



CULTUREMOVES

Lab Day Carrara

18th January 2019



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Facility of the European Union

<https://culturemoves.eu>

The LabDay organised by Fondazione Sistema Toscana (FST) on 18th January 2018 aimed at involving the stakeholders of the Apuan Riviera (consisting of the municipalities of Massa, Carrara and Montignoso) in a participatory activity in order to explore best practices and success factors as well as synergies between cultural heritage, dance (and artistic performances), tourism promotion, audio-video production, creative reuse of Europeana content: all the key elements of the CultureMoves project.

The programme included a first inspirational session followed by a co-design laboratory where participants were asked to address key questions, such as:

- The role of tangible and (above all) intangible cultural heritage in defining the identity of a territory
- How dance can help promoting a territory and its cultural heritage (whether it is part of cultural heritage itself or not)
- How audio-video technologies and digital libraries (such as Europeana) can promote creative content reuse.

This allowed to identify and to analyse the success factors and good practices that can be developed and/or replicated thanks to Europeana content and to the CMoves tools.

In this perspective, the FST LabDay gave itself the task to collect instructions in order to develop a working methodology, which can be replicated in different contexts, and the strategy for the demonstration activity about the Apuan Riviera.

The Apuan Riviera is a challenging context to work in, due to the complex historical, cultural and social stratifications that characterise this territory as well as its peripheral position in the Tuscany region, and its strong identity fairly different from the classical image of Tuscany. It is one of the less-known destinations located in one of the top tourism region worldwide.

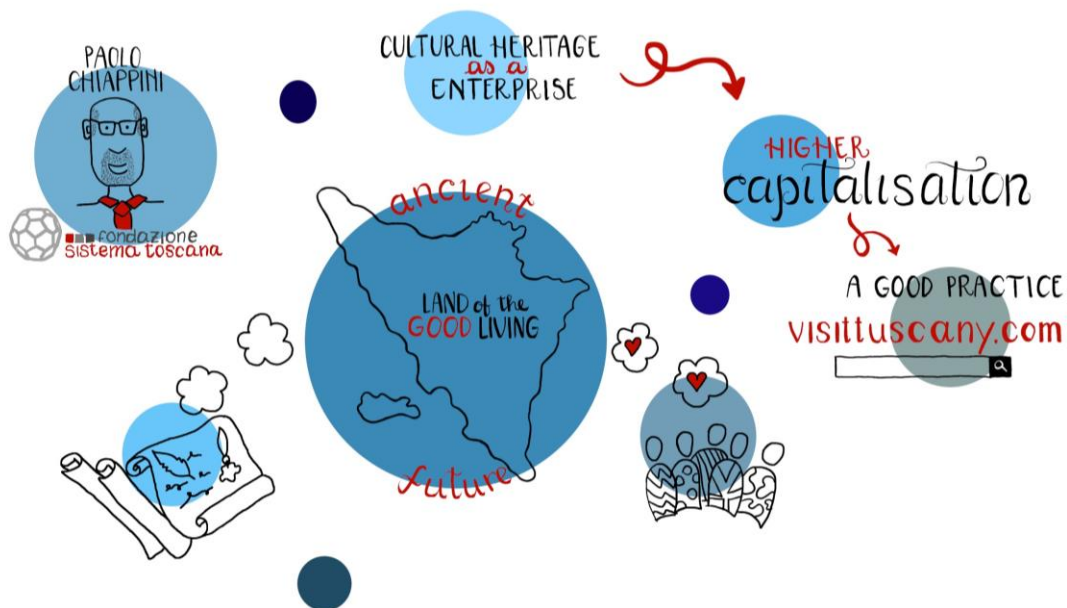
The preliminary activities of mapping and identifying stakeholders was fundamental to represent the complex canvas of local actors such as public and policy-making bodies, cultural institutions, dance professionals, creative industries, archives and tourism-related subjects.

The working methodology was designed to facilitate a collaborative approach where participants could bring their own ideas, skills and proposals. The LabDay was then structured in:

- A *first part* with 3 inspirational speeches related to the pillars of CMoves: cultural heritage, dance & tourism, creative reuse of Europeana content
- A *second part* consisting of the core laboratory activity, namely a co-creation session, conducted by FST in collaboration with the facilitation company SocioLab, during which participants were actively guided to reflect on the cultural heritage as a generic concept and involved to carry out a mapping of the local cultural heritage and identify the "success factors".

