



**IN
SITU**

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

(GA Project 101061747)

Deliverable 6.5 (D6.5) Documentary on IN SITU

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Executive Summary

Documentary on IN SITU (Deliverable 6.5) presents the rationale, methodology, production process, and the dissemination approach behind the documentary developed within Work Package 6, “Communication, Dissemination and Sustainability,” of the IN SITU project. The documentary represents both a communication output and a methodological expression of the project’s Community-Engaged Research (CER) approach, translating the project’s place-based research journey into an accessible audiovisual narrative.

The documentary, entitled *[IN SITU: Culture in the Making, Innovation at the Edge](#)* was developed through a collective production model reflecting IN SITU’s commitment to co-creation and knowledge co-production. Rather than being externally produced through a traditional top-down storytelling approach, the documentary involved Labs and case studies as active contributors to the creation process. They contributed by recording interviews, capturing footage of their territories, activities, and practices, and providing audiovisual materials that were subsequently curated and assembled into a coherent narrative by an external documentary filmmaker specially hired for this work and the partners involved in the task.

To ensure coherence between the CER-based co-creation process and the broader communication and dissemination strategy of the project, a dedicated documentary taskforce was established. The taskforce informed the definition of the documentary’s main themes, narrative structure, production guidelines, and ethical framework, while also coordinating the involvement of professional audiovisual expertise and supporting local contributors throughout the production process.

The production process combined professional filmmaking with decentralised content generation. A professional filmmaker was commissioned to ensure technical quality, narrative consistency, and alignment with dissemination objectives, while Labs and case studies were supported through dedicated training on filming and digital storytelling techniques. This training, delivered by the UK company Pocket Stories, contributed not only to the documentary itself but also to broader local capacity-building objectives by strengthening audiovisual skills among participants with different levels of prior experience.

The documentary captures the experiences and trajectories of the six IN SITU Labs and their associated case studies, highlighting the contribution of Cultural and Creative Industries (CCIs) to innovation, resilience, and sustainable development in non-urban territories. Through its participatory production model, the documentary aims to make project results accessible to a wide range of audiences, including researchers, practitioners, policymakers, cultural and creative actors, students, and local communities.

This report also reflects on the challenges and lessons learned from implementing a decentralised audiovisual production process across multiple European contexts. While this approach required

continuous coordination and adaptation, it enabled stronger ownership among contributors and resulted in a more authentic representation of the diversity of experiences within IN SITU. Use of the documentary will continue in the future through online dissemination, events, educational contexts, and local community engagement activities, with the addition of further, multilingual subtitles planned to increase accessibility across participating territories.

1. Introduction

Documentary on IN SITU (Deliverable 6.5) has been developed within Work Package 6, “Communication, Dissemination and Sustainability,” of the IN SITU project and presents the rationale, development process, and dissemination approach of the documentary entitled *[IN SITU: Culture in the Making, Innovation at the Edge](#)*, one of the project’s key audiovisual communication outputs. It was developed under Task 6.2. Dissemination strategies, Sub-task 6.2.1. Documentary, and was co-led by CES and ENCC, with the participation of all project partners, particularly the Lab partners and the specific partners (BIFROST and NATFIZ) involved in the documentary taskforce created for this activity. As part of the broader communication and dissemination activities of IN SITU, the documentary aims to translate the project’s research processes, experiences, and outcomes into an accessible format capable of engaging diverse audiences beyond traditional academic contexts.

IN SITU (*Place-based Innovation of Cultural and Creative Industries in Non-urban Areas*) is a four-year Horizon Europe project (2022–2026) focused on exploring and strengthening the innovation potential, capacities, and development pathways of Cultural and Creative Industries (CCIs) operating in non-urban areas across Europe. The project seeks to challenge urban-centred narratives of cultural and creative development by highlighting the value of locally rooted creative practices, community-based innovation, and collaborative approaches to territorial transformation. Through research and experimental actions, IN SITU investigates how CCIs can contribute to more resilient, sustainable, and inclusive forms of place-based development.

A defining feature of the IN SITU approach is the creation of six IN SITU Labs, conceived as creative collaborative incubators connecting research and practice through processes of knowledge co-production and mobilisation (Rainey, 2025). Located across six non-urban European territories in the Azores archipelago, mid-Atlantic Ocean (Portugal), Western coastal periphery (Ireland), West Region (Iceland), Rauma and Eurajoki, West Coast and Baltic Sea archipelago (Finland), Valmiera county (Latvia), and Šibenik-Knin County (Croatia), the Labs bring together researchers, CCI practitioners, local authorities, and other stakeholders to develop grounded, collaborative responses to local challenges. Within each Lab, two case studies were identified as creative practices that address place-specific challenges. The 12 IN SITU case studies, each followed by a summary of its main activities, are briefly presented below (Fraiola, 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 Yule Lads emerge from the Valley, West region, Iceland:** Drawing on poet Jóhannes úr Kötlum's verses about the Yule Lads (13 mischievous characters from Icelandic folklore who, by tradition, descend one by one during the 13 nights leading up to Christmas), 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 are envisioned, designed, and installed, carrying information about local place names, characteristics, and history, complemented by QR codes directing visitors to additional resources.
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. **Maption 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. **HYPiE (former 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 and performing opportunities.

The documentary builds on this place-based and collaborative foundation by providing visibility to the experiences, trajectories, and perspectives of the six Labs and their associated case studies. In line with IN SITU's Community-Engaged Research (CER) approach, the documentary does not position participants as passive subjects of representation, but rather as active contributors and co-producers of knowledge and storytelling (Duxbury, 2022a, p. 9). The audiovisual production process therefore followed a collective production logic, where Labs and case studies contributed directly to the creation of the documentary by recording interviews; capturing footage of their territories, activities, and practices; and sharing materials generated throughout the project. These contributions were subsequently curated and assembled by the documentary filmmaker and the partners involved in the task into a coherent narrative reflecting the diversity of contexts while maintaining alignment with the overall project objectives.

This approach reflects the broader role of communication and dissemination within IN SITU, as developed in the project's communication, dissemination and exploitation plans (*Deliverable 6.1. Communication and Community Engagement Plan* and *Deliverable 6.4 Plan for Exploitation and Dissemination of Results*): not only to communicate project outputs and results, but also to create accessible formats through which knowledge, experiences, and local perspectives can circulate among different audiences (Duxbury, 2022b, 2024). The documentary contributes to this objective by making visible the contribution of CCIs to innovation, resilience, and community development in non-urban territories, while presenting the processes of collaboration, experimentation, and learning that underpin the project.

The documentary is therefore intended for multiple target audiences, including policymakers interested in place-based development; cultural and creative practitioners; researchers and students working on CCIs, participatory research, and rural or non-urban innovation; and local communities and stakeholders involved in similar initiatives. By combining research-based insights with personal testimonies and territorial narratives, the documentary aims to support knowledge exchange, inspire future practices, and provide a lasting resource beyond the lifetime of the project.

