territory: in the volcanic islands of the Azores, the rugged western coasts of Ireland and Iceland, the lake shores of Finland, the manor houses of Latvia, the Adriatic landscape of Croatia. What *IN SITU Dialogues* offered them was a platform to carry those rooted stories outward: to tell them to the world. Each episode became an intermediate space, approximately one hour of online connectivity, where creative actors separated by kilometres of land, water, sky, culture, and background were brought into conversation with one another. Many stepped outside the comfort zone of their mother tongue to share, in a foreign language, experiences that were deeply personal and deeply local. That act of translation, far more than linguistic, was also cultural, and it took a true creative spirit, one that gave the conversations a texture and authenticity that no amount of scripting could have produced.

There is something quietly remarkable about what a podcast makes possible. Situated voices, rooted in specific places and specific struggles, jump onto a global platform and then nestle, intimately, in the ears of discrete listeners inhabiting the specificities of their own places. It is a round trip: from the ground up, and back to the ground again. In that sense, *IN SITU Dialogues* enacts, in its very form, the values the project has always sought to advance: the idea that non-urban places are not peripheral to the conversation, but central to it.

What made the series meaningful was not only the stories told, but what the telling itself meant to those involved. Guests reflected on their projects with honesty and generosity, sharing not just their successes but their doubts, their pivots, and their moments of unexpected joy. As Marta Vētra noted during Episode 2, participating in IN SITU gave her the confidence to change direction and to be easier on herself, a reminder that flexibility and openness are not signs of weakness, but of wisdom. And as Luís Filipe Borges reflected in Episode 3, the deepest gift of the IN SITU experience was the discovery of kinship: the realisation that creative practitioners across Europe, separated by land and sea, are navigating the same dreams and the same challenges. That sense of solidarity, that no one is alone in this work, may be one of the most powerful things the podcast, and IN SITU as a whole, leaves behind.

The making of *IN SITU Dialogues* also taught its coordinators something that the broader IN SITU findings have consistently underlined: the transformative power of collaboration. The partnership with Rádio Universidade de Coimbra was not merely logistical, but crucial. Access to a professional recording studio, the expertise of RUC's technical team, and the warm support of our Technical Manager at the radio shaped the quality and character of every episode. Equally, the original jingle that opens and threads through the series, composed with generous, unselfish spirit by the music band of an IN SITU colleague, gave the podcast its own distinct voice and identity. Neither contribution was anticipated in the project plan, and neither could have been replaced by any internal resource. As the saying goes: walk alone and you'll walk faster, but walk in company and you'll go further. *IN SITU Dialogues* went further because of the people who chose to walk alongside it.

By inviting case study participants not as subjects of research but as protagonists of their own stories, the podcast honoured the community-engaged spirit that has guided the project from the start. We hope that, for many guests, it offered a different kind of recognition: one that moved away from surveys and monitoring reports, and into something more personal, more lasting, and more human.

That lasting quality matters, because *IN SITU Dialogues* will continue to be available long after the project concludes. All eight episodes remain freely accessible on Spotify (with free registration) and Canal CES, and the dedicated podcast page on the IN SITU website, maintained until at least 2029, will serve as a stable entry point for new listeners discovering the series in the years ahead. The internal documents produced throughout the process, from the Technical Guide to the consent forms, also ensure that the groundwork laid here could support a future season, should the opportunity arise. The door, in other words, has been left open.

In this sense, *IN SITU Dialogues* does not end so much as it continues: in the voices of the practitioners who shared their stories, in the listeners who found something of themselves in those conversations, and in the creative ecosystems across non-urban Europe that the series sought, above all, to make more visible and more valued.

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Annex A. Podcast themes: initial brainstorming

Case studies by key themes

SOCIAL ISSUES

Lab	Case study	Description	Youth?
Azores	**Transmalhar**	Promotion of education strategies, creation of a sense of belonging, civic participation, creative thinking and transdisciplinarity, development of children and young people, literacy of the territory through artistic practices.	Youth
Ireland	**The Voice of Youth**	Youth activation and participation.	Youth
Croatia	**From the gig to the audience**	Non-formal arts-based education for developing children's potential, social wellbeing.	Youth
Iceland	**CREATRIX RÝMI - X**	Community mobilisation, youth engagement, sustainability connectivity.	Youth Community-engagement
Ireland	**Art in Gort**	Working with diverse community members, community-engaged creative practices for local development.	Diversity Community-engagement
Finland	**Footprint of Giant**	Participatory art process, local cooperation in the village community.	Community-engagement
Latvia	**The garden as a functional decorative resource in the formation of the LAUX community**	Community building, income generation.	Community-engagement

PLACEMAKING

Lab	Case study	Description	Venue?
Ireland	**The Voice of Youth**	Engagement of young people in placemaking, quality of public space and transformation of the visual landscape.	Public space
Finland	**Mapsion International Projection Mapping Festival**	Acknowledgement of local place meanings, place revitalisation.	Public space Image/meaning
Finland	**Footprint of Giant**	Cultural route development and the acknowledgement based on local stories and memories, strengthening place identity and external image of the target area.	Public space Image/meaning
Iceland	**The Icelandic Santas come from the Valleys**	Image building in West Iceland, local cooperation and mobilisation.	Image/meaning
Latvia	**Valmiera county manor network**	Better use of existing heritage infrastructure, involvement of local communities in the process of giving a new contemporary function to historic buildings.	Underused spaces

Ireland	**Art in Gort**	Activation of underused spaces in the town, establishment of a permanent creative space in Gort that connects creative practitioners with the community.	Underused spaces Creative space/venue
Iceland	**CREATRIX RÝMI - X**	Creation of creative spaces for individuals in West Iceland to engage in diverse creative work and conversations, collaboration between individuals, companies, educational and cultural institutions.	Creative space/venue
Latvia	**The garden as a functional decorative resource in the formation of the LAUX community**	Creation of a (creative) garden ecosystem combining agriculture with creative activities.	Creative space/venue

TOURISM

Lab	Case study	Description	
Iceland	**The Icelandic Santas come from the Valleys**	Tourism flow, income generation, collaboration between tourism operators and other actors (artists, artisans, food producers, residents, benefactors).	New offer Cross-sectoral collaboration
Finland	**Mapsion International Projection Mapping Festival**	Development of tourism offer, measurement of tourism impact, represents creative industries, mixing traditional cultural tourism based on rural heritage with a novel media art concept.	New offer
Latvia	**Valmiera county manor network**	Development of new creative tourism destinations.	New offer(s)
Latvia	**The garden as a functional decorative resource in the formation of the LAUX community**	Business creation, creative marketing approach, development of tourism offer.	New offer
Croatia	**Repertoar**	Development of cultural tourism.	Coordinate offers / new offer

CCI INTERNAL CHALLENGES

Lab	Case study	Description	Network?
Azores	**WORK IN PROGRESS**	Creation of a CCIs network within the archipelago, continued creative enterprise in the artistic and cultural field.	YES
Latvia	**Valmiera county manor network**	Knowledge transfer regarding both heritage preservation and creative business development, CCI collaboration.	YES
Croatia	**Repertoar**	Establishment of cooperation and communication between stakeholders in culture through the creation of a virtual platform.	YES Platform

Annex B. Podcast initial schedule

September			October			November			December		
1	S	(intro episode)	1	Q	(Gort Art + LAUX)	1	S	(Yule Lads + Footprint)	1	S	Upload to platforms E.3
2	T		2	Q		2	D		2	T	Promo E.3
3	Q	Podcast 1st announcement	3	S		3	S		3	Q	(Work in pr. + Repertoar)
4	Q		4	S		4	T		4	Q	
5	S		5	D		5	Q		5	S	
6	S		6	S		6	Q		6	S	
7	D		7	T		7	S		7	D	
8	S	Countdown	8	Q	RECORDING	8	S		8	S	
9	T		9	Q		9	D		9	T	
10	Q	RECORDING	10	S		10	S		10	Q	RECORDING
11	Q		11	S		11	T		11	Q	
12	S		12	D		12	Q	RECORDING	12	S	
13	S		13	S	EDIT	13	Q		13	S	
14	D		14	T		14	S		14	D	
15	S	EDIT + countdown	15	Q		15	S		15	S	EDIT
16	T		16	Q		16	D		16	T	
17	Q		17	S		17	S	EDIT	17	Q	
18	Q		18	S		18	T		18	Q	
19	S		19	D		19	Q		19	S	
20	S		20	S		20	Q		20	S	
21	D		21	T		21	S		21	D	
22	S	Countdown	22	Q	Promo	22	S		22	S	
23	T		23	Q		23	D		23	T	
24	Q	promo	24	S	Promo	24	S		24	Q	Promo
25	Q		25	S	AIR	25	T		25	Q	
26	S	promo	26	D		26	Q	Promo	26	S	Promo
27	S	AIR	27	S	Upload to platforms E.2	27	Q		27	S	AIR
28	D		28	T	Promo E.2	28	S	Promo	28	D	

29	S	Upload to platforms E.1	29	Q		29	S	AIR	29	S	Upload to platforms E.4
30	T	Promo E.1	30	Q		30	D		30	T	Promo E.4
			31	S					31	Q	

January			February			March			April		
1	Q	(Mapison + Val. Manors)	1	D	(Transmalhar + VoY)	1	D	(RYMI-X + Gig to aud.)	1	Q	(conclusion ep.)
2	S		2	S	Upload to platforms E.5	2	S	Upload to platforms E.6	2	Q	
3	S		3	T	Promo E.5	3	T	Promo E.6	3	S	
4	D		4	Q		4	Q		4	S	
5	S		5	Q		5	Q		5	D	
6	T		6	S		6	S		6	S	
7	Q		7	S		7	S		7	T	
8	Q		8	D		8	D		8	Q	RECORDING
9	S		9	S		9	S		9	Q	
10	S		10	T		10	T		10	S	
11	D		11	Q	RECORDING	11	Q	RECORDING	11	S	
12	S		12	Q		12	Q		12	D	
13	T		13	S		13	S		13	S	EDIT
14	Q	RECORDING	14	S		14	S		14	T	
15	Q		15	D		15	D		15	Q	
16	S		16	S	EDIT	16	S	EDIT	16	Q	
17	S		17	T		17	T		17	S	
18	D		18	Q		18	Q		18	S	
19	S	EDIT	19	Q		19	Q		19	D	
20	T		20	S		20	S		20	S	
21	Q		21	S		21	S		21	T	
22	Q		22	D		22	D		22	Q	Promo
23	S		23	S		23	S		23	Q	
24	S		24	T		24	T		24	S	Promo
25	D		25	Q	Promo	25	Q	Promo	25	S	AIR

26	S		26	Q		26	Q		26	D	
27	T		27	S	Promo	27	S	Promo	27	S	Upload to platforms E.8
28	Q	Promo	28	S	AIR	28	S	AIR	28	T	Promo E.8
29	Q					29	D		29	Q	
30	S	Promo				30	S	Upload to platforms E.7	30	Q	Final promo
31	S	AIR				31	T	Promo E.7			

Annex C. Podcast calendar legend

Title: **IN SITU Dialogues — Place-based creativity from the ground up**

Production Schedule: **September 2025 to April 2026**

Keep in mind that the dates in the calendar may be modified for organisational purposes

The general categories in which the **IN SITU Podcast Calendar** is organised are as follows:

- **S (Script):** All activities related to the development of the episode scripts
- **Prod (Production):** All activities related to the podcast's production
- **Diss (Dissemination):** All activities related to the marketing, promotion, and dissemination of the podcast

Below is a more detailed explanation of the recurring tasks and events marked in the calendar:

Production (Prod)

- **Icebreak Meeting:** Provisional date for an introductory meeting between guests and host, to address any questions and check technical requirements
- **RECORDING:** Provisional date for recording the episode
- **EDIT:** During this week, the RUC technicians will edit the episode
- **AIR:** Date on which the episode will be broadcast as part of the RUC programme *Há Vida(s) nesta Cidade!*

Script (S)

- **Draft Writing:** From this date onwards, Sílvia and Maria begin drafting the script for the upcoming episode
- **Script Review 1:** The script draft is shared with the Podcast Task Force and Nancy for feedback
- **Script Review 2:** Isabel from RUC receives the approved draft for a final revision
- **Approved Script Out:** The final script is sent to the guests

Dissemination (Diss)

- **Podcast First Announcement:** The podcast is announced via social media, a news release on the website, and an email to relevant contacts
- **Countdown:** A three-week countdown to the podcast launch begins on our social media platforms
- **SM Promo:** The episode is promoted across IN SITU's social media channels
- **Episode X Upload:** The episode is uploaded to the relevant podcast platforms (e.g., Spotify, Podimo, etc.)
- **Episode X Promotion:** The newly released episode is promoted via social media and email

Annex D. Podcast scripts

Episode 1

IN SITU PODCAST – EPISODE 1: ***What is IN SITU? Looking at Culture & Creativity Beyond the Urban***

HOST:
Hello and welcome… to the very first episode of *IN SITU Dialogues: Place-based Creativity from the Ground Up* — **the podcast where we explore how culture and creativity are shaping life and work in Europe's non-urban areas.**

Before going any further, let me introduce myself. **I'm Maria Batle — Communication & Dissemination Manager for the IN SITU Project** — and I'll be your host in this episode, introducing IN SITU… **a Horizon Europe initiative supporting cultural and creative industries outside the major cities.**

So — let's dive in.
What has brought us here are the cultural and creative realities of non-urban ecosystems, which are the very heart of the IN SITU project.

And let me tell you: This is not your average research project.
Over the past three years, IN SITU has been working across six European regions… **to understand and support the unique potential of culture in rural and peripheral areas.**

The project brings together **six Labs**… supporting **twelve different case studies,** all rooted in local contexts.

I won't give away much more — **because today I'm joined by two people who are perfect for that job.**

🎵

HOST:
In this first episode, we'll hear from two key members of the IN SITU team.

First up — ***Nancy Duxbury, Principal Investigator of the project,*** *who'll tell us why this work matters — and what makes it stand out.*

And then — ***Mark Rainey, who leads the part of IN SITU focused on case studies and Living Labs — those on-the-ground experiments where culture meets innovation and community.***

[interviews] – see INTERVIEW QUESTIONS (pp. 51-52)

So — that's just a little taste of what's ahead.
In the next episodes, we'll take you inside each of the regional Labs, meet the people who are making things happen, and hear directly from the true stars of this project: **the IN SITU case studies.**

Make sure to follow the podcast, so you won't miss what's coming next. You can find us on Instagram at insitu underscore culture, on Facebook at IN SITU, and on LinkedIn at IN SITU Research Project. And if you'd like to dig deeper, you'll find plenty more at **www.insituculture.eu.**

And that's it for today. **Thanks so much for listening.**
I'm Maria Batle, and this is *IN SITU Dialogues: Place-based Creativity from the Ground Up.*

Talk to you soon!

INTERVIEW QUESTIONS

Introducing the Project

1. Big picture & motivation

- What inspired the IN SITU project? Why focus specifically on non-urban areas?
- What are some common misconceptions about cultural and creative industries outside big cities?

2. Project approach

- IN SITU puts a strong emphasis on co-creation. Why is that important in this context?
- How is IN SITU different from a more traditional research project?

3. Europe-wide relevance

- The project spans six very different regions across Europe. What do they have in common, and what can they learn from each other?
- How do you see IN SITU contributing to policy or funding decisions in the long run?

