



<https://culturemoves.eu>

White Paper:

Dance in Tourism, Research and Education

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Abbreviations	Description
FST	Fondazione Sistema Toscana
COVUNI	Coventry University
CMoves	CultureMoves
C-DaRE	Coventry University's Centre for Dance Research
DMO	Destination Marketing Organisation
dx	DanceXchange
BIDF	Birmingham International Dance Festival
RKDC	Rosie Kay Dance Company
CEO	Chief Executive Officer

1. Executive Summary

CultureMoves (CMoves) is a 18-month long project that aims to develop a series of digital tools that will enable new forms of touristic engagement and educational resources by leveraging the re-use of Europeana content. The project looks at the intersections between dance, cultural heritage, tourism and education, as well as to the development of an online toolkit which aims to provide dance artists and arts professionals access to dance/cultural content, and enable new forms of tourism engagement and educational resources.

The project has experts in tourism, research, education and dance as its key stakeholders and this community is of paramount importance to the development and success of the project. These key stakeholders will continuously evaluate the tools being developed and our main outputs.

In producing the insights presented in this White Paper, a participatory approach was used, where key stakeholders engaged with the project partners in dedicated workshops, called LabDays, to explore the questions central to the project. We recruited and engaged in Lab Days dance students, teachers, artists, choreographers, DMOs, cultural institutes and tourism operators. The CMoves LabDays were co-organised by Coventry University's Centre for Dance Research (C-DaRE) and Fondazione Sistema Toscana (FST). The activity was managed by the project coordinator, IN2, and was carefully reviewed by the entire consortium.

This White Paper provides an overview of the consultation work that C-DaRE and FST are conducting in the UK and in Italy through both LabDays and interviews with key stakeholders. Specifically, it highlights the outcomes of the three LabDays which directly engaged our target audiences. This White Paper also includes findings from the CultureMoves stakeholder survey which was used to complement the LabDay engagement activities and to allow those individuals and/or organisations who were unable to participate at the LabDays to directly feed their ideas into the project. Finally in the Annex of this document we include a LabDay Toolkit, a simple set of guidelines that can facilitate others interested in organising such events.

2. Introduction

Europeana is the EU's digital platform for cultural heritage and has over 50 million digitised items ranging from books, music, artworks and many other items. It works closely with libraries, archives and museums and has dedicated thematic collections which ranges from art, fashion, photography to World War I and other politically charged topics. It is a platform that aims to work closely with people as well as institutions and has developed several tools and filters to facilitate the discovery of, and engagement with, cultural heritage content.

The project aims to develop three digital tools that will be integrated under a common portal. These tools will allow users to easily select content of interest, build personal collections with Europeana materials, and enrich them by using the CMoves tools' features.

The Centre for Dance Research (C-DaRE) is located within the Faculty of Arts and Humanities at Coventry University. The Centre, led by Director Professor Sarah Whatley, specialises in an inclusive interdisciplinary approach to diverse forms of artistic and scholarly research in dance supported by new approaches to documentation, analysis and dissemination of choreographic creativity. C-DaRE embraces leading edge research developments including reflexive enquiry into embodied practices, collective and political action, digitisation, cultural value and the expanded choreographic field.

FST is a non-profit in-house foundation created by Tuscany Region and Monte dei Paschi di Siena Bank in 2005. FST plays a key role in designing and managing promotional strategies of Tuscan territorial system through an integrated multimedia communication. FST carries out digital and cross-media communication, territorial promotion activities, as well as services and initiatives in the field of digital innovation. It may be considered an influencer on regional and national scale, sharing best practices in the cultural and touristic branding fields, also adopting unconventional methods and crowdsourcing activities. It also manages the online newspaper intoscana.it, aiming to promote the main initiatives and events of Tuscany Region.

Both C-DaRE and FST had an ambitious plan to engage a wide breadth of cultural heritage stakeholders and ensure that tourism stakeholders as well as dance researchers and education experts were included at every stage of the activity. The long term goal of the action will be to evaluate the developed tools for promotional activities related to cultural events, performing arts of less-known and smaller tourist destinations. The partners aim to create innovative and unconventional storytelling by realizing a digital scenography through the reuse of Europeana contents through the video mapping. In an effort to do this, consultation with key stakeholders is necessary.

2.1 Background

Intangible Cultural Heritage like dance may create new experiences when combined with tourism and cultural heritage landmarks. There is a shift for heavily populated spaces like airports or other touristic spaces such as museums or national landmarks to use dance as a way to enhance the individual's experience or first encounter with the space, venue or exhibited object.

Countries like Hawaii, for example, are repurposing and reusing traditional Hula dance to greet visitors as they arrive in the country. While such an activity may have larger implications and bring up heavily charged research questions around traditional and authentic dances in their natural environments, the point we aim to explore in this report is seeing the value in reimagining the way dance can be used to enhance the tourist experience and also to encourage dancers to develop their creativity (as the tourist site may serve as an opportunity for the performer to experiment and engage with different audiences and settings).

To do this, the project aims to explore and dialogue with some of the best practices, for example "La Notte della Taranta": it is the biggest festival in Italy and one of the most significant events on popular culture in Europe. It takes place in Salento (Puglia) and is specifically dedicated to the rediscovery and enhancement of traditional Salento music and its fusion with other musical languages, from world music to rock, from jazz to symphonic music. It established itself as one of more waiting music festivals, able to attract 150,000 visitors only during the main event.

2.2 Role of the White Paper in the Project

The role of this White Paper in the project has a twofold purpose. On one hand, the outcomes of the project are directly tied with cultural value and linked to a range of individuals from academics, early and mid-career researchers, artists, practitioners, dancers, dance learners and the general public. As dance is no longer confined to theatre or performance venues, CultureMoves extends itself to the research and education sector and with the CultureMoves tools and its services will stimulate closer relationships between researchers and research users, also envisaging new opportunity to exploit the European cultural heritage.

On the other hand, this document aims to explore the relationship between dance and tourism, and specifically to identify how dance content can be used to promote a destination and how dance can create new forms of engagement to spread the knowledge of cultural heritage and the history of a territory. For this reason, the workshops aim also to create a dialogue with DMOs, tourism operators, cultural institutes and archive owners.

Indeed, one of the main goals of the CultureMoves project is to specifically involve dance academics, teachers and students, as well as dance artists, professionals, festival organisers, and so on (please see the tables in Key Stakeholders chapter) in the LabDay events. Through the inclusion of these diverse voices in the LabDays, the consortium will gain an increased understanding of the assumptions and limitations and the relationship and intersections between dance, tourism and education. The work carried out in the LabDays enhances academic knowledge production and rethinks the ways in which dance academics, learners, artists, tourism organisations might reuse Europeana thematic dance content and ensure that participatory-driven research is at the core of the work carried out at this stage of the project.

In summary, the LabDays aim to capture the voices of the key stakeholders and offer them an opportunity to learn about the project, the two digital tools being developed, and Europeana itself, and also to allow exchanges that would be meaningful to the consortium and valuable to the future of the dance and cultural heritage sectors.

2.3 Structure of the Document

This document is divided into seven sections.

The first two sections (Executive Summary and Introduction) offered an overview of the project and the role that the LabDays play within the CultureMoves project.

Section 3 (Key Stakeholders) discusses the key stakeholders that were identified by the consortium and clearly outlines how we identified, recruited and engaged the key stakeholders.

Section 4 (Cultural Heritage and Dance: the richness of these areas intersecting) looks to Cultural Heritage and Dance, and the richness of these two areas intersecting, providing an overview of existing research, dance scholarship and practice looking at site-based dance and public spaces, and introducing the concept of dance and the cultural heritage of a city intersecting, drawing on the example of Coventry (UK) and its preparations for City of Culture 2021.

Section 5 (Europeana, Tourism and Dance: forms of interaction and new perspectives) looks to the remit of this project and new perspectives on the relationship between dance and tourism, describing COVUNI's and FST's approaches to the LabDays, pointing specifically to questions of dance, cities and communities and to how dance content might be used to promote a destination and create new forms of engagement to spread the knowledge of cultural heritage and the history of a territory. This Section also provides a detailed and in-depth report of the three LabDays.

Section 6 (Stakeholders Survey) then looks to design and implementation of the stakeholders' survey before a final summary in the Section 7 (Summary).

3. Key Stakeholders

The key stakeholders were identified by the consortium and a series of meetings were carried out to ensure that the proposed list considered a number of parameters. We wanted to ensure that we approached an equal number of male to female ratio, that we not only extended the LabDays to our current contacts but extended the work to wider networks that could help disseminate the project and Europeana. The key stakeholders also cover a range of profiles which include dancers, artists, researchers, tourism specialist, education experts, cultural heritage institutions as well as creative marketing agencies.

What follows is a table which clearly identifies the category of the stakeholder their possible interest in CultureMoves and their possible contribution to the project.

Table 1 - CultureMoves stakeholder table

CATEGORY	POSSIBLE INTEREST TO CULTUREMOVES	POSSIBLE CONTRIBUTION TO CULTUREMOVES
Choreographers (especially those experienced in site-based work)	Create work with an extended purpose / wider outreach / working with collections	<ul style="list-style-type: none"> Bring ideas Promotion of digital tools Wider visibility
Dance artists / researchers	Be involved in dance performances with an extended purpose	<ul style="list-style-type: none"> Bring ideas Promotion of digital tools Wider visibility
Dance programmers	Reinforce the relationship between dance festivals (or single performances) and local area	<ul style="list-style-type: none"> Expertise on dance requirements for cultural events Promotion of events
Dance students (H.E. level – undergraduate and postgraduate)	Learn / experience / adopt new ways of approaching dance-making and culture	<ul style="list-style-type: none"> Bring ideas Promotion of digital tools Wider visibility / outreach
“Non-artist” stakeholders - e.g.: Coventry tourism office, Coventry City of Culture 2021 team	Promotion of destination, create / reinforce relationships with cultural organisations and artists	<ul style="list-style-type: none"> Bring ideas from cultural / tourism sector

DMOs (especially those with Dance as an asset of their work, and from less-known destinations)	Promotion of the destination	<ul style="list-style-type: none"> • Explore ongoing campaigns in order to collect best practices • Capture willingness to invest on this asset
Tourism organisations	Promotion of the destination could create an added value for individual organisations	<ul style="list-style-type: none"> • Bring ideas from a tourism business perspective • Capture awareness on using dance to promote tourism
Tourism students - universities	Development of case studies for teamworks and/or thesis material	<ul style="list-style-type: none"> • Bring ideas • Promote digital tools (concrete usage) • Give visibility (e.g.: word of mouth, social media, etc)
Creative and marketing agencies	Adoption of new promotion strategies	<ul style="list-style-type: none"> • Bring creative ideas from promotion and marketing perspective
Photographers and video-makers	Be involved as dance content producers	<ul style="list-style-type: none"> • Bring creative ideas and expertise in producing content for promoting a destination
Public archive owners	Create an added value with re-use	<ul style="list-style-type: none"> • Extend Europeana end-users • Provide local visual materials
Cultural institutes - in particular event organisers with expertise in dance	Reinforce the relation between events (as dance festivals) and the territory where they operate	<ul style="list-style-type: none"> • Bring ideas • Promote digital tools (concrete usage) • Give visibility (e.g.: word of mouth, social media,etc)

4. Cultural Heritage and Dance: the richness of these areas intersecting

4.1 Dance and Site: an introduction

While the wider field of site-based performance is well-documented (Hill and Paris [1]; Wrights and Sites [2]; Kaye [3]; Pearson [4]; Birch and Tompkins [5]), the literature on site-based dance performance (that is dance performance taking place outside of the traditional theatre setting¹) and its creative methods is relatively scant bar two key developments: Melanie Kloetzel and Carolyn Pavlik's "Site Dance: Choreographers and the lure of alternative spaces" [6], and Victoria Hunter's comprehensive edited collection "Moving Sites" [7]. These texts both aim to offer insights into the creative motivations and contextual conditions that inform this type of dance.

Hunter's work in particular seeks to open the debate beyond dance studies engaging not only site-dance practitioners and researchers, but also academics from a range of related fields including human geography, architectural and spatial theory, and digital performance. Hunter raises an important question: 'how can this type of practice inform wider discussions of embodiment, site, space, place and environment: what does it reveal?' [8]. Hunter's question is a valid one for the CultureMoves project seeking to explore the interconnections between dance, tourism, education and digital technology.

Hunter points to the clear development of an increasingly well-established ecology of site-dance in the UK over the last twenty years, supported by two central factors:

- 1) the development of site-dance festivals (e.g. Greenwich and Docklands Festival, London; Salt Festival, Cornwall) and,
- 2) the increased funding for the UK-wide Cultural Olympiad Programme alongside the London 2012 Olympic Games which afforded dance artists the opportunities to create and perform site-dance work, which very often aimed to engage local communities.

A survey of the literature, while often pointing to the links between site dance and community (and, by extension, education programmes), reveals a lack of in-depth enquiry into the relationship between dance and tourism. However, there are occasional examples of connections between dance, site and tourism. There has, for example, been an acknowledgement of the relationship in between a growth in site/outdoor dance in Australia alongside an increase in cultural tourism, sometimes connected with world

¹ Site dance may also be referred to as site-based dance, site-specific dance or site-responsive dance. While these terms point to subtle distinctions, site dance is used throughout this study as a 'catch-all' term for work of this nature.

heritage listings of significant sites (Stock, [9]). Stock points out that cultural activity at these sites might contain ethnically based traditional dance, or light and sound spectacles designed to cater for the consumer demands of international tourism. Another example of the relationship between site-dance and tourism is the choreographer April Nunes Tucker's 2006 site-dance work within the prominent tourist site of La Pedreda in Barcelona, Spain. In a reflective account of this work, informed by phenomenological theory and ideas of inter-subjectivity, Nunes Tucker points to how this tourist site facilitated 'a feeling of connectedness through a natural progression of shared experiences within space and place' [10]. There seems here to be a clear relationship between site dance, (tourist) site and a sense of connection and community which merits further discussion.

4.2 Dance and Public Spaces

It seems apposite at this juncture to introduce the notion of dance in public spaces such as museums, libraries and galleries, which are in themselves tourist destinations. In the UK and continental Europe there has been a recent increase in the amount of dance performance and activity programmed and taking place in museum spaces². Select examples of dance in the art museum in the UK and continental Europe over the last three years alone show the current scale of such activity and include:

- Boris Charmatz' "Musée de la danse" at Tate Modern, UK in 2015;
- Anna Teresa de Keersmaecker's "Work / Travail / Arbeid" at Tate Modern, UK in 2016;
- Pablo Bronstein's "Historical Dances in an Antique Setting" at Tate Britain, UK in 2016;
- Manuel Pelmus and Alexandra Pirici's "Public Collection" at Tate Modern, UK in 2016, and
- the pan-European "Dancing Museums" project which ran from June 2015-March 2017 involving Arte Sella, Italy; Museum Boijmans van Beuningen, Netherlands; the Civic Museum in Bassano del Grappa, Italy; Gemäldegalerie der Akademie der Bildenden Künste, Austria; Le Louvre, France; MAC/VAL, France; and the National Gallery, UK.

This last project in particular sought to question how to render a collection more public, and more accessible to visitors through the use of choreography and the dancers (and visitors') bodies. The project was composed principally of week-long residencies in each of the institutions involved, and the research and development undertaken by

² There have been several recent publications responding to the current dance and museum zeitgeist - Guy [11], Wookey [12], Franko and Lepecki [13], Parker-Starbuck [14] and Brannigan et al. [15].

choreographers, dance organisations and art education specialists aimed to ‘define and implement new methods to engage audiences and enhance the journeys which people make when walking through the rooms of historical artefacts and art spaces’ [16]. As such, audience engagement is at the very core of the ‘Dancing Museums’ project, with its key aim to highlight the role that live dance performance can play in enhancing public understanding and engagement in art. Museums that took part in this project included the National Gallery (London, UK) and the Louvre (Paris, France), popular tourist destinations with high tourist visitor numbers.

While much of this dance work has been happening in the art museum, other museums (historical, archaeological) are beginning to open their doors to dance performance as well. Here, dance is sometimes seen as a way of animating the museum collection: for example, Arts Council England describes British dance company Made by Katie Green’s “The Imagination Museum” (2014-2017) as a work which ‘brings stories behind historical collections to life through contemporary dance’ [17]. Again such spaces as museums of history are in and of themselves often popular tourist destinations, and there is a clear connection between tourist / visitor engagement with cultural heritage through dance.

An interesting example is represented by a recent campaign organised by the Uffizi Museum, namely #UffiziLive. Specifically, the Uffizi Museum has established collaborations with young artists from all over Italy and abroad, organising performing arts of music, dance, theatre, aimed to create dialogue between the ancient and new performing arts: a sort of experimental and innovative cross-over projects including captivating digital technologies such as specimens of light design and electro-acoustic performances. Performers are invited to interpret and play themes, features and faces of famous characters made immortal in so many artworks on display in the Gallery of Statues and Paintings of the Uffizi.

The role of social media networks is preeminent in disseminating the Uffizi activities. Indeed, Uffizi Museum constantly uses its social media accounts (especially Instagram channel) to share its cultural initiatives, reaching a wider audience that overcomes the physical boundaries of the museum itself.



Figure 1: From Uffizi Official Instagram Channel shots representing the performance "Carnage" by MDAcademy, inspired by the Niobids sculpture group

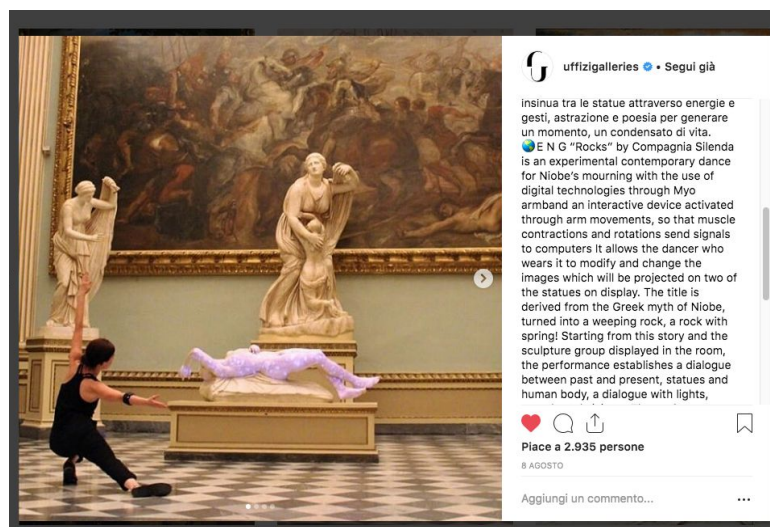


Figure 2: From Uffizi Official Instagram Channel shots representing the "Rocks" by Compagnia Silenda for Niobe's mourning with the use of digital technologies through Myo

4.3 Dance and the City – Coventry: a context

The context of Coventry's successful research-led bid and preparations for City of Culture 2021 shows how such strategic processes, whilst designed to promote economic investment and growth, can shed light on how arts practices play a role in how a city lives, breathes and grows. Examining site-based and aerial dance in the UK, Whatley [18] argues how 'dance both responds to the geographic and socio-political landscape and presents a form of quiet activism in the public city space.' Citing Landry et. al [19] on the potential value of culture to urban renewal, she gives significant examples of site dance / performance in Coventry as a means for this: the work of Imagineer Productions and Motionhouse, for example. In addition, she points to the long-established tradition of dance in the city, reaching back to the ten years of New Dance Festivals that she produced through the 1980s and 1990s, that evolved into a decade of Summer Dancing events curated by colleague Katye Coe and latterly biennial conferences linked to C-DaRE's Dance and Somatic Practices Journal, which like all the dance events since the 1980s have taken dance into the streets, subways, parks, public spaces and landmark buildings. The aesthetic impulse for this work is the everyday, the non-spectacular, a desire more to merge with the city and its environment rather than transform it. Its roots can be traced to the no-spectacle 'pedestrian' movement of Yvonne Rainer and other early post modern dance artists, as well as Happenings and even the earlier political incursions of the Situationists from the 1950s.