This report describes the methodology adopted for the documentary production, including the rationale behind the CER-informed approach, the role of the documentary taskforce, the involvement of professional audiovisual expertise, ethical considerations, and the collaborative production process. It further presents the main production phases—from pre-production and filming to post-production—as well as the documentary's dissemination strategy and reflections on lessons learned from implementing a decentralised audiovisual production model across multiple European contexts.

2. Methodology and approach

2.1. Rationale and Community-Engaged Research (CER) principles

The IN SITU documentary has been developed following the Community-Engaged Research (CER) approach that underpins the project's broader place-based research methodology. Within IN SITU, CER provides the framework through which communities, community members, and local organisations are recognised as active contributors and co-producers of knowledge, rather than as research subjects. As the project is grounded in collaborative research practices involving multidisciplinary researchers, CCI practitioners, local authorities, and other stakeholders, the documentary extends from this same logic by translating the multi-sited research journey into an accessible, engaging, and practice-oriented narrative. In doing so, the documentary gives visibility to the experiences, trajectories, and perspectives of the six IN SITU Labs and their associated case studies, recognising them as interconnected yet distinct sites of experimentation and embedding their voices, materials, and lived contexts into the storytelling process.

In line with this approach, the documentary adopts a “collective production” logic that reflects the participatory nature of IN SITU's research design. This participation goes beyond self-representation since Labs and case studies were directly involved in the production process by recording their own stories; capturing footage of their territories, activities, and practices; and contributing the raw audiovisual material that forms the basis of the narrative. This participatory audiovisual dimension was further reinforced through the video presentations delivered by case study participants at the IN SITU conference in Croatia, which formed part of the broader process of content generation and exchange feeding into the documentary. The role of the filmmaker and the IN SITU partners involved in the documentary task was to curate, assemble, and edit this material into a coherent structured narrative, ensuring consistency while preserving the plurality of perspectives and the authenticity of the original contributions. This approach represents an innovative model for research dissemination, as it combines participatory filmmaking with knowledge production, moving beyond traditional documentary practices where communities are primarily represented by external observers. By decentralising audiovisual production across multiple territories and enabling Labs and case studies to generate and shape the material themselves, the documentary positions participants as co-producers of both the research narrative and its public representation.

The structure of the documentary reinforces this methodological coherence. It opens with a general introduction to the IN SITU project, situating its objectives, motivations, and overarching research framework. It then moves into the core narrative, where the IN SITU Labs and case studies progressively present their activities, processes, and situated experiences. The documentary concludes with considerations and reflections intended as food for thought on the broader implications of the project.

The rationale is therefore twofold. First, it aims to make visible the role of CCIs in fostering territorial innovation and community development by grounding research outcomes in concrete, lived experiences across different European contexts. Second, it operationalises CER principles by involving stakeholders not only as research participants but as co-narrators and co-producers of the documentary itself. This represents an innovative shift from traditional research communication models, as dissemination is conceived not as a final stage separated from the research process but as an extension of it. By integrating participatory storytelling, decentralised audiovisual production, and collective authorship across different territories, the documentary transforms research dissemination into a collaborative practice through which knowledge, representation, and meaning are jointly produced. By integrating both Labs and case studies within a single coherent narrative arc, the documentary ensures that the complexity of IN SITU's place-based research is preserved while becoming accessible to broader audiences, including policymakers, practitioners, students, and citizens, those located in the IN SITU Lab areas and beyond. This approach is also enabled by the increasing accessibility of digital recording technologies, particularly smartphones, which lowers technical and logistical barriers to audiovisual production and makes distributed, participatory filmmaking feasible across multiple sites without requiring fully professional production infrastructures at each location. Rather than replacing professional filmmaking, this model redefines its role towards curation, coherence-building, and editorial integration of dispersed materials. Ultimately, it functions simultaneously as a dissemination tool and as a methodological expression of CER, where storytelling becomes part of the research process and where impact is understood as collectively produced meaning.

2.2. The documentary taskforce

To ensure coherence between the co-creation process, grounded in the application of CER principles, and the broader communication and dissemination strategy of the project, a dedicated documentary taskforce was established. The taskforce was coordinated by CES and ENCC, as co-leaders of the documentary task, and included representatives from BIFROST and NATFIZ selected for their expertise in audiovisual production. This composition ensured that the taskforce combined research coordination, communication strategy, and professional filmmaking competence from the outset.

The taskforce met regularly in the early phases of the documentary development process to collectively brainstorm and define the documentary's key themes, narrative structure, and core messages. A central output of these discussions was the definition of the general content framework of the documentary, including its articulation into a three-part structure: a general introduction to the IN SITU project, a core section presenting the six Labs alongside their associated case studies, and a concluding section focused on impacts, outcomes, and collective learnings.

In parallel, the taskforce played a key role in drafting the technical clauses for the selection and commissioning of an external professional filmmaker, whose involvement was foreseen from the

outset to ensure a high level of technical and narrative quality as well as consistency with professional audiovisual standards required for dissemination and outreach purposes. These clauses translated the project's methodological and narrative requirements into practical guidelines for the open call, ensuring alignment between CER principles, place-based storytelling, and audiovisual standards. The filmmaker was selected through an internal procurement procedure following the applicable institutional and Horizon Europe rules, with the contract ultimately awarded to Portuguese filmmaker Nuno Barbosa, whose previous experience in documenting research-driven projects linked to creativity, culture, and innovation² was considered particularly relevant to the objectives of IN SITU. The filmmaker was subsequently contracted as a service provider by CES, acting as leader of Work Package 6, ensuring operational continuity between strategic communication objectives and production activities.

A further key methodological decision taken early on by the documentary taskforce concerned the collaborative nature of the documentary production process itself. Recognising that the quality of the final output would depend significantly on locally generated materials, the taskforce highlighted the importance of training the IN SITU Labs and case studies in basic filming and digital storytelling techniques. This approach aimed to ensure that the documentary could rely on consistent, high-quality footage produced *in situ*, capturing field activities, events, and the longitudinal development of case studies across all participating territories. Within this framework, and as part of a broader capacity-building strategy embedded in Work Package 4, "IN SITU Labs: Creative Collaborative Incubators," led by NATFIZ, the taskforce explored options for delivering targeted training by mobilising external expertise through a specialised provider capable of delivering accessible, practice-oriented training based on widely available tools. The underlying idea was to enable participants to film using smartphones, since they are devices commonly owned that are increasingly equipped with high-quality cameras capable of generating footage suitable for broadcast-quality production. They could be then optionally complemented by minimal additional equipment, thereby removing financial and logistical barriers to participation, in particular for the IN SITU case studies that are part of the project but not directly funded by it.³