For Labs/Case Studies Leads

LABS

1. Labs as living experiments

- Can you explain what the IN SITU Labs are? What makes them unique?
- What kind of activities are being tested or prototyped through the Labs?

2. Role of local context

- How does the regional context shape what happens in a Lab? Could you share an example?
- What kinds of challenges have emerged so far?

3. Reflections on process

- What have you learned so far from working with these local partners and cultural practitioners?

CASE STUDIES

1. Case studies as deep dives

- What are the case studies within IN SITU, and what do they aim to uncover?
- How were these cases selected?

2. Insights and patterns

- Have you noticed any shared themes or lessons emerging across the different regions?
- Are there examples of particularly innovative or unexpected approaches coming out of the case studies?

3. Looking ahead

- What are you most excited about as the Labs and case studies evolve?
- How do you see these learnings feeding into the wider IN SITU project?

Episode 2

IN SITU PODCAST – EPISODE 2: "Dreams in the Garden and Art with Communities: Stories from LAUX and Gort Arts"

Thematic focus: Placemaking; Activating communities and spaces

Guests: Esther (Gort Arts, Ireland) and Marta (LAUX, Latvia)

INTRO - HOST:

Hello, and welcome back to ***IN SITU Dialogues: Place-based Creativity from the Ground Up.***

I'm Sílvia Silva, researcher at the IN SITU project at the Centre for Social Studies of the University of Coimbra, in Portugal, and I'll be your host for **today's episode: "Dreams in the Garden, and Art with Communities: Stories from LAUX and Gort Arts"**.

…**Last episode**, the first one, we set the stage and explored the aims of the IN SITU project, the role of the IN SITU Labs, and how local creativity can spark new forms of innovation and community development in non-urban regions.

Today, we're diving deeper into the heart of the project by exploring two fascinating case studies, which focus on placemaking and activating communities and spaces: **Gort Arts from Ireland** and **LAUX from Latvia**. We'll be talking about their unique objectives, the challenges they've faced, and the opportunities that have shaped their work in non-urban creative contexts.

For this, **we have here with us Esther from Gort Arts**, an initiative focused on transforming the perception of art and activating community spaces in Gort, in Ireland, **and Marta from LAUX**, a project with a unique focus on creating an unusual garden environment, giving space for creative discussions and impulses to happen, in Latvia.

Hi Esther, hi Marta, welcome, and thank you for being here with us today. We're excited to have you with us today for our podcast.

[interviews]

🎵🎵

CLOSING - HOST:

Thank you again to Esther and Marta for sharing the incredible journeys of Gort Arts and LAUX. From a garden in Latvia to a small town in Ireland, you've shown us the power of placemaking and the

art of building community from the ground up. It was truly inspiring to feel your commitment and passion. Thank you so much!!

… Well, and if you are ready to dig deeper into the world of non-urban creativity, all the stories, research, and insights are waiting for you at our website **insituculture.eu**. And don't forget to follow us on our social media! You can find us on Instagram at **insitu underscore culture**, on Facebook at **IN SITU**, and on LinkedIn at **IN SITU Research Project**.

Don't miss out on our next episodes, where we'll continue exploring the voices of the creative actors and community builders who are shaping non-urban life across Europe.

Until then, I'm Sílvia Silva, and thank you so much for being with us on ***IN SITU Dialogues: Place-based Creativity from the Ground Up***.

[interviews]

So, let 's start…

- **"Set the ground":**
  - **To both:** Can you present your organization in a few words? And your favorite moment in your project so far, or a curiosity?
    - *e.g. Marta, I heard there is a nice story re the name "LAUX" :-)*
    - *Esther, ?*

- **Initial vision and approach:** Questions will focus on the initial objectives for both projects.
  - **To Gort Arts:** Can you tell us about the initial objectives of the Art in Gort project? What did you hope to achieve for both the community and the artists? How did you aim to make the arts more visible and broaden the community's perception of art in Gort?
  - **To LAUX:** Your project has a unique focus on a financially viable lifestyle brand. What were the initial goals for LAUX, particularly with the garden and community aspects? How did you envision the garden and the creation of a physical space, like the Potting Shed, as a way to build a creative community?

- **Activating community and space:** Questions will highlight the main activities carried out by each project to bring spaces to life.
  - **To Gort Arts:** You've had a number of interesting events like the Postcard Exhibition and Brigid's Day. Could you talk about a few of your most impactful activities and what they achieved? How did these events transform spaces and engage the community?

- **To LAUX:** You've had a variety of on-site and off-site events. How have activities like the "madĀRA" dinners (and other thematic events), the Open Garden Days, and your presence at the REKO Farmers market helped you achieve your goals? Do you think they helped to strengthen in-person connections and activate your garden as a community hub?

- **The power of local context:** Questions will explore how each project's local environment has influenced its development.
    - **To both:** How has the specific context of Gort (in Ireland), and Valmiera (in Latvia), shaped the way you've approached your work? What unique opportunities or challenges has your location presented?

- **Overcoming obstacles:** Questions will address the challenges and unexpected turning points each project has faced in this process.
    - **To both:** *[re: obstacles mentioned before]*, How have you been creative in tackling this challenge, and what have you learned from it? How have these difficulties shaped your approach to activating your space, and what strategies have you implemented to overcome them?
    - **To Gort Arts:** I understand that the collaboration with a curator for the "Beginnings" show was a major turning point. Can you talk a bit about this and How did this experience give the group a stronger collective identity and affirm your ability to activate and use a space for a collective identity?
    - **To LAUX:** The first Open Garden Day was a crucial moment for you. Can you talk a bit about this, and How did that experience lead to a new business model and redefine the role of the garden as a complementary asset to your food experiences?

- **Looking forward:** Questions will explore the next steps for both projects.
    - **To Gort Arts:** What are the main next steps for Gort Arts, particularly with your plans to explore collaborations with other community groups and outdoor pop-up spaces?
    - **To LAUX:** You have big plans, including a new organic certification process, and the ongoing development of the Potting Shed. Can you tell us more about what's next for LAUX, and how do you see your physical space evolving to support future activities and the brand's growth?

- **Sharing the learnings:** Questions will reflect on what has been learned from the experience.

- **To both:** What is one key lesson you've learned so far from your case study project, and specifically regarding activating communities and spaces, that you would share with other creative initiatives?

Episode 3

IN SITU PODCAST – EPISODE 3: Digital bridges: the network effect of *Work in progress* and *Repertoar*

Thematic focus: Cross-sectoral networks for CCI in non-urban areas + digital tools

Guests: Luís Borges (Work in progress, Azores, Portugal) and Kresimir Grubic (Repertoar, Croatia)

INTRO - HOST:

Hello, and welcome back to ***IN SITU Dialogues: Place-based Creativity from the Ground Up.***

I'm Sílvia Silva, researcher at the IN SITU project at the Centre for Social Studies of the University of Coimbra, in Portugal, and I'll be your host for **today's episode: "xxx-title"**.

…**In our last episode**, we explored the powerful concepts of placemaking and activating communities and spaces. Today, we're shifting our focus to two projects that are actively building their local cultural ecosystems and creating cross-sectoral networks. We'll be hearing from Work in progress in the Azores, an innovative docuseries connecting artists across a remote archipelago, and Repertoar in Croatia, a digital initiative focused on mapping and promoting the cultural scene in the Šibenik-Knin County.

We'll discuss how they're succeeding at promoting cultural endeavors, the challenges of connecting scattered artists and coordinating a diverse cultural sector, and the transformative power of digital tools in non-urban creative contexts.

Joining us today are Luís from Work in progress and Kresimir from Repertoar.

Hi Luís, hi Kresimir, welcome, and thank you for taking the time to share your projects with us!

[interviews]

1. **"Set the ground":**
    a. **To both:** To start, could each of you present your organization in a few words? And maybe share a favorite moment or a curiosity from your project so far?
2. **Initial vision and approach:** Questions will focus on the initial objectives for both projects, considering that both have a strong focus on visibility and connection within their respective creative communities.

    a. **To Work in progress:** Luís, your project is a docuseries filmed across the Azores' nine islands. What were the initial objectives for Work in progress? What was the big idea

behind Work in progress? Specifically, how did you first plan to get artists to know and support each other across those 600 kilometers of ocean, and how did you plan to showcase their creative work from a distance?

b. **To Repertoar:** Kresimir, the initial idea for your project was to bring together public, civil, and private organizations involved in culture. You decided to do this through a digital platform. Can you describe how you envisioned this platform becoming a central hub of information, and how it would help these different organizations work better together and create a stronger cultural calendar?

3. **Activities and the cultural ecosystem:** Questions will highlight the main activities carried out by each project which includes engaging with stakeholders across sectors.

    a. **To Work in progress:** Your main activity so far has been producing your docuseries, which focuses on the artist in the process of creation. How has showing the process helped to raise awareness about artists who often maintain a day job to support their life and pay the bills, and keep their creative lives going? And moving forward, what practical changes are you making to better capture the creative journey on film?

    b. **To Repertoar:** Kresimir, your team has been busy with the organization and communication with local partners and doing extensive research. What were you hoping to achieve in those conversations with stakeholders like the City and Tourist Boards? And what did your research—like counting over a thousand events in the summer season—tell you about the real effort it takes to map and coordinate your cultural scene?

4. **Overcoming obstacles and navigating ecosystems:** Questions will address the challenges and unexpected turning points each project has faced in this process, including the nature of these projects - one dealing with a scattered island community and the other with a complex regional cultural scene - that presents unique challenges.

    a. **To both:** What were some of the toughest hurdles/obstacles you faced, and how did you navigate them?

        some specific examples:

        i. **Work in progress:**
        [*obstacles*] You've mentioned the challenge of chronic underfunding for the arts in the Azores, with the annual state cultural funding being very low, that has to reach hundreds of projects. How does this financial reality directly impact your project and give each artist the time and visibility you want?

[*turning points and opportunities]* You've recently seen positive shifts, including the designation of Ponta Delgada as the Portuguese Cultural Capital in 2026, and some private-sector partnerships (right?). How do these developments—both in policy and in new partnerships—change the way you look at the future of Work in progress and its sustainability?

ii. **Repertoar:**

[*obstacles*] You faced a major setback when the planned co-development with an IT company failed because neither side had the resources - time/manpower - for such a new project. How did this setback force you to completely change your approach, and how did you decide to turn the platform's development into a project within a project? What concrete steps are you taking now to build the team and secure the funding needed for the next phase?

[*turning points and opportunities]* The challenge of building the platform, along with feedback you've received, opened up the idea of a much larger project with cross-border partners. How has this potential for international growth influenced your thinking, especially as you move into the next phase of developing the platform you now call Hypie?

5. **Looking forward:** Questions will explore the next steps for both projects.
    a. **To Work in progress:** What are the main next steps for Work in progress? You are currently focused on Season II. What are the key stages in your immediate planning timeline, and how are you managing the intense logistics of filming across the archipelago with a small team, and what is your overall strategy for securing the necessary funding to achieve your goal of shooting on all nine islands?
    b. **To Repertoar:** Kresimir, The Hypie platform is now the main focus, right? What are the steps you will take next, and how do you see this will lead to the establishment of the startup and the search for external funding?

6. **Sharing the learnings:** Questions will reflect on what has been learned from the experience.
    a. **To both:** What is one key lesson you've learned so far from your case project - one piece of advice you would share with other creative initiatives that are trying to connect scattered communities or build digital tools for a complex cultural scene?

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CLOSING - HOST:

Thank you again to Luís and Kresimir for sharing the journeys of Work in progress and Repertoar. ++[brief main key words/thoughts]... It was truly inspiring! Thank you so much!!!

… Well, and if you are ready to dig deeper into the world of non-urban creativity, all the stories, research, and insights are waiting for you at our website **insituculture.eu**. And don't forget to follow us on our social media! You can find us on Instagram at **insitu underscore culture**, on Facebook at **IN SITU**, and on LinkedIn at **IN SITU Research Project**.

Don't miss out on our next episodes, where we'll continue exploring the voices of the creative actors and community builders who are shaping non-urban life across Europe.

Until then, I'm Sílvia Silva, and thank you so much for being with us on ***IN SITU Dialogues: Place-based Creativity from the Ground Up***.

Episode 4

IN SITU PODCAST – EPISODE 4: Major Ideas in *Manor* Places: Mapping the Work of Mapsion and Valmiera County Manor Network

Thematic focus: heritage revitalisation, place attachment, tourism, family-friendly, networks

Guests: Niko Tiainen (Mapsion, Finland) & Sabīne Vandāna (Valmiera County Manor Network)

INTRO - HOST:

Hi there, and welcome back to another episode of *IN SITU Dialogues: Place-based Creativity from the Ground Up*! I'm **Maria Batle**, Communication & Dissemination Manager for the **IN SITU Project** at the **Centre for Social Studies of the University of Coimbra** in Portugal, and I'm delighted to be your host for this new episode of *IN SITU Dialogues*.

Today's episode is titled **"Major Ideas in *Manor* Places: Mapping the Work of Mapsion and Valmiera County Manor Network"**, and—as the name suggests—you can expect yet another inspiring conversation about how culture and creativity flourish far from the big cities.

In our last episode, we explored the importance of building strong, cross-sectoral networks within the cultural and creative industries beyond metropolitan centres.

This time, we're turning our attention to two remarkable initiatives that are breathing new life into their local communities while maintaining cultural heritage through creative practice.

We'll hear from **the Valmiera County Manor Network** in Latvia—a platform connecting cultural heritage actors and enthusiasts—and **Mapsion**, a projection mapping competition that lights up the town of **Eurajoki, Finland**.

Together, we'll discuss how these projects are driving local cultural engagement, the challenges they face in sustaining their activities, and why heritage revitalisation plays such a vital role in non-urban contexts.

Joining me today are **Sabīne** from the Valmiera County Manor Network and **Niko** from Mapsion.

Hi Sabīne, hi Niko—welcome to our cozy podcast! Thank you so much for joining us and for sharing your inspiring work with our listeners.

[interviews]

Setting the Ground

- **To both:**
  To begin, could each of you briefly introduce your project?

Initial Vision and Approach

Both of your initiatives place a strong emphasis on heritage revitalisation, tourism, and community. Let's start by exploring the initial vision behind each of them.

- **Valmiera County Manor Network:**
  Sabīne, your goal from the start was to preserve and develop cultural heritage sites through creativity and community-building within the manor network. What inspired you to launch this initiative? And how did you imagine it taking shape in the early days?
- **Mapsion:**
  Niko, the original idea for Mapsion was to create a world-renowned festival that would bring new energy to the autumn season in the small municipality of *Eurajoki*, Finland. Why did you choose this particular location? How did the place itself influence the festival's concept and format? And what did you ultimately hope to achieve with it?
- **To both:**
  Your projects share an interesting duality—on one hand, you aim to attract visitors and gain visibility beyond your local area, while on the other, you're deeply committed to strengthening your own communities. How do you balance these two ambitions: being outward-facing and locally rooted at the same time?

Activities and the Cultural Ecosystem

Here we'll dive into what each of you *does* on the ground.

- **Valmiera County Manor Network:**
  You've organised a wide range of activities — from meetings and workshops to public discussions and community events. Could you tell us a bit more about what these activities involve and how they help the network achieve its mission of raising awareness and connecting people around Valmiera's cultural heritage?
- **Mapsion:**
  Niko, even though Mapsion is a one-day event, it requires months of planning and preparation. Could you walk us through the process—from ideation to execution?