A core aim of the City of Culture enterprise is its focus on civic and community engagement, and the key role that the arts can play in coalescing communities:

- What is the role for dance within this policy, economic, social and cultural environment?
- Can dance contribute to shifting socio-cultural expectations, while at the same time working with the role that capitalism has to play in the same environment?
- Will dance be able to benefit by investment in the city's artists, its arts spaces and thus dance will be able to play a full role in enriching the city's creative ecosystem, or will dance be no more than a transient, decorative spectacle, to be consumed and then forgotten?
- How artists have taken to the city, how they breathe life into the city, and help us to experience and sense it differently?

Citing the work of choreographers and artists such as Carol Brown, Kate Lawrence and Rosemary Lee, Whatley describes how these artists (and many more working in similar structures) are concerned with the material and immaterial, with inter-subjectivity, the relationship between body and non-human object, reflection and receptivity, and in ecological and ethical relationships with the environment and with others. They are also drawn to find ways to counter the anthropogenic tide by looking towards theories such

as new materialism (Braidotti [20]; Barad [21]) that enable a rethinking of the human in relation to the natural world and the relation between two bodies where humans are in 'confederation' [22] with nature, not in control of it, and the boundaries between body, place and space are ever more fluid and permeable. Each progresses a form of quiet activism through embodied acts which, either implicitly or explicitly political, attempt to create impacts, emotions and affects. Together they 'elucidate the particular power of small and quiet acts of making and doing to critique, subvert and rework dominant modes of production and consumption' [23]. They invite us to see, sense and experience the city differently.

As artists and producers, what are our responsibilities to the cities and the communities that become part of the work? We can look to the successes (and failures) of other cities who have navigated the challenging route between urban regeneration and supporting local cultures, thereby avoiding the 'superficial make-over of the city' [24] as reported by some who experienced the year in Glasgow. Garcia's call, that arts programming should be seen as a factor within a broader cultural agenda and fully integrated within it rather than just treated as an attractive but dispensable component [25], seems a key message.

5. Europeana, Tourism and Dance: forms of interaction and new perspectives

5.1 Research Frameworks: approaches to the LabDays

As previously mentioned, both C-DaRE and FST were tasked with organising a series of LabDays with the key stakeholders outlined in Section 3. The two partners approached each event quite differently. C-DaRE was responsible for delivering two of the three LabDays in the UK. FST was responsible for delivering one LabDay in Italy. It must be noted that due to timings and feedback from key stakeholders, it was agreed that FST would deliver their workshop in January 2019 in Italy. While the logic of the LabDays was that C-DaRE would deliver the first and the third in the series, it was seen as beneficial to swap the order and to change the scope of each of the LabDays that C-DaRE would deliver. Therefore C-DaRE chose to aim their first LabDay at students and cultural heritage and dance organisations in the region, holding their first in Birmingham, UK. The second LabDay was geared towards researchers, professional dance artists and festival producers and organisers. What follows is a detailed outline of the LabDays with images and direct quotes from many of the participants. In preparation for the LabDay C-DaRE drafted a question set that covered the general topics being explored. These questions were used as primers to help engage some of the key stakeholders and offer guidance before the actual events. A copy of this document can be found in the appendix (Appendix #5).

As C-DaRE sits within a higher educational institution and would be working directly with subjects and collected data for the LabDays, ethical clearance was a necessity. Prior to CMoves beginning, C-DaRE had to prepare a project information sheet, a consent form, research instruments documents and a data monitoring application to ensure that the project and all of its partners understood, adhered to and complied with all ethical regulations that are set out by Coventry University. Ethical clearance was gained for the project and these documents can be found in the Appendix. Any individual that was interviewed was also asked to read and complete the consent forms for the project. It is important to note that one of the C-DaRE team members is the Centre's ethics leads who is responsible for ensuring that ethics are considered, managed and executed throughout the life of a project.

In addition to the LabDays, C-DaRE found that there were several artists and practitioners who were keen to get involved but who were unable to attend the actual LabDays. Therefore, C-DaRE chose to curate a photo exhibition that allowed these key stakeholders to participate and contribute to the work but through still images and text. The stakeholders, which consisted of dancers, artists, performers, researchers, producers and festival organisers, contributed an image that reflects their dance

practice with historical landmarks, city and tourism. The photographs were then accompanied by a memory which was in some cases one line or a few paragraphs in length. The photo exhibition has a working title of “Dance Memory, Space and Trace”.

Europeana has also been an integral and motivating factor of the LabDays as both FST and C-DaRE chose to include the dance collections in some fashion in the discussions. Europeana, as a portal for unlocking dance cultural heritage content, among other content was discussed and built into both days. The Europeana platform opened up the discussions and set the tone for the rest of the talks. A quick survey at both COVUNI LabDays showed that people had limited knowledge of Europeana and also the dance content that is available.

At the time of writing this document, when dance is typed into the search engine there are 44,270 items returned which are comprised of images, sound, video, 3D items and text.

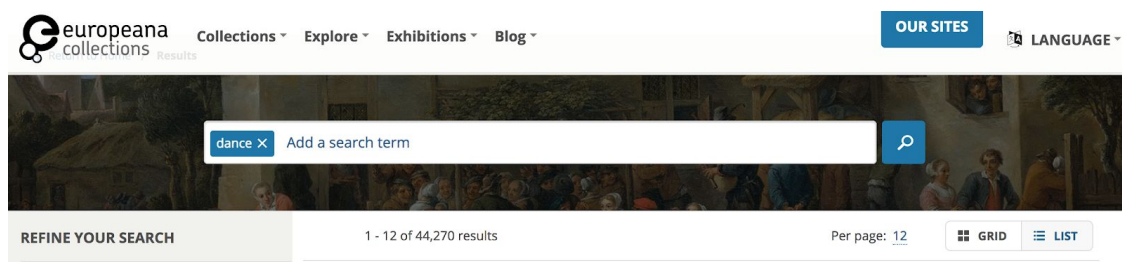


Figure 3: Searching the Europeana portal for “dance”

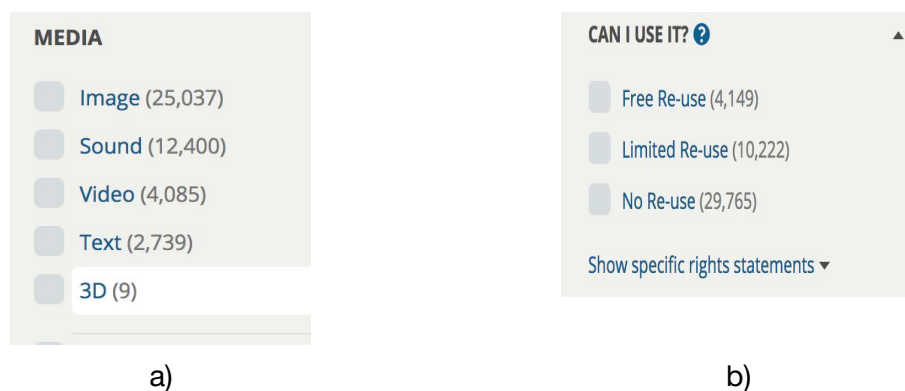


Figure 4: Screenshots from Europeana:

a) the different types of content available for “dance” b) re-use restrictions around this content

There are a plethora of items that can be “found” through the Europeana database and while several items can be re-used, there are many that are not available for re-use. While this may point to some of the problematics around re-using digital content it does highlight the potential that exists with such a platform. Europeana allows for tangible and intangible cultural heritage materials to be located and is a resource for several of

CMoves' key stakeholders. With the LabDays we aimed to raise this point and to ensure that Europeana was not only mentioned but an integral part of the thinking around the intersections of dance, cultural heritage, tourism and digital technologies.

We distilled the experiences in organising LabDays into a simple set of guidelines that can facilitate others interested in organising such events. This LabDay Toolkit is included in the ANNEX 7 of this document

5.2 C-DaRE's Approach

The interdisciplinary character of CMoves brings together artists, researchers, students, technologists and the tourism sector. C-DaRE has a large network which makes it possible to bring experts from the above mentioned fields into the project.

C-DaRE worked closely with its key stakeholders to ensure that the LabDays were not only well attended but inclusive of several voices from the dance, education and cultural heritage tourism sector. The CMoves LabDays organised by C-DaRE recruited dance artists and professionals from all over the UK. Invitations to attend were also extended to dance educators and undergraduate and postgraduate students from Higher Education Institutions across the local region including: Royal Birmingham Conservatoire / Birmingham City University, Coventry University, the University of Wolverhampton and the University of Worcester. While an equal number of men and women were approached for interviews and invited to attend the LabDays, we were unable to secure the participation of a male dancer and artist.

5.2.1 Birmingham LabDay

5.2.1.1 Concept, Objectives and Structure

For the LabDay on 15th November 2018, we held a 'CultureMoves: Coffee and Conversation Hour' from 1-2pm at the DanceXchange (dx) in Birmingham, UK. This was designed as an open conversation between Lucie Mirkova, Interim Artistic Director of dx and artistic lead of Birmingham International Dance Festival (BIDF) 2018, Clare Lewis, Executive Director at dx (International Dance Festival Birmingham 2008-2016, BIDF 2018) and award-winning choreographer Rosie Kay to discuss dance, cities and working within site-based, festival contexts.

This event was the first of two LabDays organised by C-DaRE and was held in the West Midlands to offer dance artists and students from the region the opportunity to attend the event. DanceXchange is known for reaching out into the dance community and having a close relationship with artists, practitioners, dance learners and the city. They state on the BIDF website that a main goal is to involve the wider community in their work and to ensure that dance artists can thrive in the city and region: 'we're proud to

be an important part of making Birmingham a place where dance artists can live, work and thrive.' [26]

DanceXchange is a Birmingham-based dance organisation dedicated to making and showing great dance. DanceXchange aims to be innovative and forward thinking and produce and promote both the UK and international dance scene. They work closely with individuals, companies, and networks regionally, nationally and internationally to ensure that dancers at every point in the training or career are supported and can find a place to develop their practice (such projects include the Centre for Advanced Training scheme for pre-vocational dancers and the Jerwood Choreographic Research Project for professional dance artists and choreographers). DanceXchange is also a producing and commissioning body, and produces the Birmingham International Dance Festival (BIDF), an award-winning biennial festival presenting a vibrant programme of international dance in venues and public spaces across Birmingham; creating new work, building audiences and engaging communities. Since its beginning in 2008, BIDF has played a significant role in promoting dance in the city, becoming an important cultural asset for the city and the region.

This LabDay worked with Rosie Kay Dance Company (RKDC), known for its bold and innovative dance works. RKDC are based in Birmingham and tour to audiences at home and abroad. They thrill and engage a diverse public with relevant, important, political and meaningful dance responding to contemporary society. They also aim to engage participants from the hardest to reach parts of society and treat them as future professionals. RKDC believe that watching or participating in dance has the power to transform hearts and minds. The company often considers traditional and non-traditional spaces for their work. Previous outdoor and site-based work has included "Modern Warrior" (for Birmingham's Chinese New Year event 2018), "Ballet on the Buses", and "The Great Train Dance" (on the Severn Valley Railway, a heritage steam railway and a significant local heritage and tourist attraction). In April 2018, Rosie Kay also choreographed 600 performers in Birmingham central Victoria Square, for the live, televised Commonwealth Games Handover event, as the city welcomed taking on the 2022 Commonwealth Games.



Figure 5: Rosie Kay Dance Company, “The Great Train Dance” (2011), commissioned by People Dancing for London 2012, Cultural Olympiad. Choreographed and directed by Rosie Kay with over 300 young people aged 12-25 performing in on and around the Severn Valley Railway (UK). Photographer: Brian Slater.

The LabDay was attended by twenty-one people: the three guest speakers, two regionally-based dance artists (one of whom is also a choreographer and Director of the Birmingham Dance Network), a dance researcher, two dance lecturers and thirteen Dance undergraduates from local universities (the University of Worcester and the University of Wolverhampton). The undergraduates were attending because of an interest both through work-based learning and/or site-specific choreography modules. No one attending had previously heard of, or engaged with, Europeana content. The discussion centered around a sharing of the guest artist and producers’ thinking about creating and producing site-based work as part of Birmingham International Dance Festival.

5.2.1.2 Results

When thinking about considerations for making dance work in public / city spaces, Rosie Kay pointed to the relevance of the artistic idea as the primary driver in what is happening when she chooses to make site-based work and that it is the creative idea that always leads the process, even if she then must consider the politics and practicalities of a site e.g. gaining permissions for being in certain spaces, when public space is not actually publically-owned but corporately-owned. Kay also spoke of the artist’s legal responsibilities (e.g. finding how and who has the right to intervene to manage the general public during an outdoor performance), how to prepare the space for it to be safe for dancers to perform in (e.g. health and safety risk of dancing on

concrete). For Kay, making site-work is a long-term process, and has often (but not exclusively) been in the context of festivals for the general public where the work itself - and the choreographer - becomes part of a wider community, and being both high quality and accessible, aims to surprise, entertain and engage new and more diverse audiences than the traditional theatre-going public. Kay posited that the success of outdoor and site-based dance and performance work in Birmingham today is perhaps in part due to the fact that, unlike in some other European countries where religious festivals and processions still take place in public spaces and allow inhabitants and tourists alike a means of occupying the landscape differently, the UK has very few such events and therefore an arts festival essentially fills this gap, enabling the city community to be the space in which it can remember and create its own sense of identity.

Kay's opening points led to a discussion of the context of the ten-year growth and development of Birmingham International Dance Festival. Clare Lewis explained how a key development over the years had been in the growth of the festival's outdoor programme which had been proven to engage a young and diverse audience in dance, who would not usually come to see dance in theatre settings. Lucie Mirkova said that presenting high quality choreographic work in public spaces was important in cultivating dance audiences. She pointed to how the BIDF 2018 ten-day takeover of Birmingham's central Victoria Square created a space where people could come together and where 'people want to engage', in what was usually a space of transience and passing-through. Clare Lewis added that 44%, a significant proportion, of audiences spent more than two hours in Victoria Square. Mirkova also spoke of the openness of the city and how visiting artists had commented on the warmth of its audiences. Clare Lewis talked about how the dance festival has supported in the city's renaissance, and been instrumental in helping to change perceptions of the city. Clare Lewis added that the festival has a positive impact on people's sense of place, for example, 91% of spectators interviewed at BIDF 2018, agreed the festival made them more convinced that Birmingham is a place to feel proud of. Lewis spoke of shifts in data over the ten years of the Festival's growth to date in how it has engaged a wider audience for dance. Mirkova also pointed to how connections between different arts and heritage organisations across the city have been facilitated by the Festival – e.g. between DanceXchange and Birmingham Museums and Art Gallery where the art museum becomes another performance space.

This led into a discussion from the floor into the benefits of the festival model for giving outdoor and site-based work a structure. One regionally-based choreographer (who has also presented work in the context of BIDF) spoke of how the festival context can help sensitise and educate audiences to outdoor performance work and also give site performance a framework and a clear sense of 'containment.'

Further key points raised included the necessity of building relationships with key partners (City Council, festival sponsors, community partners) and how to negotiate balancing developing the outward facing image of a city and political/artistic ownership of the space. Mirkova and Lewis pointed to the support the Festival receives from the City Council, and its growing relationship to the city it inhabits. They discussed taking dance into local communities (for health and engagement purposes, as well as to engage new dance performance audiences). It was also suggested that dance is ‘the perfect medium for public engagement...no barriers with language, just movement.’ While dance might seem ‘niche,’ the Festival’s history in the city has meant it has cultivated an audience for site-based work over time. The question of how dance work might physicalise the architecture of the city space and how audiences witness that, was also raised, especially in relation to the economic model for site-based work: the ‘magic and energy of reclaiming the streets through dance’ and taking ownership of the city space alongside ideas of ‘showing off the city space’ through dance and ‘celebrating the city.’ The discussion ended with an artist making the point of how site-based dance performance responds both to people as well as site (because people are part of what makes a site what it is) and how dance allows you to ‘see the space afresh - bodies and dance can do that.’



Figure 6: Rosie Kay Dance Company, Birmingham (UK). Photo Credit: Rosie Kay Dance Company

5.2.2 Coventry LabDay

5.2.2.1 Concept, Objectives and Structure

The second LabDay organised by C-DaRE was held on 19th November 2018 12.30-3.30pm at C-DaRE, Coventry University. This event began with an illustrated talk by Senior Research Fellow, artist and choreographer Rosemary Lee, followed by a panel discussion on dance, cities and communities with Natalie Garrett Brown (“Sensing the

City”), Jane Hytch (CEO, Imagineer Productions) and Sara Wookey (dance artist, researcher and C-DaRE PhD candidate). There were seven attendees (including the guest speakers) - other attendees were dance researchers and dancemakers attached to C-DaRE. Again, a brief show of hands indicated a lack of knowledge of, or engagement with, Europeana content.



Figure 7: Image from the LabDay Nov 2019
Photo Credit: C-DaRE Nov 2018

5.2.2.2 Results

Working across a wide range of contexts and media, Rosemary Lee has created large-scale site-specific works with cross-generational casts, solos for herself and other performers as well as video installations and short films for the BBC. Her recent works include: “Square Dances”, an intergenerational, community-based work sited within the communal squares and parklands adjoining the River Thames in London; “Under the Vaulted Sky”, commissioned by The Stables for Milton Keynes International Festival; “Liquid Gold is in the Air”, a three screen video installation and winner of the Light Moves Festival Prize; “Without”, commissioned by and created with Echo Dance Theatre Company, a seven-screen video installation with sound score by Graeme Miller capturing a panoramic view of the city of Derry / Londonderry as 400 of its inhabitants move through the streets; “Calling Tree” (created with Simon Whitehead), a durational performance cycle of songs, movement and messages, in and around a mature tree in Tottenham as part of LIFT 2016 and then in tall London plane trees for Bloomsbury Festival and The Place Autumn 2016. Her most recent work, in June 2018, “Passage for Par”, was created for and presented on Par Sands beach in Cornwall.



