PROGRAMMA GIORNATE DI FORMAZIONE
'HOW TO DEAL WITH DISSONANT HERITAGE'
FORLì 01-03 OTTOBRE 2018
presso Comune di Forlì, Via G. Saffi, 18 I° Piano

LUNEDI' 01 OTTOBRE - 1° GIORNATA (h. 14.00 - 19.00)

14.00 - 14.10   Apertura lavori
14.10 - 15.00   Introduzione al Consiglio d'Europa e Programma degli Itinerari Culturali
Antonio Barone, Direttore Rotta dei Fenici
15.00 - 16.00   L'interpretazione del programma degli Itinerari Culturali del Consiglio d'Europa da parte dei promotori di ATRIUM
Irina Belušić Maggi, Labin
Elisa Giovannetti, Forlì

16.00 - 16.20   Coffee Break

16.20 - 18.20   Dissonant heritage: definizioni, casi, risposte, introduzione al percorso fatto con le guide a Forlì
Patrizia Battilani, CAST Unibo
Silvia Ramacciotti e Sergio Triani, Confguide Provincia Forlì-Cesena

18.20 - 18.50   Il linguaggio per trattare il dissonant heritage
Sandra Nauert, specialista nella comunicazione web, museale e del patrimonio culturale

MARTEDI' 02 OTTOBRE - 2° GIORNATA (h. 9.30 - 19.00)

9.30 - 10.00   Introduzione alla metodologia
Patrizia Battilani e Alessia Mariotti, CAST Unibo
10.00 - 11.00   Nominal Group Technique
Alessia Mariotti, CAST Unibo

11.00 - 11.20   Coffee Break

11.20 - 12.50   Le applicazioni di Faro e il turismo partecipativo: modalità, criticità
Chiara Rabbiosi, CAST Unibo
Testimonianza di:
- Claudia Castellucci, Associazione Atrium e Rotta Culturale del Consiglio d'Europa

- Tania Flamigni, Istituto Storico della Resistenza di Forlì-Cesena e insegnanti delle scuole di Forlì: Fare Faro a Forlì
- Micaela Mazzoli, Condotta Slow Food Forlì

13.00 - 14.30   Lunch

14.30 - 18.30   Itinerario / Esperienza in loco *"Atrium Memowalk. Architecture and images as instruments of power"* - presso I.C.1 Caterina Sforza Via Borghetto Accademia 3
Cristina Lentini e Sofia Burioli, Associazione Deina

MERCOLEDì 03 OTTOBRE, 3° GIORNATA, (h.9.30 - 12.50)

9.30 - 11.00   Restituzione da parte dei partecipanti / #1

Ai partecipanti sarà chiesto di riprodurre il percorso metodologico esposto dai relatori applicandolo al patrimonio del proprio territori. Quale tipo di dissonanza presenta? Quali i rischi che si potrebbero generare creando un'esperienza turistica piacevole attorno alla tipologia di dissonanza identificata? Quale network di attori deve essere identificato per attivare un percorso ATRIUM? Quali compiti affidare a ciascun partecipante?

L'attività sarà svolta per gruppi, i partecipanti forlivesi avranno ruolo di tutor.
L'attività sarà seguita da una relazione per ogni gruppo.

11.00 - 11.20   Coffee Break

11.20 - 12.50   Restituzione da parte dei partecipanti / #2

Ai partecipanti sarà chiesto di inventare un itinerario e segnalare in che modo si superano i rischi che questo presenta, segnalando gli strumenti utilizzati per superarli.

L'attività sarà svolta per gruppi, i partecipanti forlivesi avranno ruolo di tutor.
L'attività sarà seguita da una relazione per ogni gruppo.

13,00-15,00   Laboratorio esperienziale, Condotta Slow Food Forlì via Hercolani 3
Tavole autarchiche! Pasto didattico e formativo dedicato a presentare i percorsi di Atrium creati da Slow Food condotta di Forlì

ATRIUM PLUS

Architecture of the

Totalitarian Regimes

of the XX°Century in

Urban Management PLUS

TRAINING COURSE

How to deal with Dissonant Heritage

Forlì 1-2-3 October 2018

TOOLKIT
FOR THE PARTICIPANTS
TO THE TRAINING

TRAINING PROGRAMME

HOW TO DEAL WITH DISSONANT HERITAGE

FORLÌ 01-03 October 2018

"HOW TO DEAL WITH DISSONANT HERITAGE. TOOLKIT FOR THE PARTICIPANTS TO ATRIUM PLUS TRAINING"

A cura di Patrizia Battilani, Alessia Mariotti, Chiara Rabbiosi

Forlì, 1-3 October 2018

The toolkit is intended for project use only

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HOW TO DEAL WITH DISSONANT HERITAGE

TOOLKIT FOR THE PARTICIPANTS TO ATRIUM PLUS TRAINING

FORLÌ 01-03 October 2018

A cura di Patrizia Battilani, Alessia Mariotti, Chiara Rabbiosi

Summary

INTRODUCTORY NOTE

Patrizia Battilani, Alessia Mariotti, Chiara Rabbiosi

Between 2011 and 2013 eighteen partners from 11 different countries cooperated in a very ambitious project co-funded under the South-East Europe Programme with the aim of finding new strategies to manage "dissonant" architectural heritage in the present. In fact, all the partners had experienced a totalitarian regime during the 20th Century and this marked both their cityscape as well as their collective memory. This was the origin of ATRIUM. As a result of that early experience, a few partners applied into the Programme of the Cultural Routes of the Council of Europe. ATRIUM, renamed as *Architecture of Totalitarian Regimes of the 20th century In Europe's Urban Memory*, was recognized in 2014. While the Programme of the Council of Europe is primarily a cultural policy, sustainable tourism has been introduced in the Programme as a way to support local economies and widen the recipients of the Programme.

The city of Forlì was initially the lead partner of the earlier South-East Europe ATRIUM Project and today the city hosts the headquarters of the ATRIUM Route. Under the impulse of these two experiences, the last still ongoing, a set of actions for "dealing" and "coping" with dissonant heritage have been experimented and tested in Forlì and its region. These actions have particularly addressed the potentialities and the risks that such a problematic heritage encounter generally, and even more so when proposed on the ground of tourism.

This toolkit is the result of nearly a decade of cooperation between the Center for Advanced Studies in Tourism of the University of Bologna and the Municipality of Forlì. The path has included confrontation, exchange and cross-fertilisation with policy makers, inhabitants and tourists in Forlì. Researchers have been used their disciplinary tools (knowledges and methods) to come up to an interdisciplinary methodology – what we might call the ATRIUM Methodology – consistent with such an ambitious project. This methodology is still in progress, but the early results are presented in this toolkit.

The toolkit develops through four ideal stages – the first discussing the problematic issues of dissonant heritage presented on the ground of tourism; the second introducing the topic of heritage co-creation and participatory tourism; the third discussing the issue of interpretation and how tourist guides have a crucial role in front of it; the fourth discussing methods to plan a tourist development strategy in line with principles of sustainable tourism. Moving from theory to practice, a variety of examples are discussed, both from international experiences and by drawing from what has been done in Forlì in the last decade.

This toolkit is specifically prepared for the participants to the Training programme "How to deal with dissonant heritage" that is held in Forlì in Oct. 1-3 2018 as part of the activities of the ATRIUM Plus project funded under the Italy - Croatia CBC Programme. The materials are a compendium to the lessons and practical activities developed during the three days. As such the toolkit should not be transferred to third parties, but it should be exclusively used for the participants of the Training programme to involve the

stakeholder network that is a prerequisite to reach the outputs of ATRIUM Plus and develop their own way to deal with dissonant heritage in a conscious and informed way.

STAGE 1 – WHEN THE CULTURAL HERITAGE IS DISSONANT

1. DISSONANT HERITAGE: TYPOLOGIES, RISKS AND BEST PRACTICES

Patrizia Battilani

1.1 TYPOLOGIES AND FEATURES

Cultural heritage always conveys the messages and the values of today's society. This comes as the result of that selection process by which the present generation identifies and "interprets" what deserves preservation and "sacralisation", selecting from the infinite set history provides (Tunbridge & Ashworth, 1996). This is true regardless of the typology of heritage users (residents, local tourists or international tourists) and the typology of heritage selectors (the state, municipalities, private foundations or NGOs and non-profit associations). However, being an infinite set of events that contain both "good" and "bad" situations, history also passes down documentary evidence that can embody messages that today's society wants to reject. This is an example of dissonant heritage.

Some widely studied dissonant heritage situations are the colonial past, the slave trade memory or slavery in sugar and tobacco plantations. In Europe, a striking example of dissonant architectural heritage is found in the numerous buildings realized during the interwar period by Fascist governments or the post war Communist regime.

Dissonance includes the ideas of discrepancy, incongruity and lack of agreement. When a resource is contested among different groups, dissonance is unavoidable. Even though a certain degree of dissonance is implicit in the nature of heritage itself, as a consequence of the selection process, there are monuments, practices or memories, which deserve specific attention due to the contested nature of their use and interpretation.

Tunbridge & Ashworth (1996) list different sources of dissonance: 1) dissonance implicit in commodification; 2) dissonance implicit in place products; 3) dissonance implicit in the content of message.

DISSONANCE IMPLICIT IN COMMODIFICATION

This dissonance comes from the overcommercialization of cultural heritage asset. You can meet often this kind of situation, however it is quite easy to find proper solutions. It arises from the tourist trivialization and commodification of practices and places that have a deep meaning for the hosting community. Tourists vising churches during religious service are a case in point. For instance, three years ago the Harlem community had an issue with overcrowding. After the regeneration, Harlem had become attractive for tourists which started to crowd churches during services in order to listen chorus singing spirituals. In the beginning locals

were very pleased to welcome tourists which contributed to increase jobs and income. The point was that tourists which were not interested in the religious dimension of the experience, often acted as a pop concert audience. As tourists increased, the Harlem community discomfort grew due to the fact that a fundamental spiritual experience was losing value and intensity. Consequently, residents started to mature negative feelings towards tourism.

Figure 1 The Telegraph, Aug. 26 2015

DISSONANCE IMPLICIT IN PLACE PRODUCTS

A second typology of dissonance concerns cultural heritage places which belong to communities having separate memory and creating contrasting meaning and storytelling.

To understand the nature of this second type of dissonance we can start from the following consideration. In any society, the dominant groups use their own view of the past when identifying important monuments as well as the experts responsible for preserving them. Sometimes the excluded communities can create their own discourse, in contrast to the dominant one. In this case heritage is dissonant because distinct communities create a different and often contrasting storytelling about the same cultural or historical asset. The American Native communities are a case in point. For decades heritage sites in the USA never included their memory and above all their discourse about the history of USA.

Then there are places where communities or nations fought each other. Consequently, each community has its own memory of those events and its own narrative about sites where history took shape. Take for instance battlefields, included trenches in WWI. Usually trenches were near borders and those regions housed families

of both countries at war. After the war the two communities living there created their own memory and narrative of a defeat or a victory. Another example of divisive history came from Northern Ireland which over the 20th century experienced a long lasting internal political conflict which degenerated into terrorist action and political repression. Consequently, many places in Norther Ireland refer to a divisive memory as for instance the Her Majesty's Prison Maze, located 14 KM southwest of Belfast. In that prison where usually housed "political/paramilitary" prisoners as the republican Bobby Sand who died there after 66 days of hunger strike in May 1981. Other nine hunger strikers died in the following months. There is a separate memory of that tragic event in Norther Ireland: according to citizens in favour of the unification with the United Kingdom those prisoners were members of terrorist organizations while people supporting Independence from the UK consider them heroes. In 2006 the prison was partially demolished, however in 2013 the Northern Ireland Executive redeveloped the remaining buildings into a peace centre. Where once there was the prison, now there is a Memorial, the H-Block Monument, the place of a separate memory and a common history.

Figure 2 H block hunger strikers memorial sculpture at Free Derry Corner in the Bogside area of Derry Londonderry, Northern Ireland

DISSONANCE IMPLICIT IN THE CONTENT OF MESSAGE.