You also organise workshops for children and young people. What's the purpose behind these workshops, and what kind of impact are you hoping to make through them?

- **To both:**
  Interestingly, both of your projects involve *manors*—these historical spaces that hold so much cultural and emotional significance. I'd love to hear your personal take on the role these buildings play in your local cultural ecosystem and what they mean for the locals in general.

Overcoming Obstacles and Navigating Challenges

Every creative project comes with its own set of challenges and turning points.

- **Valmiera County Manor Network:**
  [obstacle] *Sabīne*, I know you've faced challenges in engaging all stakeholders equally, especially local authorities, and in maintaining consistent participation from network members. How did you address these issues?
  [turning point] And later, your project received recognition at the municipal level, including an award for one of the key project leaders—a wonderful milestone! How did that recognition affect the network's visibility and support?
- **Mapsion:**
  [obstacle] *Niko*, when we met in the Azores, you mentioned that a major turning point came when the Municipality of Eurajoki rented out the mansion to a private entity. How did that affect the projection mapping competition and its development?
  [turning point] You also mentioned that the project caught the attention of two major light festivals — congratulations on that! What does this new interest mean for the future of Mapsion?

Looking Forward

Let's talk about what's next for each of you.

- **Valmiera County Manor Network:**
  Sabīne, what are the next steps for the network? How do you see it evolving in the near future?
- **Mapsion:**
  Niko, I remember you mentioned that Mapsion was sold to the *Jyväskylä City of Light* festival, and that you're now developing a new project called *LUXION* at the original location. Could you tell us more about this new initiative and what direction you're taking with it?

Sharing the Learnings

Finally, let's reflect on what you've learned through your journeys.

- **To both:**
  What's one key lesson you've learned from your project—a piece of advice you'd share with other creative initiatives that aim to revitalise their communities and highlight their local heritage?

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CLOSING - HOST:

A huge thank you to **Sabīne and Niko** for sharing the inspiring journeys of the **Valmiera County Manor Network** and **Mapsion**. From community-building and heritage revitalisation to creative innovation and local engagement, your stories remind us how culture can truly flourish beyond the big cities.

If you're ready to dive even deeper into the world of **non-urban creativity**, all the stories, research, and insights are waiting for you at **insituculture.eu**. And don't forget to follow us on social media! You can find us on **Instagram** at **insitu underscore culture**, on Facebook at **IN SITU**, and on LinkedIn at **IN SITU Research Project**.

Make sure you don't miss our upcoming episodes, where we'll continue offering a stage to the voices of the creative actors and community builders shaping life in non-urban Europe.

Until next time, I'm **Maria Batle**, and thank you so much for joining us on *IN SITU Dialogues: Place-based Creativity from the Ground Up*!

Episode 5

IN SITU PODCAST – EPISODE 5: Bright Strokes, Bold Voices: Youth Art, Engagement and Place with Transmalhar & The Voice of Youth

Thematic focus: youth, art, education, empowering young people, collective effort

Guests: Shane O'Malley (The Voice of Youth, Ireland) & Rita Serra e Silva (Transmalhar, Portugal)

INTRO - HOST:

Hello, and welcome back to another episode of **IN SITU Dialogues: Place-based Creativity from the Ground Up!** I'm **Sílvia Silva**, researcher with the IN SITU project at the Centre for Social Studies of the University of Coimbra in Portugal, and I'll be your host for today's episode: **"Bright Strokes, Bold Voices: Youth Art, Engagement and Place with Transmalhar and The Voice of Youth"**

In our last episode, we explored how creative practices can strengthen communities and revitalise local heritage.

Today, we shift our focus to two initiatives that use art to **empower young people living in Europe's peripheries**.

We'll hear from **Transmalhar**, on the island of São Miguel in Portugal—a pilot project co-creating and testing a non-formal education methodology involving artistic and community-based practices. And we'll learn about **The Voice of Youth**, in Galway, Ireland—a project that uses art as a platform for young people to express their perspectives and question the world around them through a creative lens.

Together, we'll discuss how these projects engage youth in non-urban areas, the challenges of sustaining grassroots cultural work, and why **youth engagement, opportunity, and a sense of place** matter so deeply in peripheral regions.

Joining me today are **Rita** from Transmalhar and **Shane** from The Voice of Youth. Hi Rita, hi Shane—**welcome to IN SITU Dialogues!** Thank you so much for joining us and for sharing your inspiring projects.

[interviews]

Setting the Ground

- **To both:**
  To begin, could each of you briefly introduce your project?

Initial Vision and Approach

Both of your initiatives place a strong emphasis on art, youth engagement, and territorial literacy. To begin, let's explore the vision that originally shaped each project.

- **Transmalhar**
  Rita, Transmalhar's initial goal was to promote access, participation, and involvement in cultural and creative practices among young people at risk of socio-economic exclusion.
  What motivated you to launch a project of this nature, and what needs or gaps were you responding to?

- **The Voice of Youth**
  Shane, one of the key outcomes of The Voice of Youth was the creation of a collaborative mural with a group of young people in the rural village of Abbeyknockmoy, in Galway.
  Why did you choose a mural as the central artistic output, and why locate it in this particular village? How did the characteristics of this place shape the development of the project?

- **Both**
  Your projects share a strong focus on opportunity and continuity. On one hand, both seek to open up opportunities for young people who (due to various factors) may have limited access to artistic, cultural, or civic activities. On the other hand, you aim to leave something lasting behind: a mural that remains anchored in a community, or an educational methodology that can be passed forward to new groups of students.
  Why are opportunity and continuity so important, especially in the places you're working in and for the young people you're working with? ~15min

Activities and the Cultural Ecosystem

Now, let's dive into the work you do on the ground and how these projects unfold in practice.

- **Transmalhar**
  Rita, you've organised several activities for teenagers, including the regular Transmalhar sessions and the open call *Drawing for Democracy*.

Could you tell us more about what these activities involved, how they turned out, and what strategies you used to engage the teenagers?

- **The Voice of Youth**
  Shane, in addition to painting the mural, you organised workshops and group discussions, which I understand took place before the mural itself.
  Why did you choose to carry out these preparatory activities, and how were they important both for the project and for the participants?

- **Both**
  A key aspect of your projects is the focus on decentralising access to culture and revaluing public space.
  Why do you think this is particularly important for the younger generation, and how do your projects contribute to making culture more accessible and spaces more meaningful for them?

Overcoming Obstacles and Navigating Challenges

Every creative project comes with its own **challenges and moments that define its path**. I'd love to hear about yours.

7. **Transmalhar**
   Rita, with Transmalhar, I know you've had to navigate some tricky situations—aligning external participants with the project's methodology, managing the workload, and dealing with unclear expectations. These are challenges many projects face, but they can feel amplified in a non-formal, youth-focused setting.
   Could you share how you approached these hurdles? And was there a particular moment when you felt the project really found its rhythm—a turning point that helped move things forward?

8. **The Voice of Youth**
   Shane, in The Voice of Youth, encouraging young people to participate—especially in group settings—can be a real challenge. Expressing oneself in front of peers isn't easy at any age, and you were working in a rural context where opportunities for engagement are already limited.
   How did you overcome these challenges and create a space where young people felt confident to participate? And was there a moment, perhaps during a workshop or the mural process, where you felt the project truly clicked or participants really stepped into their voices?

Looking Forward

Let's turn now to what lies ahead for both of your projects.

- **Transmalhar**
  Rita, looking forward, what are the next steps for Transmalhar? Where do you see the project heading from here?

- **The Voice of Youth**
  Shane, and how about The Voice of Youth? What are the next steps for the project, and what do you hope to develop or expand in the future?

Sharing the Learnings

Finally, let's take a moment to reflect on what you've learned along the way.

- **Both**
  What is one key lesson you've taken from this journey—something you would share as advice with other creative initiatives working with young people through cultural and artistic practices?
  And perhaps you could also share a favourite moment or a small curiosity from your project so far, something that has stayed with you or captures the spirit of the work.

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CLOSING - HOST:

So, thank you to **Rita** and **Shane** for sharing the inspiring journeys of **Transmalhar** and **The Voice of Youth**. This conversation leaves us truly energised, with a fresh and grounded understanding of what it means to bring young people closer to art and culture through collaborative, place-based work.

If you're ready to explore more stories of non-urban creativity, you can find all our research, news, and insights at **insituculture.eu**. And remember to follow us on social media—you'll find us on Instagram at **insitu underscore culture**, on Facebook at **IN SITU**, and on LinkedIn at **IN SITU Research Project**.

Make sure you don't miss our upcoming episodes, where we'll continue giving space to the creative actors making non-urban Europe a better place to live.

I'm **Sílvia Silva**, and thank you for joining us on **IN SITU Dialogues: Place-based Creativity from the Ground Up**!

Episode 6

IN SITU PODCAST – EPISODE 6

Thematic focus: youth, art, education, empowering young people, strengthening community

Guests: Signý Óskarsdóttir (RÝMI – X, Iceland) & Katarina Gugo (From the Gig to the Audience, Croatia)

Title: Shared Frequencies: Dwelling Creative Spaces with RÝMI – X and From the Gig to the Audience

INTRO - HOST:

Hello dear listeners, and welcome back to another episode of **IN SITU Dialogues: Place-based Creativity from the Ground Up!**, the podcast brought to you by the Horizon Europe-funded project IN SITU. If you are not already doing so, do not forget to follow us - we are on all social media platforms and at www.insituculture.eu. By accessing our website, you can also subscribe to our newsletter and stay updated about all our activities, including (spoiler alter) our upcoming Final Conference that will take place in Valmiera, Latvia, from the 11th till the 13th of May. Registrations for the Conference are now open and a friendly early-bird rate is out until March 12th so do register ASAP and do not miss the chance to join us and attend sessions, network with peers, and learn from diverse discussions. We will be waiting for you!

After this short advertisement moment, let's go to the heart of the episode and dive into today's topic! My name is **Paola Di Nunzio**, I am the Research Manager of the IN SITU project on behalf of the Centre for Social Studies of the University of Coimbra in Portugal, and I am excited (and a bit nervous ;)) to be your host for today's episode titled: **"Shared Frequencies: Dwelling Creative Spaces with RÝMI – X and From the Gig to the Audience"**

Last time, we explored how art can empower young people living in Europe's peripheries. Today, we are focusing on two initiatives that **encourage creativity** and **help cultivate a new generation of cultural creators and audiences**. From mastering a musical instrument to transforming experimental ideas into social innovation, these projects provide young people with the essential tools to strengthen their communities and contribute to the cultural development of their regions.

I am here today with **Signý** from the project **"RÝMI – X"**, located in the West region of Iceland, and with **Katarina**, representing the project **"From the Gig to the Audience"** set in Šibenik-Knin County, in Croatia. **Welcome both to the IN SITU Dialogues and thank you very much for joining us!**

[interviews]

Setting the Ground

- **To both (From the Gig to the Audience first, then RÝMI – X):**
  To begin, could each of you briefly introduce your project?

Initial Vision and Approach

Both of your initiatives place a strong emphasis on supporting creative work, especially for youth, and involving different agents acting in your community in the process. To begin, let's explore the vision that originally shaped each project.

- **RÝMI – X**
  Signý, RÝMI – X's goal is to encourage creativity and creative thinking and to identify opportunities for collaboration that promote creativity, awareness and societal benefits by connecting individuals, companies, and educational and cultural institutions.
  What motivated you to launch a project of this nature, and what needs or gaps were you responding to?

- **From the Gig to the Audience**
  Katarina, one of the key outcomes of your project was to provide musical workshops for youth to foster their love for music and encourage them to develop their own musical tastes and artistic expression.
  Why was this important for your region and its community at the time of the conception of the project?

- **Both**
  Your projects are both shaped for and with the community and seek to inspire individuals; and they have now been active for a couple of years.
  Has the work on the ground during this rather long period and the mutual interaction with the community changed in any way your initial goals? By inspiring individuals, did collective initiatives and collaborations emerge? How?

Activities and the Cultural Ecosystem

Now, let's dive into the work you do on the ground and how these projects unfold in practice.

9. **From the Gig to the Audience**
   Katarina, you've organised more than 150 workshops for young people, teaching music in a broad way - not only to learn how to play but also its history and different existing genres.

Could you tell us more about what these activities involved, what it emerged from them, and how it was to work with youth?

10. **RÝMI – X**
    Signý, you have carried out very diverse activities - from brainstorming meetings to workshops to experiment with music and gather young people's opinions on the next steps they would like to see RÝMI – X to take .
    Why this variety, and how were they important both for the project and for the participants and overall community? How was this variety possible and how did you manage it without being overwhelmed by it?
11. **Both**
    A key aspect of your projects is to bring awareness about the importance of culture and creativity and to develop a sustainable local cultural ecosystem.
    Why do you think this is important, particularly for the younger generation, and how do your projects contribute to making culture more accessible and spaces more meaningful?

Overcoming Obstacles and Navigating Challenges

Every creative project comes with its own **challenges and moments that define its path**. I'd love to hear about yours.

- **RÝMI – X**
  Signý, with RÝMI – X, space was initially seen as an opportunity but then it turned into an obstacle that forced you to reframe your project.
  Could you share more about this and what you did and are doing to overcome this challenge?

- **From the Gig to the Audience**
  Katarina, in From the Gig to the Audience coordination and assuring attendance and consistency from participants was a big challenge.
  How did you approach it? And was there a moment where you felt you overcame it or is it still troublesome?

- **Both**
  Among these challenges, what opportunities emerged? Did you expect them or did they take you by surprise?

Looking Forward

Let's turn now to what lies ahead for both of your projects.

- **Both**

  What does the future look like for your projects? What's coming next in terms of actual next steps you have already planned? And what are your wishes for the future that perhaps you are still working on and/or waiting for an opportunity to arise?

Sharing the Learnings

Finally, let's take a moment to reflect on what you've learned along the way.

- **Both**
  What is one key insight you might want to share with your fellow practitioners that we hope are listening to this podcast right now?

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CLOSING - HOST:

So, thank you to **Signý** and **Katarina** for sharing the journeys of **RÝMI – X** and **From the Gig to the Audience**. I feel inspired and nurtured by these creative experiences and I am sure our audience can feel the same energy! I wish you all the best with your upcoming activities.

And to our listeners: make sure you stay tuned for our upcoming episodes, where we'll explore other stories of non-urban creativity and (hopefully) bring more inspiration to your creative minds. Creativity belongs to everyone–and there is a creative spark in each of us just waiting to be ignited!

I'm **Paola Di Nunzio**, and thank you for joining us on **IN SITU Dialogues: Place-based Creativity from the Ground Up**!

Episode 7

IN SITU PODCAST – EPISODE 7

Thematic focus: cultural revitalisation of place, renewed heritage and imaginaries, activation of historical and symbolic identity

Guests: Þorgrímur Einar Guðbjartsson (Yule Lads, Iceland) & Maija Esko (Footprint of a Giant, Finland)

Title: Grounds for Imagination: Revitalising Places with the Icelandic Yule Lads and Footprint of a Giant

INTRO - HOST:

Hello dear listeners, and welcome back to another episode of **IN SITU Dialogues: Place-based Creativity from the Ground Up!**, the podcast brought to you by the IN SITU project, funded by the European Commission under the Horizon Europe framework. Before we dive in, a quick reminder: registrations for the IN SITU Conference are still open until April 13. We will be in Valmiera, Latvia, from the 11th till the 13th of May. There's still time to secure your spot, join inspiring sessions, connect with peers, and engage in diverse discussions. We'd be delighted to have you with us!