*Figure 8: Image from the LabDay Nov 2019 Rosemary Lee presenting her body of work.
Photo Credit: C-DaRE Nov 2018*

In response to Sarah Whatley’s opening remarks about dance, site, the ways in which spaces are marked by bodies, how we might encounter spaces differently through dance, and how that might feed into both the touristic gaze and the touristic experience (citing Coventry, its cathedral as tourist site and the tradition of liturgical dance within that site), Rosemary Lee began her illustrated talk by raising the question of commission (i.e. a specifically commissioned artwork for a site), and its pendant, mission. She spoke about landscape as a canvas for her work, and ideas of place and flux, drawing on two main examples - her dance film installation “Without”, commissioned for the Londonderry/Derry City of Culture, and “Square Dances” for London public squares. For Lee, what unites these two projects are ideas of moving people in a city, ‘what you can stumble across’, and temporality and permanence in relation to place.

During 2012-13, Lee worked with Echo-Echo Dance Theatre on the creation of a unique video installation in Derry/Londonderry. Filmed from the city wall, more than 350 local inhabitants – from tea-dancers to skateboarders and school children to cyclists – danced, moved, glided and reclaimed the streets. The resulting seven-screen video projection with a specially commissioned sound score by Graeme Miller, captures both a spectacular panoramic view and an intimate portrait of the city.

A central question in “Without” was how to respond to the history and heritage of a city which had been highly significant during the Troubles in Northern Ireland. Lee pointed to the dividing lines in the city (in Londonderry/Derry, very specific lines demarcating Catholic and Protestant zones) and virtually gated communities and how she wished for

the work to find a 'common space', to portray a city - now at peace - where these boundaries could be crossed. The project had a strong participatory and intergenerational element, with local children costumed in white dancing through the city (akin to urban planners' white dots navigating the urban landscape). Lee wanted the work to populate the city with peaceful and communal activities, honouring the sense of its past (albeit fairly recent) history. Questions of heritage, belonging and how a city is seen or presented were at the heart of this work. How, through dancing (rather than walking), might you be able to change your relationship to the city? What can choreography do in seeming to cross boundaries (through the theatrical illusion of the children as white dots, for example)? The work does not show the Troubles explicitly, and although certain locations still had huge connotations for older people living in the city, Lee wished for the work to interrogate the ways in which a city might be perceived when a younger generation moves on.

Lee then shared some footage of her work "Square Dances", commissioned in 2011 for Dance Umbrella. As stated on the British Council website, whereas a previous work, "Common Dance" (2009), had been a tribute to the now lost public 'common' land where people were once free to gather, "Square Dances" used what 'common' green spaces are left in London to encourage people to gather in a different and innovative way. Lee described this large-scale, cross-generational work, which involved over 200 dancers of all ages, as 'calling for people,' the handbells and larger bells underscoring the dance calling for people to gather together.

Lee used the example of "Square Dances" to describe how in creating outdoor and site-work, an artist is supported by the city in which they are working: on site, an artist has an audience from the moment he/she first sees it, forming a relationship with passers-by who are, through their presence, immediately implicated in, and engaged with, the artistic process: 'every rehearsal on site is a surprise, a gift, a conversation, despite the final work' with an audience becoming a different kind of community. Lee also spoke of how, in the final work, as audiences moved between the four London squares where the performance was taking place, communities began to form between these sites. Much as at the previous LabDay in Birmingham, community was beginning to stand out as a key theme for our artist stakeholders.

Lee also spoke of the possibility of flow and movement through the city that dance provides. Dance allows for a change of perspective: this is as much at play in "Square Dances" as in "Without". In "Square Dances", Lee wanted to try to enable passers-by 'to stop for a second, to feel their bodies in space in a different way because they are witnessing dancers breathing differently...to listen to the air...to reconnect to what we really are.'

Alluding to her most recent site work, "Passage for Par", a dance work for 30 women created for and presented on Par Beach in Cornwall (UK), Lee spoke of the dancers as

‘markers for the landscape,’ to make the audience see the landscape in a different way, much as the white dots in Derry also make the viewer change perspective and see the city in a different way.

Questions to Lee from the floor following her illustrated talk centered on commissioning and the length of time needed to prepare for, and make, this type of work. Lee spoke of how time is very important for an ‘embeddedness in a sense of place,’ stating how she needed two years for the Derry project. Jane Hytch of Imagineer Productions agreed with this point, citing her company’s long-term relationship with Coventry and of ‘feeling and living this place’ and how she is ‘driven by a passion for the city she is living and working in.’ The conversation then moved to the political elements of the work, of the artist’s own history of site-based, participatory work, how sustainable this might be in a consumer world, and how arts and activism certainly have a central role to play.

Lee’s talk then opened up into the wider panel discussion. First on the panel was Jane Hytch, CEO of Coventry-based Imagineer Productions, a company making live events - in particular theatre and outdoor performance, education programmes, and touring work. bringing together creative thinkers and innovators from the arts sector with engineers, architects, educationalists, special effects artists and designers. According to the company website, Imagineer Productions’ vision is ‘to create new and extraordinary outdoor and site-specific work through dynamic creative collaborations, transforming spaces and creating beauty and human connections where you least expect them, lasting in the memory forever’ [27]. Previous work includes “Godiva Awakes” (part of the London 2012 Cultural Olympiad). Currently, the company is working on “Bridge”, an ambitious art and engineering project that will lead to the creation of an iconic bridge structure. Lying at the intersection of art, engineering and social change, the project will culminate in 2020 with three major outdoor arts events in Coventry, Worcester and Grantham. “Bridge” was launched at Coventry Cathedral during the “Festival of Imagineers” in September 2018 and forms part of 100th anniversary of Coventry Cathedral and Diocese. “Bridge” is led by artistic director Orit Azaz, designer Dan Potra and choreographer Corey Baker (also approached to attend the LabDays) and developed in partnership with engineers from Arup.



Figure 9: Image from the LabDay Nov 2019 Jane Hytch addressing the group.
Photo Credit: C-DaRE Nov 2018



Figure 10: Image from the LabDay Nov 2019 // Photo Credit: C-DaRE Nov 2018



Figure 11: Image from the LabDay Nov 2019 // Photo Credit C-DaRE Nov 2018

Hytch outlined her trajectory with outdoor performance work, underlining the role narrative has to play in much of the work she has created and produced. Speaking about “Bridge”, she emphasised the project’s theme of connections within the community, and again the work’s relationship to the city of Coventry and the cathedral as a space to work in, along with the creation of the Daimler Building as a space for

developing large-scale, outdoor work. Hytch reiterated how research has shown that outdoor arts plays to the most diverse audience communities. The discussion then moved to how artists can engage with tourist organisations within their own city - and how, very often, there is a disconnect between arts culture and economic development / tourism organisations, although in the case of Coventry, the successful City of Culture 2021 bid and ensuing preparations, appears to be cutting through that disconnect ('speaking the same language for the first time'). There was also further reiteration of how dance and performance - through the narratives and stories it can reveal - can be a catalyst for new community dynamics in a city.

Also on the panel was Natalie Garrett Brown (Head of School for Media and the Performing Arts, Coventry University) on behalf of the "Sensing the City" research project. This is a new Arts and Humanities Research Council funded project that will undertake a series of site-specific studies of the city of Coventry through the media of dance, theatre, film, and visual art. It explores the relationship between arts practice and urban planning, contributing to future plans surrounding Coventry's successful bid to become the UK City of Culture in 2021. Along with her colleague Emma Meehan (C-DaRE, Coventry University), also present at the LabDay, Natalie Garrett Brown is developing the dance micro-project within the larger "Sensing the City" project, the aim of which is to explore the ways in which dance practitioners and the moving body offer spatial, haptic and affective understandings of the city as an evolving and dynamic landscape. Specifically, the project uses dance to engage with those that inhabit the city of Coventry and those that contribute to the public planning and social policy of the city. In taking this approach, the project recognises both the legacy of the past such as the post-war Modernist architecture common to Coventry alongside its current situation and future potential.

In the panel discussion, Garrett Brown drew out questions about dance, public space, tourism and and, again, how artists can try to find interfaces with the city council, echoing Hytch in stating how, in Coventry, the City of Culture vehicle was aiding that relationship bridging. Garrett Brown also gave the example of quieter, smaller-scale dance practice in a city (as opposed to large-scale work): how do you take the moving, dancing body into the city landscape, and invite audiences into a different experience of the city through that type of practice e.g. 'accidental audiences'? How might that then shift understandings of the city? How to articulate the value and worth of sensing the body, of a dancer telling their experience of the city? Garrett Brown then spoke of how site work allows for a diversification of audience, and pushes an art-form on, as unusual, non-traditional spaces prompt different artistic practices and different relationships are forged between bodies, spaces and objects. What potential is there to do tourism creatively, through dance, through oral histories, to have artists on in the inside of the conversations with tourism organisations, town planners and city councils, as 'drivers' (rather than 'servants...artists brought in at the end'?). Emma Meehan pointed to a

dance artist's engagement with a city over a long period of time, and the value of a 'quieter chipping away... a quiet, slow progression, a listening' rather than 'an agenda-driven' practice. The panel discussed Coventry's history of engaging audiences through dance in the city 'under the radar' for several years through the "Summer Dancing" festivals and before that, for example, and the silent history of performance in the city.

Our final panelist was independent dance artist, researcher and C-DaRE PhD candidate, Sara Wookey. She is currently based in London on a Tier 1 Visa endorsed by Arts Council England, and is the director of Wookey Works, a business offering creative services in collaboration with cultural organisations, educational institutions and government agencies. Parallel to her creative and professional practice, she speaks and writes on issues of economy, labour and value in the arts and consults on public engagement with a concern for preservation of and sustainability in dance. She is also a certified teacher of Yvonne Rainer's seminal dance work "Trio A" (1966). Sara's doctoral research looks at dance and museums, and she has developed key partnerships with the Van Abbemuseum (NL) and the TATE (UK). She is also the author of "Who Cares? Dance in the Gallery and Museum" (Siobhan Davies Dance: 2015).

Wookey began by speaking about her experience of living and working as a dance artist in different cities, especially the development in her practice following a move from Amsterdam (NL) to Los Angeles (USA). In L.A., Wookey took to wandering the city (rather than driving through and around it) and using public transport to make contact with other city-dwellers, to converse with and to connect with them. Alluding to the Situationists and Guy Debord's work, Wookey described how she began to make performance works about walking in cities, inviting audiences to walk with her, and how that led to a discovery of in-between, derelict spaces (which she calls 'breathing rooms') and how bodies in space can fill in those gaps. Wookey was then approached by urban planners to help them understand spatial problems on a physical level, from a choreographer's point of view, and she began to understand how this very different type of choreographic work in the city had a potentially greater impact on a city space than a performance sited within it. This work then developed into a public artwork "Being Pedestrian", which explored different ways to walk in a Los Angeles neighbourhood and to experience the city. A guiding pamphlet-map was produced to allow for audiences to participate in the walk experience at their leisure. Wookey terms this an 'alternative cultural tourism campaign' and it shows the potential for cultural projects to have intervention in the city without becoming too didactic.



Figure 12: Image from the LabDay Nov 2019 Sara Wookey in discussion with the group.
Photo Credit: C-DaRE Nov 2018

Wookey's description of her work as a choreographer alongside urban planners led to a wider discussion of how dance artists might have great value in working with urban planning because of their different understanding of city spaces. The discussion ended with a series of questions: how might such conversations between dance artists and city-planners be facilitated? How might students, policy-makers, city-planners and dance artists be connected? How might dance artists claim tourism? How might dance artists claim the touristic gaze? And, finally, what is the definition of the tourist? In conclusion, the panel discussed the question of the legacy of dance work in the city beyond such context as City of Culture initiatives. The panel described how there is no one stable identity of the tourist, and while economically driven agendas may have huge impact on culture and tourism, dance - with its emphasis on flow and flux - might be a valuable means of making connections in the fragmented cities here in the UK's current socio-political context.

Sarah Worth, Director of Coventry-based Highly Sprung Performance Company, had been due to attend the LabDay, along with one of the company dancers, Claire Lambert, but both were unable to attend on the day. However, they both sent a selection of images and their practice was therefore present through the photographic exhibit.



Figure 13 and 14: Images provided by Claire Lambert "Sandra and her Tony"
Photo Credit: Chris Arrondelle, 2018

Founded in 2000, Highly Sprung was formed from a passion to use the transformative power of physical performance to create work to inspire children and young people.

Highly Sprung began new ventures into making work for the outdoor arts sector in 2015 and have since created two pieces, alongside a range of walkabout performances. Their piece “Urban Astronaut” is an award-winning piece of outdoor performance supported by Without Walls, which has toured to festivals and arts events across the UK. As well as being Director for the company’s major productions, Sarah Worth has also been Movement Director or Lead Artist in collaboration with other arts organisations including Imagineer Productions’ “Imagineerium Initiative”, Warwick Arts Centre’s “The Lost Gift” and most recently Metro-Boulot-Dodo’s “The Gunpowder Plot”.

As a dancer working alongside Highly Sprung, Claire Lambert continues to enjoy devising dynamic, narrative and socially relevant work and is keen to continue building her career in outdoor, immersive and/or interactive work. Alongside freelance projects, Claire is pursuing professional development including Vertical Dance training with Kate Lawrence, masterclasses with Kerry Nicholls Dance and seeking opportunities to develop vocal range and practice. Longer-term working relationships include expanding company repertoire with award-winning Highly Sprung Performance, touring with Casson & Friends and contributing towards the development and sustainability of Birmingham Dance Network. Claire is interested in a collaborative process in which imagination, playfulness and invention can thrive and is driven to perform within both indoor and outdoor work by a desire to draw audiences into a compelling and meaningful experience.

Although unable to attend the LabDay in person, Lambert sent some written responses to some of the key questions and it is useful to outline her responses here as an example of the perspective of a dance performer (rather than choreographer or maker). In considering challenges that the dance artist must consider when working in site, Lambert described logistical challenges due to the nature of on-site rehearsals such as allowing ample time in schedule for access to a site and any additional rigging/set, making sure permissions allow the type of movement envisaged for the work (vertical dance, for example) and having a nearby base/green room that meets national union (Equity) guidelines if possible. Lambert also described how if devising on site, it is often a challenge to accept the restrictions that health and safety may place on the artistic and creative freedom of the work, and ‘how embracing these and continuing to push the boundaries whilst keeping to guidelines is best treated as a playful, friendly and collaborative exchange between artist and council/health and safety officer.’ Lambert pointed to how important the value of the historic and present demographic of the site is for her as creative, performing artist and how that might prompt artistic motivation:

What sort of people spent time on the site? Why did they come and go - was it to live, work and/or play? Did they have a choice or was it a case of social/economic necessity? Knowing the footsteps you tread in is a priceless piece of information and its effect on the clarity of the work cannot be underestimated. Even if the

knowledge doesn't immediately appear to support the storytelling of the work, it can be equally enhancing to know the complete contrast to what the work is trying to communicate. It is important to remember that the site has lived a whole life before being part of your production and it has 'baggage'. It is not uncommon for the people nearby the site to also have emotional attachments. This can serve the work and/or mean the work has no place in the site it sits. It is crucial to do the investigating beforehand. As a performer, this can trigger artistic choices and inspire creative offers that may not have surfaced without the gift of research. [28]

Furthermore, Lambert describes how important the presence and investment of the audience on site is in creating the work, and in how they may even become 'accidental collaborators' [29] in the work. For Lambert, the main benefit of working on site is that it facilitates immediate, instant responses from the general public, with 'feedback given openly and in a non-judgemental way' [30].

5.2.3 Photo Exhibition "Dance Memory, Space and Trace"

The "Dance, Memory, Space and Trace" photo exhibition was co-created by a number of key stakeholders. C-DaRE was keen to transform the space for the LabDays and allow the invited artists and panel members to showcase one image from their practice or previous projects. In preparing these LabDays it emerged that there were many visuals that conveyed aspects of projects and moments which revealed highly emotional, political or social interactions between the dancer and the place and or the public. This point felt like an important aspect to build on and to capture, which then encouraged the C-DaRE team to ask the artists to contribute a memory which was connected to the image or the project they were going to be speaking about during the LabDay. As the team disseminated the CMoves LabDays and mentioned the ideas of artists offering images and a memory, more key stakeholders were intrigued and wanted to contribute to the collection. Invitations to other C-DaRE colleagues and PhD candidates were then sent out too. Several artists that participated in the LabDays contributed to the photo exhibition. However, several key stakeholders were unable to attend the events and so were invited to contribute via the photo exhibition. What follows are images from the exhibition.



Figure 15: Image from the LabDay
Photo Credit: C-DaRE Nov 2018



Figure 16: Image from the LabDay
Photo Credit: C-DaRE Nov 2018

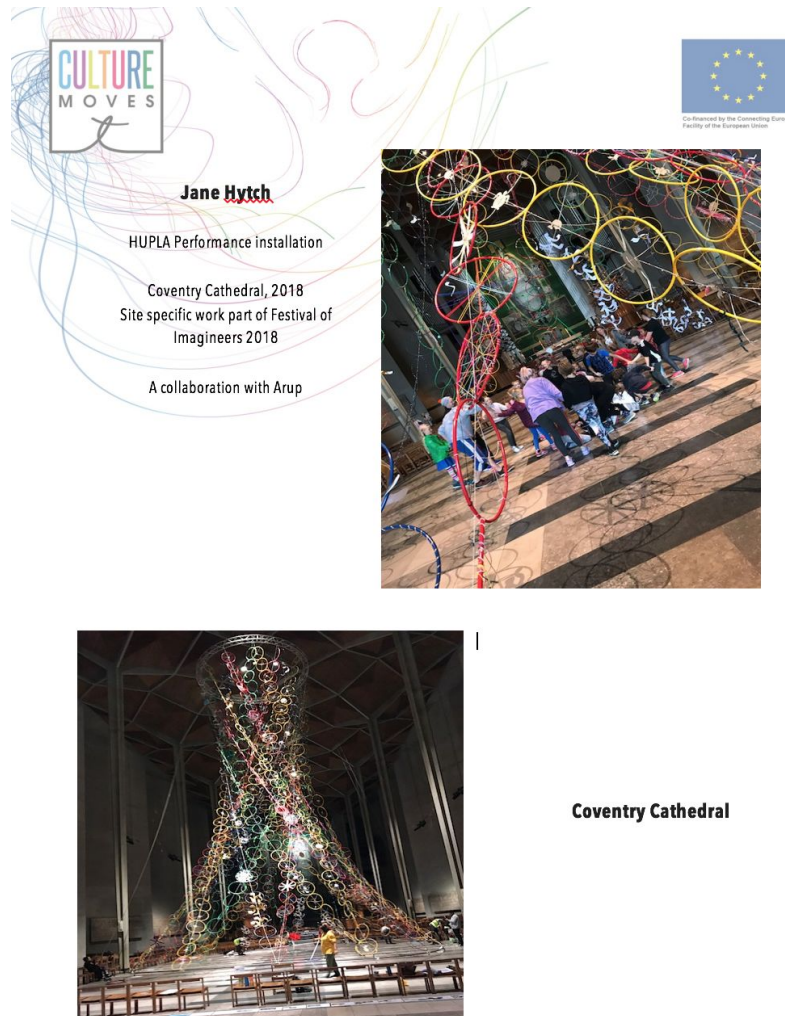


Figure 17: Poster from exhibition

Photo Credit: C-DaRE Nov 2018

Jane Hytch was a panel member of the second LabDay organised November 19th, 2018. With this work she is showcasing how the Coventry Cathedral was transformed through a participatory dance piece which included several schools from across Coventry city.