The third type of dissonance comes directly from the history itself, when abruptly changes in the society cause a complete reversal of values and messages. In this situation the preservation of historical memory includes contested values and messages that today's society did not share anymore. The issue is particularly serious when past regimes are guilty of atrocities. Dissonance encompasses all the evidence of the past regime, including buildings for ordinary activities. The rationalist architecture of the interwar Fascist regime in Italy is a case in point. Many rationalist buildings were realized to accommodate the daily activities of the

local community; however, they were used to create propaganda in favour of a political regime supporting atrocities. They are the expression of the "banality of evil".

Another example of dissonant heritage implicit in the content of message is the evidence of slavery and segregations in the United States. Dissonance coming from this part of US history is so pervasive to encompass also cultural heritage assets which seemed immune to this danger at a first sight. Take for instance the Liberty Bell Center in Philadelphia. The Bell is the symbol of America Independence because it is supposed to have rung on the 8th of July 1776 to mark the reading of the Declaration of Independence. In addition to that, throughout the 19th Century, the Bell was the icon of the anti-slavery movement. There is an inscription on the Bell claiming: "Proclaim LIBERTY Throughout all the Land unto all the Inhabitants".

A long time ago, in front of the entrance of the Liberty Bell Center, there was the President's House, which can be considered the old White House, the place where George Washington and the second US president lived until the capital of the United States was moved to Washington DC in 1800. In the following century the house was used for a variety of activity and it was demolished in 1951. Some decades after it was a local historian, Edward Lawler Jr., to claim that in front of the Liberty Bell Center there was once the President's House. Further research and archaeological excavation made it possible to find the house foundations. At that point a significant dissonance emerged. Why? The fact is that George Washington, the funding father of the USA, the men of the Independence, held slaves which were accommodated in two rooms of the House. Therefore, the Bell, the icon of freedom and Independence is displayed in front of a place which embodies evidence of the pro-slavery attitude of American founding fathers, George Washington included. There was also a second dissonance due to the fact that "Americans had chosen to venerate their Founding Fathers rather than remember the men, women and children they owned".

Figure 3 The President's House and the Independence Mall, Philadelphia

At the beginning of the new Millennium a debate developed on how to represent the fact that the first USA constitution allowed slavery. The solution was found in a Memorial, the first federal slave memorial. The

exhibit paying tribute to nine of George Washington's slaves, was titled "*The President House: Freedom and Slavery in the Making of a New Nation"* and was situated next to the pavilion that houses the Liberty Bell.

In conclusion we can say that there are many typologies of dissonance and it is easy to find examples in all the world's communities. As each country has its own history so it has its dissonance. In the USA dissonance came from slavery and segregations, in Europe from past totalitarian regimes.

1.2 RISKS TIED TO DISSONANT HERITAGE ENHANCEMENT

Clearly, a strong dissonance can produce undesirable effects. It can increase political risks, stir up social trouble, weaken the sense of place and undermine tourism sustainability.

Political risks are particularly significant when the origin of the dissonant heritage is the celebration of past totalitarian regime. As a matter of fact, such regimes rejected democratic principles and did not uphold the rights enshrined in Universal Declaration of Human Rights. Furthermore, they had their own ideology which usually was embodied in monument and buildings. Therefore, the enhancement of this heritage could be politically manipulated by supporters of totalitarian ideologies. Besides, the promotion could be used to revisit history and neglect the negative aspects of the past. To avoid this risk, the symbols of a contested past are often hidden or actively marginalized as the result of "unintentional disregard" or a "societal amnesia".

Social turmoil is a risk when the same place belongs to conflicting communities each of them with its own storytelling. The promotion of contested heritage assets can deepen tension and misunderstanding and contribute to the deterioration of social life.

Dissonant heritage can waken place identity for a variety of reason. Place identity is connected with the idea of belonging to a place or a community, being proud of it and sharing values which don't change over time. The first element to disappear is self-esteem when dissonance prevents people from feeling proud of the place they live in. The second is continuity across time. The emergence of dissonance can be the result of a newly erupted memories changing the landscape so profoundly that it no longer functions as an anchor for identity. As a consequence, the distinctiveness of the place assumes a negative connotation. For all this reason the presence of dissonance heritage can weaken the tie between the community and the place where it lives.

Finally, dissonant heritage can push permanent residents into holding a negative attitude towards tourism. As a matter of fact, the support for tourism by the local communities is strictly connected to a highly positive economic impact and a low social and environmental impact. All risks we mention above (political turmoil, social unrest, weak sense of place) influence negatively the social impact of tourism on the host community. For instance, when places attract only "nostalgic" tourist tied to an ideology that the local community rejects, the support for tourism fades away. Analogously, when tourists don't permit residents to live fully their social or religious experience, an anti-tourist attitude can emerge.

In conclusion, due to the fact that there are many risks in promoting dissonant heritage, it is crucial to manage it and define best practices.

1.3 BEST PRACTICES TO COPE WITH DISSONANT HERITAGE

Even though there is no magic formula for avoiding completely the dissonant heritage's risks, places have invented practices which permit to reduce them. In this section we will see some of these good practices.

TOURIST FLOWS MANAGEMENT

This is usually the practice adopted to overcome the dissonance implicit in commodification. To cope with this kind of dissonance is less difficult, than others. Usually it only requires by managing tourist flows by selecting the type of visitors or by separating them from residents. For instance, in the case of gospel concerts we mentioned above, it was sufficient to create separate concerts for visitors avoiding any overlap with the religious service for residents. This is how visit to churches are usually organized. During mass, tourists are asked to stay out.

ORARIO VISITE E SS MESSE

Orario di visita
Tutto l'anno: il Sabato dalle ore 9 alle ore 17.30.
Da Giugno a Settembre, anche la Domenica dalle ore 9 alle ore 17.30.

Per visite in giorni diversi, è possibile contattare la Parrocchia di San Giorgio Martire al n. 0182 555115 oppure 338.8515556

SS. Messe
Nei mesi di Giugno, Luglio, Agosto, Prefestiva, ore 19.30.

Figure 2 Visiting hours at the San Giorgio Martire Church, Albenga

CLOSE DIALOGUE BETWEEN ALL THE COMMUNITIES OR GROUPS OF PEOPLE COMPETING IN THE USE OF HERITAGE

This practice is suitable for situations where the same resource is the reference point for more than one community and therefore multiple and sometimes contrasting interpretations can be offered about the same heritage asset. For instance, monuments in border regions can be claimed by both the communities living there. There might be tension between a regional (or independent) identity and a national one. Buildings might assume different meanings to different ethnic groups. This is what we called dissonance implicit in place products.

When there is this kind of dissonance, heritage enhancement should take the shape of dialogue between different interpretation and different kind of usage. The striking example of this methodology comes from Northern Ireland and the program which government, historians and private associations scheduled to "celebrate" the Decade of Centenaries. As a matter of act, between 2012 and 2022, 100th anniversaries of a number of seminal episodes in Irish history is commemorated (from the signing of the Ulster Covenant and the Ulster Unionist in 1912 to the Irish civil war in 1922). This remembering is potentially a driver or source

of conflict but in the same time provides an opportunity to promote discussion and respect for political and cultural difference which could contribute to reconciliation.

To the aim the Department of Foreign Affairs and Trade supported a specific programme called *Entwined Histories* to promote "a common understanding of past events, challenging myths and increasing appreciation for different perspectives, and to explore how past events continue to influence attitudes and behaviours today". The programme offered a list of suggestions or "best practice" to those developing or delivering projects during the Decade of Centenaries. This list of principles or instructions is a useful tool also for people involved in projects dealing with contested heritage. The suggestions were the following:

    I.   Start from the historical facts

    II.   Recognise the implications and consequences of what happened

    III.   Understand that different perceptions and interpretations exist

    IV.   Show how events and activities can deepen understanding of the period

In Northern Ireland, within this framework a variety of events, interactive workshops, for students, residents and also visitors were and are organized. In each situation participants had the possibility to listen and tell conflicting storytelling and becoming part of a common history. Even if the remembrance was uncommon.

Figure 3 Cover of the guide promoting cross-community remembrance while exploring the Decade of Centenaries. Entwind History, Department of Foreign Affairs and Trade

When dissonance is implicit in the content of message the close dialogue between people supporting contrasting interpretations is not sufficient. In this case it becomes important to highlight the dissonance of the message embodied in buildings or statues or paintings. At any stage of the heritage enhancement, local communities, tourist operators, experts of heritage, should pay attention to dissonance and create a discourse about it.

The first step is the restoration. As a matter of fact, dissonant buildings can be restored as any other heritage asset. However, in this case a critical memory should be developed. Restoration always makes available buildings or works of arts, however in this case it should also disclose the historical memory they embody. What is recovered is not just a building or a space but a place embodying feelings, ideologies, values. Already in the early stage of restoration it is important to work on dissonance, for example by keeping memory of place history, phases of restoration and providing evidence of the contents contrasting with the Human Rights Declaration or the Democratic Principles of our society. Take again the example of the President's House in Philadelphia. The dissonance implicit in the message of this House was told both in the Independent Hall and in the web. A permanent exhibition on slave trade was organized in the House in order to remember the slaves which lived there and consequently to build a critical memory about the American founding fathers and slavery. In the same time the website of the President's House was enriched by all the historical documentation about the House's history, founding fathers' attitude towards slavery, the debate on this dissonance and the restoration's stages. In other words, the enhancement of that heritage site became the occasion to make Americans aware of their past.

The second fundamental step is the generation of a new symbolic meaning. Sometimes this meaning comes spontaneously as a consequence of the fact buildings begin to perform a different function. A case in point is the railways station in Forlì, which overtime became a place for people to meet and pass by losing any symbolic meaning connected to the fascist ideology. In other situations, it is the new political order to generate a new symbolic meaning. Take for instance the Monument in Piazza della Vittoria in Forlì which after World War II became the Memorial for the dead of all wars and consequently a symbol of peace. When it was realized in 1932, it celebrated the decennial of the Fascist victory. Regardless of the route taken, it is very important that places with a strong symbolic meaning during totalitarianism take a new one before or during the recovery phase. Otherwise a nostalgic narrative supporting totalitarianism could emerge and prevail over all others.

In conclusion the suggestions we mentioned in the previous paragraph can be modify in this way:

I. Start from the historical facts

II. Recognise the message and ideology embodied in heritage assets

III. Highlight the ideology or messages embodying values which are in contrast with the Human Rights Declaration and the Democracy.

IV. Show how events and activities can deepen understanding of dissonant messages

Figure 4 Home page of the President's House web site

Figure 5 "Freedom and Slavery in the Making of a New Nation", Exhibit, President's House, Philadelphia

TAKING ACTION AND CREATING INITIATIVE TO PROMOTE POSITIVE VALUES CONTRASTING THE PAST DISSONANT MESSAGE, IN THE PRESENT TIME

In case of dissonance implicit in the message, it is also possible to create events based on a critical memory aiming at promoting the positive values of the present (for instance the Human Rights). This is for instance the solution adopted by the Atlanta's Museum on the history of American civil rights movement (called Center for Civil and Human Rights). The Museum has permanent exhibition telling the history of Afro-American community in Atlanta and the emerge of the civil rights movement. Then it organizes special events called community conversation during which they use mural and other forms of art to discuss a variety of issues, from housing inequity to gentrification, from urban blight to the changing meaning of the word "refugee". In other words, the Museum's cultural initiatives contribute not only to maintain a critical memory on segregation, but also to foster a culture based on civil rights and through it to interpret changes and transformation occurring around us at the present time.

Figure 6 Web page of the Center for Civil and Human Rights, Atlanta

Figure 7 Web page of the Center for Civil and Human Rights, Atlanta

SHARING THE EMOTIONS CONNECTED WITH DISSONANCE

The rule number one in creating tourist products is to entertain people. If tourists don't enjoy themselves, they won't come back. If they don't live positive experiences they will use words of mouth to disincentive friends and relatives to do the same. However, some typologies of dissonance (for of all the dissonance implicit in the contents of message) required the transmission of negative feelings and emotions. Take the example of Afro-Americans segregation or the persecution of opponents in totalitarian regimes. Therefore, there is a contradiction between the desire to create enjoyable situation for visitors and the necessity to transmit also the negative feelings connected to the dissonance implicit in the contents of message. A way to overcome this contradiction is to create a space for emotions and feelings aiming at communicating the sense of oppression or fear that people living in that historical context experienced. Visitors need to feel the dissonance not only to be told about. To the aim the experience offered by the Atlanta Center for Civil and Human Rights can be considered a best practice. Visiting the permanent exhibition of this museum, tourists can make a virtual experience of a sit in. They are invited to sit in front of a wall, wear earphones, close their eyes and listen to the police threatening Afro-American occupying a street during the Sixties. In that moment you feel like an Afro-American of that time, without any civil rights and you know that if you do a little move

you'll be beaten by police. Any different kind of experience can be created. The point is that talking about dissonant heritage it is important to communicate also the feelings people felt when living in a dissonant time.