Following this decision, [Pocket Stories](#) was suggested by the taskforce member BIFROST because of prior positive training experiences for the staff and students of the University with the company's services. After a dedicated meeting with the full taskforce and a presentation of Pocket Stories' methodology and previous work, the company was selected as the most suitable provider. Their

² See the documentary made for the CREATOUR project, "CREATOUR - Creative Tourism in Portugal," which has won numerous awards at national and international film festivals: <https://saladeimprensa.ces.uc.pt/index.php?col=canalces&id=27637>

³ Case studies are formally involved through service agreements to support the monitoring of their development, namely through the provision of two reports documenting their activities and progress throughout the project.

approach was deemed particularly aligned with IN SITU's needs, as it focuses on equipping non-professionals with practical skills in mobile filmmaking, basic editing, structured footage management, and narrative organisation. Their training package for IN SITU was structured into two four-hour workshops: the first dedicated to fundamental principles of filming, and the second focused on simple editing techniques, storage workflows, and content delivery processes. In addition, Pocket Stories provided a 12-month asynchronous support system through a dedicated WhatsApp group, ensuring continuous guidance and troubleshooting support throughout the filming period. Beyond its immediate relevance to the documentary production, this overarching training on filming techniques, while tailored to the specific requirements of the IN SITU documentary, also contributed to a broader capacity-building process within WP4. It equipped case studies not only with the ability to contribute materials for the documentary but also to strengthen their own audiovisual practices and communication activities beyond the project. This was particularly valuable given the heterogeneous baseline of skills across participants, where some already had prior experience in audiovisual production while others had little or none. In this sense, the training formed part of the wider WP4 local capacity-building strategy, reinforcing long-term skills development within the participating sites. Importantly, Pocket Stories and filmmaker Nuno Barbosa aligned their approaches to ensure that the training content corresponded to the documentary's technical and narrative requirements. Their work was coordinated under the supervision of the documentary taskforce, ensuring methodological consistency and coherence between local capacity-building, field footage production, and final documentary editing.

Overall, this integrated setup ensured that training, field documentation, and professional filmmaking were not separate streams but interconnected components of a single CER-informed production ecosystem, reinforcing participation, quality, and coherence across all stages of the IN SITU documentary process.

2.3. Ethical considerations

The IN SITU documentary adopts a robust and decentralised ethical framework grounded in the overarching ethical standards of the Consortium, as defined in the project's *Ethical Guidelines* (Deliverable 7.3; Di Nunzio & Duxbury, 2022), developed under the Horizon Europe regulatory framework. These guidelines ensure full compliance with General Data Protection Regulation (GDPR) requirements and establish a clear system for the collection, processing, and use of personal and audiovisual data across all project activities. In line with these principles, all audiovisual material collected within the documentary process is subject to informed consent procedures. The Consortium (for this activity, Lab partners in particular) implemented standardised information sheets and informed consent templates, which were used consistently across activities involving data collection, including filming, interviews, and documentation of events. In public-facing settings, such as workshops and dissemination events, consent was obtained through the use of filming signage

and/or explicit acceptance clauses integrated into registration forms, ensuring that participants were fully aware of the audiovisual recording and its intended use.

As for the case studies, these actors play a central role in the project, in particular as service providers of reports that support the monitoring of their development over the course of IN SITU. However, they are not formal beneficiaries within the Horizon Europe Consortium and therefore do not fall directly under its contractual or institutional regulatory framework. For this reason, while some IN SITU case studies had already developed internal practices for audiovisual data collection through prior engagement in participatory and creative documentation activities, the taskforce provided additional guidance on ethical requirements. This included templates for information sheets and consent forms that could be adapted and contextualised locally, with the possibility of translation into local languages to ensure accessibility and informed participation. At the same time, responsibility for ensuring that all filmed or photographed individuals provided appropriate consent ultimately rested with each case study. To formalise this responsibility, each case study signed an agreement with CES, as Work Package 6 leaders, confirming that they would: (1) collect all images and videos in compliance with applicable legal authorisations and data protection requirements in force both in the country where their activities take place and within the European Union, including but not limited to General Data Protection Regulation (GDPR) provisions; and (2) appropriately store proof of informed consent (both oral and written) for all photographed and/or filmed participants in accordance with national and EU regulations, and in any case for a minimum period of five years following the completion of the IN SITU project (June 2026).

Moreover, as the need to facilitate the collection, transfer, storage, and collaborative review of the large volume of audiovisual material generated throughout the project arose, a dedicated cloud storage capacity was purchased through [pCloud](#). In this decision, particular attention was given to data protection and ethical compliance. As pCloud hosts its servers within the European Union, the platform operates in accordance with GDPR requirements and relevant EU data protection regulations. Access rights were restricted exclusively to individuals directly involved in the documentary production process, including the filmmaker, members of the CES communication and coordination team, relevant Lab representatives, and other authorised contributors. This ensured the secure handling of audiovisual materials while enabling the collaborative workflow required by the Community-Engaged Research approach underpinning the project.

The taskforce's role was therefore one of support and guidance, ensuring harmonisation of standards and provision of tools, while safeguarding remains embedded within each local case study practice. This decentralised model enables both ethical robustness and operational feasibility, aligning local implementation with EU-level standards and relevant national regulatory frameworks.

3. Production process

3.1. Pre-production

The pre-production phase of the IN SITU documentary was structured as a collaborative and iterative process combining strategic coordination, technical standardisation, and participatory input across the Consortium. As co-leaders of the documentary task, CES and ENCC jointly initiated the conceptualisation of the documentary and established the foundations for its implementation. This included identifying the documentary as a strategic dissemination output for the project, initiating discussions on its scope and objectives, creating a dedicated documentary taskforce to support coordination across partners, and contributing to the definition of the production approach. Both organisations were also involved in the preparation of the filmmaker recruitment process and participated in the selection of the documentary filmmaker.

Building upon this initial coordination work, the process continued with the call for and selection of the documentary filmmaker, which was jointly supported by CES and ENCC through an internal procurement procedure following the applicable institutional and Horizon Europe rules. The selected filmmaker, Nuno Barbosa, was chosen based on his demonstrated experience in documenting research-based and creativity-driven projects. Following his appointment, he provided an initial set of directorial guidelines intended to ensure visual and narrative coherence across a highly decentralised production process. These guidelines were conceived as a practical “working manual” for all contributors and were closely aligned with the methodological approach later reinforced through the Pocket Stories training programme. In these early indications, the filmmaker framed the documentary as a fully collaborative production involving all IN SITU Labs and case studies. He emphasised the importance of continuous dialogue with each Lab and encouraged the creation of dedicated communication channels (e.g., WhatsApp groups) to facilitate real-time coordination.