Eline Kieft

Photo credit: Henk Kieft, 2016
Location Ansley, Midlands

"Leaf or Tree, Whirling or Rooted? Dancing with the Wind."

Figure 18: Poster from exhibition
Photo Credit: C-DaRE Nov 2018

Eline Kieft is a researcher, anthropologist, dancer and movement medicine specialist. She is a friend of the project as she is one of the key investigators of the Somatics Toolkit³.

³ Somatics Toolkit: <http://somaticstoolkit.coventry.ac.uk/>



Figure 19: Poster from exhibition
Photo Credit: C-DaRE Nov 2018

The above image was provided by Natalie Garrett Brown who is currently the head of School, Media and Performing Arts at Coventry University. Her practice and research interests are theoretically informed by feminist understandings of embodied subjectivity and approaches to being locatable within continental philosophy. Specifically, she is interested to explore the ways in which somatic and reflective practices can inform education, performance making, creativity and writing understood as knowledge-producing practices. She is part of the “Sensing the City”⁴ project which is run out of Warwick University and Coventry University. The project is “An Embodied Documentation & Mapping of the Changing Uses and Tempers of Urban Place” and the “Sensing the City” project is also a “friend of the project”. Garrett Brown was part of the

⁴ Sensing the City: https://warwick.ac.uk/fac/arts/theatre_s/research/impact/sensing/

panel for the second LabDay that C-DaRE organised and mentioned both the Sensing the City project and flockOmania⁵. As the website states, flockOmania showcases wearable objects designed and created by jewellery artist Zoe Robertson which explore the relationship between jewellery, the body and performance. These wearable objects were created in response to a collaborative relationship with dance artists Dr Natalie Garrett Brown and Amy Voris. It is their background in contemporary dance, movement improvisation and site based performance which provided the catalyst for this body of work.

In summary, the “Dance, Memory, Space and Trace” photo exhibition was co-created and is an ongoing, open exhibition that is constantly evolving. Several key stakeholders have been keen to contribute and view the photos. The photos were part of the two C-DaRE LabDays and are currently on display at C-DaRE in Coventry, UK. The exhibition is mobile and will be taken to future CultureMoves events, where possible.

5.2.4 COVUNI Interview with Kate Lawrence

On November 22nd 2018, Sarah Whatley also interviewed Kate Lawrence, a UK-based vertical dance performer and Artistic Director of Vertical Dance Kate Lawrence (<http://www.verticaldancekatelawrence.com>), another key artist stakeholder for CultureMoves. Lawrence works with contemporary site-specific vertical dance that can take place in a variety of locations and sites – to date, she has worked in sites as varied as Guildford Cathedral, cranes at Bristol docks, the dome of Cardiff’s Millennium Centre and the National Library of Wales. Lawrence describes her vertical dance practice as ‘a hybrid of climbing and dance, using rock climbing equipment, against all surfaces that become a floor for dancers – mostly on an outside of buildings’ [31] so very often her work is taken into alternative spaces, including public spaces. During the interview Lawrence raised some valuable points about the relationship between site dance and tourism. Firstly, for Lawrence, the most obvious motivation for taking her work into public spaces is that it provides:

an opportunity to communicate and engage with the public in a more direct way. It is a more equal situation – not a commercial engagement (with a theatre) but a sharing and fluid space; the demarcation of process and product is less marked.
[32]

She also pointed to the way in which the use of vertical dance outdoors can encourage artists (and, by extension, audiences) to physically look at sites in different ways – dance can therefore encourage a different means of how we perceive a site:

⁵ flockOmania: <https://flockomania.com/>

People don't look up ordinarily, but people practising vertical dance always look up. We look at buildings in a different way, we look at them as potential dance floors, but people generally don't look up unless there is a reason to. Our eyes are generally horizontally orientated [...] In terms of tourism, people do look up more. If rushing, you focus on where you are going. But tourists look around more. They wander, less purposeful. [...] There is a woman who does a bizarre project, falling down and rolling down staircases in public. In Venice, no one noticed because everyone was looking up, look at the architecture and taking photos, they didn't look at the ground. It is interesting to think how we behave in everyday life, and how different we behave when doing touristic things. [33]

Although Lawrence stated that she had not explicitly thought about dance in terms of its relationship to tourism, she made some very interesting remarks about the potential richness of what she termed 'accidental engagements' of tourist, site and dance:

I hadn't thought before about relationship with tourism – I don't make work for tourists – but they will see it, even if not aware of it, occasionally tourists will reveal the performance. The accidental nature of public space means that people come across it by accident. Those people may be tourists or visitors, coming across something different, which may make their experience more individual. If they are visiting a building people may be tourists (for example at the docks in Caernarfon), a woman said it made her day because it was unexpected, she had never seen anything like it, it was an accidental engagement. [34]

Again, Lawrence alluded to the tourist experience as 'providing the ability to see things differently [...] leisure time to broaden horizons' [35] and she noted her own resistance to the typical tourist experience when she was visiting Venice:

I was constructing my own tourist experience, so a bit of a resistance to doing the tourist thing. I feel I am being sold the tourist experience. I want to be immersed in a different environment and absorb rather than being presented with it. [36]

Might dance be a means of offering such immersive experiences to tourists?

In terms of her own work, Lawrence stated that a deliberate, rather than accidental engagement, with tourist sites was difficult. Describing a project for vertical dance on castle walls in Caernarfon in Wales, she discussed the resistance that some heritage organisations had to her work. As these castles are significant heritage sites with distinct preservation agendas, and a remit to present a particular view of history and to preserve as much as possible, there was a misconception of the damage that dancers might do to the building's walls. She stated that 'an active engagement with the tourist industry is very hard in my work, it is hard to get a foot in the door when there is a very

fixed view based on a particular style of tourism' [37] but that 'it could be amazing – people seeing a much more living monument – this is what we do on it today' [38]. Lawrence also agreed that dance / art festivals should consider tourism in their planning because 'artists have an ability to present touristic spaces in a different way, to enliven them, particularly through dance, as the human body has the capacity to bring to life a space that maybe architectural/built environment' [39]. She added that while there have been certain attempts to bring historical sites to life through re-enactment:

This can be a missed opportunity, attempting to reproduce the past [...] but what about commenting on that past from the present? That is what artists can do, to think about touristic sites in a different way, in a creative way, rather than accepting history as written, often very partial [...] Historic sites are usually managed by big organisations and the history they tell us is always partial, incomplete and about the dominant powers. Artists have the potential to uncover the hidden histories and present those to tourists so they are not given only one version, providing a multifaceted view of that site. [40]

When describing the importance of the social, cultural and political history of a site for an artist working in that site, Lawrence stated that research about this is important for her, while acknowledging that this might not be the case for every choreographer working in site:

You can never do enough research into the site you are working in. In terms of commissions, through doing the work you find out about the site. Some choreographers are not interested in that at all. For example, Will Dormer works in a very different way with placing people in multi-coloured clothes in the landscape, which is a formula that travels to different cities. It is created in the city but there is no research into the historical background, only as far as what parts of the city can we fit bodies into. This is a complete opposite to how I work. [41]

In addition, whilst 'people making a piece for a site will generally explore the history of the site, and this may be the central subject of the artwork' Lawrence often transfers her pieces to different sites, 'which might mean completely reworking while retaining the crux of the work. Often it is a very practical engagement with the building/architecture, what that site might offer, whether creating or restaging the work' [42].

In conclusion, Lawrence's key points were as follows:

- Taking dance into public spaces allows for an opportunity for dance artists to communicate and engage with the public in a more equitable and direct way
- Dance outdoors can encourage artists (and, by extension, audiences) to physically look at sites in different ways

- Dance provides an opportunity for accidental, immersive encounters of art, site and tourist
- Dance artists have an ability to present touristic spaces in a different way: to enliven them, using the body to bring to life a space that may be an architectural/built environment
- Dance can also encourage a different means to perceive a site's history, especially in its potential to offer tourists multi-faceted views of the past and alternative, historical narratives
- Challenges include the resistance to dance (particularly vertical dance) from some heritage organisations, with distinct preservation agendas and a remit to present a particular view of history and to preserve as much as possible.

5.3 FST Approach

The LabDay organised by FST aimed at exploring and identifying possible connections and profitable collaborations between the sphere of dance (in a wide meaning) and territorial promotion.

This third LabDay was held in the city of Carrara and particularly involved local stakeholders from Massa-Carrara coastal area (the so-called Apuan Riviera). Working with a geographically circumscribed area would constitute an advantage for the engagement of participants that would have specific interest in participating in the workshop.

This area represents a less-known tourist destination of Tuscany, in a peripheral position of Tuscany region and fairly distant from the classic tourism image of the region. This challenging framework allows a focus on the needs of destination promotion and how dance, audio-video technologies and content can support this process.

The LabDay was conceived as a co-creation workshop, a sort of creative activity, where participants would actively collaborate, designing scenarios and practical proposals for the use of dance and audio-video contents as promotional instruments of tourist destinations. The FST LabDay involved experts in participatory design and co-creation methods.

All the inputs emerging from the LabDay will be presented in the following sections, which will then constitute useful guidelines for the project's next steps. Moreover, this kind of activity also laid the ground for introducing the Europeana platform to the tourism stakeholders.

5.3.1 Carrara LabDay

5.3.1.1 Concept and Objectives

The LabDay organised by FST on 18th January 2018 was specifically 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 us 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. From this perspective, the FST LabDay tasked itself with collecting direction for developing a working methodology (which might then be replicated in different contexts, and a 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 it, as well as its peripheral position in the Tuscany region, and its strong identity (which is fairly different from the classical image of Tuscany). It is one of the lesser-known destinations located in one of the top tourism regions worldwide.

The preliminary activities of mapping and identifying stakeholders was fundamental in representing the complex canvas of local players, 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 "success factors".

5.3.1.2 Structure - Part 1: Inspirational Speeches

First 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.

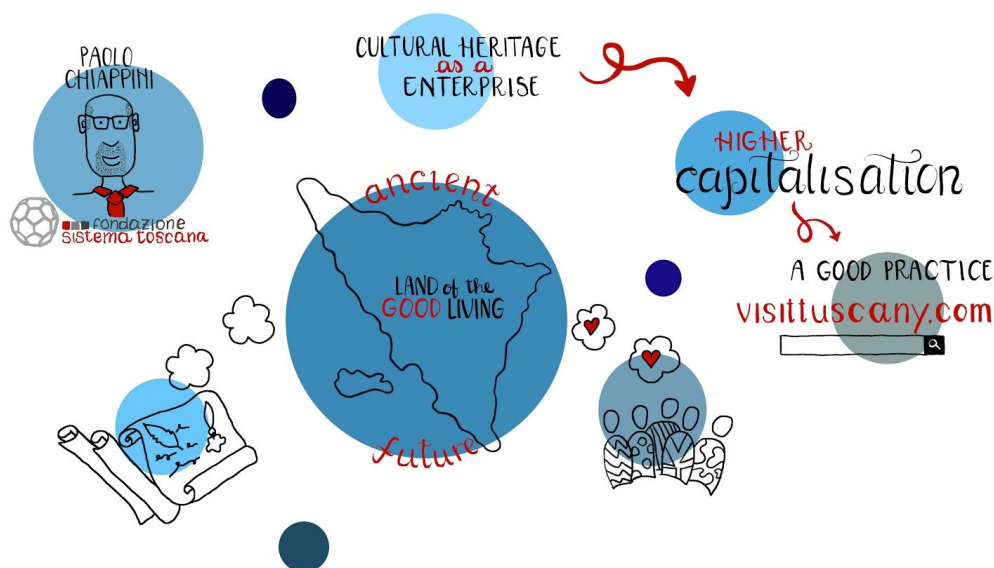


Figure 20: Sketch note of Paolo Chiappini

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.visittuscany.com/en/> created by FST to network the various local resources and connect them together. A destination site created in response to a need: the richer and more articulated the Tuscan heritage is, the bigger 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”.



Figure 21: Mario Luzi quote (slides from the speech of Paolo Chiappini)

Second Speaker: Roberta di Laura (international dancer)

Theme of the speech: How can dance help telling, interacting with, and promoting a territory?

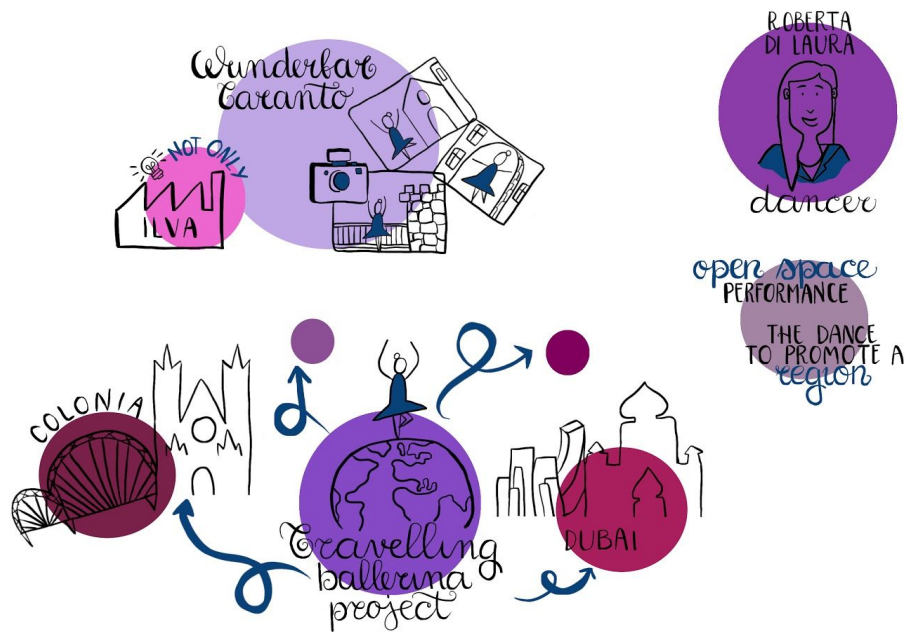


Figure 22: sketch note of Roberta Di Laura

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 “Travelling 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 shoot was supported by two local guides, who accompanied the photographer and the dancer to discover the less known places, but no-less iconographic points of the city. This allowed them 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 shoot, in order to be 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.

Travelling 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 getting in touch with dance (which is 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, especially in the case of little and less-known destinations.



Figure 23: A photo from Wunderbar Taranto project

Third 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.

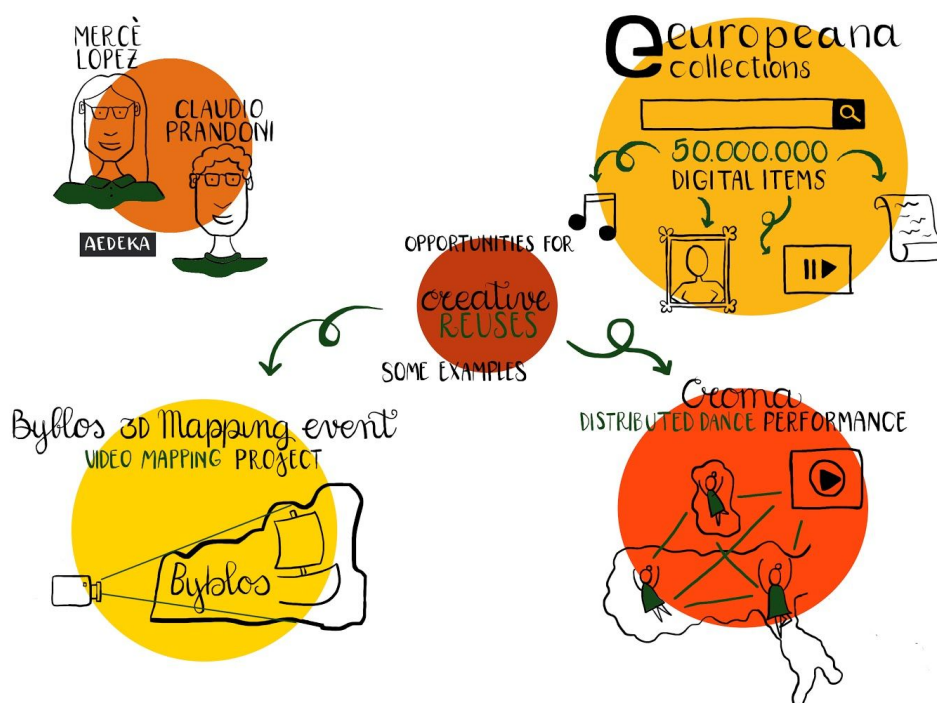


Figure 24: sketch note of AEDEKA

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 game 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.



Figure 25: An extract from Byblos 3D

In the following 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.

5.3.1.3 Structure - Part 2: Co-Design Lab Activity



Figure 26: 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 inquiry⁶ in order to define and collect best practices and success factors.



In general, this appreciative inquiry is a collaborative approach to appreciate the value of the state of the art and to get participants to be 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.

The prompting question was: “What is your best experience with dance, audio-video tools, tourism promotion and cultural heritage and what factors determine 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:

⁶ Further information here: https://en.wikipedia.org/wiki/Appreciative_inquiry

- 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 were 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.

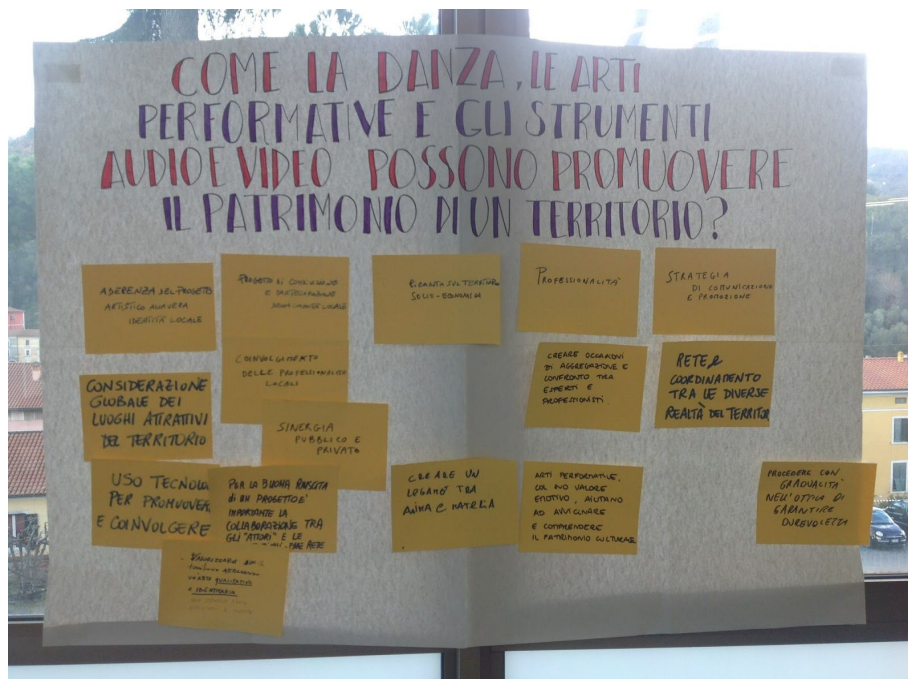


Figure 27: The map resulting from the appreciative inquiry activity

After this activity participants were asked to consider what constitutes the Cultural Heritage of the territory, and support the mapping activity. The 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 and reflects which elements defines the territory.