Figure 8 Center for Civil and Human Rights, Atlanta

THE TRANSNATIONAL PERSPECTIVE

The last aspect concerns the scale of heritage. The transition from a local or national to a transnational dimension can be of great help, because it makes possible to embrace dissonance with a broader reasoning and a wider memory. Local issues become transnational issues, emotions and feelings can follow the narrative of European or World history. ATRIUM is a great opportunity. Following an international or comparative approach, the critical memory of dissonant places and dissonant messages becomes the critical memory of the European or World history. The transnational perspective makes also easier to compare contrasting interpretations or highlight contents contrasting the Declaration of Human Rights.

Also in this case we can suggest a sort of instructions and tools:

- Tell the historical facts of your city as part of the history of Europe

- Recognise the implications and consequences for Europe of what happened locally

- Compare the dissonance of local heritage with similar dissonance of another European city's heritage

Highlight the messages and ideology contrasting the Human Rights Declaration embodied not only in your city's heritage but also in some other European heritage.

2. LINGUISTIC INTERPRETATION AND DISSONANT HERITAGE

Sandra Nauert

2.1 RISKS IN COMMUNICATING DISSONANT HERITAGE

Dealing with the architecture and history of totalitarian regimes, the ATRIUM Cultural Route is inevitably faced with a dissonance of a "history that hurts". The communication of a material heritage involving such politically sensitive issues brings about a constant risk of being misunderstood or accused of historical revisionism with regard to the regimes that built that legacy. An accurate analysis of how to interpret and communicate such dissonant heritage is therefore of fundamental importance, including a careful use of language. The conventional strategies applied in texts of heritage promotion are not necessarily appropriate in such a context. As the ATRIUM heritage, though aesthetically appealing in many cases, does not evoke merely positive associations, but also a critical reflection on the respective regimes, its promotion cannot be celebratory.

CELEBRATIVE VS. DISSONANT HERITAGE

An illustrative example is given by the comparison (Fig. 2.1) between ATRIUM and EHTTA, the European Route of Historical and Thermal Towns, which focuses on a theme that evokes strong positive associations: wellness, water, health, relax, tradition. In fact, a photographic exhibition was entitled *Les trésors architecturaux des villes d'eaux du Massif Central* [Architectural treasures of thermal towns of the Massif Central]. As there is no dissonance, controversy or discordance regarding the theme, the use of the word "treasure" is perfectly acceptable. Analogously, a phrase like "Architectural treasures of totalitarian regimes of Europe's 20th century" would without doubt provoke a major scandal. An evaluative term like "treasure" constitutes an unacceptable association in the context of totalitarian architecture.

Figure 9 Celebrative language of the promotion by the European Route of Historical and Thermal Towns vs. ATRIUM approach which can't be celebratory

*R*ISK OF BEING ACCUSED OF HISTORICAL REVISIONISM

Another example regarding the exhibition on Cesare Valle in Forlì, Italy shows how easily misunderstandings can arise and how important it is to present this heritage with great attention to an appropriate use of language. On the occasion of the exhibition *Cesare Valle – Un'Altra Modernità: Architettura in Romagna* organised by the Municipality of Forlì and the ATRIUM Association, which took place from September to November 2016 in Forlì, a lack of attention in the use of language for the exposition panels led to criticism from some members of the public. In fact, the English version of the introductory text of the exhibition approached the content exclusively from an architectural point of view, without making explicit the approach of ATRIUM:

> "The restoration and reuse of the former ONB building, which had been neglected and left to degradation for many years, offers a **perfect opportunity to celebrate its creator**, Cesare Valle from Rome, an engineer but an architect by vocation."

The verb "celebrate" used in this way, explicitly refers to the architect and his professional qualities. Implicitly, however, it might be understood to refer to the celebration of the regime, under which Cesare Valle realised his works. It could thus be interpreted as an act of historical revisionism. In response to this misunderstanding, ATRIUM created a roll-up, which was positioned at the entrance of the exhibition, clarifying its political position and cultural intentions and substituting the verb "celebrate" with the verb "reflect":

> "While maintaining a strong repudiation of antidemocratic regimes, ATRIUM intends to evaluate this material heritage by means of cultural activities able to tell important, though tragic, stories of European cities and Europe's twentieth century. […] The restoration and the reuse of the ex-GIL building represents a **perfect opportunity to reflect on this architecture and its creator**."

2.2 DISSONANT HERITAGE COMMUNICATION STRATEGIES

This section proposes a set of four communication strategies which can be adopted to avoid the risk of celebrating such dissonant heritage. The proposed strategies constitute a kind of *crescendo,* starting from quite simple to rather sophisticated approaches. However, the single communication strategies are not to be considered isolated from each other, but they are rather intended to be used in combination:

I. Avoiding celebrative language
II. Making dissonance explicit
III. Emphasizing reuse in the present
IV. Conveying dissonance through contrast

AVOIDING CELEBRATIVE LANGUAGE

Celebrative language, typical of tourism promotion, is much less frequent in the promotional material on the ATRIUM cultural route, which tends to avoid the celebration of the heritage in question. An emblematic example is the comparison (Fig. 2) of the promotion of two sculptures in Forlì, both representing figures from Greek mythology. On the one hand, a neoclassical sculpture from the 17th century and on the other hand a sculpture created during the Fascist period: "Ebe, the **magnificent** sculpture of Canova" vs. "a **monumental** Icaro", placed in front of the former College of Military Aeronautics. The evaluative adjective "magnificent" could not be used in the context of ATRIUM, as it would constitute an unacceptable celebration of the Fascist regime under which the sculpture of Icarus had been created.

Figure 10 Statue of Icaro (Francesco Saverio Palozzi, 1940) built during the Fascist period vs. neoclassical statue of Ebe (Antonio Canova, 1817)

Another way to avoid the risks mentioned before consists in making dissonance explicit. This was the choice of the Town of Dimitrovgrad in Bulgaria, an industrial town, enthusiastically built by the brigade movement between 1947 and 1950 and a symbol of the victory of socialism and the communist regime. In a brochure promoting various events within the framework of a pilot experience of the ATRIUM project in September 2013, we read: "[…] To revive the past doesn't mean […] to flood it with a wave of nostalgia […]. Living the past is an attempt for a **historically responsible and critical look** […]" (brochure "Europe in the footsteps of ATRIUM", Municipality of Dimitrovgrad, 2013). Dissonance is made explicit by emphasising the need for a historically responsible and critical look at this difficult heritage.

EMPHASISING REUSE IN THE PRESENT

Another strategy to promote dissonant heritage consists in emphasizing a new meaning or a new use of a material heritage in the present. In Labin, a Croatian member of the ATRIUM Cultural Route, the former coal mining structures have been restored and adapted to new cultural uses. *"The Mine of Culture - The Public Library of Labin"* is the promotional slogan for the recently installed library. The official website of the tourist board of the town of Labin explains the relationship of this built industrial heritage with the Italian Fascist rule in Labin after WW1, when new mining towns were constructed in the style of Italian rationalism. A part of this industrial complex, which is associated with suffering and oppression, has been valorized and given a new meaning by assuming the new function of a cultural centre:

> "The monumental marble hall of the building, which once housed the Direction of the coal mining company, where the miners received their salaries and where **strikes** took place, has been **transformed into a mine of contemporary culture**." (Labin Tourist Board 2015, official website)

The suffering and oppression induced by the Fascist regime is expressed by the reference to the strikes. It might be said, that the dissonance has been negotiated by a resignification of the built material, transforming a site of oppression into a democratic place of knowledge for the wider public.

Figure 11 Former mining complex in Labin and recently installed public library

On the ATRIUM website (www.atriumroute.eu), the text on the aeroplane factory Caproni of Predappio (Italy) highlights the fact, that a highly contradictory place has been given a new use and meaning, that of a scientific laboratory of excellence: "Science at the end of the tunnel".

> "**Science at the end of the tunnel**. Once it was aeroplane factory aimed at promoting Mussolini's hometown as a modern centre, a project that never took off. Today, the tunnels of the abandoned industrial complex have been transformed into a **scientific laboratory of excellence**."

Another example from the ATRIUM website is the Monument of the Soviet Army in Sofia, described as a site of political reflection and reinterpretation. Moreover, the glorifying element is disrupted by emphasising that today, skateboarders and bicycle acrobats populate the place.

> "**From ideological propaganda to pop culture**. Once a place of ideological propaganda glorifying the Soviet army, after the fall of the regime, the monument became an important stimulus for graffiti artists for **reinterpretation**. Today, it is Sofia's favourite meeting place for skateboarders and bicycle acrobats."

CONVEYING DISSONANCE THROUGH CONTRAST

Conveying dissonance through contrast is a powerful strategy, expressing denial of the values associated with a specific heritage, but at the same time promoting certain qualities of that heritage. As argued before, celebrative language is not acceptable when referring to dissonant heritage. However, expressing positive qualities become acceptable if contrasted with a negative term making clear the rejection of it. "Terrible, yet wonderful. Reminders of architectures and ideologies whose past can still scare us." can be read in the introductory text of the photographic exhibition Totally Lost organized by Spazi Indecisi in collaboration with ATRIUM on abandoned architectural heritage of European totalitarian regimes of the 20th century. On the ATRIUM website, the thermal complex in Castrocaro Terme (Italy) is promoted by contrasting the splendor of the complex with the terrible ideals behind the regime that had built it:

> "**Illusory beauty.** The thermal complex of Castrocaro Terme is a **splendid** example of beautiful Art Déco, perfectly merged with modern architecture, almost leading us to forget the **terrible ideals** behind the regime, which built it."

This approach is also used in the context of Nazi dissonant heritage: "*Trügerische Idylle"* [**Deceptive Idyll**] is the title of an exhibition of the documentation centre in Obersalzberg, Bavaria/Germany, a place renowned as Hitler's mountain residence (Fig. 4). "*Faszination und Gewalt"* [**Fascination and Terror**] is the title of the permanent exhibition in the documentation centre of the former Nazi Party Rally Grounds in Nuremberg, Germany. Accordingly, the documentation centre's narrative is based on the deconstruction of the myth of the Führer by contrasting the myth (fascination through propaganda) with reality (terror).

*Figure 12 Promotion for the documentation centre in Obersalzberg, Germany, conveying dissonance through contrast: **"Deceptive idyll"***

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STAGE 2 –THE CO-CREATION OF CULTURAL HERITAGE AND PARTICIPATORY TOURISM

Chiara Rabbiosi

1. MEANINGS AND PRACTICES OF CULTURAL HERITAGE AND CULTURAL TOURISM

In this Stage, attention is posed to the meanings of "co-creation" and "participation" as they are applied to tourist experiences based on new ways of considering, presenting and reproducing cultural heritage. These terms reveal both some shift in the ways cultural heritage and cultural tourism are conceived theoretically, as well as some shift in the way they are performed. In particular we will focus on the *Faro Framework Convention on the Value of Cultural Heritage for Society*, which was introduced by the Council of Europe in 2005. The Faro Applications suggests a series of activities based on embodied and multivocal performances of cultural heritage, which may turn into participatory tourism products. The principles of the Faro Convention will be introduced and some applications will be presented. The links between some of these applications and participatory tourism will then be outlined. A Faro initiative was solicited by the Municipality of Forlì since 2015, as a strategy to engage the local community with ATRIUM. As a result of this process, a series of cultural tourism prototypes have been created which one day might be part of the ATRIUM tourist product. These prototypes will be presented and the critical issues they rise will be shortly discussed. In the conclusion, a preliminary grid for evaluating participatory tourist experience based on heritage co-creation is proposed merging the stances emerged both in this Stage and in Stage 1.