PART 1 - INSPIRATIONAL SPEECHES

Speaker: Paolo Chiappini (Director of FST) // **Theme of the speech:** How can you define the tangible and intangible cultural heritage of a territory? Focus on Tuscan identity.



The Director of the FST emphasized the set of values and lifestyles that make the identity of a place its own heritage, with specific reference to the case of Tuscany. Unlike other areas that are defined with a morphological trait, Paolo Chiappini emphasised that Tuscany is a way of life, a way of being: *"It is the land of know-how, of good living"*.

An area like Tuscany with this strong mark, this imprinting, must and can be capitalised with such opportunities (such as CultureMoves) that allow working on the concept of "landscape" intended as a place shaped by man: *"The Tuscan countryside was built as an artwork by a refined people... It's amazing how this people built their rural landscapes as if they had no other concern than beauty"* (Henri Desplanques).

Tuscany, as many said, is an open-air museum and, Paolo Chiappini continued: *"We should build a future in which this heritage brings the potential to invest together, first of all believing and knowing our roots, then the ability to tell, propose and promote it. In this perspective, the ability to create opportunities for interaction with the public has a key-role, as in the case of the tourism portal <https://www.visituscany.com/en/> created by FST to network the various local resources and connect them together. A destination site created in response to a need: richer and more articulated it is the Tuscan heritage, bigger it is the need to*

share policies, standards and visual identity, in a single digital environment, to take advantage of it and return the complexity and richness of Tuscany brand”.



*“Più di ogni altra condizione locale la Toscana è un **concetto** e un’elettiva assunzione di valori”*

*(More than any other local condition, Tuscany is a **concept** and a deliberate value assumption)*

Mario Luzi

LabDay - Carrara, 18 gennaio 2019 - CultureMoves

Speaker: Roberta di Laura (international dancer) // Theme of the speech: How can dance help telling, interacting with, and promoting a territory?



Roberta di Laura is a professional dancer, currently member of the International Council of Dance (ICD), a body recognized by UNESCO, based in Paris, today the highest international organization for all forms of dance. In quality of ICD member she participated at several World Dance Research Congresses (such as Athens, St. Petersburg, Miami, Canada...) presenting research works on the theme of dance as a tool for cultural and territorial promotion.

During the LabDay the artist presented two of her projects: “*Wunderbar Taranto*” and “*Traveling Ballerina Project*”.

Wunderbar Taranto, born from the collaboration with the German photographer specialised in dance René Bolcz, aims at enhancing the most characteristic places of Taranto (the hometown of the artist), whose image is often linked to critical issues (e.g.: ILVA pollution), through positive and emotional shoots/pictures.

The shooting was supported by two local guides, who accompanied the photographer and the dancer to discover the less known places, but not for this less iconographic points of the city. This allowed to enter the hypogeum, underground places of the old city that were recently rediscovered as a great cultural heritage of the city. The project has been then presented and shown during international meetings and fairs, opportunities to spread the “new” image of the territory, not only on regional or national scale.

Roberta di Laura stressed the importance of being extremely spontaneous during the shooting, so that being transported by the emotion of the moment and from

what the place transmits, in a continuous and spontaneous dialogue between pose, shot and public space. A further fruitful interaction is created with the public of simple passers-by, who decide to stop and interact or not with the dancer.

Traveling Ballerina Project consists of variations of famous classical ballets that are performed and staged in the public spaces of several cities (such as Berlin, Cologne, Dubai), some are the location where the ballet is set (for instance, the case of Giselle ballet, that is originally set in Renania), others are simply unrelated (e.g. Dubai) to create a positive “conflict effect” between modern setting and classical moves.