With that said, let's jump into today's topic! My name is **Paola Di Nunzio**, I am the Research Manager of the IN SITU project on behalf of the Centre for Social Studies of the University of Coimbra in Portugal, and I will be your host for today's episode titled: **"Grounds for Imagination: Revitalising Places with the Icelandic Yule Lads and Footprint of a Giant"**

Last time, we explored how encouraging creativity can strengthen local communities and contribute to cultural development. Today, we remain anchored to the territories and **address the transformative power that art and culture can bring to local contexts, activating their symbolic and historic identity**.

I am here today with **Þorgrímur** from the project **"The Icelandic Yule Lads"**, located in the West region of Iceland, and with **Maija**, representing the project **"Footprint of a Giant"** set in Rauma and Eurajoki, West Coast and Baltic Sea archipelago, in Finland. **Welcome both to the IN SITU Dialogues and thank you very much for joining us!**

[interviews]

Setting the Ground

- **To both:**
  To begin, could each of you briefly introduce your project?

Initial Vision and Approach

Both of your initiatives place a strong emphasis on giving visibility to your region through art and culture. To begin, let's explore the vision that originally shaped each project.

- **Yule Lads**
  Þorgrímur, the Icelandic Yule Lads' goal is to honour the history of these magic beings that populate the Dalir region by erecting a series of monuments dedicated to them.
  What are the Yule Lads? What sparked the idea for a project like this, and what was missing that you felt needed to be addressed?

- **Footprint of a Giant**
  Maija, your project wants to poetically awaken the shores of the lake through the "silent presence of colors and images".
  How do you actually turn that vision into reality? At the beginning, why did this project feel important, and what kind of impact did you expect it to have on your region and community?

- **Both**
  Your projects are both closely rooted in the specific features and characteristics of your local realities.
  What role does nature and local imaginaries play? Do you see it as a benevolent or malevolent force – or perhaps, and more likely, a bit of both?

Activities and the Cultural Ecosystem

Now, let's dive into the work you do on the ground and how these projects unfold in practice.

12. **Footprint of a Giant**
    Maija, you're creating an exhibition that gradually expands along the shore of a large lake but you also mentioned to me previously that you moved from organising big happenings to sauna evenings.
    What point are you at with the exhibition and what is the link with the sauna evenings? That sounds lovely and I'm curious to hear more about how they relate to one another.

13. **Yule Lads**
    Þorgrímur, in the last couple of years you progressed from the idea stage to development and then to implementation.

What did this correspond to in practice in terms of activities developed? Where are you at now?

14. **Both**

    A key aspect of your projects is to reshape the imaginaries of your regions. **Why do you think it's important to ignite and nurture a collective, shared imagination, and what value can this bring to the community?**

Overcoming Obstacles and Navigating Challenges

Every creative project comes with its own **challenges and moments that define its path**. I'd love to hear about yours.

- **Yule Lads**

  Þorgrímur, while the land stands timeless, human activity moves in moments.
  How do you navigate your own time constraints? What other obstacles did you encounter along the way?

- **Footprint of a Giant**

  Maija, Footprint of a Giant is a very personal and one-person project at its core.
  What does this mean for you in terms of challenges? Have you considered teaming up with other cultural actors in your region? If not, why?

- **Both**

  What opportunities came out of these challenges? Did you see them coming, or were they unexpected?

Looking Forward

Let's turn now to what lies ahead for both of your projects.

- **Both**

  Looking ahead, what's next for your projects? Which steps are already on the horizon, and what dreams or ambitions are you still nurturing?

Sharing the Learnings

Finally, let's take a moment to reflect on what you've learned along the way.

- **Both**

  If you could share one insight or advice with other practitioners listening right now, what would it be?

🎵🎵

CLOSING - HOST:

So, thank you to **Þorgrímur** and **Maija** for sharing the journeys of **the Icelandic Yule Lads** and **Footprint of a Giant**. I feel nurtured and grounded by these creative experiences, and I'm sure I am not the only one that can sense the same vitality and care for these places. I wish you every success in continuing to cultivate and celebrate your territories!

In IN SITU, we celebrate culture and creativity, and the innovation they generate when deeply rooted in their surroundings – the "place-based" element of it all – and I'm so happy that we have wrapped up our case studies in this series with these two deeply grounded projects. But the journey isn't over yet — we have one more episode coming, so stay tuned!

And, as always, more stories of non-urban creativity — all our research, news, and insights — are at insituculture.eu and on all social media platforms.

I'm **Paola Di Nunzio**, and thank you for joining us on **IN SITU Dialogues: Place-based Creativity from the Ground Up**!

Episode 8

IN SITU PODCAST – EPISODE 8

Thematic focus: policy recommendations, inclusive and place-based strategies, and the sustainability of non-urban CCIs

Guests: ENCC, INRAE, SUH

Title: Turning Success Stories into Lasting Systems: Culture and Innovation Policy for a Sustainable Non-Urban Europe

1. INTRO - HOST:

Maria: Hello, and welcome back to the final episode of **IN SITU Dialogues: Place-based Creativity from the Ground Up**, titled "Turning Success Stories into Lasting Systems: Culture and Innovation Policy for a Sustainable Non-Urban Europe" and brought to you by the project IN SITU, funded by the European Union under the Horizon Europe framework. I'm Maria Batle, Communication and Dissemination Manager for IN SITU at the Centre for Social Studies of the University of Coimbra. Now that we've reached the end of this series, we wanted to give it our all, so we brought the whole team together!

Sílvia: Hi everyone! I'm Sílvia Silva, Researcher for IN SITU, also at the Centre for Social Studies of the University of Coimbra.

Paola: …and I'm Paola Di Nunzio, another team member of the Centre for Social Studies of the University of Coimbra, Research Manager for the IN SITU project!

Sílvia: It's a bit bittersweet to be recording our final episode, but we have a very special session ahead. It feels like just yesterday we were getting started. In our first episode, we introduced the IN SITU project—its rationale, its work, and the role of the Living Labs as hubs for collaboration, networking, and analysis, connecting creative practice with the challenges of local development. But at the heart of this series has been something even more powerful: the journey of our wonderful case studies. They've shared their creative responses to local issues, taking us through the spark of their ideas, the paths they've followed, and the challenges and successes along the way. Through their stories, we've learned, reflected, and—above all—been inspired.

Paola: We have indeed! And we've truly covered some distance—from the volcanic peaks of the **Azores archipelago** in the mid-Atlantic to the rugged **western coastal periphery of Ireland**, and from the mystical **West Region of Iceland** to the serene shores of **Rauma and Eurajoki** in Finland. We've journeyed through the creative gardens of **Valmiera county** in Latvia and the historic landscapes of

Šibenik-Knin County in Croatia, meeting the creative hearts of non-urban Europe. And that's exactly why, today, we want to take things one step further. If these journeys have shown us what's possible on the ground, the question now becomes: How do we move from inspiration to infrastructure, from isolated success stories to sustained support systems? This naturally leads us to talk about policy. How do we ensure these creative ecosystems don't just survive, but truly thrive?

Maria: To help us answer that, we are joined by three experts who have been at the forefront of the project's policy work:

- **Michaela Charisi** from the **European Network of Cultural Centres**, based in **Belgium**;
- **Julius Heinicke** and **Helena Walther** from **the University of Hildesheim** in **Germany**; and
- **André Torre** from the **National Institute for Agriculture, Food and Environment** in **France**.

Welcome to all of you and thank you for joining us! It's great to have you all here as we bring these conversations full circle.

[interviews]

2. Setting the Ground: LESSONS FROM THE LABS

Paola: Let's dive right in. Over the past months, in IN SITU Dialogues, we've been exploring the twelve case studies in depth. Our approach has been deeply guided by the work that ENCC carried out within the project, your role in following their evolution and gathering their reflections along the way. Michaela, what is your take on what these "grounded" stories tell us about the real needs of creative actors in non-urban areas in Europe?

(Approx. 2-3 mins: Discussing what these experiences reveal about the needs, dynamics and challenges of cultural and creative ecosystems in non-urban areas, and how these findings can inform place-based, cultural and innovation policies).

Paola: That's why taking these specific local realities into account is essential, especially when thinking about how to design inclusive, place-based policies that truly reflect the diversity of non-urban cultural ecosystems.

Sílvia: Indeed! And this makes me wonder even more about this: why is it so dangerous to use a "one-size-fits-all" approach for these diverse regions, when we're talking about "place-based" policies? Helena and Julius, would you like to start?
(why is it so important to design inclusive and place-based policies, and what is the biggest danger in missing that local mark?)

André, anything to add on this?
(because it is important that these grounded perspectives can connect with policy frameworks at regional, national and European level)

(Approx. 2-3 mins each: Discussing the importance of designing inclusive and place-based policies that respond to the diversity of cultural ecosystems across non-urban Europe. Particular attention will be given to why context-sensitive approaches are essential for non-urban regions and how locally grounded perspectives can connect with policy frameworks at regional, national and European level).

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3. ASSESSING THE NOW: RISKS AND REALITIES

Sílvia: Thank you! This actually shows why policies need to be rooted in local realities, while still connecting those perspectives to wider regional, national, and European frameworks.

Maria: And building on this need for inclusive, context-sensitive, and place-based approaches, you've also been assessing existing innovation and regional development policies. André, can you briefly explain to us which are these policies and where are the current frameworks falling short for CCIs in non-urban areas?
Helena and Julius, what about cultural policies?

(Approx. 2-3 mins: Assessing existing innovation, regional development, and cultural policies, considering where current frameworks fall short in addressing the realities of non-urban cultural ecosystems and where improvements could be made).

Maria: This reflection is particularly interesting, as it helps us see more clearly where existing frameworks resonate with non-urban realities—and where they need to evolve…

Paola: Absolutely! But what about the risks? Implementing policy in non-urban areas isn't always a smooth path: any change in funding structures, governance roles, and other elements affecting cultural ecosystems brings risks and possible unintended consequences. Of course, this should not prevent action, but how can policymakers mitigate these risks?

(Discussing potential risks and practical challenges associated with implementing policies in these contexts, along with strategies that could help policymakers support non-urban cultural and creative ecosystems more effectively and sustainably).

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4. LOOKING FORWARD: SUSTAINABILITY AND THE RURAL PACT

Paola: So glad to hear about implementation risks, because it is something that we don't talk about nearly enough. Which is weird, because the risks we identify today will inevitably shape the policy decisions of tomorrow, and ultimately, the legacy of those people and institutions making them.

Sílvia: And speaking about legacy – as the IN SITU project reaches its final stages, we want to look at what it leaves behind. For sure this podcast series, different research reports, the connections made through the various events we organised and much more. But there is also an emerging **Rural Pact Community of Practice (CoP)** on Culture and Creativity in Rural areas that was launched within the framework of the project. Michaela, how will this keep the dialogue IN SITU began almost 4 years ago alive?

[ENCC Representative]: *(Approx. 2-3 mins: Explaining the CoP, how it may contribute to sustaining dialogue and knowledge exchange beyond the lifetime of the IN SITU project, while situating it within the broader European policy framework and highlighting its alignment with initiatives such as the Culture Compass for Europe, the New European Bauhaus initiative, and EU's Long-Term Vision for Rural Areas - Rural Vision 2040)*.

Sílvia: Thank you, Michaela! We take this opportunity to invite you to join the Community by registering on the Rural Pact Platform via an EU account and looking for the group page "Culture and Creativity in Rural Areas".

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5. SHARING THE LEARNINGS

Maria: It's indeed a great opportunity, especially as we are currently planning activities and events to further activate and strengthen the community. And now, as the episode approaches its end, we would like to challenge all of you with a final question and a little roleplay. If you were a policymaker—at local or regional level, and at European level—what would be the most urgent and key recommendation you would turn into reality at each of these levels?

(Reflect on what policymakers should prioritise today in order to foster more sustainable, resilient and inclusive cultural ecosystems beyond urban centres, with attention to the identified needs of CCIs working in these areas).

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6. CLOSING - THE HOSTS

Sílvia: Thank you so much to our guests for these insights! After this interesting conversation, it's more clear that, while land and culture may be timeless, policy must be agile and deeply rooted in place.

Maria: Absolutely! And thank you to our listeners for following us through this series. From Portugal and Ireland to Croatia, Iceland, Latvia, and Finland, it has been a privilege to share these stories of resilience and creativity.

Paola: This may be the final episode of **IN SITU Dialogues**, but the research and the community continue. You can find all our findings, policy recommendations, and case study details at **insituculture.eu**.

Sílvia: And don't forget to follow us on Instagram, Facebook, and LinkedIn to stay updated on future initiatives.

Maria: I'm Maria Batle **Sílvia:** I'm Sílvia Silva **Paola:** And I'm Paola Di Nunzio.

Maria: Thank you for being with us on **IN SITU Dialogues: Place-based Creativity from the Ground Up**!

(Laughs and comments like "Are you crying?" "Me, no! You are crying" "C'mon Maria, we will see each other again!" "Well girls, did you forget that we still need to go to work on Monday?" "Oh right, so this is not the end END?" "Of course NOT, we still have a final Conference to put on!" "Oooops" "Let's get with it then" - More laughs)

Annex E. Podcast script outlines

Episode 1

INTERVIEW GENERAL OUTLINE

IN SITU Dialogues Podcast | Episode 1
September 2025

Hello, and thank you for joining us. We're delighted to have you for our **IN SITU Dialogues Podcast**. This outline is designed to give you a clear overview of the subjects we plan to explore, from the motivation behind the IN SITU project and how it's supporting cultural and creative work in non-urban areas across Europe, to insights emerging from the Labs and case studies, and how local contexts are shaping the work.

This outline isn't a strict script, but it should give you a good idea of the conversation's flow. To ensure a lively back-and-forth and keep listeners engaged, we'd appreciate it if you could aim for individual responses of around **2-3 minutes** maximum.

KEY SUBJECTS TO BE ADDRESSED:

1. Introduction: the big picture

- **Motivation and misconceptions:** questions include what inspired the IN SITU project and why is the focus on non-urban areas so important, as well as what are some common misconceptions about cultural and creative industries outside of big cities.
- **Project approach:** questions include IN SITU's emphasis on co-creation and how this is different from a more traditional research project.

2. Exploring the core: Labs and Case Studies

- **The Labs:** questions include an explanation of what the Labs are, what makes them unique, how the local context influences the activities that have been developed, and challenges emerged.
- **The Case Studies:** questions include what the case studies aim to uncover, how they were selected, as well as what shared themes or innovative patterns and approaches are emerging from them.

Note: Please feel free to provide specific examples from the Labs and Case Studies to illustrate your points.

3. Looking ahead

- **Reflections and future impact:** questions include what has been learned from working with local partners, what you are most excited as the project evolves, and how IN SITU might contribute to future policy decisions.

Episode 2

INTERVIEW GENERAL OUTLINE

IN SITU Dialogues Podcast | Episode 2
October 2025

Hello, and thank you for joining us. We're delighted to have you for our **IN SITU Dialogues Podcast**. This outline is designed to give you a clear overview of the subjects we plan to explore, particularly your shared focus on bringing places to life and creating meaningful connections with communities.

This outline isn't a strict script, but it should give you a good idea of the conversation's flow. To ensure a lively back-and-forth and keep listeners engaged, we'd appreciate it if you could aim for individual responses of around **2-3 minutes** maximum.