During the 19th century and the 20th century, tourism mirrored Fordism and mass consumption. Tourist destinations emerged as areas specialised in the offer of recreational or health activities. Tourists resorts were juxtaposed to industrial or cultural cities. During the 1980s this model started its transition towards a less dichotomic pattern. Tourism was also growing as an increasingly "ordinary" practice. Resident or tourist subjectivities are increasingly overlapping by now, since most of us shift between the two identities much more than in the past. In addition, more residents and tourists share similar patterns of consumption. Experiencing a site "touristically" is performed also by those who are not included in the formal category of the tourist, as defined by the UNWTO. In addition, the tourists' quest for "authentic" sites is stimulating processes of local reinvention that are increasingly more focusing on intangible cultural heritage. Last, digital technologies are promoting disintermediation between tourist offer and tourist demand, making it easier for heterogeneous ranges of residents and travellers to communicate with one another (Russo & Richards, 2016). Tourist experiences qualify as valuable because of their uniqueness, their ability to be place-based and to solicit the cultural economy of specific sites.

Box 1 Recent trends in cultural tourism

Recent trends in cultural tourism are marked by:

- an increased role of residents as the "authentifiers" of cultural heritage at the basis of a tourist experience

- a higher degree of narrative and embodied performativity of the experience

- multisited-ness, including both museums and other institutional sites as well as, and actually increasingly more, "ordinary life" sites such as public spaces, cafés and restaurants, working sites.

It is in this context that issues of heritage co-creation and participation in the tourist experience have emerged. But before moving to their application in fields of cultural heritage and tourism, we need to clarify the meanings of the terms of co-creation and participation in a more general extent? We will start by clarifying the latter in guise of arriving to a clarification of the former term.

PARTICIPATION

A classic theme in sociology and political science, participation returned in the limelight in the last two decades. Participation may refer to a variety of experiences: participatory budgets, surveys deliberations, citizens' panels, territorial pacts, and so on. It is said that a "participatory culture" has evolved and expanded dramatically, advocating participation as a radical form of direct democracy and demanding its implementation outside the traditional territory of institutional politics.

We can refer to a perspective from political science and another from cultural studies, in order to try to circumscribe the meaning of term.

Political scientists would set the boundary of the term around two semantic acceptances: the one of "taking part" in a certain act or process, and the one of "being part" of an organism, stressing the sense of belonging against the one of activation. Participation is always a matter of "taking part" and "being part", coming together in different patterns. "Aggregation" and "equalization" are the two processes participation is always based upon. Aggregation concerns the reduction of the distance among individuals or groups, while "equalization" concerns the reduction of subordinating relationship through spread distribution among the participants. The will to participate and the possibility to participate can then combine and give rise to active involvement or, opposite, estrangement from participation. Exclusion happens when someone would like to participate but cannot do it because the legal or moral rights are missing, or because the specific skills necessary to participate are missing. Last, self-exclusion happens when someone doesn't want to participate even when this would be possible. Participation via mechanism of intermediation among the subjects that are entitled the right to participate and those who act effectively are at the basis of liberal democracy, while direct participation is at the core of participatory democracy.

Cultural scholars have discussed participatory culture with specific reference to popular and leisure culture. In particular Henry Jenkins (Jenkins, 2006) has proposed the three concepts of mediatic convergence to stress the role of a new mediatic system in which old media (cinema, literature, etc) coexist and conflict with new media (such as tv series, videogames, apps, etc.), of participatory culture, or a new, interactive, condition of producers and consumers (turning into co-creation); and of collective intelligence, or the organisational capacity of communities to transform consumption in a collective and creative process.

CO-CREATION

The term co-creation has gained success in the last decade, with a somehow more specific acceptance than the broad concept of participation.

The term acquired particularly success in the fields of management and marketing where it has been used to refer to the active involvement of "end-users" in various stages of the production process (Prahalad & Ramaswamy, 2000). It is considered that firms and consumers are increasingly creating value through personalised experiences that are unique to each individual consumer so that the co-created experience becomes the very basis of value. In line with this, they define co-creation as "engaging customers as active participants in the consumption experience, with the various points of interaction being the locus of co-creation of value"(Prahalad & Ramaswamy, 2004, p. 16). Along these lines, the term has also been used with reference to the public sector. Here "end-users" are citizens, and co-creation is connected to issues such as public participation, collaborative governance or community involvement. On one side, co-creation can help innovate the public sector, but it may also enact a process of involvement that is often considered as a goal in itself in a context in which traditional democratic institutions seems unsuccessful.

Beyond marketing and management, other sources that inflate with meaning the term can be acknowledged (Ind & Coates, 2013). For instance, literary theory considers that meaning is co-created and interpretation is a multisided process. While there is authorial (or organizational) intent in creating something, meaning emerges as the idea is used, and in the conversations that recipients have with each other, and the organization in naturally occurring communities, face-to-face interactions and organization-led interventions. Psychotherapy and education consider also that the process of co-creation and the co-discovery through interaction generates new ways of seeing the world and leads to the opportunity for non formal learning and self-development. Participatory design considers that involving end users leads to more relevant and usable products and services, while reducing risk. This implies a willingness to engage with participants and incorporate their suggestions for the benefit of the user and the organization. Participatory design, like design thinking, can involve the development of iterative prototypes as a means of testing user reactions.

When all these strands are woven together, the idea of co-creation moves away from a managerially dominated focus on the often nebulous idea of value to a view that instead focuses on how individuals can

collaborate with each other to meet their needs for socialisation and meaning making and how organizations can influence and use the insights of co-creation from a position of equality rather than dominance.

It is from this multi-semantic acknowledgement that the idea of heritage co-creation and participation in the tourist experience proposed in this section moves.

2. THE FARO FRAMEWORK CONVENTION ON THE VALUE OF CULTURAL HERITAGE FOR SOCIETY

PRINCIPLES

A "paradigmatic change" in conceiving cultural heritage has been introduced by the *Faro Framework Convention on the Value of Cultural Heritage for Society* in 2005. This document – often just named after the city where the first Member States signed it, in Faro (Portugal) – pairs with others that have contributed to a change of pace towards a subjective meaning of heritage, understood in its material and immaterial expressions, and based on the negotiating nature of the process of heritagization that underlies it, such as the *UNESCO Convention for the Protection of Intangible Cultural Heritage* of 2003. In addition, the Faro Framework Convention considers cultural heritage in a cross-disciplinary perspective and suggests cultural heritage to be the core element for facing European societal challenges. The Framework Convention entered into force on 1 June 2011 and has been signed by 18 countries out of the 47 that are part of the Council of Europe as of the 16/08/2018.[1]

The aim of the Faro Convention are summed up in Art. 1 of the Convention, where it is claimed that the Parties to this Convention agree to:

a. recognise that rights relating to cultural heritage are inherent in the right to participate in cultural life, as defined in the Universal Declaration of Human Rights;

b. recognise individual and collective responsibility towards cultural heritage;

c. emphasise that the conservation of cultural heritage and its sustainable use have human development and quality of life as their goal;

d. take the necessary steps to apply the provisions of this Convention concerning:

 - the role of cultural heritage in the construction of a peaceful and democratic society, and in the processes of sustainable development and the promotion of cultural diversity;

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[1] Italy for instance has signed the Convention in 2013, but has not ratified it yet. Croatia has signed it in 2005 and ratified it in 2011. For an updated list of signatory parties see: https://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/199/signatures?p_auth=dg2WfyCT

- greater synergy of competencies among all the public, institutional and private actors concerned.

The Faro Convention is based on two key concepts, stated in Art. 2:

a. cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time;

b. a heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations.

It shall be noted that the way cultural heritage emerges from the Explanatory report of the Framework Convention is somehow consistent with the human geography notion of place. The term territory or environment, in fact, is not only used in the Convention with reference to its politico-geographical acceptance (i.e., Gottman, 1973; Soja, 1971), but also as a material and symbolic ensemble of a multiplicity of spatialised trajectories, or a place (Massey, 2005). Territory is here understood in a relational way, indirectly reproducing a series of debates developed in the last decades such that the human relationship environment cannot be limited to a defined space and to a static history because it is expressed in an open, fluid, multi-scalar way. The same idea of a heritage community pinpoints for a group of individuals that self-recognizes as such, by reason of a shared ground based on a spatial, linguistic, religious basis, or even by other types of bonds or interests. This means that the boundaries of a heritage community are not rigid, impermeable or immutable .

Art. 3 stresses the engagement of the signatory parties towards a common heritage of Europe, defined as

a. all forms of cultural heritage in Europe which together constitute a shared source of remembrance, understanding, identity, cohesion and creativity, and

b. the ideals, principles and values, derived from the experience gained through progress and past conflicts, which foster the development of a peaceful and stable society, founded on respect for human rights, democracy and the rule of law.

This is particular consistent and problematic referring to dissonant heritage, since it opens up issues of a selective process of the past. On the one side, "*a heritage community consists of people who value specific aspects of cultural heritage which they wish"* but on the other the Convention recognise cultural heritage that allows for "*a shared source of remembrance".*

Another problematic aspect of the Faro Framework Convention is the difficult interaction between upscaling and downscaling of participation in cultural heritage and its co-creation. In fact, the Convention states that everyone has the right to cultural heritage, but also a responsibility towards it (see Art. 4).

On the one hand, the Convention asks the signatory parties to define policies that are enforced by the traditional policy system, experts, local institutions and national authorities through participatory management tools and shared cultural policy governance. On the other hand, the convention assumes that actions at the micro-level are incentivized or legitimized, when already present, underlining the right to participate in cultural heritage for the subject involved in a place.

Box 2 The structure of the Faro Convention

The structure of the Faro Convention

Section I – Aims, definitions and principles

Article 1 – Aims of the Convention

Article 2 – Definitions

Article 3 – The common heritage of Europe

Article 4 – Rights and responsibilities relating to cultural heritage

Article 5 – Cultural heritage law and policies

Article 6 – Effects of the Convention

Section II – Contribution of cultural heritage to society and human development

Article 7 – Cultural heritage and dialogue

Article 8 – Environment, heritage and quality of life

Article 9 – Sustainable use of the cultural heritage

Article 10 – Cultural heritage and economic activity

Section III – Shared responsibility for cultural heritage and public participation

Article 11 – The organisation of public responsibilities for cultural heritage

Article 12 – Access to cultural heritage and democratic participation

Article 13 – Cultural heritage and knowledge

Article 14 – Cultural heritage and the information society

APPLICATIONS

Since Faro is a Framework Convention, procedures about how to apply it are not detailed. A Framework Convention is fact is limited to state some principles and direction. The issues of how to bring the Faro Convention to life, how to implement it and how to monitor its impact have gone through a series of reflections since its introduction. Three biennial Action Plans – 2014-15; 2016-17; and 2018-19 – have been formulated in order to collect common references, create mechanisms and tools to foster initiatives in line with the Convention principles. In these years a point has been made that the Faro Convention shall support co-operative participation which is defined in the *Faro Convention Action Plan Handbook 2018-2019* as "the action of working together to same goal, beginning from the first steps and gradually constructing together. A special distinction is made here between participation and co-operation as participating in something denotes lesser influence in decision making and may exclude certain groups in taking active role in the processes".

Some good practices have also been identified, based on some pioneering experiences within heritage communities. Community-based and heritage-led initiatives in line with the Faro Convention's principles are identified, studied and promoted, bringing these experiences from the local level to the European level.

One of the most tested experiences are heritage walks, defined as reported in Box 3.

Box 3 The definition of a Heritage Walk according to the Faro Convention applications

> A Heritage Walk conceived by and with those who live and work in a territory or have a special affinity with
> it. The walk is devised by combining the stories of all the participants in the context of research work drawing
> on scientific sources and also on the life experiences of local residents, on the discovery of local curiosities

and on the accumulated knowledge of the places concerned. Such a walk can take many forms with the aim of experiencing, documenting and living a territory in unusual ways: guided tours run by heritage communities, sensitive walks run by artists, walks run by authors and visits to the homes of residents in their own neighbourhoods.