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 in 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 better corresponded to their idea and meaning of cultural heritage. As soon as all participants had completed their selection and brought a photo, they were invited (one by one) to present their choice in front of the others, explaining it. Like during the previous appreciative inquiry activity, the 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 photolangage approach was helpful to facilitate the communication among participants, encouraging everyone to become aware of his/her own point of view regarding the topic proposed, whilst also respecting other opinions. At the same time, the photolangage technique allowed FST to stimulate participants' creativity, as well as to identify points of strength to use in the following discussion, and track down possible points of weakness to reinforce.



Figure 28: images used for the photolangage technique

5.3.1.4 Results

5.3.1.4.1 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 for an identification of an extremely rich local offer that, by insisting on some iconic sites of the territory (such as the marble quarries), might work 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.



Figure 29: 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).



Figure 30: The street artist Kobra in front of his artwork

- **The re-adaptation of Sophocles' tragedy "Antigone":** the performance, 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.



Figure 31: An extract from the performance “Materiali Resistenti”, Lunatica Festival 2015 edition.

5.3.1.4.2 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 generate 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.** This refers to the ability of different stakeholders, coming from different fields, such as public and private domains, to network, and to create synergies in order to share knowledge and skills and to benefit everybody.
- **Skills and passion.** Human capital is always fundamental in determining 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 order to create benefits over time.



Figure 32: A moment from the participatory session of the LabDay

5.3.1.4.3 Mapping cultural heritage

At the end of the previous exercise some preliminary (and somehow conflictual) definitions about the concept of cultural heritage were collected. Here are 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"

The *photolangage* activity helped participants to focus on what might define a territory's cultural heritage, even its less evident aspects, in order 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 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 reflect on relevant points and aspects of the Riviera Apuana cultural heritage by moving within an investigation grid of which the four cardinal points were as follows:

- 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 the lesser known venues of the history and traditions, as well as those that 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 includes 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.



Figure 33: 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 (Action 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 - Tyrrhenian Sea
 - Historical castles, villas and buildings related to Malaspina history
- 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

6. Stakeholders Survey

6.1 Role of the Survey

The partners agreed to create a survey to be circulated to key stakeholders so as to complement the previous engagement activities.

This allowed those individuals and/or organisations who were unable to participate in the LabDays and the other physical meetings, to directly feed their ideas into the project and so contribute to the larger scenarios that CultureMoves is exploring. An online survey, easily shareable, also represents a good opportunity to enlarge the stakeholders network.

The survey was led by FST and C-DaRE actively contributed to the development of the survey and offered questions that were specifically related to dance context. They agreed on a question set that was relevant to the project's objectives and relied on their existing knowledge and expertise in their areas to ensure that the questions were timely, topical and probing new territory.

The structure of the survey can be divided into three main parts:

- *Dance & Tourism*: the preliminary section of the survey asked the interviewees how they consider the relation between dance and tourism
- *Challenges and ideas*: the central part aimed to gather best practices, use cases and challenges of dance in public spaces and for tourism purposes
- *Content*: the last section had a specific focus on content (and creative reuse) and Europeana collections' knowledge.

FST led on creating the online documents and in steering the structure of the survey, carefully crafting a survey that would be user-friendly and beneficial to the project. In this regard, the first question "*Which kind of sector are you representing? (In case of more replies fit, please choose the most relevant)*" brings to different central sections depending on the reply, in order to investigate (and then to compare) the different points of view of dance, tourism, culture (GLAMs and event organisers) and archive sectors⁷.

The survey was created in English and Italian version, in addition to official project channels, FST and C-DaRE have been circulating the survey widely to their networks, via social media, in one-to-one requests and during the LabDays meetings.

6.2 Results

This results analysis will focus on highlighting and comparing the replies from the different stakeholders (sector, countries, skills), following the structure described above.

⁷ For an extensive view of the survey, please see the Appendix #6 - Online questionnaire.

The first two icebreaker questions (“Do you think dance could represent an asset for tourism?” and “On a scale from 1 to 5, how do you think dance can be useful for tourism (and destination) purposes?”) aimed at collecting preliminary feedback about the relation between dance and tourism, and specifically how dance is (or could be) important for tourism sector.

A very high percentage considers dance as a potential asset for tourism (85% in the English version and even 91.7% in the Italian one) while only a global 3% does not.

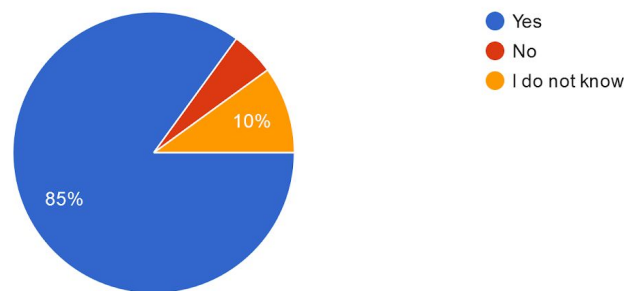


Figure 34: Table of “Do you think dance could represent an asset for tourism?” response - ENG Survey

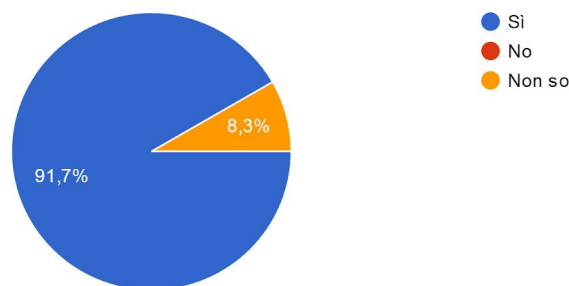


Figure 35: Table of “Do you think dance could represent an asset for tourism?” response - IT Survey

Asking to rate it on a scale from 1 to 5, stakeholders have differences in their feedback: the English version has a 70% of positive rates (equally distributed between 4 and 5), a 20% of “neutral” (3) and 10% of negative rates (2, while 1 does not appear); the Italian stakeholders rated 58.3% positively (but 5 does not appear) and 41.7% “neutrally”, without negative rates.

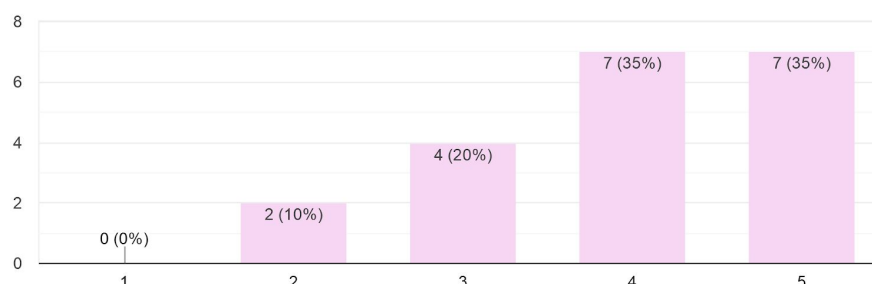


Figure 36: Rate distribution of “On a scale from 1 to 5, how do you think dance can be useful for tourism (and destination) purposes?” - ENG survey

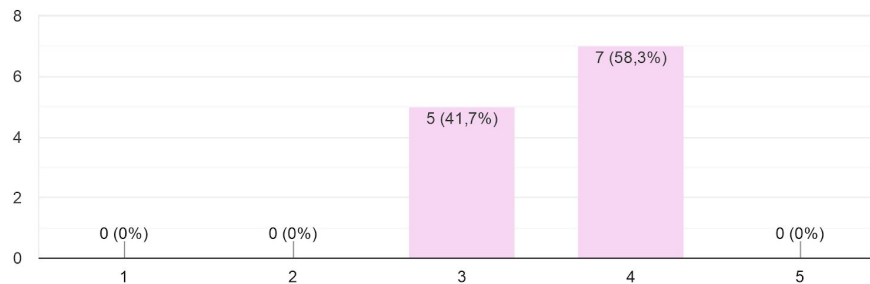


Figure 37: Rate distribution of “On a scale from 1 to 5, how do you think dance can be useful for tourism (and destination) purposes?” - IT survey

It is also important to highlight differences between the stakeholders’ field of activity, namely Culture, Tourism and Dance (as previously mentioned).

Cultural stakeholders seem to be the most enthusiast of the intersection between dance and tourism, with an average rate of 4; while dance professionals and tourism operators have an average rate of 3.6. In the case of dance stakeholders it is also relevant to underline their doubts, indeed the “No” and “I do not know” come up from their replies.

In order to explore the awareness of the respondents, as well as for collecting ideas and best practices, stakeholders were then asked to provide use cases and destinations where dance is part of the tourism offer and particularly where it’s used for tourism promotion. The two surveys here have significant differences, with the common difficulty to individuate destinations that are intimately intertwined with dance.

The respondents of English survey identified mainly events and cultural institutions (theatres and museums) related to dance, often providing specific use cases such as Horniman Museum, Plymouth Museum, Museum of Bath, or for the events Mercantia of Certaldo and Lyon dance biennale.

About the destination there are some general mentions (such as Spain for flamenco, Argentina for tango, Greece and Paris), the only extensive suggestion is Montemor-o-Novo in Portugal, that is described as an important centre of artistic residencies and house of the Rui Horta’s contemporary dance company.

Stakeholders do not provide existing use cases about dance for tourism promotion, but some tips about dance can contribute to attract new audiences, create new experiences, involve local communities and for marketing purposes such as:

- “Attract tourists from further afield who like dance to visit places they would not otherwise”
- “Cultural placemaking through performances, events, etc.”
- “Dance can tell the stories of the venue very effectively and engagingly”
- “Dance could represent a way to amplify the tourism seasonality”

- *“Dance is an international language that does not need words to be expressive”*
- *“A dance performance can represent and tell the identity of a place”.*

The Italian respondents agree that “La Notte della Taranta⁸” (Salento, Apulia Region) represent the referenced use case (it is the only mentioned but by almost all the interviewees). Some minor events are also mentioned but with local impacts.

Stakeholders provide also a couple of destinations that promote themselves using the dance as Egypt (through the International Festival of African dance) and Iceland (Geyser Sound).

The central part of the survey aimed at investigating more operatively challenges and potentialities of working in a public space and with a “site-specific” approach. The respondents were asked to provide details about how the site inform/influence/shape the work, especially working with landmarks of a destination, and how important is the social/cultural/political history of the site for a dance production (on a scale from 1 to 5). It is interesting here to analyse the different distribution of ratings and the challenges of the identified sectors.

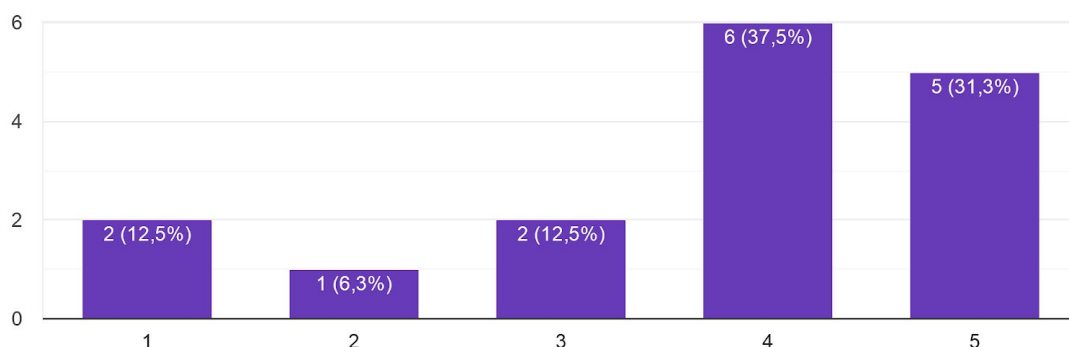


Figure 38: Rate distribution of “On a scale from 1 to 5, how much is the social/cultural/political history of that “site” important in dance production?” - DANCE sector

Dance stakeholders present the widest range. Most of the replies are positive (69% are 4 and 5) but there is also a 18.8% of negative feedback.

Many professionals focused their attention on creating «culturally appropriate» performances with a strong research work, in order to connect the performance with the history and the identity of the site, so avoiding context-unrelated activities. In this case it is important to highlight that is not only the site to take advantage (in terms of visibility, engaging experience, etc.) but also the dance itself, encouraging the “site” to become a living scenario of the performance (involving local communities, interacting with passer-by) as well as allowing to bring dance out of exclusive contexts as theatres and academies.

⁸ For a brief overview please see page 6.

On the other hand, some of the respondents highlight the risk for the performance to become a “supplement”, being only instrumental for tourism purposes in developing such productions.

As could be expected, dance stakeholders also provided very practical details about working on a public site and/or destination such as weather restrictions, floor, height of ceiling (if present), absence of “the fourth wall”, itinerant public... Additionally they mentioned also “personal” details (e.g.: contract, pay level, warm-up, etc.).

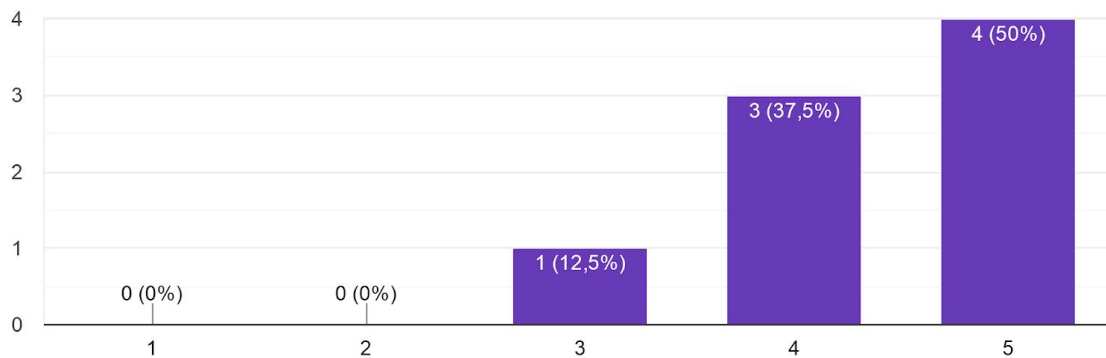


Figure 39: Rate distribution of “On a scale from 1 to 5, how much is the social/cultural/political history of that “site” important in dance production?” - TOURISM sector

Tourism stakeholders had the highest percentage of positive replies (87.5%) and the least wide distribution. The theme of «cultural appropriateness» is here seen as ad-hoc productions and specific storyline, strictly linked to the history and attractions of the territory. The importance of the venue must be not interpreted as “house or scenography of the performance” but as part of the narration itself.

The stakeholders agree that dance is a powerful and empathic way to engage visitors and locals. Promotional component is essential, such performances enhance longtail effects because during the performance it is possible to collect excellent marketing material.

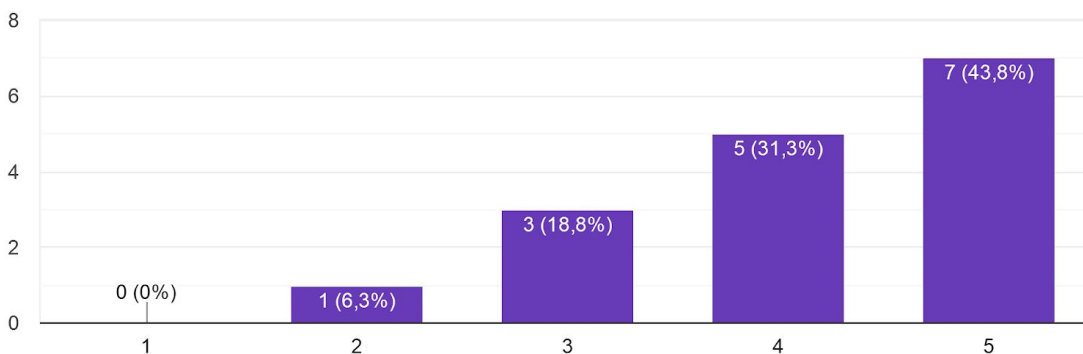


Figure 40: Rate distribution of “On a scale from 1 to 5, how much is the social/cultural/political history of that

“site” important in dance production?” - CULTURE sector

Cultural stakeholders have feedback and distribution similar to tourism ones (even if the rating range is a bit wider) with 75.1% of positive replies.

As could be expected, they focused on the connection between performance and objects in museum (or whichever other institutions). It is noticeable that dance has a great potential since it is part of intangible cultural heritage as well as of the living history of a place. This can help promotion throughout a more dynamic approach, and also working jointly with community and other sectors for co-creation purposes.

The intersection between dance and other forms of culture is highlighted as an extremely significant feature since contamination of venue, culture and performing arts can enrich all the components (creating unique storyline and atmosphere).

An additional point is the positive “conflict effect” attending a dance performance in places that are usually distant from the expectations.

A specific section was dedicated to archive owners in order to investigate how they use their content in activities related to dance and tourism. Stakeholders were firstly asked if their archives include content related to dance or tourism, about 50% answered affirmatively. Among them, there are some dedicated archives and other with specific collections.

They were then asked about challenges and potentialities of creative reuse. A first distinction is on the field activity: some are dance-specific, other tourism-focused.

The respondents had then very different feedback: some of them have ongoing activities, some other are being restored to adapt to digital fruition (for instance historical archives). Anyway a common ground could be summarised: *“the same goal for the archives is its character of archive salvation, collective memory and object of amarcord, able to awaken dormant memories, sweeten the past, push to find places and sensations far or near, however no longer present. Those who travel because they love to travel can be strongly attracted even by a postcard, the idea that a writer has taken precisely in a certain bar, that his grandparents danced in that square...”*.

The final part of the survey was content-focused. Two questions (*“What kind of content could be produced and re-used by the dance activities for tourism and destination promotion?”* and *“Do you know Europeana and its collection?”*) aimed at investigating which kind of dance content are (and are perceived) as the most useful for tourism purposes, and to explore the users’ knowledge of Europeana platform.

The two surveys presented some considerable differences. The English respondents have a well-balanced evaluation of the various kinds of content, in particular “very much” is attributed in equal measure at photos, videos and live performances.

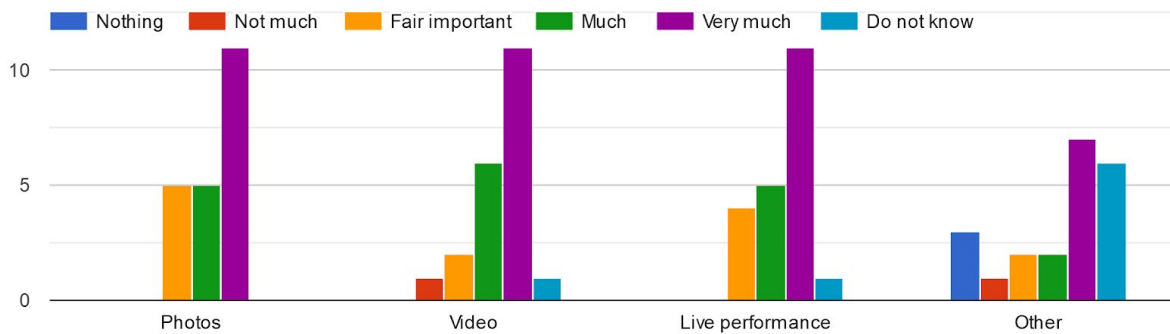


Figure 41: Table of “What kind of content could be produced and re-used by the dance activities for tourism and destination promotion?” - ENG survey

In the Italian survey, results are more varied and videos are considered the most important content (by adding “much” and “very much”) followed by live performances.