KEY SUBJECTS TO BE ADDRESSED:

1. Introduction: "Set the ground"

15. **Brief presentation about your project and favorite moment so far**
16. **Initial vision and approach:** questions will focus on the initial objectives for both projects. Example:
    a. **Gort Arts**: initial objectives and what you hoped to achieve for both the community and the artists in Gort.
    b. **LAUX:** initial goals, particularly with the garden and community aspects, and how you envisioned the garden and the creation of a physical space as a way to build a creative community.

2. The meaning behind: which impact are you trying to make?

- **Activating community and space:** questions will highlight the main activities carried out by each project to bring spaces to life. Think about how these events have transformed spaces and engaged the community. Example:
    - **Gort Arts**: highlight a few of your most impactful activities, what they achieved and how they transform spaces and engage the community.
    - **LAUX:** how the different on-site and off-site events helped you achieve your goals, strengthen in-person connections and activate your garden as a community hub.

- **The power of local context:** questions will explore how each project's local environment has influenced its development. Reflect on what unique opportunities or challenges your location has presented. We would like to know if—or how—your specific contexts shaped the approach to your work.

3. Taking setbacks as opportunities for growth

- **Overcoming obstacles:** questions will address the challenges and unexpected turning points each project has faced in this process, how you have been creative in tackling them, and what you learned from it.

4. Looking ahead

- **Looking forward:** questions will explore the next steps for both projects, particularly with your plans to explore collaborations, create meaningful connections with communities, and bring places to life.
- **Sharing the learnings:** questions will reflect on what you learned from your case study project, focusing specifically on activating communities and spaces.

Note: We encourage you to share specific examples from the activities you've carried out. This will help make the conversation more engaging and concrete for our listeners.

Episode 3

INTERVIEW GENERAL OUTLINE

IN SITU Dialogues Podcast | Episode 3
November 2025

Hello, and thank you for joining us. We're delighted to have you for our **IN SITU Dialogues Podcast**. This outline is designed to give you a clear overview of the subjects we plan to explore, particularly your shared focus on building cultural ecosystems, connecting scattered artists, and leveraging digital tools for cross-sectoral partnerships.

This outline isn't a strict script, but it should give you a good idea of the conversation's flow. To ensure a lively back-and-forth and keep listeners engaged, we'd appreciate it if you could aim for individual responses of around **2-3 minutes** maximum.

KEY SUBJECTS TO BE ADDRESSED:

1. Introduction: "Set the ground"

- **Brief presentation about your project and favorite moment so far or a curiosity from your project**
- **Initial vision and approach:** questions will focus on the initial objectives for both projects, considering that both have a strong focus on visibility and connection within your respective creative communities. **Example**:
    - **Work in progress**: initial objectives, explain the big idea behind the docuseries filmed across the Azores' nine islands, and describe how you initially planned to connect artists across the 600 kilometers of ocean.
    - **Repertoar:** initial goals, particularly of bringing together public, civil, and private cultural organizations, and explain how you envisioned the digital platform becoming a central hub of information to coordinate efforts and strengthen the regional cultural calendar.

2. The meaning behind: which impact are you trying to make?

- **Cross-sectoral power and digital catalysts:** questions will highlight the main activities carried out by each project that foster connections across sectors and the unique ways you

are mapping and promoting your scenes - highlight a few of your most impactful activities, what they achieved. **Example**:

- **Work in progress**: how showing the artist in the process of creation has helped to raise awareness about the often precarious financial realities of artists, and what is the impact this visibility has had on securing new private-sector partnerships.
- **Repertoar:** how and what type of effects you expected/accomplished of engaging with key stakeholders. Also, what your extensive research revealed about the real effort it takes to map and coordinate your cultural scene.

3. Taking setbacks as opportunities for growth

17. **Overcoming obstacles:** questions will address the challenges and unexpected turning points each project has faced in this process, how you have been creative in tackling them, and what you learned from it – challenges inherent in dealing with scattered island communities and complex regional scenes, and how setbacks led to major strategic shifts.

4. Looking ahead: growth and learnings

- **Looking forward:** questions will explore the next steps for both projects, particularly with your plans to explore cross-sectoral partnerships, building cultural ecosystems, and connecting scattered artists.
- **Sharing the learnings:** questions will reflect on what you learned that you can share with other creative initiatives that are trying to connect scattered communities or build digital tools for a complex cultural scene.

Note: We encourage you to share specific examples from the activities you've carried out. This will help make the conversation more engaging and concrete for our listeners.

Episode 4

INTERVIEW GENERAL OUTLINE

IN SITU Dialogues Podcast | Episode 4
December 2025

Hello, and thank you for joining us. We're delighted to have you for our **IN SITU Dialogues Podcast**. This outline is designed to give you a clear overview of the subjects we plan to explore, particularly your shared focus on community-building, heritage revitalisation, tourism and local engagement.

This outline isn't a strict script, but it should give you a good idea of the conversation's flow. To ensure a lively back-and-forth and keep listeners engaged, we'd appreciate it if you could aim for individual responses of around **2-3 minutes** maximum.

KEY SUBJECTS TO BE ADDRESSED:

1. Introduction: "Set the Ground"

The conversation will begin with a brief presentation of each project. Guests will be invited to describe their initiative in their own words and share a favourite moment or a small curiosity from their journey so far.

Initial vision and approach:

This part of the interview will explore the initial objectives behind both projects, keeping in mind their shared emphasis on heritage revitalisation, creative innovation, and community engagement.

- **Valmiera County Manor Network:** Reflect on the original aims of the network, explaining how the idea emerged, why it felt necessary for the region, and how the first steps toward building the network were taken.
- **Mapsion:** The discussion will highlight the early goals and purpose behind creating the festival, including the reasons for choosing its specific location and how that setting shaped the concept and format of the event.
- **Shared perspective:** This section will focus on how both projects navigate the balance between attracting visitors from outside the region while remaining meaningful and beneficial to their own local communities.

2. The Meaning Behind: Which Impact Are You Trying to Make?

This section will look at the activities carried out by each initiative and the impact they aim to achieve through them.

- **Valmiera County Manor Network:** Outline the types of activities organised and describe how these actions support the mission of the network.
- **Mapsion:** Explain the process of developing Mapsion, and describe the purpose of the youth workshops.
- **Shared perspective:** Together, guests will reflect on the role of manors as sites for creative initiatives.

3. Taking Setbacks as Opportunities for Growth

In this part of the interview, the focus will shift to the challenges and unexpected turning points that each project has experienced. Guests will discuss the obstacles they faced, how they responded creatively to these difficulties, and the lessons they gained from navigating them.

4. Looking Ahead: Growth and Learnings

The interview will then look toward the future. Guests will share the next steps for their projects, including any upcoming plans, ongoing developments, or long-term visions.

- **Sharing the learnings:** To close, guests will reflect on key insights they would like to pass on to other creative initiatives working to sustain cultural projects in their own regions.

Note: We encourage you to share specific examples from the activities you've carried out. This will help make the conversation more engaging and concrete for our listeners.

Episode 5

INTERVIEW GENERAL OUTLINE

IN SITU Dialogues Podcast | Episode 5
January 2026
[recording 25 Nov. 2025]

Hello, and thank you for joining us. We're delighted to have you for our **IN SITU Dialogues Podcast**. This outline is designed to give you a clear overview of the subjects we plan to explore, particularly your shared focus on building cultural ecosystems, connecting scattered artists, and leveraging digital tools for cross-sectoral partnerships.

This outline isn't a strict script, but it should give you a good idea of the conversation's flow. To ensure a lively back-and-forth and keep listeners engaged, we'd appreciate it if you could aim for individual responses of around **2-3 minutes** maximum.

KEY SUBJECTS TO BE ADDRESSED:

1. Introduction: "Set the ground"

- **Brief presentation about your project, favorite moment so far or a curiosity from your project**
- **Initial vision and approach:** questions will focus on the initial objectives for both projects, considering that both have a strong focus on art, youth engagement, and territorial literacy. **Example**:
    - **Transmalhar**: initial objectives, explain what was the motivation to launch a project to promote access, participation, and involvement in cultural and creative practices among young people at risk of socio-economic exclusion.
    - **The Voice of Youth:** initial goals, particularly of what you intended to achieve with the mural as the central artistic output and if there was a particular reason to locate it in the particular village of Abbeyknockmoy.

2. Activities and the cultural ecosystem

- **Opportunity and continuity:** questions will highlight the main activities carried out by each project that on one hand, seek to open up opportunities for young people, and on the other

hand, aim to leave something lasting behind - highlight a few of your most impactful activities, what they achieved. **Example**:

- **Transmalhar**: what was involved in organising the activities, how they turned out, and what strategies you used to engage the teenagers, as for instance in the open call Drawing for Democracy (and/or others).
- **The Voice of Youth:** why it was important to organise workshops and group discussions (as preparatory activities for the mural, for instance), and how they were important for the project and for the participants.

3. Overcoming obstacles and navigating challenges

18. **Overcoming obstacles:** questions will address the challenges and unexpected turning points each project has faced in this process, how you have been creative in tackling them, and what you learned from it – challenges inherent in dealing with projects of this nature: encouraging young people to participate, aligning external participants with the project's methodology, managing the workload, and dealing with unclear expectations.

4. Looking ahead: growth and learnings

- **Looking forward:** questions will explore the next steps for both projects, particularly with your plans to engage and empower youth in a sustained way.
- **Sharing the learnings:** questions will reflect on what you learned that you can share with other creative initiatives that are trying to empower young people through art and creativity in peripheral areas.

Note: We encourage you to share specific examples from the activities you've carried out. This will help make the conversation more engaging and concrete for our listeners.

Episode 6

INTERVIEW GENERAL OUTLINE

IN SITU Dialogues Podcast | Episode 6
February 2026
[recording 28 Jan. 2026]

Hello, and thank you for joining us. We're delighted to have you for our **IN SITU Dialogues Podcast**. This outline is designed to give you a clear overview of the subjects we plan to explore, particularly your shared focus on activating communities, working with youth in underpopulated areas.

This outline isn't a strict script, but it should give you a good idea of the conversation's flow. To ensure a lively back-and-forth and keep listeners engaged, we'd appreciate it if you could aim for individual responses of around **2-3 minutes** maximum.

KEY SUBJECTS TO BE ADDRESSED:

1. Introduction: "Set the ground"

- **Brief presentation about your project, favorite moment so far or a curiosity from your project**
- **Initial vision and approach:** questions will focus on the initial objectives for both projects, considering that both promote local participation through creative activities to create long-term cultural impact. **Example**:
    - **From the Gig to the Audience**: initial goals, explain what was the motivation to launch a project to promote youth participation in music workshops and why it was important for a place like Knin .
    - **RÝMI – X:** initial goals, explain what was the motivation to launch a project to promote local participation in creative activities, how the focus became more and more on youth participation and why was important for a place like the Borgarnes area.

2. Activities and the cultural ecosystem

- **Opportunity and continuity:** questions will highlight the main activities carried out by each project that on one hand, seek to open up creative opportunities for (young) people, and on the other hand, aim to leave something lasting behind - highlight a few of your most impactful activities, what they achieved. **Example**:

- **From the Gig to the Audience**: what it meant organising +100 workshops, how they turned out, and what strategies you used to engage young people and maintain their interest (such as focusing on providing more space and time for the bands to practice and develop original music).
- **RÝMI – X:** what it meant to work with and for the community, how it turned out, and what strategies you used to engage (young) people and trying to create a network for exchange and cultural and creative growth.

3. Overcoming obstacles and navigating challenges

19. **Overcoming obstacles:** questions will address the challenges and unexpected turning points each project has faced in this process, how you have been creative in tackling them, and what you learned from it – challenges inherent in dealing with projects of this nature: encouraging (young) people to participate, addressing the lack of funding/resources, changing perceptions and finding suitable spaces for your activities.

4. Looking ahead: growth and learnings

- **Looking forward:** questions will explore the next steps for both projects, particularly with your plans to activate the (young) community in a sustained way.
- **Sharing the learnings:** questions will reflect on what you learned that you can share with other creative initiatives that are trying to activate and engage the (young) community through art and creativity in peripheral areas.

Note: We encourage you to share specific examples from the activities you've carried out. This will help make the conversation more engaging and concrete for our listeners.

Episode 7

INTERVIEW GENERAL OUTLINE

IN SITU Dialogues Podcast | Episode 7
March 2026
[recording 11 Feb. 2026]

Hello, and thank you for joining us. We're delighted to have you for our **IN SITU Dialogues Podcast**. This outline is designed to give you a clear overview of the subjects we plan to explore, particularly your shared focus on cultural revitalisation of place, renewed heritage and imaginaries, and activation of historical and symbolic identity.

This outline isn't a strict script, but it should give you a good idea of the conversation's flow. To ensure a lively back-and-forth and keep listeners engaged, we'd appreciate it if you could aim for individual responses of around **2-3 minutes** maximum.

KEY SUBJECTS TO BE ADDRESSED:

1. Introduction: "Set the ground"

- **Brief presentation about your project, favorite moment so far or a curiosity from your project**
- **Initial vision and approach:** questions will focus on the initial objectives for both projects, considering that both promote the revitalisation of a place through art and culture. **Example**:
    - **Yule Lads**: initial goals, explain what was the motivation to launch a project to place the Dalir region "on the map" through culture and brand identity.
    - **Footprint of a Giant:** initial goals, explain what was the motivation to launch a project to revive a culturally and historically significant place and why you think that doing it through art and visual language can be the way to go.

2. Activities and the cultural ecosystem

- **Opportunity and continuity:** questions will highlight the main activities carried out by each project that on one hand, seek to revive the regions they are inserted in, and on the other hand, aim to leave something lasting behind as cultural legacy - highlight a few of your most impactful activities, what they achieved. **Example**:

- **Yule Lads**: how was your journey from the idea stage to the development and implementation stage (from presenting the project and shaping it with the community to its concretisation).
- **Footprint of a Giant:** where your research on the area led to and how it influenced the preparation of the exhibition.

3. Overcoming obstacles and navigating challenges

20. **Overcoming obstacles:** questions will address the challenges and unexpected turning points each project has faced in this process, how you have been creative in tackling them, and what you learned from it – challenges inherent in dealing with projects of this nature: taking into account the specificities of your place and the nature, unbury (forgotten) local history and cultural traditions, reshaping the identity and symbolism of a territory and its community.

4. Looking ahead: growth and learnings

- **Looking forward:** questions will explore the next steps for both projects, particularly with your plans to revitalise your region in a sustained way.
- **Sharing the learnings:** questions will reflect on what you learned that you can share with other creative initiatives that are trying to revive their localities through art and culture in peripheral areas.

Note: We encourage you to share specific examples from the activities you've carried out. This will help make the conversation more engaging and concrete for our listeners.

Episode 8

INTERVIEW GENERAL OUTLINE

IN SITU Dialogues Podcast | Episode 8
Rec.: 20 March 2026

Hello, and thank you for joining us. We're delighted to have you here for our **IN SITU Dialogues Podcast**. This outline is designed to give you a clear overview of the subjects we plan to explore in this last episode, focusing on the policy-related research you have conducted within the IN SITU project. We aim to discuss the specific policy needs and challenges of CCIs in non-urban areas, and the importance of inclusive and place-based policies to respond to diverse territorial contexts. We also aim to look into the risks and strategies associated with policy implementation, and highlight some key recommendations for policymakers at local, regional, national and European level.