(https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=09000016806 abe1c)

A heritage walk consists in a collective embodied experience of cultural heritage. Through a collective experience space and narratives are brought together, while cultural heritage is co-created by all those that take part in it. The walk is the outcome of a cooperative action both in its design (at an early stage) and its practice (afterwards). That is to say, the route of the walk is not the outcome of a professional, but of a joint action among a variety of subjectivities according to a bottom up, multi-vocal logic. The result is a route that brings to life heritage as something connected with ordinary life and according to multiple points of views. Whenever possible, these are expressed through oral testimonies. Targets groups are all those who live and work in a certain area or have a special affinity with it: they might be residents, workers, migrants, city users and tourists. Artists are also particularly incentivised to participate since it is considered that culture and creativity can help in value transfer.

Figure 1 A picture from a Heritage Walk as it appears on the Faro Convention website

Another best practice that the Faro Action Plan has identified is the one of the pioneering experience of the residents' co-operative Hotel du Nord in Marseille (France).

A "residents co-operative" has been set up to derive economic benefits from the heritage through a varied range of goods and services offered for sale by local people, such as visitor accommodation (on a "guest house" basis), discovery tours, books and local products. The co-operative's action makes it possible to preserve the local heritage and raise its profile, while helping to improve the residents' quality of life and living conditions. Its activities include identifying the legal frameworks applicable to the accommodation offer (regulations, statutes, etc.), training residents in these matters via a "school for hosts", promoting the accommodation services through its own brand name and website, and marketing them in the form of a co-operative travel agency.

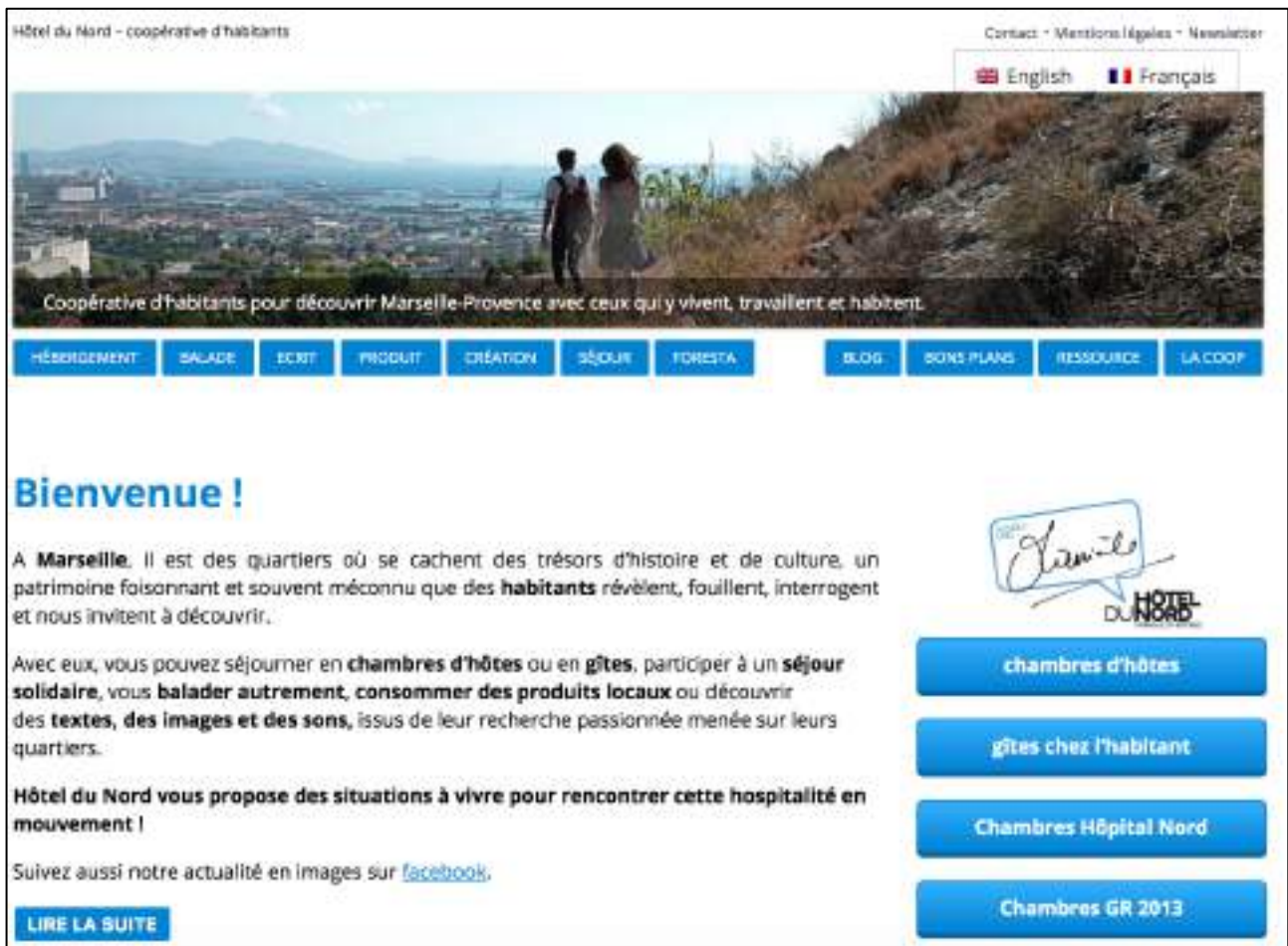(https://www.coe.int/en/web/venice/residents-co-operative)

Figure 2 Website of Hotel du Nord, http://hoteldunord.coop/

A residents' co-operative is considered a tool aimed at producing "economic benefits from the heritage through a varied range of goods and services offered for sale by local people, such as visitor accommodation (on a "guest house" basis), discovery tours, books and local products". A resident cooperative is both a form of participatory hospitality, where guests meets residents engaged as hospitality managers or food & beverage providers, and an alternative to capitalism-based forms of hospitality whose return is not distributed about those who live in a specific area.

Box 5 Excerpts from the Faro Convention Action Plan Handbook

The Faro Convention Action Plan is designed to translate the Faro Convention principles into practice. The current Faro Convention Action Plan (2018-2019) is identified by the motto "Peoples, Places and Stories", mirroring the Council of Europe's ongoing reflection on the Faro Convention that draws on three main ideas:

1) Prioritising inhabitants in their relationship with cultural heritage;

2) Reaching out to heritage communities and groups;

3) Strengthening linkages between all the local, regional and national heritage stakeholders, through synergetic action.

The approach focuses on an "action-research-reflection", particularly aimed at issues aligned with the Council of Europe priorities. It offers a platform for dialogue, seeking alternative heritage-led solutions to the increasingly complex societal challenges of our times. It also seeks to include the various distinctive civic initiatives carried out at local level and to draw on these specific experiences. It allows a better consideration of contributions from the field and understanding of the government entities and institutions in order to develop common references for all member States of the Organisation.

A distinctive approach of the Action Plan is embodied in the identification of common ground; increased mutual understanding; restored respect for dignity and multiple identities; and redefining and redesigning relationships

A *Faro Convention Action Plan Handbook* has been developed by the Council of Europe Secretariat in consultation with the Faro Convention Network (FCN) members and published in march 2018. It seeks to offer guidance for heritage communities that are interested in aligning their initiatives with the Faro Convention principles and take part in a pan-European network.

The handbook primarily targets civil society and heritage communities, while local and national authorities are considered essential actors in the process where they can benefit from the content and methodology that are offered. The handbook is specifically designed to explain the basic information and steps to be taken

to implement the Faro Convention. In this regard, it also provides member states with a resource to take further steps in the ratification and implementation of the Convention.

The Faro Convention initiatives and heritage communities who decide to be involved in the Faro Convention Network are encouraged to pursue the following self-assessment process and go through the principles and twelve criteria; discuss the existing situation among heritage community members and mark as appropriate.

	Criteria	Heritage Community	Public Institutions	Private Sector	Facilitator
Who?	1,2,3,4 - Presence and engagement	1	2	3	4
How?	5 - Consensus on an expanded common vision of heritage				
	6 - Willingness of all stakeholders to cooperate (local authorities and civil society)				
	7 - A defined common interest in a heritage-led action				
	8 - Commitment and capacity for resource mobilisation				
What ?	9 - Readiness of the group to engage in the process of developing diverse narratives based on the people and places				
	10 - Aspirations towards a more democratic socio-economic model				
	11 - Commitment to human rights principles in local development processes (respect for dignity and multiple identities)				
	12 - Improved democratic participation and social inclusion of all inhabitants				

A variety of materials about the Faro Convention are freely available online:

- Faro Convention Website (text Convention)

  https://www.coe.int/en/web/culture-and-heritage/faro-convention

- Faro Convention Action Plan (Handbook and a variety of other resources)

  https://www.coe.int/en/web/culture-and-heritage/faro-action-plan

- Faro Convention Network Library

  https://archive.org/details/@fcn_library

(Last accessed on 16/08/2018)

3. PARTICIPATORY TOURISM

Heritage walks and other Faro-inspired initiatives may easily offer the chance to develop "participatory tourism" products. This label includes a variety of experiences focussing on fostering social and spatial interaction between residents and tourists. Participatory tourism is often defined as contrary and opposite to those tourism-related initiatives that generate negative dynamics. Participatory tourism would ideally stimulate more inclusive patterns of urban diversity than socio-economic, cultural and spatial perspectives allow. Within participatory tourism initiatives, urban walking tours under the guidance of residents are gaining success as alternatives to more traditional guided tours. Walking tours comprising itineraries passing through different sites of interest are a common tourism practice. Walking as an urban explorative practice has been conceived of as an aesthetic tool for knowledge and physical transformation of a place that might transform into spatial intervention (Careri, 2006). Walking can also be considered a research instrument, a means of getting to know places by mixing visual and embodied experience (Ingold & Vergunst, 2008). Moreover, urban walks might also be listed as "light" events that contribute to the regeneration of public life through playful initiatives (Citroni, 2012). In addition, "participatory tourism" (see Revue Espace 2008 and 2014 for a review) is increasingly supported by innovative technological tools, such as web portals or apps, which enable direct interaction among various actors.

The common denominator of many participatory tourism experiences is the transformation of the "urban banal", i.e. those mundane habits and sites often considered common features in the cities in which they appear, into the object of new forms of cultural consumption, based on the valorisation of social interaction between a set of inhabitants and visitors (Rabbiosi, 2016).

In participatory tourism initiatives, tourists and residents seem to mirror one another in situ; they become more similar, but they also move from one side of the mirror to the other, exchanging roles. In doing so, they open an intersection, where new tourist/cultural initiatives addressing heterogeneous urban groups are activated. Some of these initiatives are rooted in the concrete possibility of fostering new tourist/cultural paths that would avoid the unravelling of social-spatial exclusion processes often associated with cities' touristification, such as gentrification, public space privatization, economic, and natural resources allocation to tourist facilities at the expense of residents' services, especially affecting the weakest social strata.

MygranTour (http://www.mygrantour.org/) is an initiative first launched by an NGO in Turin in 2010. The NGO had received monetary support from the European Union to create an urban network including proposed intercultural urban walks to be led by citizens of migrant origin. The target of the initiative were residents, tourists, students and anyone who was curious "to discover places with different eyes". The same project was extended to Milan in 2011, thanks to two tour operators specializing in "responsible tourism" trips and one NGO known to be active in the field of international cooperation. The "multicultural walks", as they were called according to the official website, took place in three areas of Milan: via Padova, via Paolo Sarpi and Porta Venezia. All of the roads and their surroundings are densely inhabited by migrants.

Figure 3 A tour in the neighbourhood of via Padova in Milan held by a Milanese inhabitant of Bolivian origin (2014)

Moralli and Vietti (2016) stress, one of the peculiar characteristics of this tourist proposal is that it can assign a new role to tourists as protagonists for otherwise marginalised subjects. Moreover, the "tourist gaze" is then re-invented, fostering a spatial and symbolic de-hierarchization of the classic resident/tourist gaze. The "Other" subject (the migrant) takes on a leading role; s/he has the opportunity to trace an itinerary based on her/his urban geography, and then to show it to those tourists attending the tour (Moralli, 2015). An overturning of the tourist and resident roles has also occurred, since the guide to the tour is often a delegitimized, socially stigmatized resident, because

of her/his status of migrant. The tourist on a *MygranTour* is an autochthonous citizen, becoming the Other during the walk, since she/he ultimately ignores some aspects of their own city (despite being willing to experience them). The migrant becomes the city-expert, someone who can develop a story arising from a specific urban feature according to her/his own experience and perspective (Moralli & Vietti, 2016, p. 282).