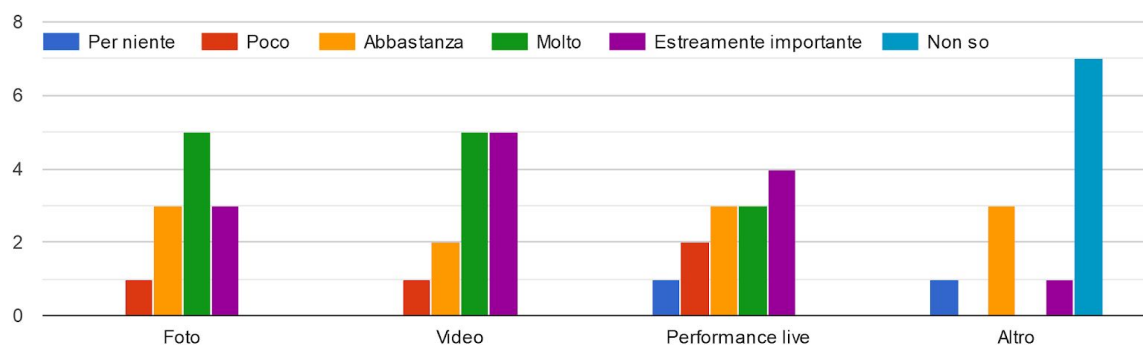


Figure 42: Table of “What kind of content could be produced and re-used by the dance activities for tourism and destination promotion?” - IT survey

It is interesting to notice that through a following open question asking for details and examples of promotional campaigns it is possible to enlarge the list of destinations (and other use cases) that use dance to promote themselves. Stakeholder mentioned here: Salento (as above), Spoleto (Umbria region - Italy), Losanna, Moscow, Ravello (Campania region - Italy), New Zealand (through Haka), Andalusia (through flamenco), Buenos Aires.

Two companies specialised in promoting territory through dance were also described: the Broadway Dance Center and Norwich Historical Dance.

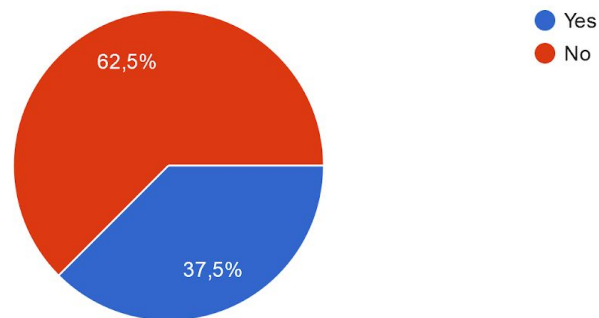


Figure 43: Table of “Do you know Europeana and its collection?”

Regarding Europeana, 62.5% claims to not know the platform and its collection.

In the case of yes, the survey further explored the awareness of the platform. Most of the respondents know Europeana as users, while a tiny minority had an extensive usage. Among those who know Europeana, many expressed their interest to learn more about the platform and how to become a partner.

7. Summary

This document has offered an overview of the CultureMoves project and the role that the LabDays organised by both COVUNI and FST play within it. In particular, the LabDays sought to engage with a wide variety of stakeholders from the dance, education and tourism sectors.

For their two LabDays, COVUNI (C-DaRE) engaged with key stakeholders with a range of profiles and experience: choreographers, dance artists, dance researchers, dance educators, dance students (undergraduate and postgraduate), and outdoor arts practitioners. COVUNI chose to aim their first LabDay at dance students and cultural heritage and dance organisations in the region, holding their first LabDay in Birmingham, UK on 15th November 2018. This took the format of an open panel conversation between choreographer Rosie Kay, Artistic Director of DanceXchange and Artistic Lead for BIDE2018, Lucie Mirkova, and Executive Director of DanceXchange, Clare Lewis to discuss dance, cities and working within site-based, festival contexts. The context of the ten-year growth of BIDE (Birmingham International Dance Festival) framed the conversation, which drew out questions of how dance makers, artists, producers and commissioners approach site-based dance work and how key relationships can develop between dancers, arts and cultural heritage organisations within a festival context.

The second LabDay, held at C-DaRE (Coventry University, UK) on 19th November 2018, was geared towards dance researchers, professional dance artists and festival producers and organisers. This event began with an illustrated talk by Senior Research Fellow, artist and choreographer Rosemary Lee, followed by a panel discussion on dance, cities and communities with Natalie Garrett Brown (Sensing the City), Jane Hytch (CEO, Imagineer Productions) and Sara Wookey (dance artist, researcher and C-DaRE PhD candidate). Again, the rich three-hour discussion drew out questions of how artists approach site-work. Key questions raised included how dance artists and students might engage with city planners and cultural policy-makers, and how dance artists might 'claim' tourism and the touristic gaze. The panel described how while economically driven agendas may have huge impact on culture and tourism, dance - with its emphasis on flow and flux - might be a valuable means of making connections in the fragmented cities here in the UK's current socio-political context.

The third LabDay, organised by FST on 18th January 2018 was specifically aimed at involving key stakeholders of the Apuan Riviera. The LabDay activities focussed on exploring the role of tangible and intangible cultural heritage in defining a territory's identity, how dance can help the promotion of a territory and its cultural heritage, and how audio-video technologies and digital archives (such as Europeana) can promote creative content re-use. This exploration enabled the identification of success factors

and best practices that might be developed and replicated thanks to Europeana content and the CultureMoves tools. A discussion of best practices in combining dance and audio-video tools as a driving force for the promotion of a territory's cultural heritage included a focus on: adherence to local identity, co-operation, skills and passion, effective communication and promotion campaigns, exploring both landmarks and lesser-known sites, effective use of new technologies, the emotional charge that performing arts (especially dance and photo/video communication) can bring to the communication of a place's cultural heritage to audiences (both tourists and inhabitants), and maintaining a long-term perspective.

In addition, the stakeholder survey enabled a further investigation into key questions exploring the interaction between dance and tourism, best practices and challenges when dance occurs in public spaces and/or for tourism purposes, and the creative re-use of the Europeana collection. Key findings from the survey included:

- A very high percentage of respondents consider dance as a potential asset for tourism (85% in the English version and even 91.7% in the Italian one)
- Dance has a great potential since it is part of intangible cultural heritage as well as the living history of a place. It might help promotion throughout a more dynamic approach, and also how it relates to ideas of working jointly with the local community and other sectors for co-creation purposes
- Many dance professionals focus their attention on creating «culturally appropriate» performances in order to connect the dance performance with the history and the identity of the site. On the other hand, some of the dance-specific respondents highlight the risk of dance performance becoming a “supplement”, being only instrumental for tourism purposes in developing such productions
- Stakeholders agree that dance is a powerful and empathic way to engage visitors and locals alike
- Regarding Europeana, 62.5% of respondents claim to not know the platform and its collection. Of those respondents who did, most know Europeana as users, while only a tiny minority had an extensive usage. Among those who know Europeana, many expressed their interest to learn more about the platform and how to become a partner.

In conclusion, the three LabDays and the online stakeholder survey have enabled COVUNI and FST to:

- I. engage in in-depth consultation with key stakeholders and
- II. begin to identify the key questions and assumptions that underlie existing and potential collaborations between the dance research / education and tourism sectors.

This in turn prepares the terrain for exploring how Europeana's dance content can be useful for the intersection of dance research / education and tourism.



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[40] Ibid

[41] Ibid

[42] Ibid

Appendix:

1. Project Information Sheet



Project Information Sheet – Culture Moves Research Project–

Funder: EU Funded Connecting Europe Facility (CEF) Telecommunications Sector

Lead Institution: IN2 (Germany)

Duration: 18 months

Partners: Coventry University COVUNI (United Kingdom), IN2 Digital Innovations (DE), Fondazione Sistema Toscana (IT), Universidade NOVA de Lisboa (PT)

Researchers responsible for this work: Professor Sarah Whatley

Contact details:

Prof. Sarah Whatley
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CV1 5FB
Tel (mobile): 0797 4984304
e: s.whatley@coventry.ac.uk

Culture Moves is a user-oriented project that aims to develop a series of digital tools that will enable new forms of touristic engagement and educational resources by leveraging the re-use of Europeana content. The project stands on 3 pillars: technology for content re-use adaptation and sharing, real-life use cases for tourism and education, intangible cultural heritage and more specifically dance.

The key functionalities of Culture Moves are towards effortless collection of Europeana items and own content in a private space from where the user can add additional metadata, create context through stories that re-use this content and finally share these online. Social media can be weaved in the workflows of users, both for enriching the stories and communicating them. Since video plays a key role for dance, we will provide a web-based video annotator that has previously been designed for dancers and choreographers, but which will be further developed in this project to cater for the needs of more diversified types of users, e.g. tourists, teachers and any individual user wishing to share their personal annotations over video clips.

CultureMoves will deploy and test two new services: one in the tourism domains (promoting less known destinations) and one in the educational and research domain (LabDays as a theoretical and practical cocreative space for new dance performances and discussing the implications of intersecting dance, culture, cultural industries and tourism). An online toolkit like CultureMoves, aimed at providing dance artists and arts professionals access to dance content and information sources will also serve as inspiration to help structure and rethink learning opportunities for dance learners and teachers.

You are being invited to take part in research investigating the implications of intersecting dance, culture, cultural industries and tourism. Sarah Whatley, Professor and Director of the Centre for Dance Research at Coventry University is leading this research. Before you decide to take part it is important you understand why the research is being conducted and what it will involve. Please take time to read the following information carefully.

What is the purpose of the study?

The purpose of the study is to gather feedback from you as a dance/arts professional or student. The study will result in publications (text/video/online) and contribute to the development of an online toolkit which aims to provide dance artists and arts professionals access to dance content and cultural information sources, and also to serve as an inspiration to help structure and rethink learning opportunities for dance learners and teachers.

Why have I been chosen to take part?

You are invited to participate in this study because you are a dance professional or dance / arts student.

What are the benefits of taking part?

By sharing your experiences with us, you will be helping CultureMoves to better understand the intersections between dance, cultural heritage, tourism and education. You will also be enabling us to see how we might develop and apply breakthrough technologies to dance, culture and tourism in order to preserve cultural heritage and innovate learning opportunities for dance.

Are there any risks associated with taking part?

This study has been reviewed and approved through Coventry University's formal research ethics procedure. There are no significant risks associated with participation.

Do I have to take part?

No – it is entirely up to you. If you do decide to take part, please keep this Information Sheet and complete the Informed Consent Form to show that you understand your rights in relation to the research, and that you are happy to participate. Please note down your participant number (which is on the Consent Form) and provide this to the lead researcher if you seek to withdraw from the study at a later date. You are free to withdraw your information from the project data set at any time. You should note that your data may be used in the production of formal research outputs (e.g. journal articles, conference papers, theses and reports) prior to this and so you are advised to contact the university at the earliest opportunity should you wish to withdraw from the study.

To withdraw, please contact the lead researcher (contact details are provided below). Please also contact the Faculty Research Support Office (email researchproservices.fbl@coventry.ac.uk; telephone +44(0)2477658461) so that your request can be dealt with promptly in the event of the lead researcher's absence. You do not need to give a reason. A decision to withdraw, or not to take part, will not affect you in any way.

What will happen if I decide to take part?

Participation and contribution may take a variety of forms e.g. surveys, questionnaires, interviews (which will be anonymised) and/or workshops looking at the intersection of dance, cultural heritage and tourism. All interviews are to be conducted by a member of the consortium. They will take place in a safe environment at a time that is convenient to you. Ideally, we would like to audio record your responses (and will require your consent for this), so the location should be in a fairly quiet area.

Data Protection and Confidentiality

Your data will be processed in accordance with the General Data Protection Regulation 2016 (GDPR) and the Data Protection Act 2018. All information collected about you will be kept strictly confidential. Unless they are fully anonymised in our records, your data will be referred to by a unique participant number rather than by name. If you consent to being audio recorded, all recordings will be destroyed once they have been transcribed. Your data will only be viewed by the researcher/research team. No data will be shared with 3rd parties. All electronic data will be stored on a password-protected



computer file on the research portal of Coventry University. All paper records will be stored in a locked filing cabinet at the Centre for Dance Research. Your consent information will be kept separately from your responses in order to minimise risk in the event of a data breach. The lead researcher will take responsibility for data destruction and all collected data will be destroyed 6 months after the end date of the project – 31st July 2020.

Data Protection Rights

Coventry University is a Data Controller for the information you provide. You have the right to access information held about you. Your right of access can be exercised in accordance with the General Data Protection Regulation and the Data Protection Act 2018. You also have other rights including rights of correction, erasure, objection, and data portability. For more details, including the right to lodge a complaint with the Information Commissioner's Office, please visit www.ico.org.uk. Questions, comments and requests about your personal data can also be sent to the University Data Protection Officer - enquiry.ipu@coventry.ac.uk

What will happen with the results of this study?

The results of this study may be summarised in published articles, reports and presentations. Quotes or key findings will always be made anonymous in any formal outputs unless we have your prior and explicit written permission to attribute them to you by name.

Making a Complaint

If you are unhappy with any aspect of this research, please first contact the lead researcher, [Sarah Whatley, s.whatley@coventry.ac.uk]. If you still have concerns and wish to make a formal complaint, please write to

Contact details:

Professor Neil Forbes

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Priory Street

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CV1 5FB

Tel: +44 (0) 02477 658771

e: n.forbes@coventry.ac.uk

In your letter please provide information about the research project, specify the name of the researcher and detail the nature of your complaint.

Project Information Sheet - Culture Moves Research Project-

Funder: EU Funded Connecting Europe Facility (CEF) Telecommunications Sector

Lead Institution: IN2 (Germany)

Duration: 18 months

Partners: Coventry University COVUNI (United Kingdom), IN2 Digital Innovations (DE), Fondazione Sistema Toscana (IT), Universidade NOVA de Lisboa (PT)

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2. Project Consent Form

Participant No.



INFORMED CONSENT FORM: CultureMoves

You are invited to take part in this research study for the purpose of collecting data on i) the implications for dance artists and arts professionals of intersecting dance, culture and tourism and ii) the use of an online toolkit aimed at providing dance artists and arts professionals access to dance / cultural content, and enabling new forms of touristic engagement and educational resources.

Before you decide to take part, you must **read the accompanying Participant Information Sheet.**

Please do not hesitate to ask questions if anything is unclear or if you would like more information about any aspect of this research. It is important that you feel able to take the necessary time to decide whether or not you wish to take part.

If you are happy to participate, please confirm your consent by circling YES against each of the below statements and then signing and dating the form as participant.

1	I confirm that I have read and understood the <u>Participant Information Sheet</u> for the above study and have had the opportunity to ask questions	YES	NO
2	I understand my participation is voluntary and that I am free to withdraw my data, without giving a reason, by contacting the lead researcher and the Faculty Research Support Office <u>at any time</u> until the date specified in the Participant Information Sheet	YES	NO
3	I have noted down my participant number (top left of this Consent Form) which may be required by the lead researcher if I wish to withdraw from the study	YES	NO
4	I understand that all the information I provide will be held securely and treated confidentially	YES	NO
5	I am happy for the information I provide to be used (anonymously) in academic papers and other formal research outputs	YES	NO
6	I understand and agree that the information I provide may be shared with the following third parties: IN2 Digital Innovations (Germany), Fondazione Sistema Toscana (Italy) and Universidade NOVA de Lisboa (Portugal)	YES	NO
7	I am happy to be <u>audio recorded</u>	YES	NO
8	I agree to take part in the above study	YES	NO

Thank you for your participation in this study. Your help is very much appreciated.

Participant's Name	Date	Signature
Researcher	Date	Signature

Consent form

3. CultureMoves LabDay 15th of November Blurb



'CultureMoves: Coffee and Conversation Hour'

Thursday 15th November, 1-2pm, dx, Birmingham

- What are some of the challenges that a dance artist must consider when working in site and to what extent should the site influence and shape the work?
- What are some of the benefits of working outdoors and with the public?
- Is there a relationship between dance, public spaces and tourism?

Please join us for an open conversation between Lucie Mirkova, Interim Artistic Director of dx and artistic lead of BIDE 2018, Clare Lewis, Executive Director at dx (IDFB 2008-2016, BIDE 2018) and award-winning choreographer Rosie Kay to discuss dance, cities and working within site-based, festival contexts.

This conversation is part of a series of events organised the EU-funded CultureMoves research project and the Centre for Dance Research (C-DaRE), Coventry University. The project looks at the intersections between dance, cultural heritage, tourism and education, as well as to the eventual development of an online toolkit which aims to provide dance artists and arts professionals access to dance / cultural content, and enable new forms of touristic engagement and educational resources.

Twitter: @CultureMoves_EU
www.culturemoves.eu

www.dancexchange.org.uk
www.rosiekay.co.uk

Research team (C-DaRE): Sarah Whatley, Marie-Louise Crawley and Rosa Cisneros

Contact details: Rosa Cisneros ab4928@coventry.ac.uk
@RosaSenCis 07789040269

4. Announcement of LabDays on 19th of November



'CultureMoves: Illustrated Talk with Rosemary Lee (Choreographer and Senior Research Fellow - Artist Researcher, C-DaRE) and Panel Discussion'

November 19th, 12:30-3:30pm at C-DaRE, ICE Building, Coventry University

- What are some of the challenges that a dance artist must consider when working in site and to what extent should the site influence and shape the work?
- What are some of the benefits of working outdoors and with the public?
- Is there a relationship between dance, public spaces and tourism?

Please join us for an illustrated talk with C-DaRE's Senior Research Fellow, artist and choreographer **Rosemary Lee**, followed by a panel discussion on dance, cities and communities with **Natalie Garrett Brown** (Sensing the City), **Jane Hytch** (CEO, Imagineer Productions), **Claire Lambert** (dance artist), **Sarah Worth** (Director, Highly Sprung Performance Company) and **Sara Wookey** (dance artist, researcher and C-DaRE PhD candidate).

This event is free and open to all. We hope that dance artists, dance learners, artists with a site-specific practice, and others interested in these ideas will come and join us and add to the conversation.

<https://pureportal.coventry.ac.uk/en/persons/rosemary-lee>
<https://www.coventry.ac.uk/research/research-directories/current-projects/2017/Sensing-the-City/>
<http://imagineer-productions.co.uk>
<http://highlysprungperformance.co.uk>
<http://sarawookey.com>

This illustrated conversation is part of a series of events organised by the EU-funded CultureMoves research project and the Centre for Dance Research (C-DaRE), Coventry University. The project looks at the intersections between dance, cultural heritage, tourism and education, as well as to the eventual development of an online toolkit which aims to provide dance artists and arts professionals access to dance / cultural content, and enable new forms of touristic engagement and educational resources.