This outline isn't a strict script, but it should give you a good idea of the conversation's flow. To ensure a lively back-and-forth and keep listeners engaged, we'd appreciate it if you could aim for individual responses of around **2-3 minutes** maximum.

To help you prepare, we have suggested the primary respondents for some of the more specific topics within the discussion outline. However, as the session is intended to be an informal conversation, please feel free to jump in and contribute even if you are not listed as a respondent.

KEY SUBJECTS TO BE ADDRESSED:

1. Introduction

(done by Hosts)

2. From the Ground-up: Cultural & Innovation Policy Stemming from Place

The conversation will focus on several key themes emerging from the IN SITU project's research and policy work.

- **Lessons from the IN SITU Labs and Case Studies (e.g. ENCC)**: The discussion will begin with reflections on insights from the IN SITU Labs and especially the twelve case studies, highlighting what these experiences reveal about the needs, dynamics and challenges of cultural and creative ecosystems in non-urban areas, and how these findings can inform place-based, cultural and innovation policies.

- **Designing Inclusive and Place-Based Policies (All)**: Departing from the grounded insights gathered in the IN SITU Labs and case studies, the conversation will then explore the importance of designing inclusive and place-based policies that respond to the diversity of cultural ecosystems across non-urban Europe. Particular attention will be given to why context-sensitive approaches are essential for non-urban regions and how locally grounded perspectives can connect with policy frameworks at regional, national and European levels.
- **Assessing Existing Innovation, Regional Development, and Cultural Policies (e.g. INRAE & SUH)**: From discussing the particularities of cultural ecosystems in non-urban areas, the conversation will move to assess existing innovation, regional development, and cultural policies, considering where current frameworks fall short in addressing the realities of non-urban cultural ecosystems and where improvements could be made.
- **Risks and Mitigation Strategies (All)**: Finally, the discussion will address potential risks and practical challenges associated with implementing policies in these contexts, along with strategies that could help policymakers support non-urban cultural and creative ecosystems more effectively and sustainably.

3. Cultural & Innovation Policy for Sustainable Non-urban CCIs

- Guests will be invited to reflect on what policymakers should **prioritise today** in order to foster more sustainable, resilient and inclusive cultural ecosystems beyond urban centres, with attention to the identified needs of CCIs working in these areas **(All)**.
- The conversation will also touch on the emerging **Rural Pact Community of Practice (CoP) on Culture and Creativity in Rural Areas** and how it may contribute to sustaining dialogue and knowledge exchange beyond the lifetime of the IN SITU project, while situating it within the broader European policy framework and highlighting its alignment with initiatives such as the Culture Compass for Europe, the New European Bauhaus initiative, and EU's Long-Term Vision for Rural Areas - Rural Vision 2040 **(e.g. ENCC)**.

Annex F. Podcast social media graphics (examples)

IN SITU dialogues
Ep. 2 | Dreams in the Garden and Art with Communities: Stories from LAUX and Gort Arts
IN SITU
RUC

IN SITU dialogues
Ep. 3 | Digital Bridges: The Network Effect of Work in Progress and Repertoar
IN SITU
RUC

IN SITU dialogues
Ep. 4 | Major Ideas in Manor Places: Mapping the Work of Mapsion and Valmiera County Manor Network
IN SITU
RUC

IN SITU dialogues
Ep. 5 | Bright Strokes, Bold Voices: Youth Art, Engagement and Place with Transmalhar and The Voice of Youth
IN SITU
RUC

Annex G. Social media podcast launch strategy

SEPTEMBER SOCIAL MEDIA CALENDAR – IN SITU Dialogues 💬🌿

1️⃣ September – 1st Announcement

03/09/2025

September is finally here, and we have amazing news! 🎉
We're excited to announce the launch of **IN SITU Dialogues: *Place-based creativity from the ground up*** 💬🌿 — a new podcast exploring how culture and creativity shape the future of non-urban places across Europe 🌍
Each episode brings conversations with cultural practitioners, researchers, and community leaders imagining new ways of living and thriving outside the big cities 🏡
Follow us to stay in the loop!
📅 Episode 1 drops in **early October**.

#INSITUCulture #INSITUDialogues #PlaceBasedCreativity #NonUrbanEurope #CultureFromTheGroundUp #NewPodcast #CultureMatters

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2️⃣ Countdown – 3 Weeks to Launch

15/09/2025

Only **3 weeks to go** ⏳ until the launch of **IN SITU Dialogues** 💬🌿!
Host **Maria Batle**, Communication and Dissemination Manager of the IN SITU project, kicks off the series with an enriching conversation with two extraordinary guests. They'll explore why non-urban regions matter and how IN SITU helps spark new ideas in local communities.
Get ready for inspiring conversations on creativity, culture, and community!
Stay tuned to find out who our first guests will be…

#INSITUCulture #INSITUDialogues #CultureFromTheGroundUp #CreativeCommunities #RuralCreativity #PodcastCommunity

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3️⃣ **Countdown – 2 Weeks to Launch**

22/09/2025

What does creativity look like far from the big cities? 🌱
That's one of the questions we'll explore in **IN SITU Dialogues** 💬🌿
Our first guests, **Nancy Duxbury** (Principal Investigator) and **Mark Rainey** (co-lead of IN SITU Labs), will guide us through the project, its goals, and why culture in non-urban areas matters.
📅 Launching in just **2 weeks** — are you ready for this inspiring conversation?

#INSITUCulture #INSITUDialogues #PlaceBasedCreativity #CulturalInnovation #SmallTownStories #CultureAndSustainability

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4️⃣ **Countdown – 1 Week to Launch**

29/09/2025

The countdown is on ⏰ — only **1 week to go** until the premiere of **IN SITU Dialogues!** 💬🌿
Join us for inspiring conversations about how culture and creativity are transforming non-urban regions across Europe.
🎧 Episode 1: **Nancy Duxbury** and **Mark Rainey** with host **Maria Batle**.

#INSITUCulture #INSITUDialogues #NonUrbanInnovation #CreativeEconomy #BeyondTheCity #NewPodcast

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5️⃣ **Promo – 3 Days Before Launch**

01/10/ 2025 - REPOST

Only **3 days left** ⏳ until the launch of **IN SITU Dialogues** 💬🌿!
We're kicking off with **Nancy Duxbury** and **Mark Rainey**, hosted by **Maria Batle** — a conversation full of ideas, inspiration, and fresh perspectives 💡
📅 Episode 1 goes live in just **3 days**!

#INSITUCulture #INSITUDialogues #CultureFromTheGroundUp #LocalInnovation #VillageVoices #PodcastLaunch

6️⃣ **Promo – 1 Day Before Launch**

03/10/2025 - REPOST

Tomorrow's the day! 🎉

📅 IN SITU Dialogues **Episode 1 premieres tomorrow** on **RUC – Radio Universidade de Coimbra** at **15:00 CET**.

📻 Tune in live on **107.9 FM** or stream it online at 👉 www.ruc.pt

Our very first episode features **Nancy Duxbury** and **Mark Rainey** talking about culture, creativity, and community in non-urban regions across Europe 🌍— and you won't want to miss it!

#INSITUCulture #INSITUDialogues #NonUrbanCulture #CreativeVoices #InnovationForChange #ListenAndLearn

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7️⃣ **Post-Launch Promo**

04/10/2025

🎙️ **IN SITU Dialogues** 💬🌿 is here!
In our very first episode, host **Maria Batle** chats with **Nancy Duxbury** and **Mark Rainey** about why non-urban places matter, how creativity thrives there, and what IN SITU is all about.
Tune in for an inspiring start to the series — now available on Spotify!

#INSITUCulture #INSITUDialogues #PlaceBasedCreativity #CultureAndSustainability #CommunityVoices #CulturePodcast #FutureOfCulture

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🎧 **Which misconceptions limit the attention to culture and creative work that happen far from the big cities?**

In **IN SITU Dialogues** 💬🌿, **Nancy Duxbury** reflects on how cultural and creative work in non-urban areas is often overlooked — and why it deserves much more attention.

🎙️ Listen to Nancy's thoughtful insights and discover the full episode here: https://insituculture.eu/in-situ-podcast/#episodes

#INSITUCulture #INSITUDialogues #NonUrbanCulture #CreativeCommunities #CulturalInnovation #ListenAndLearn

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💡 **"The Labs are spaces where inventive methods take place"**

In **IN SITU Dialogues** 💬🌿, **Mark Rainey** shares his perspective on the **IN SITU Labs** — dynamic spaces of *knowledge co-creation*, *experimentation*, and *collaboration* across Europe 🌍

🎧 Hear more from Mark and listen to the full episode here: https://insituculture.eu/in-situ-podcast/#episodes

#INSITUCulture #INSITUDialogues #InnovationForChange #CreativeVoices #NonUrbanCulture #KnowledgeCoCreation #ListenAndLearn

Annex H. Social media podcast strategy (examples per episode)

Episode 2

🎙️ **Are you ready for Episode 2 of IN SITU Dialogues?** 💬🌿

This time, a *new voice* joins the conversation: **Sílvia Silva**, researcher at the Centre for Social Studies and part of the **IN SITU** team.

Sílvia introduces the **first pair of IN SITU case studies** and leads a beautiful discussion about *bringing places to life* and *creating meaningful connections* with communities across Europe 🌍

💡 Want to learn more about the IN SITU case studies before tuning in?
👉 Discover them here: https://insituculture.eu/case-study-projects/

#INSITUCulture #INSITUDialogues #NonUrbanCulture #CreativeVoices #InnovationForChange #ListenAndLearn

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🎧 **Meet the guests of Episode 2 of IN SITU Dialogues!** 💬🌿

✨ **Esther Blodau** from *Gort Arts* (Ireland)
✨ **Marta Vētra** from *LAUX* (Latvia)

Together with host **Sílvia Silva**, they explore how *local context* shapes creativity — and how *art and gardening can activate communities* through place-based initiatives 🌱

Follow us to stay in the loop and keep up with inspiring stories from non-urban Europe!

#INSITUCulture #INSITUDialogues #CreativeCommunities #CulturalInnovation #NonUrbanCulture

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🔁 **REPOST / REMINDER**

IN SITU Dialogues 💬🌿 – Episode 2 premieres this Saturday!

📅 **Broadcast:** Saturday at **15:00 CET**
📻 **Listen live:** RUC – Rádio Universidade de Coimbra (107.9 FM)
💻 **Stream online:** www.ruc.pt

Join **Esther Blodau** and **Marta Vētra** as they share how *Gort Arts* and *LAUX* are transforming places into spaces for creativity, connection, and community.

Don't miss this inspiring conversation!

#INSITUCulture #INSITUDialogues #NonUrbanCulture #CreativeVoices #InnovationForChange #ListenAndLearn

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💬🌿 **Episode 2 of IN SITU Dialogues is OUT NOW!**

Join **Esther**, **Marta**, and **Sílvia** for an enriching conversation about *dreams and gardens, art and community*, all happening in the peripheries of Europe 💫

🎧 Listen here: https://insituculture.eu/in-situ-podcast/

#INSITUCulture #INSITUDialogues #CreativeEurope #NonUrbanCulture #CulturalInnovation #ListenAndLearn

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"Plans and goals… you have to write them down, but they aren't cemented"

🎙️ Listen to Marta's inspiring words on finding the courage to pursue one's dreams and discover the full episode here: https://insituculture.eu/in-situ-podcast/#ep2

#INSITUCulture #INSITUDialogues #CreativeEurope #NonUrbanCulture #CulturalInnovation #ListenAndLearn

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"One strength we have that most people see as a weakness is that we don't have a space"

🎧 Hear more from Esther's powerful reflections on strengthening laces with the local community and discover the full episode here: https://insituculture.eu/in-situ-podcast/#ep2

#INSITUCulture #INSITUDialogues #CreativeEurope #NonUrbanCulture #CulturalInnovation #ListenAndLearn

Episode 3

🎧 **Meet the guests of Episode 3 of *IN SITU Dialogues*!** 💬🌿
✨ **Luís Filipe Borges**, Work in Progress (Portugal)
✨ **Krešimir Grubić**, Repertoar (Croatia)

Together with host **Sílvia Silva**, they explore what it takes to nurture cultural initiatives in non-urban areas, from connecting dispersed artists and coordinating a diverse cultural scene to harnessing the transformative potential of digital tools 💫

Follow us to stay tuned for more inspiring stories from across non-urban Europe!

#INSITUCulture #INSITUDialogues #CreativeCommunities #CulturalInnovation #NonUrbanCulture

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🔁 **REPOST / REMINDER**
💬🌿 **Episode 3 of *IN SITU Dialogues* premieres this Saturday!**

📅 **Saturday, 15:00 CET**
📻 **Live on:** RUC – Rádio Universidade de Coimbra (107.9 FM)
💻 **Online stream:** www.ruc.pt

Join **Luís Filipe Borges** and **Krešimir Grubić** as they share how Work in Progress and Repertoar are making their local communities better places to live.

You can't miss it!

#INSITUCulture #INSITUDialogues #NonUrbanCulture #CreativeVoices #InnovationForChange #ListenAndLearn

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💬🌿 **Episode 3 of *IN SITU Dialogues* is OUT NOW!**

What does it really mean to make art on a remote island in the middle of the Atlantic? Or to nurture a vibrant, meaningful cultural scene in a small Adriatic community overwhelmed by tourism?

Join **Luís**, **Krešimir**, and **Sílvia** for a rich conversation on building local cultural ecosystems, weaving cross-sectoral collaborations, and cultivating creativity in Europe's peripheries 💫

🎧 Listen here: https://insituculture.eu/in-situ-podcast/#ep3

#INSITUCulture #INSITUDialogues #CreativeEurope #NonUrbanCulture #CulturalInnovation #ListenAndLearn

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“We want to raise the quality of life in the city, not just perform for visitors”

🎧 Listen to more of Krešimir’s thoughts on culture and tourism on the IN SITU Dialogues podcast: https://insituculture.eu/in-situ-podcast/#ep3

#INSITUCulture #INSITUDialogues #CreativeEurope #NonUrbanCulture #CulturalInnovation #ListenAndLearn #Tourism #Culture #SustainableCulture #Rural #RuralCulture

Annex I. Podcast promotional emails (examples)

Example A

🗣️💥 **Bright Strokes, Bold Voices: Youth Art, Engagement and Place in IN SITU Dialogues Ep. 5**

[please feel free to re-share directly with your contacts]

The IN SITU project has just released **Episode 5** of its new podcast series *IN SITU Dialogues: Place-based creativity from the ground up*.

The power of art and creativity to transform young lives is impossible to ignore. Just ask **Rita Silva** (Transmalhar) and **Shane O'Malley** (The Voice of Youth)—two bold, boundary-pushing creators who shape their work *with* young people.

They use art in their own ways. One experimenting with non-formal education methods, the other creating a platform for young people to question society, but they share the same mission: to help youth grow stronger, more confident, and fully aware that their voices matter.

This conversation is part of an 8-episode series (Oct 2025–Spring 2026), featuring voices from 12 case studies across six non-urban regions in Europe: artists, cultural entrepreneurs, and community organisers shaping new pathways for culture-based development.

🎧 **Listen to Episode 5 now: https://insituculture.eu/in-situ-podcast/#ep5**

And don't forget to **follow the podcast on Spotify** and **connect with IN SITU on social media** to stay up to date with upcoming episodes, stories, and project news: *LinkedIn* · *Facebook* · *Instagram*.