Today Migrantour is still existing and is also offered as a school tourism product, marketed by Viaggi Solidali: https://www.viaggisolidali.it/passeggiate-migrantour/

Figure 4 The webpage of tour operator Viaggi Solidali devoted to MygranTour (now Migrantour) (2018)

Piacere, Milano (http://www.piaceremilano.it/en/) was launched in 2015 in Milan at the time of the World Expo. *Piacere, Milano* called upon city inhabitants to take their off the beaten track route to tourists. As one of the initiative proposers underlines, *Piacere, Milano* can be likened to a "multilayered cake, carrying many dimensions: city storytelling, hospitality, sharing economy, social cohesion" (Volpe, 2015). However, the initiative is mainly centred around urban walks proposals and dinner invitations offered by Milan residents. These are aimed at encouraging the coming together of tourists and residents in locations and situations that are otherwise not yet established in tourist terms. Different from *MygranTour*, where a tour operator mediates the connection between tourists and residents, *Piacere, Milano* allows for contact that is disintermediated. Residents and tourists alike register on a website, stating their interests; use of the platform implies consent to direct matching between the two sets of individuals (fig. 2). However, unlike the most common offers included in "with the local" tours or home restaurants, tourists cannot choose the urban walk or dinner according to their tastes. This freedom is given only to the residents. In this way, *Piacere, Milano* enables a further de-hierarchization of the tourist-resident relation. Generally, the tourist is in a better position to bargain for the tourist experience, as they choose a certain guided tour or restaurant. Here this power of choice is subsequently transferred to the residents.

Today Piacere, Milano is no more operating but the website is still accessible.

Figure 5 Piacere, Milano digital platform, 2016 http://www.piaceremilano.it

MygranTour and *Piacere, Milano* overturn the most common territorial stereotypes about the city, particularly its marginal neighbourhoods. This is the case of via Padova, the site of one of the *MygranTour* urban walks. The road and its surroundings are commonly believed to be dangerous, poor and peripheral. Migrant inhabitants are Via Padova's most stereotyped inhabitants. A new image of this road as a cosmopolitan and culturally diverse place, associated with the enhancement of poorly known urban built heritage, assumes a positive meaning in the *MygranTour* promotional materials as well as in the discursive, embodied and material performances brought to life during the urban walk. The walk lingers in the area's very diverse commercial tissue, its community facilities (gardens, schools, churches), and other components of the urban infrastructure. This is the case with Trotter Park, which is enhanced as an urban common in Rosa's storytelling; she is a *MygranTour* guide of Bolivian origin. Rosa not only leads tourists in visiting this space; she also points out how the different inhabitants use it. Trotter Park can be portrayed as a migrant community's meeting place, as a jogger's court yard, or as a children's leisure space, or as a site for undertaking illegal activities. The walk becomes a subtle tool, denouncing the miserable physical conditions in which the public site languishes through long term institutional neglect. The narrative selection enacted by Rosa redeems Trotter Park and fosters its image as Milanese urban heritage.

The role of storytelling is even stronger in *Piacere, Milano*. The initiative was launched by two long established Milanese cooperatives, active in the provision of hospitality, health and wellbeing, and educational services to marginal groups. The project is also partnered by two communication

agencies and an exceptional media partner, *Radio Popolare*, an independent and "alternative" radio station, active in the city for more than 40 years. The role played by communication media is increasingly important to the success of social projects, which borrow techniques from the promotional techniques used by businesses for profit (Vicari Haddock and Moulaert, 2009). On one hand, *Piacere, Milano* stimulates the overturning of the classic separation and hierarchical relationship between tourists and residents, by allowing them not to match intermediaries and giving residents the power to select those tourists they want to deal with. In parallel, *Piacere, Milano* also stimulates a more inclusive way of narrating the city through storytelling, as is one of the specific working packages of the initiative. The storytelling enacted by *Piacere, Milano* is not featured by marketing and branding professionals, but by residents. In addition, it addresses off the beaten track parts of the city, that are generally not the object of tourism promotion. *Piacere, Milano* does not stimulate only one alternative narrative selection of Milan; rather it fosters a multiplicity of counter-narratives, returning the many voices of the city and its neighbourhoods.

(Excerpts from Rabbiosi C. (2016), "Developing participatory tourism in Milan, Italy. A critical analysis in two case studies", in Via@ Tourism Review, 2016-1(9), pp. 1-17.

http://journals.openedition.org/viatourism/291; DOI: 10.4000/viatourism.291)

4. ATRIUM AND FARE FARO FORLÌ

In 2015, ATRIUM has started to be accompanied by a Faro initiative. The Faro Convention is particularly addressing dissonant heritage in so far as it aims at establishing "processes for conciliation to deal equitably with situations where contradictory values are placed on the same cultural heritage by different communities" (Article 7b) and developing "knowledge of cultural heritage as a resource to facilitate peaceful co-existence by promoting trust and mutual understanding with a view to resolution and prevention of conflicts" (Article 7c).

ATRIUM has been willing to introduce a cooperative process for the co-construction of an ATRIUM branded tourist-cultural product even before a Faro initiative was introduced. In fact, the involvement of local communities is a principle supported also by the Council of Europe Cultural Routes programme.

The first network solicited by the Municipality of Forlì to propose initiatives for the co-creation of cultural heritage that may support cultural tourism experiences was mainly composed by civic networks or professionals in the cultural sector. This is also consistent with Faro suggestions of including artists in Faro-oriented workshops, since culture and creativity can help in symbolic and economic value transfer. The tourist sector was also solicited, through the Union of the Forlì Tourist Guides and one local tourist marketing

agency. The involvement of the local historical research institute was essential, particularly considered that the institute is committed to safeguarding, reorganizing and enhancing the archival and bibliographic heritage concerned with the history of the 19th and 20th centuries and to the promotion of memory. *ISTORECO* has also a long portfolio of activities brought about with schools and is committed to education for active citizenship and peace. In addition, anyone who wanted to share her/his memory and take care of the ATRIUM heritage may join the network.

Table 1 ATRIUM/Faro Local Network

ATRIUM/Faro Local Network	
Coordinator: Municipality of Forlì	
Facilitator: Prosper Wanner	
Cultural-Creative sector	***Tourist sector***
- Spazi Indecisi - Casa del Cuculo - Città di Ebla - SeiGradi Rivista - Condotta locale e regionale di Slow Food - Romagna Creative District - Ordine degli Architetti	- Confguide, Federazione Guide Turistiche, sezione forlivese - RomagnaFullTime
Historical research sector	***Other***
- Istituto Storico della Resistenza e dell'Età contemporanea di Forlì-Cesena	- individuals willing to share their stories and their skills (a photographer, a researcher, a retired man...)

In 2016 a facilitator[2] with a long experience in the Faro initiative was appointed by the Municipality of Forlì and a few meetings and workshops were organised in the spirit of the Faro Action Plan. As a result of that initiative, also called Fare Faro a Forlì, a few "participatory" tourist prototypes have been tested.

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[2] Prosper Wanner, manager of the residents' co-operative Hôtel du Nord in Marseille and member of the Faro Convention Newtork.

PASSEGGIATA PATRIMONIALE e LABORATORIO
Prenotazioni obbligatoria

Sabato
15 OTTOBRE
ore 15.15 e 17.15

Istituto storico della Resistenza e dell'Età contemporanea di Forlì-Cesena

LE DONNE, LA FABBRICA, LA RESISTENZA IN CITTÀ

Il 27 marzo 1944 il centro storico di Forlì, e in particolare il quartiere Schiavonia, è teatro di una grande manifestazione popolare contro il regime e la guerra. Protagoniste principali di questo storico sciopero, che porterà all'annullamento della condanna a morte di nove giovani renitenti alla leva, sono le donne. Chi sono? Qual è la loro storia? A cosa è legata la loro coraggiosa mobilitazione? Tappe del trekking: Ex Filanda Maiani, Caserma Ferdinando di Savoia, Casa del Mutilato, Palazzo del Governo. A seguire laboratorio con i documenti originali.

PASSEGGIATA PATRIMONIALE ore 15.15
Costo: 5 euro a persona
gratuito bambini sotto i 10 anni

LABORATORIO ore 17.15
Costo: 5 euro a persona
gratuito bambini sotto i 10 anni

Partenza passeggiata e laboratorio: **Istituto per la Storia della Resistenza e dell'Età Contemporanea, via Albicini 25 – Forlì**

LABORATORI
Prenotazioni obbligatoria

Sabato
15 OTTOBRE
ore 15.30 /18.00

Slow Food
Condotta di Forlì Alto Appennino Forlivese

PANE DI PANE

Ardito, audace, inalettabile: sono alcuni dei nomi che nella battaglia del grano del ventennio fascista aumentarono la produzione italiana negli anni dell'autarchia. L'incontro è dedicato alla storia dei grani antichi, al riconoscimento sensoriale della qualità di cereali, delle filiere produttive, della degustazione di pani e rinfresco di pasta madre che ogni partecipante porterà a casa per panificare.

Costo: 10 euro a persona
Cortile Palazzo Foschi via Pedriali 12 – Forlì
in caso di cattivo tempo sede Slow Food in via Hercolani 5

Un sentito ringraziamento alla famiglia Foschi per l'ospitalità ed il contributo dato nella realizzazione del laboratorio Slow Food.

LABORATORIO
Prenotazioni obbligatoria

Domenica
16 OTTOBRE
ore 9.30

SEIGRADISOCIETÀ LABORATORIO EDITORIALE

Seigradisocietà è un vero e proprio gioco di società con un numero di partecipanti, delle regole precise, una casella di partenza e una di arrivo. La partenza è l'Architettura, l'arrivo lo troveremo assieme. Un laboratorio per conoscere l'architettura scovando i nessi che questa può innescare e dimostrare che la cultura è uno spazio fluido, dove i saperi si intrecciano. Al termine del laboratorio ogni partecipante riceverà il numero della rivista ideato.

costo: 5 euro a persona
Sala Costellazioni - **Ex Collegio Aeronautico** Piazzale della Vittoria - Forlì

Gli eventi avranno luogo anche in caso di maltempo.

ROMAGNA FULL TIME
Per ogni evento si richiede la prenotazione entro giovedì 13 ottobre a
turismo@romagnafulltime.it
Tel +39 0543 378075

Immagini: Archivio Atrium
foto architetture Archivio Atrium–foto Luca Massari

PASSEGGIATA PATRIMONIALE
Prenotazioni obbligatoria

Domenica
16 OTTOBRE
ore 15.00

CONFGUIDE
Confcommercio

UN NUOVO VIALE PER FORLÌ, UN PROGETTO ALL'INSEGNA DELLA MODERNITÀ

La passeggiata intende accompagnare i partecipanti alla "scoperta" delle idee e dei progetti che hanno sotteso alla realizzazione del nuovo quartiere nato in concomitanza all'edificazione della Stazione ferroviaria, secondo un progetto di urbanizzazione moderna e razionale. Si analizzeranno le emergenze architettoniche da un punto di vista stilistico e storico - sociale, si giungerà a Piazzale della Vittoria su cui insiste la monumentale architettura dell'ex Collegio Aeronautico e il Monumento ai Caduti che inneggia alle forze armate.

Costo: euro 5 a persona - gratuito bambini sotto i 10 anni
Partenza di fronte alla **Stazione Ferroviaria**, angolo Portici

MOSTRA

Domenica
16 OTTOBRE
ore 15.30/20.00
Orario continuato

SPAZI INDECISI

TOTALY LOST 2016

A cura di Spazi Indecisi per Rotta Culturale ATRIUM – Architecture of Totalitarian Regimes of the XX Century in Europe's Urban Memory; Coordinamento Scientifico Maria Elena Versari, Linda Ferrari. Cosa rimare dell'architettura in abbandono dei regimi totalitari del '900 in Europa? Totally Lost è una mostra diffusa che, attraverso fotografie e video raccolte attraverso una call internazionale, racconta un patrimonio "scomodo" per riflettere e interrogarsi sul suo ruolo oggi.