For more info please contact Rosa Cisneros ab4928@coventry.ac.uk
Twitter: @CultureMoves_EU
www.culturemoves.eu

Research team (C-DaRE): Sarah Whatley, Marie-Louise Crawley and Rosa Cisneros

5. CultureMoves Question Set shared with key stakeholders



CultureMoves Question Set:

This is a working set of questions and we are aware that some of these questions will need nuancing depending on the experience of the responder.

1. What kind of organisation are you representing? *[Listing as replies the categories/domains, e.g.: Dance, Tourism, Culture/Creative Industry]*
2. How long have you been exploring dance and public spaces?
3. Have those spaces been primarily indoors or outdoors?
4. Have you noticed a difference when working in one or the other? What is that difference?
5. Is there a relationship in the work you make / perform / commission / programme between dance, public spaces and tourism?
6. Should dance/art festivals consider tourism in their planning?
7. Do dance festivals/companies consider artists who have a 'site-specific' (or site-based, or site-sensitive) way of working/practice?
8. What are some of the challenges that an artist must consider when working in site and to what extent should the site inform / influence / shape the work?
9. What are some of the challenges that an artist must consider when working with 'site-specific' work/landmarks?
10. In making / programming site-based work, how much is the social / cultural / political history of that 'site' important in how the work is developed / shared?
11. Is the 'tourist' someone who you have considered engaging with your work? Why or why not?
12. What are some of the benefits of working outdoors and with the public?
13. How can the relationship between dance and tourism be developed?
14. Are you aware of tourist sites that engage visitors through dance?
15. Are you aware of Europeana and their collections?


Education Questions:

1. Can online databases like Europeana, help dance learners rethink their city or touristic spaces?
2. Might a portal like Europeana open up new choreographic sites?
3. Could monuments in cities serve as a studio for dance learners?
4. How might this impact their learning and making?

6. Online questionnaire

Introduction


26/11/2018
Culture Moves: exploring the links between dance (and its contents) and tourism



Culture Moves: exploring the links between dance (and its contents) and tourism

CultureMoves is a user-oriented project that aims to develop a series of digital tools that will enable new forms of tourism engagement and educational resources by leveraging the re-use of Europeana content.

The project stands on 3 pillars: technology for content re-use adaptation and sharing, real-life use cases for tourism and education, intangible cultural heritage and more specifically dance.



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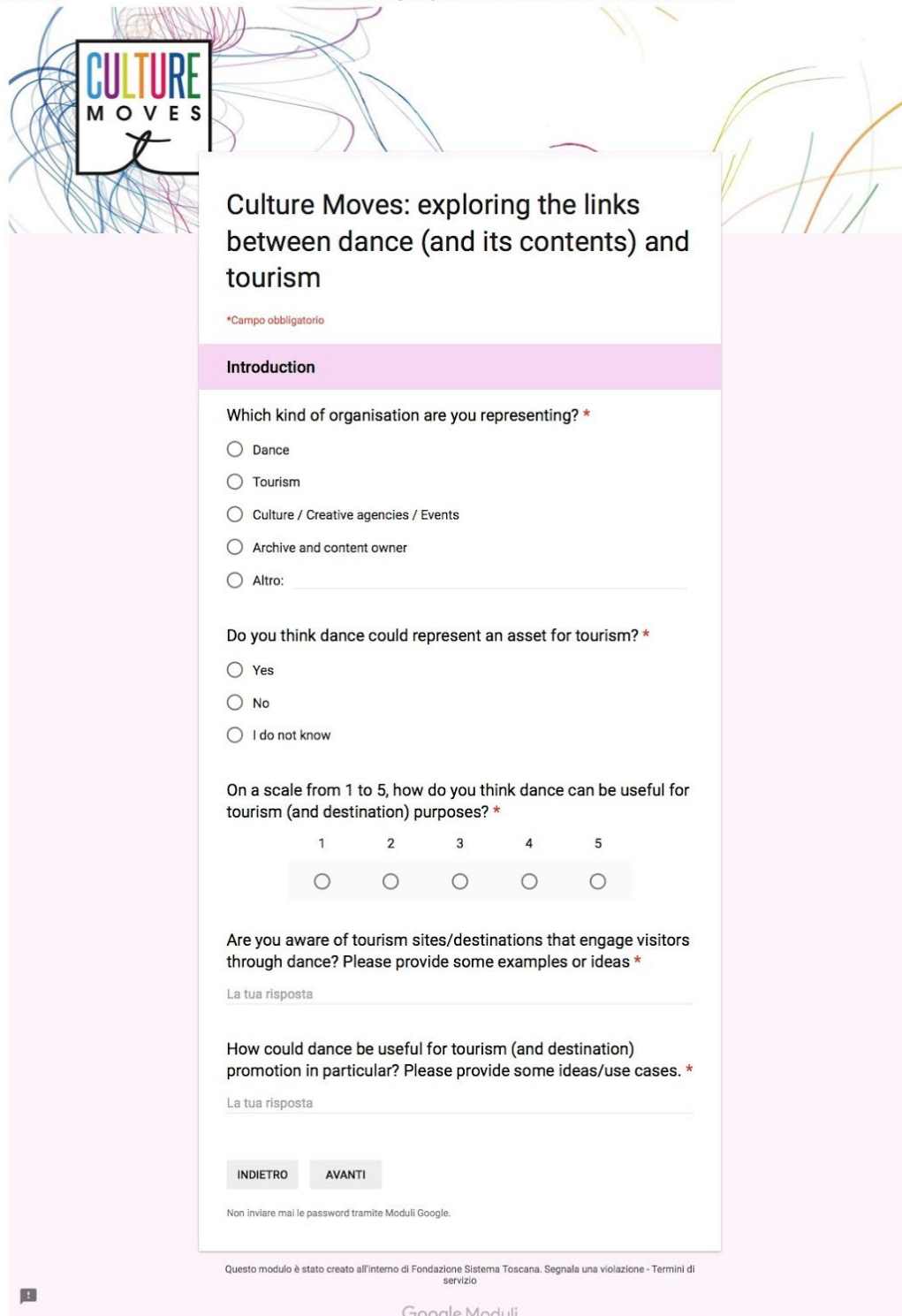
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General questions for all kinds of stakeholders

26/11/2018

Culture Moves: exploring the links between dance (and its contents) and tourism



Culture Moves: exploring the links between dance (and its contents) and tourism

*Campo obbligatorio

Introduction

Which kind of organisation are you representing? *

- ☐ Dance
- ☐ Tourism
- ☐ Culture / Creative agencies / Events
- ☐ Archive and content owner
- ☐ Altro: _____

Do you think dance could represent an asset for tourism? *

- ☐ Yes
- ☐ No
- ☐ I do not know

On a scale from 1 to 5, how do you think dance can be useful for tourism (and destination) purposes? *

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Are you aware of tourism sites/destinations that engage visitors through dance? Please provide some examples or ideas *

La tua risposta

How could dance be useful for tourism (and destination) promotion in particular? Please provide some ideas/use cases. *

La tua risposta

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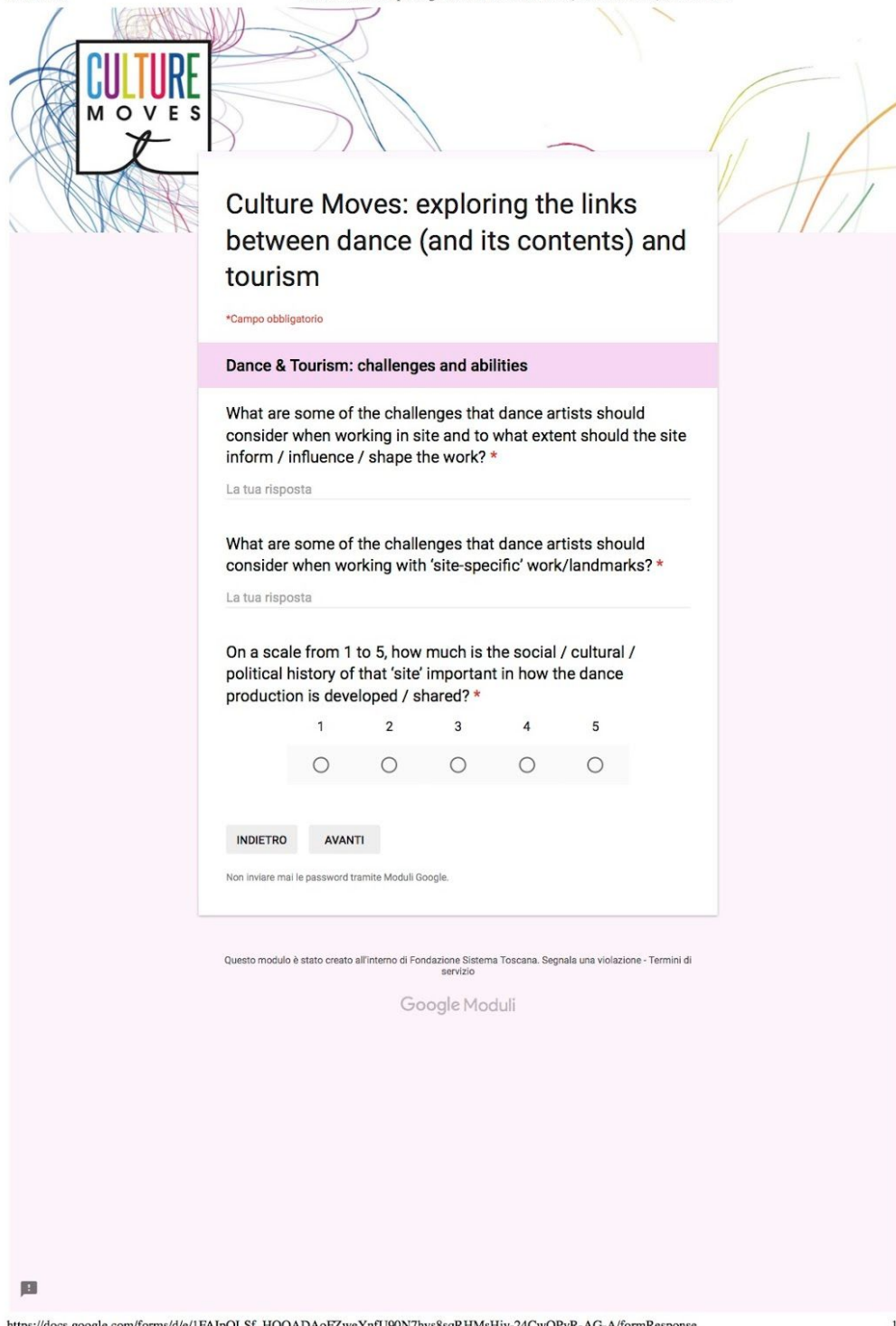
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Questions for stakeholders dealing with dance

26/11/2018

Culture Moves: exploring the links between dance (and its contents) and tourism



Culture Moves: exploring the links between dance (and its contents) and tourism

*Campo obbligatorio

Dance & Tourism: challenges and abilities

What are some of the challenges that dance artists should consider when working in site and to what extent should the site inform / influence / shape the work? *

La tua risposta

What are some of the challenges that dance artists should consider when working with 'site-specific' work/landmarks? *

La tua risposta

On a scale from 1 to 5, how much is the social / cultural / political history of that 'site' important in how the dance production is developed / shared? *

1 2 3 4 5

☐ ☐ ☐ ☐ ☐

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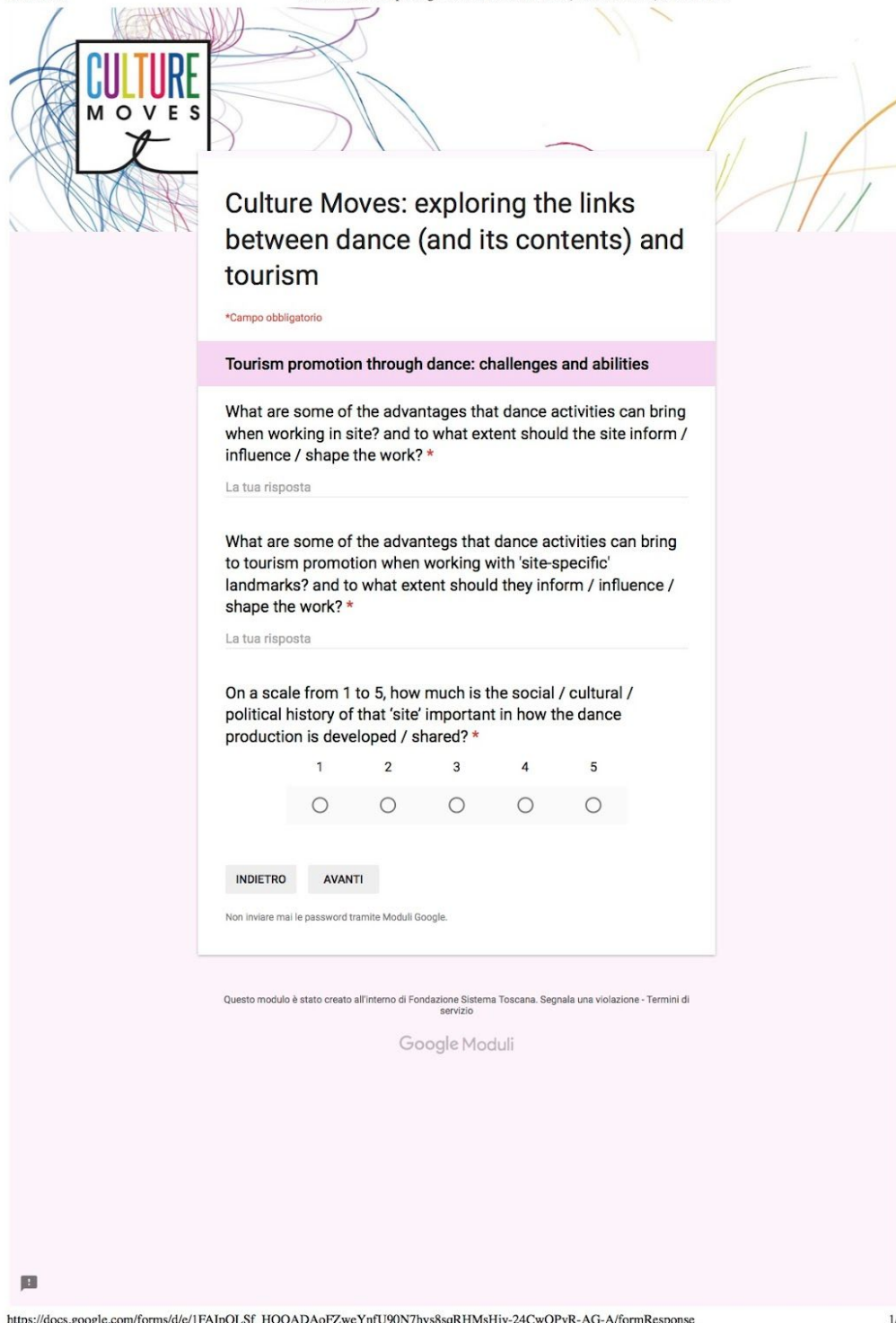
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Questions for stakeholders dealing with tourism

26/11/2018

Culture Moves: exploring the links between dance (and its contents) and tourism



Culture Moves: exploring the links between dance (and its contents) and tourism

*Campo obbligatorio

Tourism promotion through dance: challenges and abilities

What are some of the advantages that dance activities can bring when working in site? and to what extent should the site inform / influence / shape the work? *

La tua risposta

What are some of the advantages that dance activities can bring to tourism promotion when working with 'site-specific' landmarks? and to what extent should they inform / influence / shape the work? *

La tua risposta

On a scale from 1 to 5, how much is the social / cultural / political history of that 'site' important in how the dance production is developed / shared? *

1 2 3 4 5

☐ ☐ ☐ ☐ ☐

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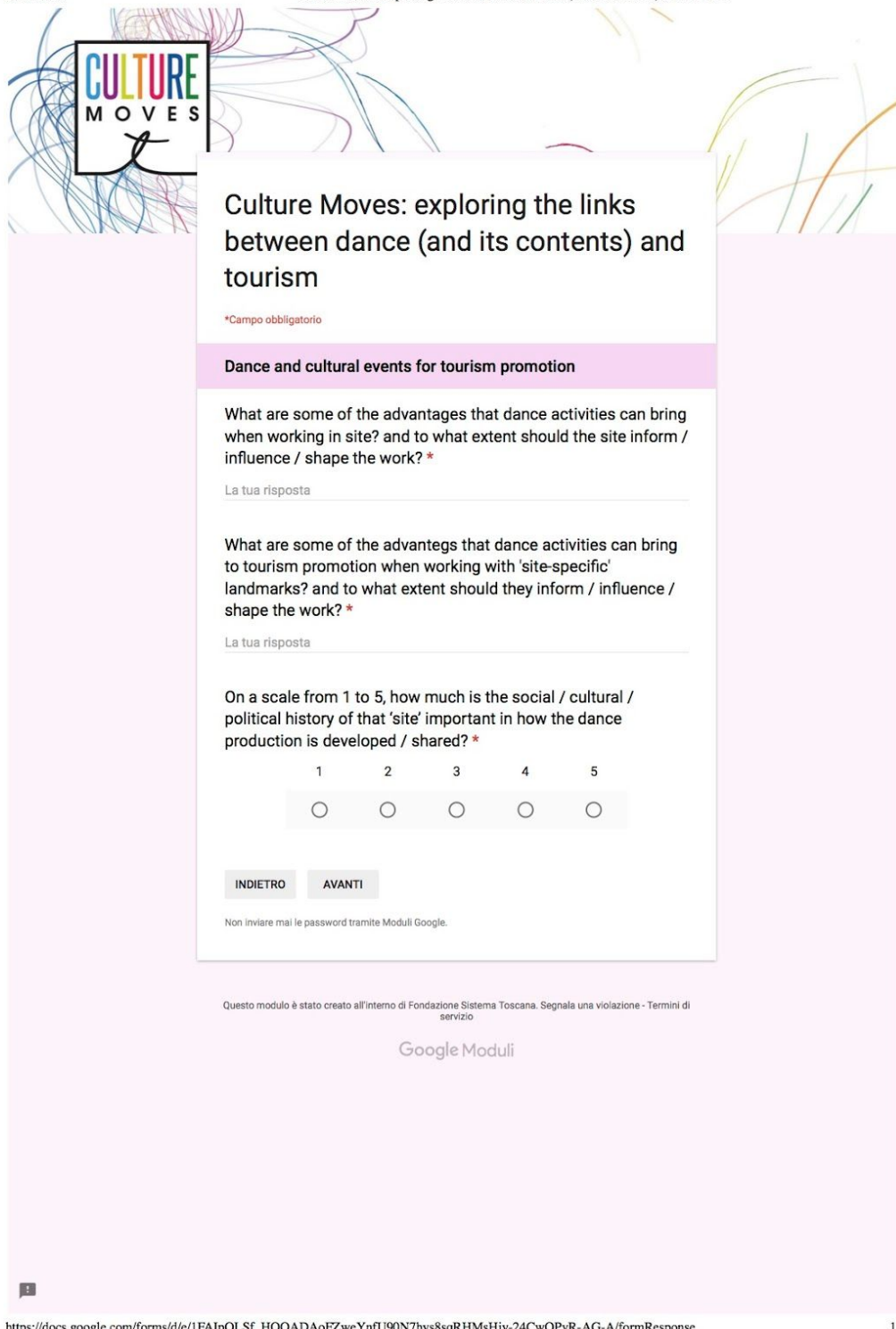
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Questions for stakeholders dealing with culture