A key focus of the guidance concerned technical standardisation to ensure consistency across all footage. This included harmonisation of frame rate (25fps for interviews), resolution (4K/UHD), and file formats (preferably H.264), as well as recommendations on camera settings such as sharpness, noise reduction, and stabilisation. Particular attention was given to sound quality (use of lapel microphones and control of audio levels), interview framing (mid-shot composition, eye-level camera position, rule of thirds), and lighting conditions (avoidance of harsh direct light). The guidelines also covered different filming approaches, including interviews while working, B-roll strategies (that is supplementary contextual footage used to illustrate activities, settings, processes, and atmosphere), slow motion usage, time-lapse techniques, and basic principles of camera movement versus static framing. Finally, logistical instructions were provided regarding file organisation, storage, and transfer via shared drives, discouraging compression or loss of quality through messaging platforms.

Before and alongside these directorial indications, a key enabling step was the implementation of the Pocket Stories training programme, designed to simplify and operationalise technical requirements for non-professional contributors. This training ensured that Labs and case study partners were equipped to film using accessible tools, namely smartphones, while maintaining adequate technical quality and consistency. By focusing on widely available equipment, the training significantly reduced logistical and financial barriers and ensured inclusive participation.

Following this, Nuno Barbosa continued to provide ongoing operational guidance through dedicated WhatsApp groups, maintaining continuous contact with the Labs and case studies. At the same time, CES, as the organisation that directly hired the filmmaker, played a central coordinating role during Lab Committee meetings, where it clarified technical doubts, aligned expectations, and acted as an intermediary between the filmmaker and the Labs. The ENCC, as co-leader of the task, also supported coordination efforts, particularly in maintaining oversight of the overall process, facilitating communication among partners, and ensuring alignment between the documentary activities and the broader communication and dissemination objectives of the project. In this configuration, Labs then functioned as operational bridges between CES/Nuno and the case studies, facilitating day-to-day engagement and translation of technical guidance into field practice.

The production process, however, was highly iterative and required continuous adjustment. As filming progressed, material was produced but not in sufficient quantity/quality or aligned in terms of narrative coherence. This made visible the need for stronger editorial structuring and reinforced coordination. In response, CES intervened to support the development of a clearer narrative architecture and to ensure alignment with the project's communication and research objectives. This intervention led to the consolidation of an agreed overall documentary structure, used as a guiding framework:

1. **Rationale and presentation of the IN SITU project** (filmed by CES): what IN SITU is, partners, objectives, key needs addressed, and cross-cutting Work Package activities;
2. **Labs and case studies** (filmed by Labs and case studies): each Lab introduces its context and focuses on a key activity within IN SITU, explaining its rationale, implementation, and added value. This is followed by a brief connection to associated case studies that then present themselves, namely, who they are, what their projects are about, and their objectives;
3. **The future/reflection segment** (filmed by all): a reflective and forward-looking conclusion that can integrate key messages on structural challenges, the importance of CCI in rural and non-urban contexts, and the need for continued support and investment. It also serves as a space for collective reflection and inspirational closing statements.

Overall, this pre-production phase was characterised by continuous testing and adjustments between technical experimentation and narrative structuring. Through iterative coordination between CES, the ENCC, the filmmaker, Labs, and case studies, the process gradually evolved into a

coherent production framework that aligns audiovisual practice with the methodological principles and objectives of the IN SITU project.

3.2. Filming

The filming phase of the IN SITU documentary followed the collaborative production model established during pre-production, combining centrally produced footage with materials generated locally by the Labs and the case studies.

The general framing of the documentary, including its opening and closing segments introducing the rationale, objectives, and key messages of the IN SITU project, was filmed directly by the documentary filmmaker, Nuno Barbosa, in Coimbra, Portugal. These sequences feature members of the CES team and provide the narrative backbone connecting the different stories presented throughout the documentary.



Figure 1 - CES team filming in Coimbra, Portugal, with filmmaker Nuno Barbosa in June-July 2025

At the local level, the six Labs and their associated case studies were responsible for producing and collecting a substantial portion of the audiovisual material. Following the technical and storytelling guidance, Labs and case studies recorded both interview-based content and supporting B-roll footage documenting their activities, contexts, landscapes, events, and creative practices. This material was shared with the filmmaker and the CES team, who reviewed, catalogued, and assessed it for both technical quality and narrative relevance.



Figure 2 - Stills from IN SITU documentary of footage provided by Labs and case studies

In parallel, an important source of audiovisual material originated from [the short introductory videos](#) prepared by the case studies for the IN SITU Mid-Term Conference held in Šibenik, Croatia, from 25 to 27 September 2024. These videos were originally conceived as presentation tools to introduce the case studies to conference participants. Several of them, or selected excerpts, proved suitable for the documentary and were subsequently incorporated into the final production. Their inclusion provided authentic self-representations of the case studies while avoiding unnecessary duplication of filming efforts.

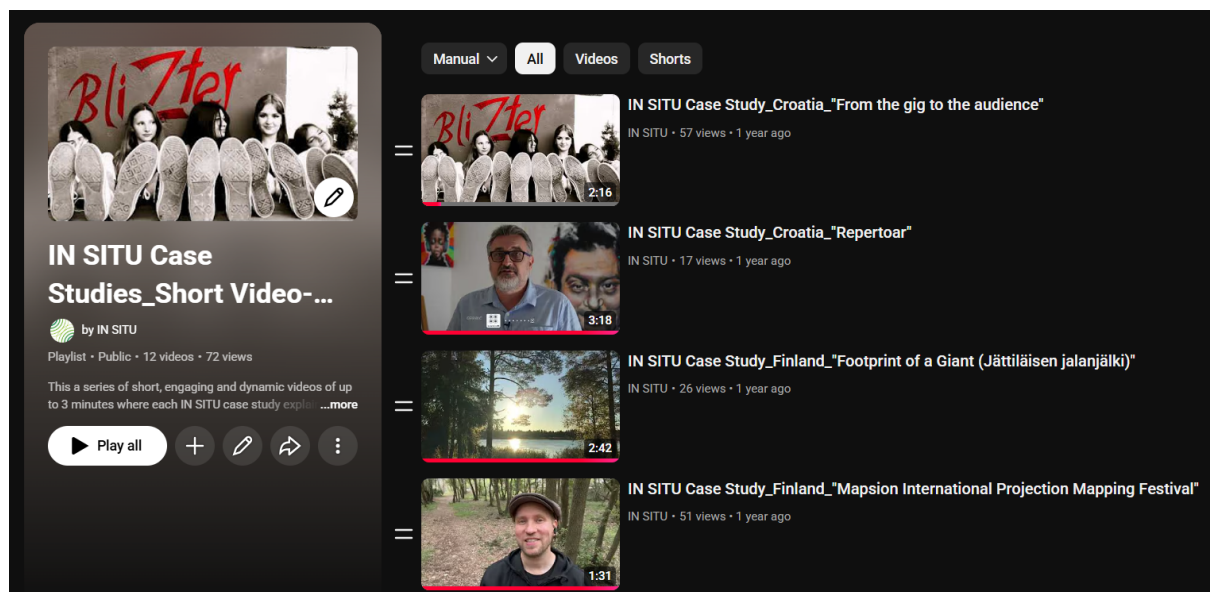


Figure 3 - Case studies' introductory videos showed at the IN SITU Mid-Term Conference held in Šibenik, Croatia, on September 27, 2024