Thank you for helping us spread the word and amplify the voices of practitioners working in and with non-urban places.

Your support makes a real difference!

Kind regards,

Example B

IN SITU Dialogues – Episódio 2 já disponível! 🎙️

[see English below]

(sintam-se à vontade para reencaminhar para os vossos contactos)

Caros/as colegas,

O projeto IN SITU acaba de lançar o **Episódio 2** da sua nova série de podcasts ***IN SITU Dialogues: Place-based creativity from the ground up***.

Este episódio convida os/as ouvintes a uma viagem pela Europa, ligando duas praticantes culturais que vivem a mais de 2.000 quilómetros de distância, mas que partilham a mesma convicção no poder transformador da criatividade nas suas comunidades.

Junte-se à anfitriã **Sílvia Silva** numa conversa com **Esther Blodau** (*Gort Arts*, Irlanda) e **Marta Vētra** (*LAUX*, Letónia), enquanto refletem sobre como iniciativas culturais locais podem dar vida aos lugares, fortalecer laços sociais e inspirar formas significativas de participação. As suas histórias revelam a profundidade, a criatividade e o cuidado que estão na base da ação cultural comunitária.

Esta conversa faz parte de uma série de **8 episódios** (Out 2025 – Primavera 2026), dando palco a **12 estudos de caso** em **seis regiões periféricas da Europa**: artistas, empreendedores/as culturais e organizadores/as comunitários/as que estão a promover novas formas de desenvolvimento cultural.

🎧 **Ouça o Episódio 2 aqui:** https://insituculture.eu/in-situ-podcast/#ep2

E não se esqueça de **seguir o podcast no Spotify** e **conectar-se ao IN SITU nas redes sociais** para acompanhar os próximos episódios, histórias e novidades do projeto: *LinkedIn* · *Facebook* · *Instagram*.

—

Muito obrigada por nos ajudarem a divulgar e a amplificar as vozes de quem trabalha em e com territórios afastados das grandes cidades.

O vosso apoio faz realmente a diferença!

Com os melhores cumprimentos,

[English version]

(please feel free to re-share directly with your contacts)

Dear all,

The IN SITU project has just released **Episode 2** of its new podcast series *IN SITU Dialogues: Place-based creativity from the ground up*.

This episode invites listeners on a journey across Europe, connecting two cultural practitioners living more than 2,000 kilometres apart, yet united by a shared belief in the transformative power of creativity in their communities.

Join host **Sílvia Silva** in conversation with **Esther Blodau** (*Gort Arts*, Ireland) and **Marta Vētra** (*LAUX*, Latvia) as they reflect on how local cultural initiatives can bring places to life, strengthen social ties, and inspire meaningful engagement. Their stories highlight the depth, creativity, and care behind grassroots cultural action.

This conversation is part of an 8-episode series (Oct 2025–Spring 2026), featuring voices from 12 case studies across six non-urban regions in Europe: artists, cultural entrepreneurs, and community organisers shaping new pathways for culture-based development.

🎧 **Listen to Episode 2 now:** https://insituculture.eu/in-situ-podcast/#ep2

And don't forget to **follow the podcast on Spotify** and **connect with IN SITU on social media** to stay up to date with upcoming episodes, stories, and project news: *LinkedIn* · *Facebook* · *Instagram*.

—

Thank you for helping us spread the word and amplify the voices of practitioners working in and with non-urban places.

Your support makes a real difference!

Kind regards,

Annex J. Podcast technical guide

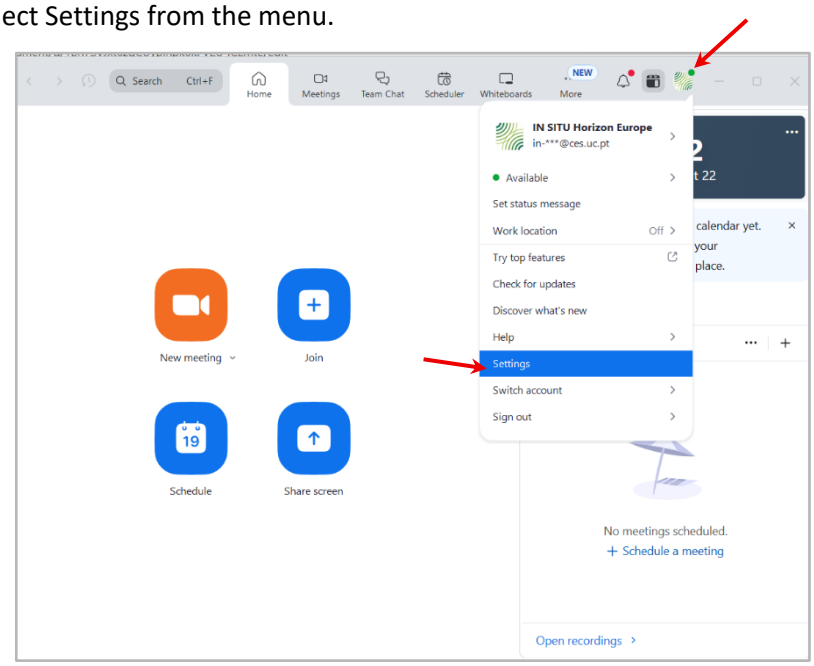
IN SITU DIALOGUES PODCAST: TECHNICAL GUIDE AND TIPS

To ensure the best possible audio quality for the **IN SITU Dialogues** podcast, please follow these technical guidelines and tips. Your contribution to a clear and engaging sound is invaluable!
Note that the podcast will be recorded via Zoom. A link will be shared by email closest to each recording date.

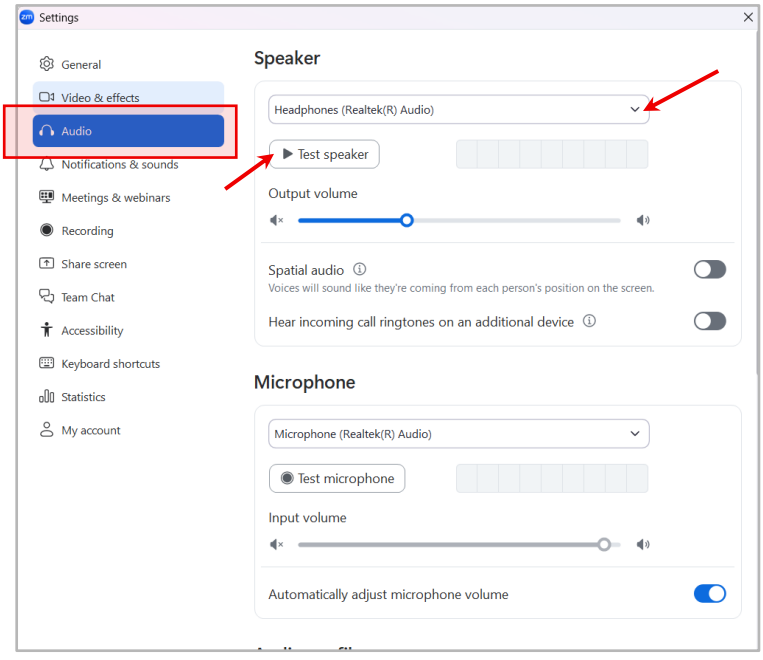
I. TECHNICAL SETUP CHECKLIST

- **Before the Call:**
  1. **Internet connection:**
     b. **Wired is best:** If possible, use an Ethernet cable to connect your computer directly to your router. This provides the most stable and reliable connection, minimizing dropouts and glitches.
     c. **Wi-Fi check:** If wired isn't an option, ensure you have a strong Wi-Fi signal. Close other bandwidth-intensive applications (streaming, large downloads) on your computer and other devices in your household.
  2. **Audio equipment:**
     a. If you have an **external microphone**, i.e. a dedicated USB microphone (e.g., Blue Yeti, Audio-Technica ATR2100x-USB, Samson Q2U) please use it as it will significantly improve your sound quality over your computer's built-in mic.
     b. **Wired headset/Earbuds with mic:** If you don't have an external microphone, a wired headset (like those used for gaming or call centers) or wired phone earbuds are the next best option. This helps prevent echo and provides clearer audio.
     c. **AVOID:** Your computer's built-in microphone and speakers. These often pick up too much room noise and can create echoes for other participants.
  3. **Headphones (essential):**
     a. **Always wear headphones during the recording**. This prevents your microphone from picking up the voices of other participants, eliminating echo and making editing much easier.
  4. **Computer power:**
     a. Ensure your computer is plugged in or fully charged to avoid it shutting down during the recording.
  5. **Zoom application:**
     a. Download and install the latest version of the Zoom desktop client. While you can join via a browser, the desktop app generally offers better performance and more control over audio settings.
        i. Download Zoom for Windows
        ii. Download Zoom for Mac
        iii. More information about Zoom: https://www.zoom.com

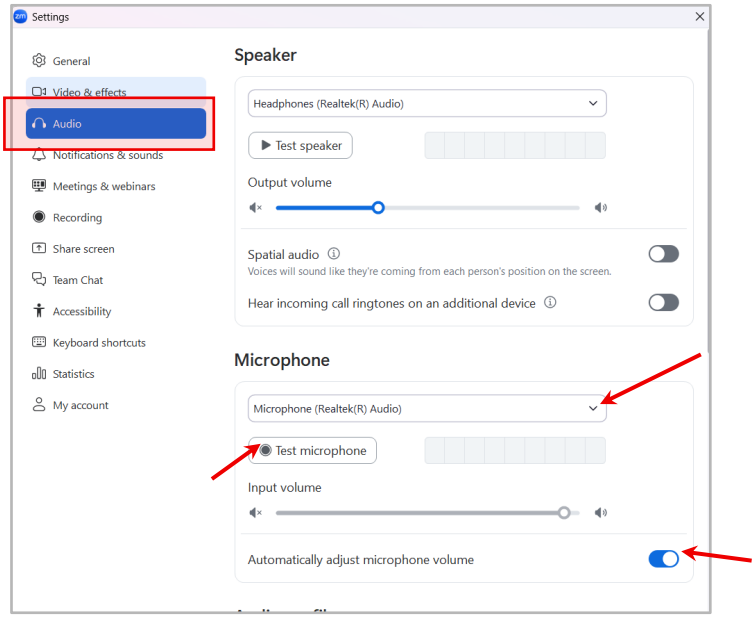
- **Zoom audio and video settings (before joining the meeting):**
  - **Open Zoom settings:** launch Zoom, click your profile picture in the upper right corner, and then select Settings from the menu.



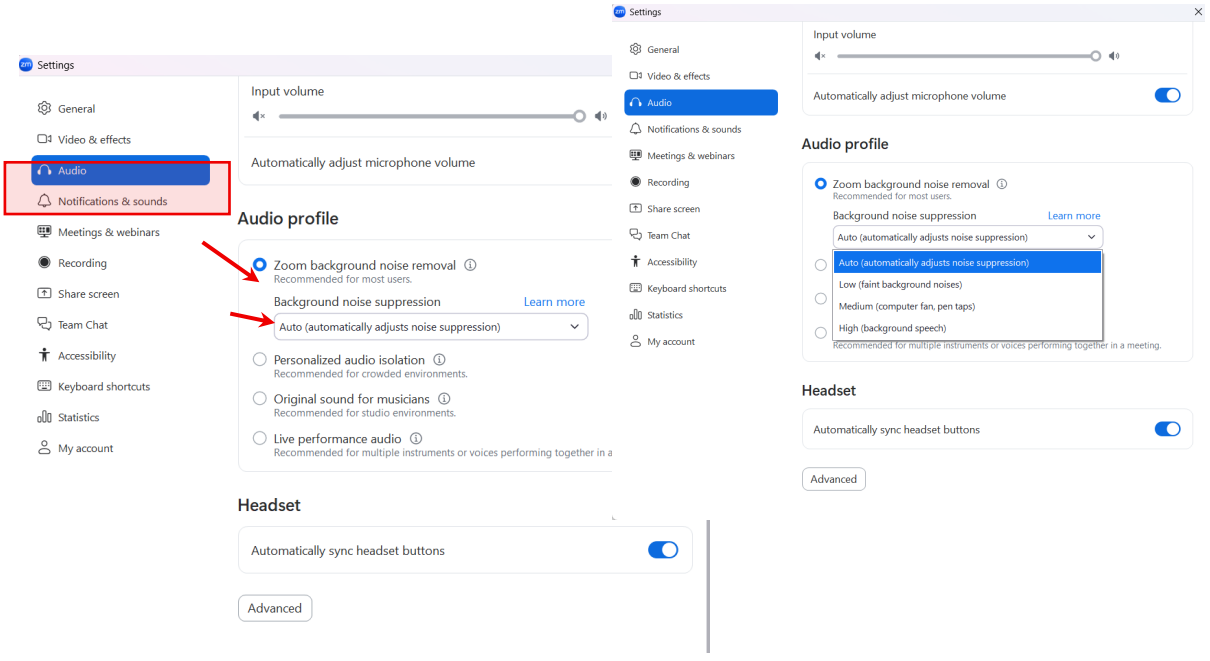
  - **Audio Tab – speakers, microphone, and audio profile:**
    - **Speakers:** Select your headphones from the "Speaker" dropdown.
    - **Test:** click “Test Speaker” to ensure you are listening well through your headphones. You can adjust the “Output volume” if needed.



- **Microphone:** Select your preferred microphone (your external mic or headset mic) from the "Microphone" dropdown.
- **Test microphone:** Speak into it and observe the "Input Level" bar to ensure it's registering sound. By default the option "Automatically adjust microphone volume" is selected.



- **Audio profile:** Select the option “Zoom background noise removal” and set it to “Auto” in the dropdown menu to suppress background noise. (If you will be in a controlled studio, and only in that case, you can select “Original sound for musicians” to achieve professional-sounding audio).



- **Video**:
    - If your internet connection is stable, **please keep your camera on**. This helps make the conversation feel more natural for everyone and creates video content that can be used for promotional purposes.

II. PODCASTING TIPS

- **During the recording:**
    - **Quiet environment:**
        - Choose a quiet room with minimal background noise. Avoid areas near open windows, noisy appliances (fridge, fan, AC), or busy household activity.
        - Soft furnishings (curtains, carpets, upholstered furniture) can help absorb sound and reduce echo.
        - Avoid wearing jewellery or having things in front of you that you might fidget with as the noise can be picked up by the recording equipment.
        - Please refrain from having cups of tea or similar as every bit of sound will be picked up.
        - Inform others in your household that you are recording and ask for no interruptions.
    - **Minimize distractions:**
        - Turn off all notifications on your computer and phone (email, social media, messaging apps). Even a vibrating phone can be audible.
        - Close unnecessary browser tabs and applications to free up computer resources.
        - Avoid rustling papers, tapping pens, or moving items around your desk near the microphone.
    - **Speak clearly and naturally:**
        - Speak in your normal conversational voice. Podcasts thrive on authentic conversations.
        - Avoid interrupting others if possible. The host will manage the flow, but a brief pause before speaking can prevent audio overlap which is difficult to edit.
        - To keep our listeners engaged, we'll aim for dynamic, conversational responses. As much as possible, please keep your individual responses to around 2-3 minutes each to allow for a lively back-and-forth.
        - Smile! It might sound strange, but your enthusiasm can often be heard in your voice.
    - **Listen actively:**
        - Pay attention to the conversation and engage with the host and other guests.
        - If there's a slight delay, wait a beat after someone finishes speaking before you begin to avoid talking over them.
    - **Technical issues:**
        - If you experience any technical difficulties (audio cutting out, connection issues), calmly alert the host. They are prepared to troubleshoot.
        - Don't panic! Minor glitches can often be fixed or edited out in post-production.