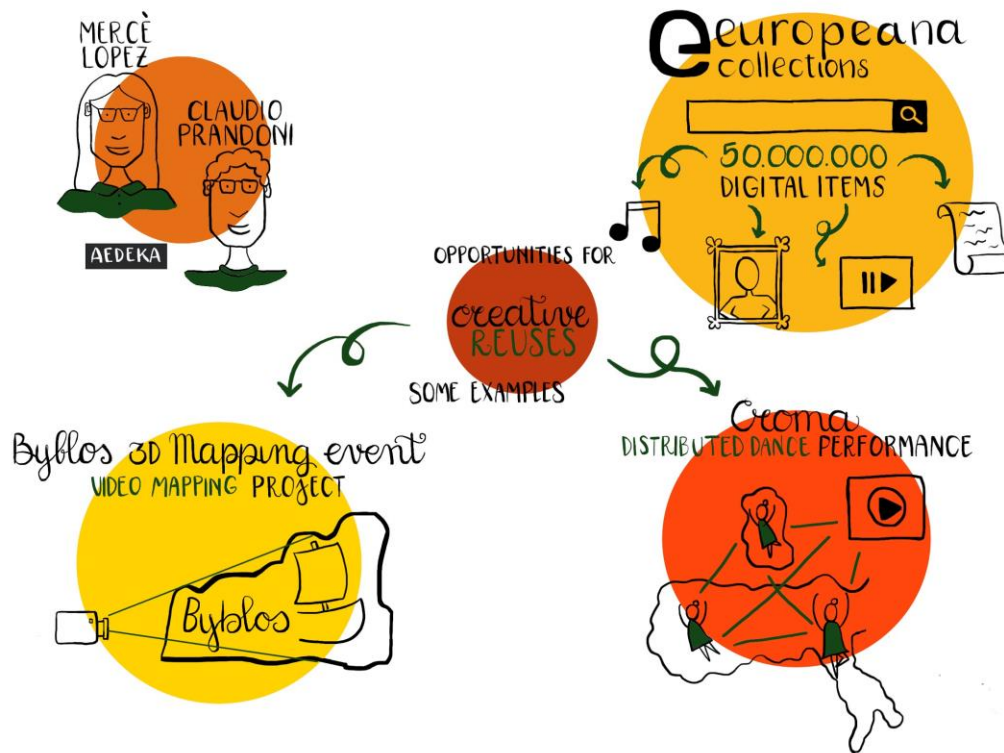
These outdoor performances demonstrate that dance in public spaces may approach everyone because of the closer interactions with the public, even those people who are not used to get in touch with dance, often perceived as belonging to theaters and exclusive contexts. This project is based on recorded video performances, then reproduced in different promotional events.

These small-budgeted projects can represent a “narrative tool” for a territory, above all in the case of little and less-known destinations.



A photo from Wunderbar Taranto project

Speaker: Mercè Lopez & Claudio Prandoni (Aedeka) // Theme of the speech: The Europeana platform. Concrete use cases of creative reuse based on the European Cultural Heritage.



AEDEKA is a consulting and service provider company in the field of cultural innovation and education. Mercè Lopez and Claudio Prandoni, directors of AEDEKA, thanks to their direct experience with Europeana platform, illustrated examples and concrete use cases of the Europeana content reuses and/or what are the possibilities for a creative reuse today in tourism and cultural field.

Among the many examples:

- [The Virtual Museum of Epigraphy](#), an example of virtual museum created with digitised content of Europeana
- [VanGoYourself](#), an interactive games designed for younger audiences, that allows to create “personal” artworks retracing the pictures available on Europeana
- [Byblos 3D Mapping event](#), a video mapping project realized through the use of digital contents projected on an historical monuments, accompanied by the creation of ad hoc soundtrack and special effects
- [Croma](#), a distributed contemporary dance performance, which involved simultaneously three dancers located in three different spaces, who interacted via the Internet, influencing each other’s movements.



An extract from Byblos 3D

In the Q&A session, the participants showed interest about Europeana and its potential reuse, asking for more information and specification (e.g. about licenses, criteria, filters). This feedback provided a strong indication about the thematic that could be addressed in the next LabDays.

PART 2 - CO-DESIGN



A moment from the participatory session of the LabDay

Following the topics of the introductory speeches, the facilitation company SocioLab supported the participants working through the approach of the *appreciative inquiry*¹ in order to define and collect best practices, success factors, mapping of Cultural Heritage.