Where existing materials were insufficient or did not fully correspond to the evolving documentary narrative, additional footage was produced locally by Labs and case studies. Furthermore, complementary recordings were collected during the IN SITU Camp, which took place in Ponta Delgada, Azores (Portugal), on 16–17 October 2025. The IN SITU Camp was primarily conceived as a scientific and monitoring activity within Work Package 3, “Place-based planning: Assessing needs, monitoring, supporting and benchmarking of CCIs,” and more specifically under Task 3.4 - Monitor and assess case studies development processes. Given the gathering of representatives from all the case studies in one location, the Camp represented a unique opportunity to collect documentary footage so, during this event, the IN SITU Communication and Dissemination Manager recorded a number of interviews and testimonies from the case study participants, specifically aimed at supporting the documentary production.



Figure 4 - Filming case studies during the IN SITU Camp in Ponta Delgada, Portugal, on October 16-17, 2025

Beyond the footage specifically produced for interviews and project presentations, the Consortium also actively encouraged all partners throughout the duration of the project to document relevant activities. Partners were invited to contribute audiovisual materials from workshops, meetings, conferences, artistic events, mentoring activities, field visits, and other project-related initiatives. This resulted in the creation of a repository of B-roll footage capturing the diversity of IN SITU

activities across Europe. Such materials played a crucial role in visually illustrating the documentary's themes, enriching the narrative beyond formal interviews and allowing the final production to reflect the breadth of project activities and geographical contexts.



Figure 5 - Stills from IN SITU documentary of footage provided by Consortium partners

To facilitate the collection, transfer, storage, and collaborative review of the large volume of audiovisual material generated throughout the project, a dedicated cloud storage capacity was purchased through pCloud, as previously mentioned. Given the highly decentralised nature of the documentary production process, involving multiple Labs, case studies, Consortium partners, and the documentary filmmaker, a shared digital infrastructure was necessary to ensure the efficient exchange of footage and related materials. The pCloud platform functioned as a collaborative audiovisual repository where participants could upload footage for subsequent review and editing.

This solution allowed the documentary filmmaker and the CES team to access materials on an ongoing basis, provide feedback when necessary, and maintain an organised archive of the documentary assets throughout the production process.

Overall, the filming process combined centralised direction with decentralised content generation, in line with the Community-Engaged Research approach underpinning the project. Through the contribution of the filmmaker, Consortium partners, Labs, and case studies, a rich audiovisual archive was assembled, documenting not only the evolution of individual initiatives but also the broader collaborative processes and learning journeys that define the IN SITU project.

3.3. Post-production

The post-production phase represented one of the most intensive stages of the documentary production process. Given the volume of material received from multiple contributors across six countries, considerable effort was required to review, organise, curate, and transform the audiovisual content into a coherent narrative aligned with the objectives of the IN SITU project.

The initial stage of post-production involved the systematic review of all footage collected throughout the project. Both the documentary filmmaker, Nuno Barbosa, and the CES team examined the materials submitted by Labs, case studies, and other Consortium partners. CES supported this process by organising the materials into thematic and geographical folders, facilitating navigation and prioritisation of content according to both technical quality and relevance to the documentary narrative. Based on this organised repository, Nuno selected the footage most suitable for interviews, illustrative sequences, and B-roll, taking into account visual quality, storytelling potential, and overall coherence.

Beyond the technical selection of footage, CES played a particularly important role in the editorial process. As project Coordinator and the partner with the most comprehensive overview of the project's objectives, activities, and outcomes, CES contributed substantially to the development of the documentary's narrative structure. This included suggesting editing cuts, identifying redundancies, recommending the relocation or removal of specific segments, and proposing associations between different pieces of footage in order to strengthen narrative continuity and ensure that all major project dimensions were adequately represented.

This stage proved particularly challenging. Although guidance on storytelling and filming had been provided from the outset, the highly collaborative nature of the documentary meant that contributors often interpreted themes, messages, and filming instructions differently. As a result, some materials were technically suitable but did not always fit seamlessly within the emerging narrative arc. Reconciling these different perspectives required an iterative process of dialogue, review, and revision between CES and the filmmaker. However, this challenge can also be understood as a direct consequence of the Community-Engaged Research approach underpinning IN SITU, where

the co-production of knowledge naturally generates a plurality of viewpoints and representations. Through successive rounds of feedback and adaptation, these diverse contributions were ultimately integrated into a coherent and balanced final narrative. Beyond the organisational and technical dimensions of post-production, the process also involved a gradual and inherently creative construction of the documentary's final narrative form. Rather than following a fully predefined structure, the film emerged iteratively through continuous engagement with the assembled material, as recurring themes, visual patterns, and narrative connections progressively became visible across contributions from different Labs and case studies. This process required moving back and forth between detailed editing decisions and broader conceptual reflections, allowing the storyline to take shape in dialogue with the material itself. In this sense, coherence was not imposed externally but constructed through the accumulation, juxtaposition, and refinement of diverse fragments into a unified narrative arc. This iterative approach also generated important learning for the team, particularly in relation to how participatory and decentralised production processes require flexible editorial strategies capable of accommodating plurality while still producing narrative clarity.

Alongside editing, Nuno Barbosa developed a series of original graphic elements to support the documentary's visual identity and facilitate audience understanding. These include the documentary title sequence, introductory disclaimer graphics, speaker name tags, maps displaying the locations of the six IN SITU Labs, chapter and transition elements, and the final closing graphic and credits sequence (see Figures 6 to 9). These graphic components were progressively refined to ensure consistency with the IN SITU visual identity and communication guidelines.



Figure 6 - Name tag example



Figure 7 - Labs countries map



Figure 8 - Chapter transition element example



Figure 9 - Closing transition

Accessibility and inclusivity were also important considerations during post-production. The documentary has been provided with automatic English subtitles, which will be reviewed and improved to ensure accuracy and readability. The inclusion of subtitles contributes significantly to accessibility, particularly for deaf and hard-of-hearing audiences, while also facilitating international dissemination. In a subsequent phase, subtitles will progressively be translated into the local languages of the six Lab territories (Croatian, Latvian, Finnish, Icelandic, and Portuguese; the Irish Lab already operates in an English-speaking context although an Irish language version may also be considered), as well as into additional languages represented within the broader IN SITU Consortium, thereby increasing the documentary's accessibility and reach across different European contexts. Since the preparation of additional subtitles will require further work after the end of the project, their availability will depend on local capacities and resources. This multilingual dissemination approach reflects the project's commitment to accessibility, inclusiveness, and returning value to the communities involved, ensuring that the documentary can function both as a European-level dissemination tool and as a locally meaningful resource.