- **Stay until dismissed:**
  - Please remain in the Zoom meeting until the host confirms the recording is complete and all necessary audio files have been saved or uploaded. Sometimes, files need a moment to process.

III. GENERAL PRE-RECORDING INFORMATION

- **Interview outline:** The IN SITU CES team will provide you with an outline of topics or questions in advance. Review these to prepare your thoughts and any relevant stories or insights.
- **Break the ice meeting:** We'll schedule a brief preparatory meeting where all guests can meet each other, test their equipment with us, and get any last-minute questions answered. This helps ensure a smooth recording experience for everyone.
- **Time commitment:** Each podcast episode will be approximately 50 minutes long. We'll have multiple guests on each episode, typically including two case study representatives and representatives from the respective IN SITU Labs. To keep listeners engaged, we'll emphasize short, dynamic interventions from each guest, so please avoid long monologues.
- **Relax and have fun:** The most important thing is to be yourself and enjoy the conversation! Your authentic voice will shine through.

Thank you!! We're looking forward to our conversation,
The *IN SITU Dialogues* Podcast team.

Annex K. Podcast informed consent

INFORMED CONSENT TEMPLATE

The **Podcast *IN SITU Dialogues: Place-based creativity from the ground up*** is part of the research project IN SITU: Place-based Innovation of Cultural and Creative Industries in Non-urban Areas, which receives financing from the European Union under the programme Horizon Europe (Grant Agreement no. 101061747). The project started in July 2022 and will have a duration of 48 months. It is developed by a Consortium of 13 partners, namely:

2. Centre for Social Studies (CES), Portugal - Coordinator;
3. Bifrost University (Bl FROST), Iceland;
4. European Network of Cultural Centres (ENCC), Belgium;
5. Kultura Nova Foundation (KNF), Croatia;
6. Latvian Academy of Culture (LKA), Latvia;
7. Mondragon Innovation & Knowledge (MIK), Mondragon University, Spain;
8. National Academy of Theatre and Film Arts "Kr. Saratov" (NATFIZ), Bulgaria;
9. National Institute for Agriculture, Food and Environment (INRAE), France;
10. University of Galway (UG), Ireland;
11. University of Hildesheim (SUH), Germany;
12. University of the Azores (UAc), Portugal;
13. University of Turku (UTU), Finland; and
14. Utrecht University (UU), The Netherlands.

The **Podcast *IN SITU Dialogues*** has the objective of amplifying the voices and diverse experiences of IN SITU case studies by providing a platform for them to share their development journeys, challenges, and aspirations and it is carried out by the Centre for Social Studies, University of Coimbra, represented by Nancy Duxbury, in-situ@ces.uc.pt, who you can contact if you have any questions or comments.

Your participation in the **Podcast *IN SITU Dialogues*** involves taking part in a recorded conversation, where you will engage with another participant and have the opportunity to share your insights. These conversations will be recorded via Zoom and broadcast through *RUC - University of Coimbra Radio* and various podcast and/or video platforms. There are no expected risks associated.

If you agree, your participation will be recorded in audio-visual format and be included in research dissemination materials, accessible to a wider audience through the project website, social media channels, etc. Participation is voluntary and you may withdraw from the **Podcast *IN SITU Dialogues*** at any time and without having to present any justification. The data collected will be safely stored at the Centre for Social Studies, University of Coimbra, during the development of the project and for at least 5 years after its completion. You have the right to access the record of your participation at any

time, by contacting the Data Protection Officer (DPO) of the Centre for Social Studies, University of Coimbra, epd@ces.uc.pt.

This informed consent is necessary to ensure that you understand the purpose and conditions of your participation in the **Podcast *IN SITU Dialogues***.

- I declare that the objectives of the **Podcast *IN SITU Dialogues*** and the conditions of my participation have been clearly explained to me and I have had the opportunity to ask questions about them. Yes □ No □
- I consent to my participation being recorded in audio format (voice). Yes □ No □
- I consent to my participation being recorded in photo/video format (image). Yes □ No □
- I consent that extracts from the photo/video or audio recorded during my participation may be reproduced in academic publications or other materials for the dissemination of the project, such as relevant podcast platforms and across IN SITU's social media channels. Yes □ No □
- I consent to my identity being revealed. Yes □ No □
- I wish to receive a digital, unedited copy of my participation. Yes □ No □
- I agree to participate in the **Podcast *IN SITU Dialogues***, under the conditions described above. Yes □ No □

Any participant in this **Podcast *IN SITU Dialogues*** may withdraw their consent at any time and without any consequences. However, be aware that it might not be possible to remove data that have already been processed and/or published. Please contact us to review and address your request on a case-by-case basis.

_____ (place), _____/_____/ _____ (date)

Participant Name:	Partner Representative Name:
Signature:	Signature:

Annex L. Podcast information sheet

INFORMATION SHEET

The purpose of this Information Sheet is to inform you about matters related to the management of your personal data, including images and video or audio recorded, in accordance with Article 13 of the EU General Data Protection Regulation (GDPR). Please take your time to read through the following text and, if you agree with its content, sign the accompanying consent form to indicate that you have been adequately informed and you are willing to participate in IN SITU project activities.

General information about IN SITU

IN SITU: Place-based Innovation of Cultural and Creative Industries in Non-urban Areas (www.insituculture.eu) receives financing from the European Union under the Horizon Europe Programme (Grant Agreement no. 101061747).

IN SITU started in July 2022 with 48 months of duration, thus ending in June 2026. The project involves an international Consortium of 13 partners from 12 countries of the European Union, under the coordination of Dr. Nancy Duxbury from the Centre for Social Studies of the University of Coimbra. The IN SITU partners are:

Organisation	Role	Country	Institutional Website
Centre for Social Studies of the University of Coimbra (CES)	Coordinator	Portugal	https://www.ces.uc.pt/en
Bifröst University (BIFROST)	Lab Partner	Iceland	https://www.bifrost.is/english/
European Network of Cultural Centres (ENCC)	Work Package (WP) Leader	Belgium	https://encc.eu/
Kultura Nova Foundation (KNF)	Lab Partner	Croatia	https://kulturanova.hr/english
Latvian Academy of Culture (LKA)	Lab Partner	Latvia	https://www.lka.edu.lv/en/
Mondragon Innovation & Knowledge, Mondragon University (MIK)	WP Leader	Spain	https://www.mondragon.edu/en/h
National Academy of Theatre and Film Arts "Kr. Sarafov" (NATFIZ)	WP Leader	Bulgaria	http://natfiz.bg/en/
National Institute for Agriculture, Food and Environment (INRAE)	WP Leader	France	https://www.inrae.fr/en
University of Galway (UG)	Lab Partner/ WP Leader	Ireland	https://www.universityofgalway.ie
University of Hildesheim (SUH)	WP Leader	Germany	https://www.uni-hildesheim.de/en
University of the Azores (UAc)	Lab Partner	Portugal	https://international.uac.pt/
University of Turku (UTU)	Lab Partner	Finland	https://www.utu.fi/en

Utrecht University (UU)	WP Leader	Netherlands	https://www.uu.nl/en

- **What are IN SITU's objectives?**

IN SITU aims to advance understanding of the forms, processes and governance of innovation involving cultural and creative industries (CCIs) located in six non-urban areas of Europe (Croatia, Finland, Iceland, Ireland, Latvia and Portugal) in order to advance the ability of non-urban CCIs to act as drivers of innovation, competitiveness and sustainability for the locales in which they are located.

The project intends to incorporate a Community-Engaged Research approach which creates space for community members and community-based organisations to work in collaborative partnerships with academic researchers. In a community-engaged approach to research, university-based researchers are committed to approaching each stage of the research process as part of an ongoing relationship-building process.

In accordance with IN SITU project objectives, the general goal of this activity is to collect information related to the cultural and creative industries sector in non-urban areas.

- **Do I have to participate?**

Your participation is voluntary and does not suppose any financial compensation. You have the right to refuse to participate. Once you decide to participate, you can withdraw your consent at any time and without any consequences. In order to do so, please let one of the researcher(s) responsible for this activity know of your decision through a written statement (contacts available at the end of this sheet). Upon refusal, the data will no longer be available for research, study, and/or other purposes of the project. However, be aware that it might not be possible to remove data that has already been processed and/or published. Please contact us to review and address your request on a case-by-case basis.

- **Who can take part in this project?**

The main type of participants are members of a CCI organisation and/or independent cultural actors involved in culture-based and creative work. In addition, we anticipate involving local and regional policy-makers, planners, community leaders, and other residents in the six IN SITU Lab areas. The sample of volunteers that participate in research and practical activities, including research fieldwork, will be integrated by adults according to national laws and no vulnerable groups will be involved. The main criteria in order for them to be representative and useful for the project's purposes is that they belong to the project's target group(s).

- **What kind of activities can I carry out in the project?**

IN SITU will involve human participants in the following activities:

- Stakeholders' interviews and questionnaires for research, to capture knowledge, perspectives, and observations, and to provide baseline and monitoring information during the research activities;
- Consultations with policy-makers with local, national or European responsibilities; and
- CCIs training, coaching, and mentorship activities (e.g., evaluation surveys and conversations).

IN SITU will therefore conduct interviews and consultations (recorded via audio and/or video), questionnaires and surveys, and take videos and photos for dissemination purposes. All data will be the object of specific treatment.

Videos and photos from public events such as training sessions, mentoring workshops and conferences may be taken to feed the podcasts, the newsletter, the news feed of IN SITU social media and other project-related communication actions. All persons involved in the videos and photos will be informed and must give their explicit consent and authorisation for the use of their image.

In the case of audios and videos collected from events other than public ones, as may be the case of recorded interviews with individual participants for specific data gathering, such audio-visual material will be only used for internal data processing purposes and not be disseminated.

For both public and sensitive interviews, if they happen to contain any information that should be kept secret, the interviewed person has to communicate this so that the interviewer can take note in order to ensure that no one will have access to such information.

- **Will my taking part in the project be kept anonymous?**

Individual participation will be mainly through questionnaires, surveys, consultations, conversations and interviews, conducted face-to-face or online, which will be anonymous, strictly confidential and will be used only for the purposes and in the context of this research project. Personal information of the interviewee (such as name or any other specific characteristic) will not be linked in any case with the research material. Personal data will therefore be used in aggregated form only, such as age and gender, for the gender analysis dimension of this project.

In the case of collective participation, anonymity is harder to ensure, due to the nature of the participation. Thus, it is important to have in mind that face-to-face meetings might cause situations where some participants may feel embarrassed or at risk. Facilitators will, in these cases, consider alternatives such as written statements, secret voting or other means to mitigate any individual or group difficulty.

- **What will happen to the information I provide during interviews, consultations and conversations?**

Data collected during interviews, consultations and conversations will be audio recorded, transcribed and anonymised, eliminating names and other identity markers and references that might identify the participants, except specific cases that are duly justified (for example, if a participant wishes to reveal their identity, the case will be duly examined and the best option for each case will be decided by the researcher(s) and participant together). Also, for data processing, in some cases the attribution of pseudonyms may be required.

In the case of video-recorded interviews, consultations and conversations, the responsible partner organisation will keep on file the authorisations for using the image and will guarantee the anonymity of the person interviewed if any sensitive data is provided. In case of questionnaires/surveys, data will be anonymous and confidential, whether conducted face-to-face or online.

No personal data will be transferred to third parties or used other than for the purpose of this research. Any data or information provided will be kept strictly confidential and, in gathering the data, only information that is necessary to address the central purpose of the research will be recorded.

All personal data will be destroyed five years after the project's conclusion (June 2026). They could be kept for longer in an anonymised state, which means that you will no longer be identifiable (Recital 51 General Data Protection Regulation). The other members of the Consortium will not have access to the list that correlates your direct information with your pseudonym. This list will be maintained by the partner collecting the data, which will be kept until the end of the mandatory conservation period. The legal basis upon which the processing of your personal data is legitimised is your informed consent (Art. 6, point 1 of the GDPR).

- **How will the results be published?**

Your data will be processed for three main purposes:

- Scientific research purposes to analyse the forms, processes and governance of innovation and the potential and challenges of cultural and creative industries (CCIs) located in non-urban areas (e.g., academic publications, theses, etc.);
- Dissemination and communication activities (statistical and academic communication in various channels, e.g., workshops, conference presentations, websites, posters, banners, social media, podcasts, etc.);
- Public interest: the development of executive and technical documents and other materials derived from the project's activities and academic research addressed to cultural and creative industries (CCI) actors; policymakers and planners; entrepreneur incubators, trainers, coaches, and mentors; and the general public.

- **What are the benefits of participating in the project?**

The project activities provide the opportunity for a personal view on the issues and topics being researched so as to contribute to identifying the needs, resources and potential of CCI actors in the six selected non-urban areas and be a co-producer of knowledge through participatory processes. The IN SITU project is also an opportunity for you to express which place-based development and issues you would like to see addressed and how CCIs can tackle those issues through engaged and creative practices. During participation processes, participants can gain opportunities to learn about and contribute to new research themes and to expand their knowledge and skills, to contribute to policy-related proposals, to create new networks of sociability and interaction, and to strengthen their social ties and their commitment to the community. Local cultural and creative agents will also gain opportunities to participate in training and capacity-building sessions developed within the project. You should be aware that some expectations concerning the project might not be accomplished due to external factors that influence and/or exceed the project's scope.

- **What are the risks of participating?**

There are no known major or physical risks involved in your participation. However, if you do not feel comfortable at any time you are free to discontinue participation in the project's activities.

- **Who is responsible for the activity in which you are participating?**

The activity in which you are being invited to participate is organised by the Centre for Social Studies, University of Coimbra, and coordinated by Maria Batle and Sílvia Silva, under the responsibility of the Principal Investigator Nancy Duxbury.

The European Commission is not in any way responsible or accountable for the research implementation or outcomes.

You have the right to exercise your data protection rights, such as the right to access, the right to rectification, the right to erasure, the right to restriction of processing, the right to data portability and the right to object to automatic processing in the terms established by the General Data Protection Regulation (GDPR).

If you have further queries regarding the nature of these rights or how to exercise them, you can contact the Data Protection Officer (DPO) of the coordinating institution of the IN SITU project [epd@ces.uc.pt]. You also have the right to lodge a complaint with the respective national authority and with the European Data Protection Supervisor.

Know that this confidentiality has its limits. If information appears that indicates a risk to your personal integrity, the Consortium and its Ethics Coordination Committee will evaluate possible actions in this regard and inform you when required by law. You are encouraged to ask any questions,

at any time, that will help you to understand how this research and intervention will be performed and/or how it will affect you. You may contact the person below:

Activities' Coordinator	**IN SITU Project Coordinator**
Maria Batle and Sílvia Silva	Nancy Duxbury
Centre for Social Studies, University of Coimbra	Centre for Social Studies, University of Coimbra
Colégio de S. Jerónimo, Apartado 3087	Colégio de S. Jerónimo, Apartado 3087
3000-995 Coimbra, Portugal	3000-995 Coimbra, Portugal
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