In general, the *appreciative inquiry* is a collaborative approach to appreciate the value of the state of the art and get participants able to identify the positive aspects and good activities they are dealing with or they personally know. This approach is in contrast to those methods that start with a problem that needs to be fixed.

Within the LabDay, the *appreciative inquiry* was used as an icebreaker and an exercise in order to uncover information about the values, practices, hopes and goals of the different individual participants.

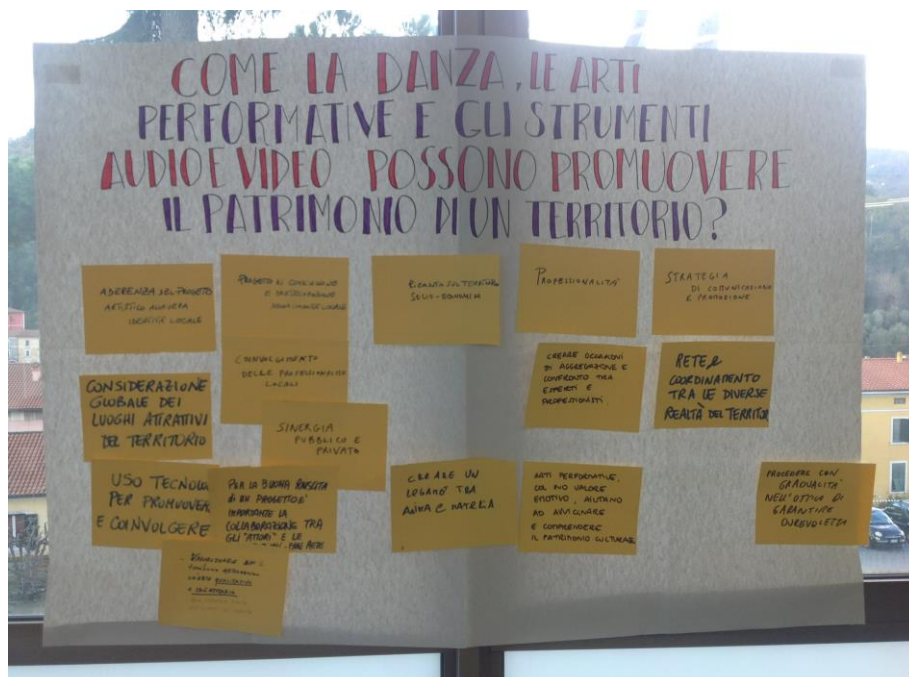
¹ Further information here: https://en.wikipedia.org/wiki/Appreciative_inquiry

The prompting question was: *“What is your best experience with dance, audio-video tools, tourism promotion and cultural heritage and what factors determined the success of an experience?”*

The group was briefed about the task and then was encouraged to work within a peer-to-peer space, where each contribution was precious and appreciated.

Practically speaking, this kind of activity consisted of two main parts:

- Firstly, participants were invited to sit in a circle and publically bring their personal encounters and experiences
- Then, participants were asked to work in small groups to identify 3 success factors per group, that determine a fruitful relationship between dance, technology and cultural heritage in their opinion. A representative of each group was invited to describe in front of the audience the identified success factors and explain the reason for the selection. Results have been written on post-its and placed on a wall. Similar success factors were then grouped together trying to find commonalities. The outcomes were discussed in a plenary.



The map resulting from the appreciative inquiry activity

LOCAL BEST PRACTICES

The first part of the activity aimed at encouraging participants to bring out local good practices about the combination of performing arts, especially dance, and audio-video tools as a driving force for promoting the cultural heritage of the territory.

This allowed to identify an extremely rich local offer that, by insisting on some iconic sites of the territory (such as the marble quarries), is working to reinterpret the local identity in a contemporary key.

It is possible to group the good practices into two main categories.

The first one is represented by all those projects focusing on the combination between artistic performance (dance, but not only) and the marble. Besides many performances that simply use the quarries as locations (e.g.: shows, videoclips, etc.), the LabDay participants reported specific and concrete examples of interaction between performance and venue:

- **“Il pianoforte (s)colpisce l'anima”** (*the title is a wordplay between “The Piano Sculpts our Souls” and “The Piano Moves our Souls”*) consists of several classical performances by Alex Bordigoni (a local professional dancer and choreographer that works at national level) combined with innovative and modern elements. Indeed, the specially composed music, titled “The Sounds of Marbles”, is a mix between classical and electronic music (with the presence of the dj Nicola Marchini) and it contributed to approach young targets. These performances took place in public spaces (such as marble quarries and squares) telling the story of Michelangelo presence in the Apuan territory.