Ex-Casa del Mutilato, via Piero Maroncelli 3 - Forlì   INGRESSO GRATUITO

CORTOMETRAGGI

Domenica
16 OTTOBRE
ore 16.30

Sedicicorto

13° SEDICICORTO INTERNATIONAL FILM FESTIVAL

All'interno della 13ª edizione di Sedicicorto film festival, il principale evento in Italia dedicato al cortometraggio, è prevista una sezione speciale dedicata ai temi ATRIUM, che consiste nella proiezione di sette cortometraggi. Non mancano i riferimenti architettonici sui temi del xx secolo e sul clima sociale nei paesi ex comunisti.

Cinema Apollo via Mentana 8 - Forlì   INGRESSO GRATUITO

CONCERTO

Domenica
16 OTTOBRE
ore 20.45

UDI
UNIONE DONNE IN ITALIA

QUANDO LA MEMORIA LA RACCONTA LA MUSICA... SI CANTA PER IL FUTURO

Concerto di **Anna Ghetti** accompagnata alla chitarra da **Simone Ravaioli** *(anteprima della rassegna Cantantesse 2017)*

In questa seconda edizione di *"Voci di donne, d'amore, di lotta, di liberazione, di emancipazione, voci di... CANTANTESSE"*, Udi Forlì vuole riflettere sulla memoria degli anni che vanno dal 1910 al 1970 considerando 60 anni di musica e lotte.

Sala Santa Caterina via Romanello 8 - Forlì   INGRESSO GRATUITO

Figure 6 The programme of the ATRIUM cultural tourist experience prototypes performed during the Fare Faro a Forlì *days, 15-16 Oct. 2016*

HERITAGE WALKS

A set of participatory *walks* have been organised. They have been planned and managed by some of the local community stakeholders such as urban regeneration/social innovation professionals, local historians, tour guides. These walks have been performed in working sites, educational sites, or housing sites. Heritage walks distinguish themselves from guided tours for not being aimed just at "sightseeing" under the narrative of a patronising voice. The idea is that the walks includes an embodied performance of place moving through past and present. Most of the ATRIUM buildings have now different functions of what they had been originally built for. This functional shift already shows up a variety of dissonances. According to Faro principles, heritage walks should enhance this dissonance giving voice to those who currently inhabit those sites or that have inhabited them in the past or that simply have memories concerning them.

Box 7 Heritage Walk ATRIUM/Faro "Women, the factory and the Resistance in the city"

Le donne, la fabbrica, la resistenza in città [Women, the factory and the Resistance in the city]

organized by ISTORECO, Historical Institute of the Resistance, Forlì-Cesena

performed during the *Fare Faro a Forlì* days, 15-16 Oct. 2016,

approx. 1hr

Starting from a workplace, such as the spinning mill Filanda Majani, this heritage walk allowed to talk about women workers and their role in the Resistance. To enter the spirit of Faro, this walk focused in particular on the life stories of the female workers, on their working conditions, and then moved to workers' strikes during the war.

The route was elaborated by Istoreco and has foreseen the insertion of a testimony by one of the *Filanda Majani* last worker through a video made for the specific occasion. During the visit to the spinning mill, an attempt was made to give the floor to the current occupant of a part of the site. Copies of original posters claiming for the strikes and demonstration were affixed along the road.

STRENGTHS

- use of videos to integrate the visit with testimonials

- multi sited-ness of the walk

- ability to attract a heterogeneous audience

TO BE FURTHER CONSIDERED

- too much content, some people interviewed at the end of the walk revealed that they have found it too full of contents and sometimes confusing

- little interactivity with the public

- the current inhabitant of Filanda Majani was invited to speak but eventually did not want to do it in public, instead he answered some questions in public just while other activities were in progress

- the photostatic copies of the posters inviting to strike and demonstrate affixed along the road were anonymously torn and found in a nearby trash bin.

Figure 7 Heritage walking towards and around the Filanda Majani in Forlì (2016)

Figure 8 Contesting the Heritage Walk: the photostatic copies of the posters inviting to strike and demonstrate were anonymously torn and found in a nearby trash bin

Box 8 Heritage Walk ATRIUM/Faro "Spinning mills, workers and rivers"

Filande, operai e corsi d'acqua [Spinning mills, workers and rivers]

co-organized by ISTORECO – ISTORECO, Historical Institute of the Resistance, Forlì-Cesena, and some lower secondary schools in Forlì

performed during the *Festival Forlì Città del Novecento 2017*

approx. 2hrs

This heritage walk was the result of an experimental project developed by Istoreco on the request of the Municipality of Forlì with lower secondary schools. The idea was to create a heritage walk made by students for their peers or even a wider audience. Istoreco and the teachers produced some materials as a starting point for the students. The students deepened their research by asking their families or other inhabitants of the city, in so doing stimulating a collective memory and an intergenerational transmission. In the final heritage walk each student performed part of the narrative.

Students of non-EU origin also felt strong involvement, which the organizers emotionally perceived.

For further information: https://e-review.it/flamigni_passeggiata_patrimoniale

Box 9 Heritage Walk ATRIUM/Faro "A new mall for Forlì, a project of modernity"

Un nuovo Viale per Forlì, un progetto all'insegna della modernità [A new mall for Forlì, a project of modernity]

organized by Confguide Forlì-Cesena

performed during the *Fare Faro a Forlì* days, 15-16 Oct. 2016,

approx. 1hr

Since the institution of ATRIUM, the tourist guides have been called to integrate their tours by considering the specific features of dissonant heritage and the problematic issues its tourist promotion involve. A specific training addressing particularly, but not exclusively, tourist guides has also been organised by the Municipality of Forlì with the Center of Advanced Studies in Tourism, University of Bologna and Istoreco. In addition tourist guides have also been called to professionally integrate walks and experiences organised by other subjects in the ATRIUM network as well as taking on the Faro principles and be inspired by heritage walks. This is the case for instance of *Un nuovo Viale per Forlì, un progetto all'insegna della modernità* [A new mall for Forlì, a projectof modernity], performed during the *Fare Faro a Forlì* days in 2016. The linear walk along Via della Libertà was enriched by giving voice to a former athlete from Forlì who spent his career in the gym established in the EX-GIL, a building that was built during fascism and is now part of ATRIUM. This person has therefore brought his story in the narrative of the guide, sharing his memories of the site as he first visited it just after IIWW.

STRENGTHS

- times and route of the visit were very well calculated and optimized

- a citizen who had memories about the site was included to share his story

TO BE FURTHER CONSIDERED

- description of many architectural details to the disadvantage of the ATRIUM themes

- the citizen who shared his memories was not clearly introduced has someone who owns his own narrative, so that it was perceived as a collective one; the 'management' of his performance was not always easy as his narrative often went off topic.

Figure 9 The tourist guide (with her badge, at the centre) leaves the floor to a citizen from Forlì that proposes his own story about the site

PERFORMANCES

Faro-inspired tourist prototypes can also include performances that brings to life cultural heritage in an embodied manner. Through performances, participants can make a multi-sensuous experience of space and learn from the past through their body.

Box 10 Heritage Walk ATRIUM/Faro "A brief history of man's control over man"

Breve storia del controllo dell'uomo sull'uomo [A brief history of man's control over man]

organised by Casa del cuculo

originally performed in 2014 at the ceremony for ATRIUM to become a Cultural Route of the council of Europe

later performed in 2016 at a special event organised for the participants of a tourism research conference.

3hrs - 1 hr

Casa del Cuculo is a small cooperative working in the field of community building, non formal education and co-design through arts-based methodologies. Breve Storia dell'Uomo sull'Uomo is an interactive performance on architecture as arts used as a tool to interact with the posture of a human collective. It consisted of a heritage walk through the ATRIUM architectures involving not only narratives but also an embodied performance connected with ATRIUM topics. The walk became a collective performance where everyone was a full performer. In addition, within the former aeronautic college, participants were asked to perform in the space by embodying the posture of a totalitarian regime and experience the physical constraints of military education. The performance was characterised by multimedia (sounds, videos) that accompanied and conducted the performance. The public was always able to intervene on stage.

Figure 10 The audience is engaged in performing "A brief history of man's control over man" in a replica of "A brief history of man's control over man" in 2016

STRENGTHS

- highly performativeness bringing to an emotional and multisensuous experience of heritage

- multimediality

- space given to narratives

TO BE FURTHER CONSIDERED

- high costs of organisation

- some international visitors to the performance in 2016 questioned the reason for reviving the climate of oppression of the time through embodiment, considering it painful and inappropriate. Those who had however had a direct experience of a totalitarian regime didn't experience the same shock and actually declared the importance of such a performance.

A video of the first performance in 2014: https://www.youtube.com/watch?v=XaAToK9zT44

Box 11 Heritage Walk ATRIUM/Faro "Forlì under the bombs: shelters, ruins and hopes"

Forlì sotto le bombe: rifugi, macerie e speranze [Forlì under the bombs: shelters, ruins and hopes]

organised by Mario Proli, based on an idea of Francesca Vaienti and Fabio Blaco

in collaboration with Associazione Nazionale Vittime Civili di Guerra e Slow Food Condotta di Forlì

performed during the *Festival Forlì Città del Novecento 2017*

Once considered in their multiplicity of meanings and dimensions, sites are turned into places. Places are always enmeshed with memories, often inscribed in their materiality. The former central café Bar Roma in Forlì stills shows the signs of bombs on its walls. A resident of the nearby has asked the Municipality to save the wall as it is and has offered to take care of it. In this sense, this small action is fully in line with Faro, as an ordinary site was valued as cultural heritage merging a memory inscribed in the physical space and a personal sense of responsibility towards it.

Figure 11 The wall of Bar Roma punctuated with bombs signs from IIWW.

The site was also the starting point of a heritage walk performed during the *Festival Forlì Città del Novecento 2017.* The event was aimed at bringing in memories of the IIWW, enhanced through sensorial experiences (through music and tastings) and material culture (objects, pictures).

The event was developed by Slow Food Forlì after the idea of residents who offered to share its commitment towards the Bar Roma wall. The historical content was curated by a local historian with a strong attachment to the city. Cooperation with the National association of the Civilian war victims was also held.

STRENGHTS

- merging ordinary places, heritage walks, and performance

- multiperformativeness

- multisensoriality

- multiactoriality

TO BE FURTHER CONSIDERED

- high costs of organisation

CREATIVE WORKSHOPS

The ATRIUM/FARO connection produced also a variety of creative workshops. ATRIUM doesn't want just to focus on architecture, but also explore issues related to daily life during the fascist times: food and foodways, education, public space, propaganda, etc.

Box 12 Heritage Walk ATRIUM/Faro "Bread of bread"

Pane di pane [Bread of bread]

organised by Slow Food Forlì

performed several times, including during the *Fare Faro a Forlì* days, 15-16 Oct. 2016

2 hrs 30'

Since ATRIUM was introduced, SlowFood Forlì has organised a series of workshop linking their themes and aims with those of ATRIUM. Slow Food was also open to embrace the FARO initiatives. Pane di pane [Bread of bread] was devoted to the history of ancient grains through the sensory recognition of the quality of cereals and the production chains. Bread was also tasted and each participant could take home a part of the main dough. Discussing grains was a way to discuss the economic policy of "the Battle for Grain**'** undertaken by the Fascist regime during the 1920s as a move toward autarky.

The laboratory was led by a facilitator with a long expertise in the field of designing and conducting workshops. Experiential tests and games were introduced to put participants knowledge at work in a playful way.

Figure 12 Slow Food creative workshop connecting interpreting ATRIUM through food

STRENGTHS

- well structured experience, able to clearly introduce the link with ATRIUM, the participation in Faro and the profile of the organizers

- the organizer's ability to communicate content and engage the public, including through games

- multisensoriality

TO BE FURTHER CONSIDERED

- in a similar experience based on tasting autarkic products it was considered by someone that such a presentation might induce a positive evaluation of those times as times of healthy and good food.

Box 13 Heritage Walk ATRIUM/Faro "Editorial workshop"

Seigradisocietà Laboratorio Editoriale [Editorial workshop]

organised by SeiGradi Rivista

performed during the *Fare Faro a Forlì* days, 15-16 Oct. 2016

SeiGradi was an online collective magazine created by a group of young architects. *Seigradisocietà* consisted in a workshop designed as an interactive, collective game. The organisers assign a certain theme and participants are guided in order to let emerge their own nexus of that theme with others following the principle of the six degrees of separation. In this case, the starting point was architecture, and more specifically the architecture of the specific site the workshop took place, the aeronautic college. The participants to the workshop were divided in groups, each one identifying an editorial branch: cinema, literature, music, sciences, personalities, arts. Each group had to propose a set of contributions for the magazine. These where then voted and selected by the rest of the public. Just one option for each editorial branch was eventually developed into an article and published online as a special issue of 6Gradi magazine.