The soundtrack and sound design of the documentary were developed as part of the post-production process in order to support the narrative flow and emotional tone of the film while respecting the diversity of contexts represented. The music used consists of royalty-free stock music, selected primarily for its fit with the documentary's narrative and emotional needs, and which does not require individual attribution under its licensing conditions.

The final documentary is produced in MP4 format, with a total duration of approximately 30 minutes (precisely 30m58s). The documentary is structured in three main narrative blocks. It opens with a general introduction to the IN SITU project, presenting its overall objectives, methodological framework, and place-based research approach. The central part of the film is organised around the six IN SITU Labs, each presented together with their associated case studies. However, the sequence of the Labs does not follow a predetermined geographical or hierarchical order; instead, it was determined during the editing process based on the nature and narrative coherence of the material provided, as well as on how each contribution best fitted within the evolving storytelling arc. This editorial decision allowed the narrative to remain flexible and responsive to the material itself, rather than imposing an external spatial logic. The documentary concludes with a series of reflections and considerations that draw together cross-cutting insights emerging from the different contexts and experiences presented throughout the film. Editing and post-production were carried out using Adobe Premiere Pro for video editing and Adobe After Effects for graphic elements and motion design, under the direction of Nuno Barbosa. Part of the documentary footage filmed directly by the filmmaker in Coimbra (Portugal), together with the IN SITU Coordination team, was recorded using a Sony Alpha 7 IV camera, a Sony 35mm f/1.8 lens, and a DJI gimbal, with audio captured using Rode Wireless Pro microphones.

The post-production phase also included final editorial decisions, including the selection of the title, which was agreed upon by CES and the filmmaker towards the end of the production process, once the overall narrative arc of the documentary had been defined. This sequencing was necessary because, although the project had established clear conceptual and methodological guidelines from the outset, the collaborative and iterative nature of the filmmaking process meant that only the completed narrative structure could fully convey the documentary's tone, thematic emphasis, and interpretive balance. The final cut provided the concrete synthesis needed to ensure that the title resonated with the content rather than pre-empting it, allowing it to emerge organically from the work rather than being imposed at an earlier stage.

The chosen title, *IN SITU: Culture in the Making, Innovation at the Edge*, was agreed jointly by CES and the filmmaker as a way of articulating the documentary's final narrative focus. While *IN SITU* already refers to the broader project framework and its embedded, place-based research approach, the subtitle was designed to capture more specifically the film's interpretive lens. *Culture in the Making* emphasises the processual and emergent nature of cultural production as observed throughout the documentary, highlighting practices of co-creation, adaptation, and ongoing transformation. *Innovation at the Edge* draws attention to the peripheral and liminal contexts explored in the film, where innovation often arises through proximity, constraint, and cross-boundary exchange. Taken together, the title reflects the outcome of the production process: a distilled articulation of the documentary's narrative arc and thematic concerns.

Overall, the post-production process transformed a large and diverse body of collaboratively produced audiovisual material into a coherent documentary narrative capable of communicating the project's objectives, activities, findings, and broader societal relevance. The extensive editorial dialogue between the filmmaker and the documentary taskforce, particularly CES, ensured that the final result remained both faithful to the complexity of the IN SITU project and accessible to a broad range of audiences.

4. Dissemination and communication strategy

The dissemination and communication strategy for the IN SITU documentary is embedded within the broader Communication, Dissemination and Sustainability framework of WP6. The documentary was conceived not only as a communication product but also as a key dissemination output capable of translating the project's research processes, methodologies, and results into an accessible format for multiple and broader audiences, including students, practitioners, and non-academic stakeholders. This approach is aligned with IN SITU's *Communication and Community Engagement Plan* (Deliverable 6.1) and the *Plan for Exploitation and Dissemination of Results* (Deliverable 6.4), which identify communication and dissemination as a shared responsibility of the whole Consortium and

highlight the importance of reaching different stakeholder groups through appropriate formats, channels, and networks.

The documentary will be promoted alongside other IN SITU outputs, including research publications, methodological materials, events, webinars, and policy-oriented resources. Its role is particularly relevant in connecting different audiences because it combines scientific knowledge, territorial narratives, and personal testimonies from Labs and case studies. In this sense, it supports the project's objective of making visible the contribution of CCIs to innovation, resilience, and sustainable development in non-urban areas. The main dissemination channel for the documentary is the [IN SITU YouTube channel](#), which provides an open and accessible platform for international audiences. The documentary will also be integrated into the IN SITU website and promoted through the project's established communication channels, including social media platforms and the newsletter, as well as through the communication channels of Consortium partners and relevant networks. The documentary will also be disseminated through in-person events and knowledge-exchange activities, including the events that have been planned by the Lab partners for the local communities after June 2026. A teaser version was presented during the IN SITU Final Conference in Latvia, providing an initial visibility opportunity and introducing the documentary narrative to stakeholders before the full version was completed.



Figure 10 - Screening of Documentary Teaser at IN SITU Final Conference "Culture Matters Here" on May 11, 2026. Photo by Sintija Lazdina.

Following the official online launch, the documentary will continue to be used in activities organised after the formal end of the project (30 June 2026), particularly within Lab-level events aimed at “giving back to the community” by presenting IN SITU results, reflections, and outcomes to local stakeholders and communities involved throughout the project. In line with the dissemination strategy defined in Deliverable 6.4, the documentary will also be promoted through relevant external opportunities, including film festivals and other audiovisual dissemination contexts, where appropriate. The objective is to extend the visibility of IN SITU beyond traditional research dissemination channels and reach audiences interested in cultural innovation, territorial development, participatory research, and social impact. In addition, partners are encouraged to use the film in local screenings, seminars, or facilitated discussions, enabling participating Labs, case studies, and communities to engage with the project’s findings and reflect on their own experiences and contributions. Beyond its role as a dissemination tool for the IN SITU project, the documentary also represents a valuable communication and legacy resource for the participating case studies themselves. Their involvement in the production process was intentionally designed to generate reciprocal benefits that extend beyond the project’s lifetime. While case studies invested time and effort in shaping the documentary's narrative, they also gained practical skills in filmmaking, digital

storytelling, and audiovisual communication through the dedicated training activities. In addition, they will be able to reuse excerpts, footage, and documentary materials within their own communication and dissemination strategies, helping them further promote their activities, increase their visibility among local, national, and international audiences, and showcase their involvement in a high-profile Horizon Europe project. In this sense, the documentary creates a dual value proposition, functioning both as a collective dissemination output for IN SITU and as a long-term communication asset that can support the future outreach, partnerships, and sustainability of the participating case studies.