An extract from one of the performances

- **Street art graffiti by the Brazilian artist Kobra.** The street artist created a large 10 * 10 meter mural, depicting the head of Michelangelo's David in one of the marble quarries. The performance (and its backstage) was part of a specific documentary aired on Sky TV, which allowed to give national visibility to the territory and to the mural itself, which has now become an attraction for many tourists. The mural, created thanks to close public-private cooperation, reached a different target and it is also an example of environmental protection (raising awareness about the excavation activity).



The street artist Kobra in front of his artwork

- **The re-adaptation of Sofocle's tragedy "Antigone":** the show, staged at the marble quarries with original music, represented the stimulus to make the quarries known and frequented by many tourists. In this case, the promotion and communication activity had a key role, thanks to the creation of trailers on social networks campaigns.

The second category is linked to the discovery of unusual and forgotten places (or lifestyles), such as:

- **The group of historical dances "La Riverenza"** (represented by Sara Tognini, president of the Culture Commission of the Municipality of Massa) that is active in the field of research and studies of the traditional and ancient dances of the 1400s and 1500s. The group, high-skilled in a very niche sector, has gained a great reputation through outdoor costume performances.
- **Lunatica Festival:** an itinerant festival of prose, dance and music, organised until 2015, that was aimed at enhancing different locations of the territory, above all the less-known venues such as disused factories. The festival proposed the intertwining of place and performance, allowing

to realise completely site-specific performance and to experience the territory from another point of view, where the place is not only the background but it is the protagonist of the performance. The festival was appreciated both by tourists and by residents, who had the opportunity to experience the places of their daily life in another perspective/framework.



An extract from the performance "Materiali Resistenti", Lunatica Festival 2015 edition.

SUCCESS FACTORS

The participants, divided into small groups, were encouraged to identify some key success factors, namely those elements that allow a productive relationship between dance, technology and cultural heritage as a driver to activate promotion activity of the territory and thus generating social and economics impacts.

Please find below a list of the main inputs:

Adherence to the local identity. A project should aim at telling and promoting a territory, conveying a message that is deeply rooted in the territory itself (identity, values, traditions etc.) and not only a “spot” activity.

Cooperation. It refers to the ability of networking different stakeholders, coming from different fields, such as public and private domains, and creating synergies in order to share knowledge and skills and to benefit everybody.

Skills and passion. Human capital is always fundamental to determine the success of an activity, for this it is essential to involve professionals in order to ensure quality to the activity/product, as well as people who know the context and are able to communicate the complexity of the territory. The engagement of people who love the territory could be useful to have “natural” ambassadors.

Communication and promotion campaign. In the design and development of an event / project / performance, communication and promotion strategies are necessary to transmit and disseminate the right message to the right audience.

Landmarks and less-known sites. The dance, as far as the other performing arts, must contribute to promote the richness of a destination, paying attention to those aspects that are not well-known but distinctive of that destination.

New technologies enable innovative ways for sharing and promotion, enhancing the communicative echo of a project. They are a powerful tool but of course they have to be functional to the cultural objective.

Emotions. The performing arts, as well as photo and video communication, have an emotional charge that is fundamental for approaching cultural heritage, not only to communicate it to an audience of visitors and tourists, but also to create engagement between those who live there and live every day.

Long term perspective. Middle and long terms perspective should be the objective of every initiatives (in contrast to one-shot initiatives) in order to create benefits over time.



A moment from the participatory session of the LabDay

WHAT'S THE HERITAGE OF THE TERRITORY?

At first, an exercise based on the technique of *photolangage*, with the visual support of a series of evocative images, brought participants to think about the concept of cultural heritage.



Some images used for the photolangage technique



Photolangage is a French word meaning photos' language and consisting of a participatory methodology used to work with a small group of people. It allows participants to go deep inside topics, and let any members of the group to be free to describe their personal points of view by choosing a photo in relation to a selected topic.