26/11/2018

Culture Moves: exploring the links between dance (and its contents) and tourism



Culture Moves: exploring the links between dance (and its contents) and tourism

*Campo obbligatorio

Dance and cultural events for tourism promotion

What are some of the advantages that dance activities can bring when working in site? and to what extent should the site inform / influence / shape the work? *

La tua risposta

What are some of the advantages that dance activities can bring to tourism promotion when working with 'site-specific' landmarks? and to what extent should they inform / influence / shape the work? *

La tua risposta

On a scale from 1 to 5, how much is the social / cultural / political history of that 'site' important in how the dance production is developed / shared? *

1 2 3 4 5

☐ ☐ ☐ ☐ ☐

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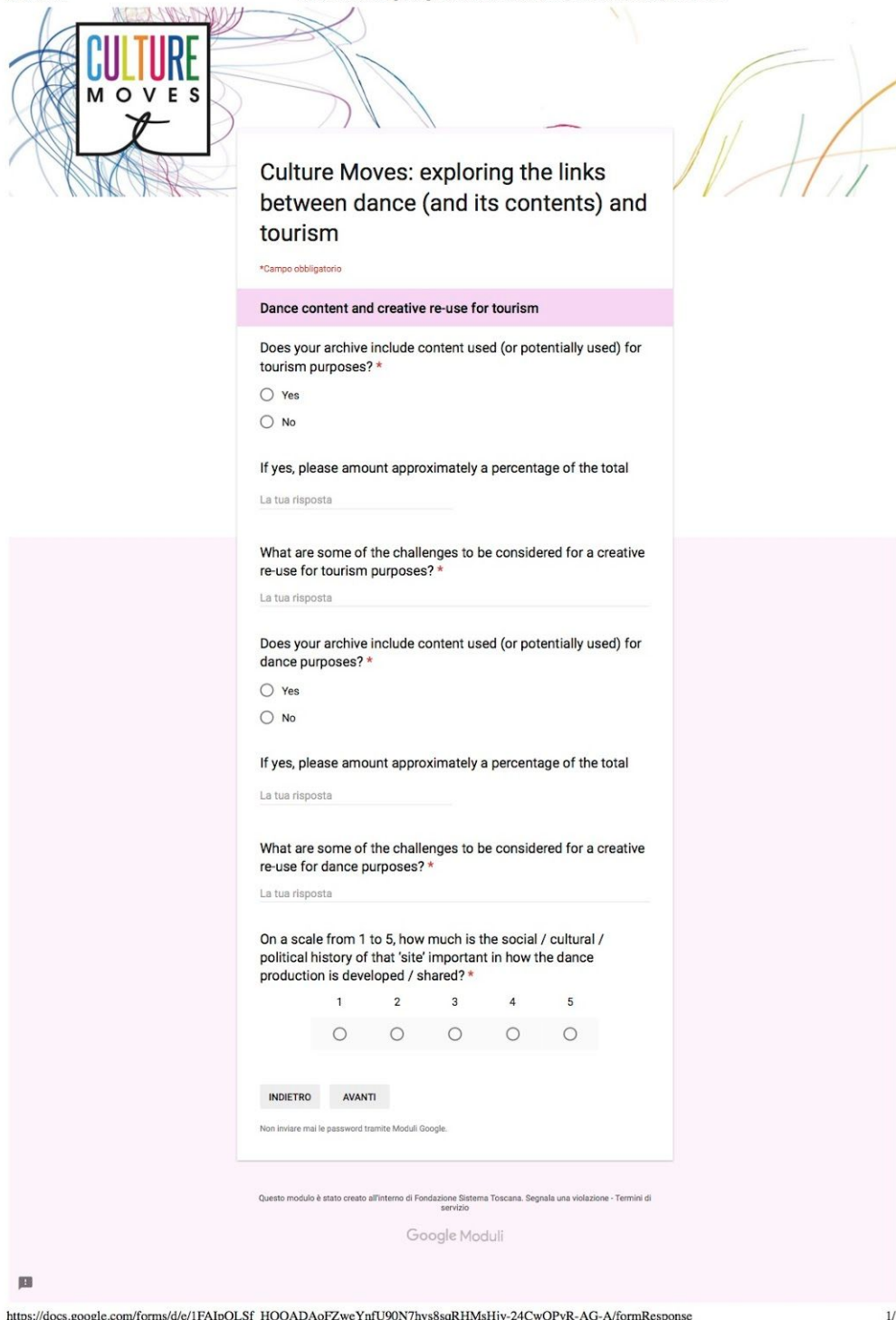
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Questions for stakeholders dealing with content archives

26/11/2018

Culture Moves: exploring the links between dance (and its contents) and tourism



Culture Moves: exploring the links between dance (and its contents) and tourism

*Campo obbligatorio

Dance content and creative re-use for tourism

Does your archive include content used (or potentially used) for tourism purposes? *

☐ Yes

☐ No

If yes, please amount approximately a percentage of the total

La tua risposta

What are some of the challenges to be considered for a creative re-use for tourism purposes? *

La tua risposta

Does your archive include content used (or potentially used) for dance purposes? *

☐ Yes

☐ No

If yes, please amount approximately a percentage of the total

La tua risposta

What are some of the challenges to be considered for a creative re-use for dance purposes? *

La tua risposta

On a scale from 1 to 5, how much is the social / cultural / political history of that 'site' important in how the dance production is developed / shared? *

1 2 3 4 5

☐ ☐ ☐ ☐ ☐

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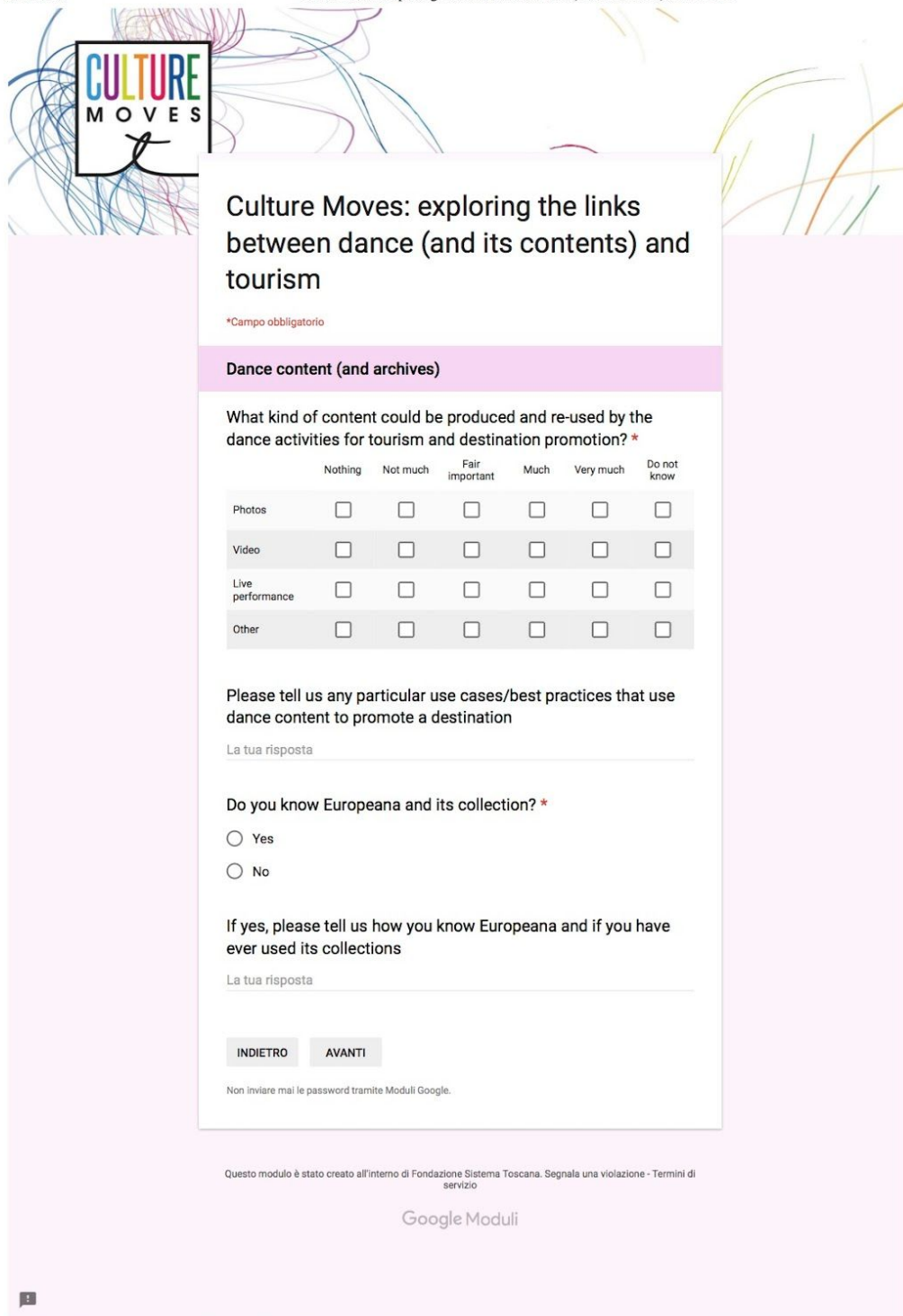
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Questions for all kinds of stakeholders

26/11/2018

Culture Moves: exploring the links between dance (and its contents) and tourism



Culture Moves: exploring the links between dance (and its contents) and tourism

*Campo obbligatorio

Dance content (and archives)

What kind of content could be produced and re-used by the dance activities for tourism and destination promotion? *

	Nothing	Not much	Fair important	Much	Very much	Do not know
Photos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Video	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Live performance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please tell us any particular use cases/best practices that use dance content to promote a destination

La tua risposta

Do you know Europeana and its collection? *

☐ Yes

☐ No

If yes, please tell us how you know Europeana and if you have ever used its collections

La tua risposta

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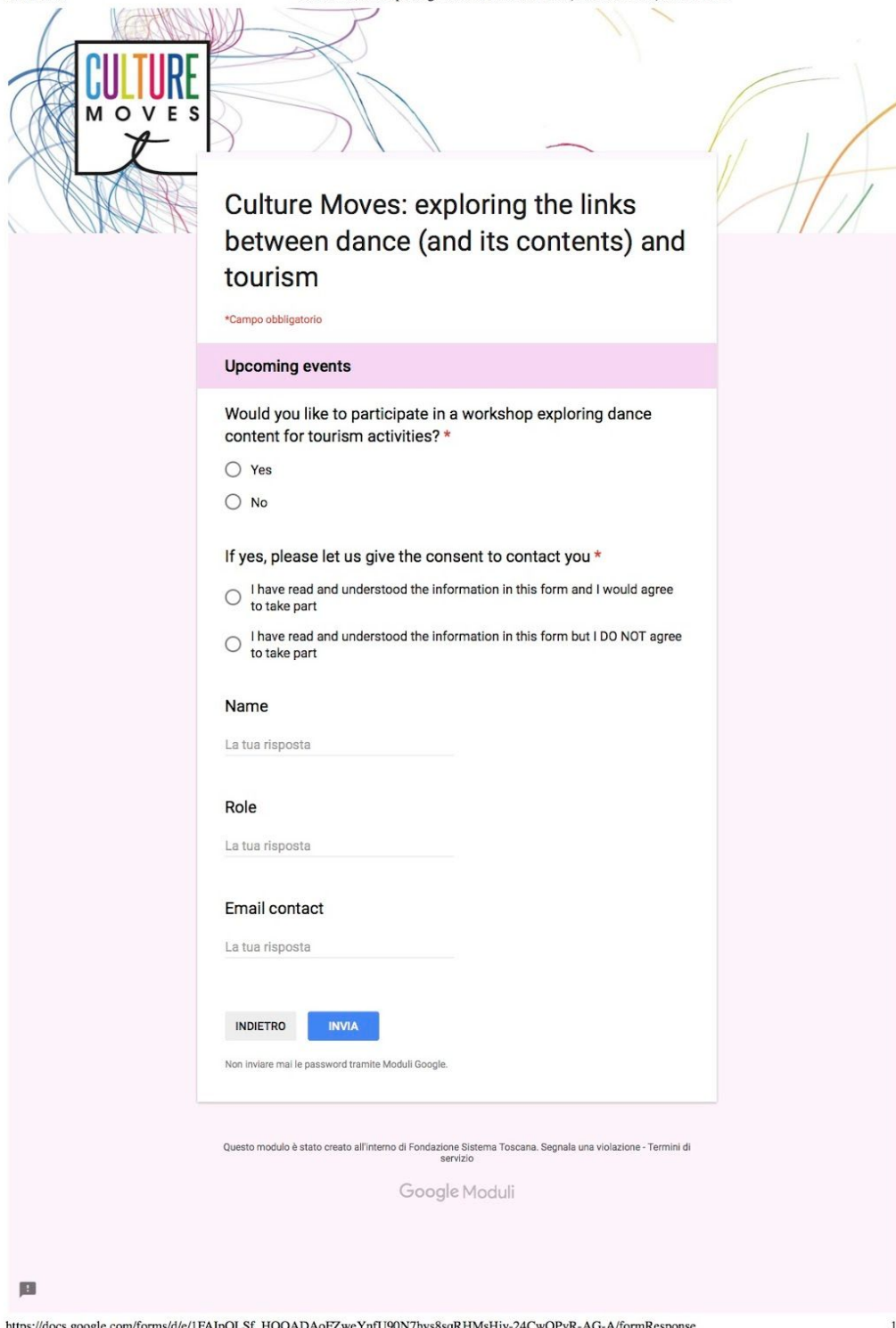
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Questions for all kinds of stakeholders

26/11/2018

Culture Moves: exploring the links between dance (and its contents) and tourism



Culture Moves: exploring the links between dance (and its contents) and tourism

*Campo obbligatorio

Upcoming events

Would you like to participate in a workshop exploring dance content for tourism activities? *

☐ Yes

☐ No

If yes, please let us give the consent to contact you *

☐ I have read and understood the information in this form and I would agree to take part

☐ I have read and understood the information in this form but I DO NOT agree to take part

Name

La tua risposta

Role

La tua risposta

Email contact

La tua risposta

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7. CultureMoves LabDay Toolkit

The following text aims at providing instructions and indications about designing a project LabDay (interdisciplinary workshop) looking at the intersections of dance, cultural heritage and new technology.

Designing a LabDay

- Carefully consider your project's proposed stakeholders – highlight the rationale for, and processes of, identifying and involving key stakeholders.
E.g. for CultureMoves, we have identified stakeholders from a range of profiles, from the fields of dance, education and tourism (including dance academics and researchers, teachers, students, education experts, choreographers, dance artists, producers, festival programmers, as well as DMOs, tourism operators, cultural heritage institutions, festival organisers and creative marketing agencies).
- Consider your existing networks to identify potential stakeholders within them and connections to further broaden networks and the reach of the LabDay.
In the case of CultureMoves, a series of meetings were carried out to ensure that the proposed list of stakeholders considered a number of parameters. We wanted to ensure that we approached an equal number of male to female ratio, that we not only extended the LabDays to our current contacts but extended the work to wider networks that could help disseminate the project and Europeana.
- Take care to ensure an equal balance of gender ratio, demographics etc. Through an inclusion of diverse voices in well-programmed LabDays, the project will gain an increased understanding of the assumptions and limitations and the relationship and intersections between sectors.
- Conduct a survey of existing research and practice in order to consider how the chosen project seeks to address the gaps in research and how these can be explored through the LabDay.
- Define the clear purposes of the proposed LabDay – e.g. to engage in in-depth consultation with key stakeholders; to begin to identify the key questions and assumptions that underlie existing and potential collaborations between sectors; to capture the voices of the key stakeholders and offer them an opportunity to learn about the project.
- Consider the format of the LabDay – might it be a curated panel discussion? A day of more formal presentations or interactive workshops? In the case of CultureMoves, LabDays to date have consisted of formats as diverse as a short Coffee and Conversation Hour, an Illustrated Talk by a guest speaker followed by

a guest panel and Q&A session, fuller presentations, interactive and practical educational workshops exploring dance and Europeana content, and a co-creation workshop, where participants actively collaborated on designing scenarios and practical proposals of the use of dance and audio-video content as promotional instruments of tourism destinations.

- Carefully consider the intended audience and participants for the LabDays: the format of the LabDay will necessarily depend on the invited stakeholders and participants and should be curated specifically for them. In the case of the CultureMoves COVUNI LabDays, for example, one was geared more towards dance students and cultural heritage and dance organisations in the region, with the other tailored more towards dance researchers, professional dance artists and festival producers and organisers. For FST's LabDay, working with a geographically circumscribed area constituted an advantage for the engagement of participants that had specific interest in participating in the workshop.
- Consider the reach of the LabDay – is the thinking local? Regional? National? How might this affect the design and programming of the LabDay? Timings / scheduling, etc.?
- Define a comprehensive working question set to use as a basis to discussion. Ensure that this is circulated to invited speakers / guest panellists beforehand in good time.
- In the design of the LabDay, consider any budget restrictions, and specifically when working with independent / self-employed / freelance artists. Take care to carefully consider their needs. How are they to be compensated for their time? Financially (covering travel expenses and for their time) and/or through in-kind support? e.g. with CultureMoves, we invited key artist stakeholders to become 'friends of the project' with the offer to disseminate information about their performance work through the project website and social media channels in exchange for their time at a LabDay. How might a LabDay be a useful networking opportunity for all involved?
- Think of creative and innovative ways to work towards inclusivity of various voices throughout the LabDay. For example, during the CultureMoves Labdays, the "Dance, Memory, Space and Trace" photo exhibition was co-created by a number of key stakeholders. C-DaRE was keen to transform the space for the COVUNI LabDays and allow the invited artists and panel members to showcase one image from their practice or previous projects. In preparing these LabDays it emerged that there were many visuals that conveyed aspects of projects and moments that revealed highly emotional, political or social interactions between the dancer and the place and or the public. This point felt like an important

aspect to build on and to capture, which then encouraged the C-DaRE team to ask the artists to contribute a memory which was connected to the image or the project they were going to be speaking about during the LabDay. In addition, several key stakeholders were unable to attend the events and so were invited to contribute via the photo exhibition. This further broadened the reach of the LabDay and ensured involvement from key stakeholders who were unable to be physically present. The photo exhibit continues to grow has now become a key part of more recent LabDay interventions and project dissemination activities.

- Think about how you will document the LabDay and disseminate information explored through it – e.g. documenting through photography and video (ensuring permissions are in place beforehand), live-tweeting, sharing images / comments via social media, etc.

Methodology



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.

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.*



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 photolangage 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 photolangage 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.