The engagement strategy is based on adapting the use of the documentary to the different audiences identified within the IN SITU dissemination framework. For academic and educational audiences, the documentary offers an accessible representation of the project's methodology, research process, and findings. It can support teaching activities, seminars, and discussions related to cultural and creative industries, place-based development, participatory research, and rural innovation. For cultural and creative actors, particularly those operating in non-urban areas, the documentary provides concrete examples of creative practices, territorial experimentation, and community-based innovation processes. For policymakers and planners, it highlights the relevance of CCI as contributors to local development, social cohesion, and innovation ecosystems.

At the local level, Labs and their networks will play a key role in disseminating the documentary within their territories, especially among case studies, cultural organisations, local stakeholders, and community members. This approach is consistent with the broader IN SITU dissemination strategy, which emphasises locally contextualised communication and maintaining connections with communities involved in the project. At the European and international levels, Consortium partners and Outreach Partners will contribute to amplification through their own networks, communication platforms, and professional communities, following the principle that project dissemination benefits from the collective capacity and reach of the whole Consortium.

The expected impact of the documentary is both communicative and substantive. By presenting the evolution of the IN SITU Labs and associated case studies, the documentary is expected to increase awareness of the role of CCIs in supporting innovation, resilience, and sustainable development in non-urban territories.

The documentary contributes directly to IN SITU objectives by:

- making visible the innovation potential of CCIs in non-urban areas;
- documenting place-based approaches and community-driven initiatives;
- supporting knowledge exchange between researchers, practitioners, communities, and policymakers; and
- providing an accessible resource for education, training, and future replication of IN SITU approaches.

The documentary also strengthens the Community-Engaged Research approach of IN SITU by returning visibility and recognition to the communities and actors involved. By allowing Labs and case studies to present their own experiences, the documentary contributes to the project's broader objective of building relationships, sharing knowledge, and creating accessible formats that can support continued engagement beyond the project lifetime.

The reach of the documentary will be monitored through the broader Work Package 6 communication and dissemination monitoring framework, including quantitative indicators such as online views, website access, social media engagement, event attendance, and use of the documentary in dissemination activities. Deliverable 6.4 establishes monitoring approaches based on indicators such as website visits, social media reach, engagement with resources, participation in events, and use of project materials. While no fixed audience target has been defined specifically for the documentary, based on previous IN SITU communication performance and the planned dissemination channels, the documentary is expected to reach at least several thousand viewers over time through online access, partner amplification, event screenings, and educational use. Beyond quantitative reach, qualitative impact will be assessed through feedback received during screenings, discussions with audiences, partner reflections, and evidence of use in educational or professional contexts. As the documentary will be published at the closing stage of the IN SITU project, its monitoring will continue beyond the project lifetime as part of the exploitation and sustainability strategy, capturing its longer-term circulation, uptake, and impact through continued dissemination, partner use, and engagement with relevant audiences after the project's completion.

The documentary is therefore expected to contribute to the long-term sustainability of IN SITU results by remaining available after the end of the funded project period and functioning as a resource for future discussions, training activities, research communication, and awareness-raising around CCI and place-based development.

5. Conclusions

The production of the documentary highlighted several challenges linked to the decentralised approach adopted across the project. Coordinating multiple teams and contributors operating in different contexts, with varying levels of technical capacity and experience in audiovisual production, required continuous adaptation of workflows, timelines, and production standards. This decentralised model also introduced technical challenges related to the consistency of footage quality, coordination of editing processes, alignment of narrative structures, and the harmonisation of contributions produced across different locations.

At the same time, these challenges represented important learning opportunities. While complex to manage, the decentralised approach enabled a more participatory and grounded storytelling

process, strengthening ownership among the different project actors. Contributors were not only represented in the documentary but actively involved in shaping its content, resulting in a richer and more authentic narrative that reflects the diversity of experiences, places, and perspectives within the project. The process also generated important capacity-building benefits, as participants gained practical skills in smartphone filming, digital storytelling, and audiovisual communication that can support their future documentation, outreach, and engagement activities. Beyond these practical skills, the experience demonstrated that participatory filmmaking can itself constitute a valuable project process and outcome rather than simply being a means of producing a dissemination product. By engaging Labs and case studies as active contributors throughout the production process, the documentary fostered collaborative creative practice, strengthened participants' confidence in audiovisual storytelling, and reinforced a shared sense of ownership over both the process and its results. This experience illustrates how participatory filmmaking can simultaneously support communication, capacity-building, and community engagement. Additionally, this participatory dimension enhances the documentary's value as a communication and dissemination tool, as audiences can more directly recognise local contexts, voices, and contributions. Beyond its immediate communication function, the documentary has the potential to support knowledge transfer and inspire similar collaborative approaches in future initiatives, particularly those involving multi-site, community-based, or participatory production models.

A key recommendation for future productions is to anticipate the dual nature of decentralisation by strengthening early-stage coordination frameworks, establishing shared technical guidelines, and investing in capacity-building among local contributors. These measures would help reduce production inconsistencies while preserving the participatory and inclusive value of the approach. Future productions should also integrate exploitation and dissemination planning from the early stages, ensuring that the documentary is developed not only as a communication output but also as a reusable resource adaptable to different audiences, contexts, and long-term engagement activities.

A further key learning was the need to clarify the documentary concept and production model from the application and project design stage. Early discussions revealed different expectations: while some partners envisaged a more traditional documentary, others saw smartphone filmmaking as better suited to collaborative knowledge production and participatory storytelling. Future projects should therefore define from the outset whether the documentary is primarily a communication output, a methodological tool, or both, and allocate realistic resources for training, coordination, quality assurance, editing, rights management, archiving, and dissemination.

To maximise accessibility and impact, future iterations of the documentary should include subtitles in additional languages beyond English, particularly in the languages of the participating Labs. This would broaden audience reach while reinforcing the inclusive and co-creative ethos of the project. Multilingual accessibility is also aligned with the decentralised nature of the production process,

ensuring that content remains meaningful and accessible to all contributing communities and strengthening local engagement and long-term usability.

Finally, the documentary represents a valuable exploitation and sustainability asset for the IN SITU project. As it is published at the closing stage of the project, its impact and reach extend beyond the formal project duration through continued circulation, partner use, educational applications, and dissemination activities. Its legacy also extends to the participating case studies, which can continue to mobilise the documentary and its associated audiovisual materials as communication resources that support their own visibility and future outreach activities. Ensuring appropriate archiving, accessibility, and continued promotion will be essential to preserve the documentary as a legacy resource, supporting future knowledge exchange, capacity-building activities, and the transfer of participatory and place-based methodologies to other initiatives and contexts.