During the Carrara LabDay, participants were briefly informed about the methodology they were going to use and invited to answer the question "What is Cultural Heritage?". Instead of answering this question by words, each participant had to pick an image, choosing in silence one of the photos disposed on the floor. Indeed, photos (about 70 items) were casually disposed on the area in front of the group that was free to watch and analyse images from any perspective. Each member chose an image (and the same image could be also chosen by more than one participant). The wide variety of photos allowed participants to find the image that better was

corresponding to their idea and meaning of cultural heritage. As soon as all participants completed their selection and brought a photo, they were invited (one by one) to present their choice in front of the others, explaining it. As during the previous *appreciative inquiry* activity, LabDay's facilitators gathered the participants' inputs, by sketching a few of keywords for every selected image. All selected images were placed on a wall and similar images and concepts were then grouped together.

Within the LabDay context, the *photolanguage* approach was helpful to facilitate the communication among participants, encouraging everyone to become aware of his own point of view regarding the topic proposed, also respecting the other opinions. At the same time, the *photolanguage* technique allowed FST to stimulate the creativity of participants, as well as to identify points of strength to use in the following discussion, and track down possible points of weakness to reinforce.



Results from photolanguage technique

At the end of this exercise some preliminary (and somehow conflictual) definitions about the concept of cultural heritage were collected. Here some examples:

“Heritage is sine tempore but it is also time”

“Heritage is all that is inseparable from human presence”

“Heritage is freedom and constraint. There is no cultural heritage without a selection, without a choice”

This *photolanguage* activity helped participants to focus on what defines the cultural heritage of a territory, even the less evident aspects of it, so as to ignite the focus groups work devoted to the mapping of the elements that are part of the heritage of Apuan Riviera.

Indeed, participants, divided into small groups, were then encouraged to freely identify elements to be distributed over four macro-categories that help to define the cultural heritage framework of a territory. Specifically, participants were invited to relevant points and aspects of the Riviera Apuana cultural heritage by moving within an investigation grid whose four cardinal points were the followings:

- 1) **Places:** of course this category refers to distinctive features of the landscape, in the case of Apuan Riviera the combination of mountains, sea and marble, but also to the less known venues of the history and traditions, as well as those are in search of a new identity
- 2) **People:** the human element is an inseparable component in the definition and characterization of the territory itself, thus it has been identified those categories, professions and individualities that have marked the history of the territory (such as quarrymen and artists) and those that can be the driving force for the future (rediscovery of agricultural and sculptural traditions)
- 3) **Lifestyles:** this include all the components that refer to the quality of life, the know-how and the mindset of a territory, where the rich food and wine traditions and artistic craftworks, as well as conviviality
- 4) **Events:** a territory is defined also through its artistic, cultural and folklore manifestations. In this case, in addition to the aforementioned best practices, the importance was focused on capitalizing cultural, artistic and traditional events, emblematic of the relationship between the inhabitants and the territory, in the way that the interactions between place and persons contribute to characterise the identity itself of the territory.



The investigation grid created for the cultural heritage elements collection

This exercise had a narrow focus as we were looking for specific information and insights to use for the video product (Activity number 4).

After the groups' activity, the opinions of each group were heard and analysed together with all participants. A spokesperson for each group was invited to present the list of selected places, events, people and lifestyles and explain the reason of the group's selection. Here a brief extract of what was mentioned:

- People
 - Marble quarrymen
 - Past and contemporary local artists
 - Prominent historical figures related to the territory (e.g. Michelangelo Buonarroti)
- Places
 - Marble caves
 - Apuan Alps
 - Coastline
 - Historical villas and buildings
- Lifestyle
 - Food and wine tradition
 - Local handicraft related to the marble tradition

- Anarchical tradition
- Events
 - *Convivere*, festival of philosophy
 - *Lunatica*, festival of dance, theatre and performative arts
 - The Lizzatura tradition (namely the technique to manually transport big pieces of marble from the cave to the valley)

CONCLUSION

As a general comment, this LabDay was strategic to come to a quick understanding of a community's dynamics, needs, and ideas starting from an insider perspective. For this reason the output of this activity will be used as an input to the planning of subsequent CultureMoves activities.