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Annexes

Annex 1. Documentary title, disclaimer, and credits

At the beginning of the documentary

TITLE:

IN SITU: Culture in the Making, Innovation at the Edge

DISCLAIMER:

This documentary is a collective creation.

The IN SITU Labs, case studies, and partners contributed footage and stories, shaping the way their experiences are portrayed.

Guided by a bottom-up, place-based approach, the film brings together diverse voices, allowing people, projects, and places to share their narratives in their own way.

At the end of the documentary

CREDITS:

Dedicated to everyone who took part in this documentary and to the IN SITU Labs, case studies, and researchers whose ideas and work have carried this journey forward.

This film is shaped by your hands, your voices, and the places you continue to imagine.



Production

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Nuno Barbosa
Paola Di Nunzio
Sílvia Silva

Directed by

Nuno Barbosa

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Pocket Stories

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Ieva Zemite

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Marta Vētra

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Pilar Damião de Medeiros

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IN SITU case studies

Croatia

From the Gig to the Audience | Udruga kreativnog alternativnog razvoja kulture 'ATRIBUT'
Hypie (former REPERTOAR) | Kolektiv 4B

Finland

Footprint of a Giant | Maija Esko
Maption International Projection Mapping Festival | Niko Tiainen Co.

Iceland

CREATRIX RYMI – X | Creatrix ehf
The Icelandic Yule Lads | Kruss ehf

Ireland

Art in Gort (Art Inse Guaire) | Gort Arts
The Voice of Youth (Guth na Hóige) | Shane O'Malley Artist & Marcus O'Connor - West Murals

Latvia

The garden as functional decorative resource in the formation of the LAUX community | SIA LAUX
Valmiera county Manor Network | Valmiera county manor network - Valmieras novada muižu tīkls

Portugal

Transmalhar | anda&fala associação cultural
WORK IN PROGRESS | Advogado do Diabo, Lda

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Susan Luckman | Adelaide University, Australia
Sylvia Amann | Inforelais, Austria
Tim Wojan | Massive Data Institute, United States of America

IN SITU Outreach Partners

Creative City Network of Canada (CCNC) | Canada
Creative Scotland | United Kingdom
Cultural Development Network (CDN) | Australia
Culture Action Europe (CAE) | Belgium
Digital Meets Culture | Italy
EMES International Research Network | Spain
SPARC: Supporting Performing Arts in Rural & Remote Communities | Canada
Sustaining Theatre and Dance (STAND) Foundation | South Africa
United Cities and Local Governments (UCLG) – Committee on Culture | Spain

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**Funded by
the European Union**

Annex 2. Template of agreement on informed consent (case studies – IN SITU project)

Informed Consent Agreement

BETWEEN

The project *IN SITU: Place-based Innovation of Cultural and Creative Industries in Non-urban Areas*, funded by the HORIZON Research and Innovation Actions under Grant Agreement number 101061747, in the person of its Coordinator Nancy Duxbury, Researcher at the Centre for Social Studies of the University of Coimbra (Portugal), herein referred as First Contracting Party

AND

The project [Name of the Case Study], in the person of [Full Name of the Representative], representative of [Name of the Organisation] located in [Name of the Town/City, Name of the County/Region, Name of the Country], herein referred as Second Contracting Party

Considering:

- The need of the First Contracting Party, the Recipient, to receive from the Second Contracting Party, the Sender, a series of images and videos collected by the latter in the context of its own project activities which, once edited, will be part of a documentary filmed created by a filmmaker appointed by the First Contracting Party;

The Second Contracting Party hereby declares to:

- Collect such images and videos in compliance with the appropriate legal authorisations and data protection guarantees in force both in the country where the activities of the Second Contracting Party take place and in the European Union which include, but are not limited to, the General Data Protection Regulation (GDPR) requirements;
- Appropriately store informed consent proofs (both oral and written) of photographed and/or filmed participants according to its national and European Union regulations and, in any case, for at least five years after the completion date of the IN SITU project (June 2026).

This agreement shall enter into force on the date it is signed by both parties.

For the resolution of any disputes arising from this contract, the Coimbra District Court shall have jurisdiction.

Month dd, yyyy

First Contracting Party: _____

Second Contracting Party: _____



Annex 3. Technical clauses of the invitation and tender specification for documentary filmmaker



Part II – Technical Clauses

Clause 1

OBJECTIVES AND SCOPE OF WORK

1. These specifications comprise the clauses to be included in the contract, to be concluded following the pre-contractual procedure, whose main object is the production of an audiovisual documentary within the scope of the IN SITU project (Grant Agreement nº 101061747), on the activities carried out (fieldwork exercises in Lab areas, meetings and events, interviews, research activities and case studies), as well as the results of the research that should anchor the project's dissemination strategy.

Clause 2

DESCRIPTION OF THE SERVICE PROVISION

The general objective of the IN SITU documentary is to show and make known that CCIs can have an impact on the innovative potential of a territory and on its communities. It aims to do this by telling the story of the IN SITU project and its findings (in an engaging way) and especially by following the evolution of the 6 IN SITU labs and their participants (e.g., through 6 short stories with an individual approach).

The documentary should reflect the activities carried out (fieldwork in Lab areas, meetings and events, interviews, research activities, and case studies) as well as the results of the research under the IN SITU project, giving visibility to:

- the general motivations, challenges and findings of the IN SITU project;
- the IN SITU place-based approach (evolution of Labs and case studies);
- the Community Engaged Research approach of the project.

The services to be provided include:

1. Liaising with the project's Lead Researcher and the IN SITU documentary advisory team.
2. Writing the script/guide/storyline for the documentary, for approval by the Lead Researcher.

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Laboratório Associado
Universidade de Coimbra

3. Liaising with the project's Lead researcher to define expectations (in terms of technical performance, style and content), so that the IN SITU team can organise the training described below accordingly.
4. Participating in a training session organised by IN SITU that has the objective of making the Labs (and other Consortium partners, if relevant) autonomous in terms of producing quality filming and recording since the Service Provider will mainly rely on locally produced footages for the production of the documentary.
5. Production of a documentary and/or experimental film, subtitled in English where necessary.
6. Work closely with the Lead Researcher in giving directions, guidelines, and questions for interviews to Labs, among other aspects of the documentary's content.
7. The duration of the documentary will be determined by agreement between both parties.
8. Delivery of 3 copies of the documentary in DVD format as well as a digital file suitable for viewing through an online platform (e.g., YouTube), a very short "teaser"/promotional video, and a CD with at least five images for publicity, synopsis and full technical file.
9. The production of the documentary should have a strong visual dimension, reflecting the creative nature of the project.

Coimbra, 4 October 2023

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