Figure 14 The participants of the Editorial workshop co-created a magazine around ATRIUM architectures themes

STRENGTHS

- well structured experience

- very original experience (building a "thematic" newspaper starting from the context in which it was located, the former aeronautical college)

TO BE FURTHER CONSIDERED

- for a group of 15 participants 6/7 organizers are required, the cost in terms of human capital is therefore quite high

MEETING THE INHABITANTS

In line with the idea of heritage walks from the Faro Application plan and with the principles of participatory tourism, residents have been often involved as "cultural heritage witnesses" in ATRIUM tourist and cultural experiences. As we have already mentioned, a former Forlì athlete now in its eighties was asked to tell some anecdotes about the place in the early 1950s as, as a young boy, he first entered the place during the visit to the Ex-Gil (Fig. 9). This person shared his own personal experience and sense of place, that is to say his own interpretations of that specific kind of heritage in connection with his personal life story. During the heritage walk organised by the ISTORECO and addressing the issue of female work and the Resistance during the Fascist regime, a spinning mill was visited (Box 7). Here a video interview to a woman who worked there and

took part to some demonstration is shown. In this occasion, the walk organisers wanted to involve also the current inhabitant of the site – a merchant of frames and local paintings – paralleling what it is generally done in the Ex-Gil. However, the men declined the invitation only to then accept to have small talks with individual participants to the walk.

Indeed "meeting the inhabitants" include a variety of problematic issues. On one side, participatory tourist/cultural products aim at including wide audiences in order to help enriching the multivocality of heritage, and also to benefit from activities linked to it. But on one point some people do not seem to possess either the communication skills to actually participate in sharing their memory. A second point, and more strictly connected to the topic of the promotion of dissonant heritage, is that the involvement of residents' while providing multivocality, might turn in anecdotes that instead of cultivating dissonance dissipate it, and ambiguously rewrite history. This aspect is strictly connected with the risks connected with communicating dissonant heritage discussed in Stage 1.

5. EVALUATION GRID

In this Stage, we have turned our attention to cultural tourist experiences that are built on the co-creation of cultural heritage by a large arena of actors, including the civil society (inhabitants, civic networks, etc.) together with professionals (tourist guides, cultural organisations), researchers, and political and cultural institutions. We have linked this issue with the possibility to offer "participatory" tourist products, where residents, tourists and professionals equally take part in, and are part of, the experience, somehow blurring traditional hosts/guests divides and hierarchies. In particular we have used the principles and the best practices descending from the *Faro Framework Convention on the Value of Heritage for Society* to enter this theme on the ground of ATRIUM Cultural Route in Forlì. In fact, the Municipality of Forlì has introduced a Faro initiative in order to develop cultural tourism products prototypes.

Based on the different elements presented in the different Stages, we can now propose an assessment of cultural tourism products willing to deal with dissonant heritage in a participatory manner.

Stage 1 has suggested to cope with dissonant heritage by:

I.   Starting from the historical facts

II.   Recognising the message and ideology embodied in heritage assets

III. Highlighting the ideology or messages embodying values which are in contrast with the Human Rights Declaration and the Democracy

IV.   Showing how events and activities can deepen understanding of dissonant messages

Stage 1 has also proposed a variety of perspectives, that we can sum up as:

- An emotional perspective

- A transnational perspective

- A perspective based on the communication strategies

Drawing on a perspective based on the principles of participation and co-creation in cultural heritage enhancement and tourist promotion, Stage 2 adds the following suggestions:

1) Participatory tourist experience shall be carefully co-designed and cannot succeed without a good balance of civic networks, professionals in both the tourist and cultural-creative sectors, facilitators, researchers.

- Civic networks represent a significant part of the heritage community and can connect tourists and residents;

- Professionals in the tourist sector are necessary to grant the capacity building of the experience as well as their viability on the market;

- Professionals in the cultural-creative sectors can introduce arts-based methodologies as a stimulus for heritage co-creation and cultural tourism on the ground of the experience turn;

- A facilitator coping with issues of conflict and "voice" imbalances might be introduced to grant social inclusion to the experience;

- Researchers can be included in the continuous critical assessment of how memory is promoted.

Box 14 Self- assessment questions: Co-designing a participatory tourist experience

> *Who has designed the participatory tourist experience? How does it provide heritage co-creation? Who are the actors involved? How will be the experience translated into a product on the market? Who will manage, and how, possible conflicts emerging from participatory processes? Who, and how, will be in charge of coping with participatory imbalances? How is critical memory promotion assessed?*

2) Enhancing the sensuous character of a cultural/tourist experience can be paired with the approach of coping with heritage via sharing the emotions connected with its dissonance. Investing in place performances is a viable way to turn physical space into a multidimensional element. Sensuous experiences and place performance may jointly contribute to an emotional enactment of cultural heritage. Once proposed on the ground of tourism, it can turn tourism into a tool for non formal education.

> *Which kind of performances (visual, music, narrative, digital, embodied) are enacted to bring cultural heritage to life in a specific experience? How do they deal with the materiality of space? How do they turn space into place? Which senses are involved in these place performances? Which emotions are meant to be solicited? How do these emotions connect with dissonance?*

3) Gaming strategies are new ways to provide pleasurable cultural and creative tourist experience. However, as in any game, rules do exist, and shall be made explicit, particularly when dissonant heritage is at stake. For instance, the problem with narratives is that they are often perceived as objective truths while they always represent a pint of view: a rule of any participatory tourism "game" shall be that participants make clear their own role and positioning in order to allow the other to locate it.

> *What are the basic rules of a cultural/tourist game? Which barriers may prevent a participant to play effectively? Is it a role-play game? Which role are the participants performing?*

4) In order to become effective, activities proposed on the ground of a strong commitment towards societal self-reflection and direct democracy have to upscale their aims and adopt a transnational and more radical perspective.

> *How diverse narratives based on the people and places move from the local to the global? How do they aspire towards more democratic socio-economic model? Are they committed to human rights principles? Which international network/reference may help to reach these points?*

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Stage 3 – *TRADITIONAL GUIDED TOUR AND DISSONANT HERITAGE: GUIDES TRAINING*

Patrizia Battilani

The profession of tourist guide is difficult and fascinating. A guided visit to a heritage site can be considered a point of intersection between Interpretation and public history. When guides communicate meanings and feelings to people, they make public the history of a place and an age. They offer interpretation with simple words which can be understood also by non-professionals. Their words are often the occasion to celebrate a monument, a work of arts, the engagement of previous generations in building the world around us. Very often the ultimate goal of their description and storytelling is to magnify the value of a place or a time. Uniqueness, beauty, civilization are usually the keywords to understand the ultimate goal of a guided visit of a place.

So far heritage is a positive example of civilization, everything works very well and the guided tour permit to fulfil both cultural and economic goals. Things turn to be more complex when we deal with dissonant buildings, stories and emotions.

For the reasons we analysed in Stage 1, when heritage is dissonant, guided tours must take a different approach and achieve a different goal. The first consequence is that dissonant heritage guides need a specific training making them aware of the risks and traps of dissonant heritage.

1. GUIDES AS INTERPRETERS

The American Association for Interpretation (NAI) defines interpretation as "a communication process that forges emotional and intellectual connections between the interests of the audience and the inherent meanings in the resource". More fascinating is the Tilden's definition which states that "interpretation is the revelation of a larger truth that lies behind any statement of fact" and interpreter "goes beyond the apparent to the real, beyond a part to a whole, beyond a truth to a more important truth". Freeman Tilden in his 1957's book *Interpreting our heritage* provided the 7 basic principles of Interpretation, which are the guidelines interpreters use still today.

Since the middle of the 19th century interpretation has been one of the key to success for heritage sites and cultural and environmental tourist destinations. In the same time, it was, and it is, a way to increase visitor's knowledge as well as cultural and environmental awareness.

With regards to history, interpretation adds meaning and personal drama. Interpretation projects can use a variety of method, from re-enacting past events to create open air museum re-creating or preserving the

past lifestyle. Another way is to ask witnesses of past events to tell their experience or to record interview and give visitors the possibility to listen to some excerpts.

Regardless the method or experience interpreters adopt, dissonance requires specific attention. As a matter of fact, when heritage is dissonant, interpretation is an opportunity and a threat in the same time.

It is a threat because usually Interpretation transforms the concepts included in heritage assets into enjoyable living situations, simple statements and in well-defined feelings. On the contrary dissonance is not enjoyable, well defined or simple. For instance, offering enjoyable activities communicating the importance of tobacco production for the history and economic development of the USA or making visitors aware of the quality and variety of tobacco, produce positive feelings about tobacco, with the risk of neglecting the dark side of this history as the role played by slavery and segregation in this production or the negative impact of tobacco for human health.

Even when the narrative includes dissonance, problems can arise. Take for instance Colonial Williamsburg historic site in Virginia. The web site describes this open air museum with these words:

> "This isn't just a place where things once happened. They're happening, right now, here in the 18th century. We're the place where the idea of our country is being born; the place where the ideals we stand for as Americans are being defined".

As everybody knows, the 18th century history of colonial Virginia included slavery. To communicate this aspect of the place's history, in 1994 the historic site decided to organize a mock auction of slaves. The initiative was loudly criticised. The New York Times described the controversial issue with a long article:

> "Organizers say the auction is intended only to educate visitors about a brutal yet important part of black American history. But critics around the state contend that education could be trivialized into entertainment and that, in any case, slave auctions were too painful to revive in any form".

Figure 15 The New York Times: "Mock Auction of Slaves: Education or Outrage?" Oct. 8 1994,
https://www.nytimes.com/1994/10/08/us/mock-auction-of-slaves-education-or-outrage.html

The initiative had been proposed by the African-American department (12 Afro-Americans worked there) of the Colonial Williamsburg Foundation, which had been created some years before in order to design experiences reflecting the life of Afro-Americans. The New York Times' article reported also the motivation of Christy S. Coleman, at the time the department director: "This is just the natural progression of what we've been doing … This is a very, very sensitive and emotional issue. But it is also very real history, and it distresses me, personally and professionally, that there are those who would have us hide this or keep it under the rug."

Today, part of the interpreters of the site are African American and they give a representation of slaves and freedmen in colonial time. As the other interpreters, they wear old time clothes and engage discussion with visitors about the 18th century situations and feelings, however focusing on the African American conditions. In this way also other general concepts, as the human rights, become part of the dialogue between interpreters and visitors. No mock auction has ever been organized again.

In conclusion, there are risks in organizing interpretation about a dissonant past, but at the same time, interpretation is an extraordinary tool to create situations which can make visitor aware of the existence of conflicting meanings for the same heritage asset or contents contrasting with the Human Rights Declaration.

2. TOURIST GUIDES AS FACILITATORS IN PUBLIC HISTORY PROJECTS

Public history is defined as history beyond the walls of the traditional classroom. It involves a myriad of professionals from historical consultants, museum professionals, government historians, archivists, oral historians, cultural resource managers, curators, film and media producers, historical interpreters, historic

preservationists, policy advisers, local historians, community activists, and possibly many others. They all agree that history can play a pivotal role in civic life and in promoting civic engagement. Public history as a practice emerged in the USA during the 1970s and since then gained a growing attention in many countries. Since the beginning, it pursued the collaborative approach between historians and the local community or between historians and the various stakeholders. This collaboration as well as the promotion of civic engagement can take a variety of shapes depending on the attitude, the feelings, the aims of people and institutions which work on each project. As claimed by Michael Frisch in a famous keynote speech: "Public History is Not A One-Way Street". In conclusion, regardless the shape it takes and the aim it pursues, public history contributes to build the public image of the past as well as the civic engagement of communities.

To sum up we can say that public history involves at least two spheres: the collaborative approach between professionals and non-professionals as residents or tourists; the definition of purposes to achieve (for instance to strengthen the sense of place; to increase civic engagement; to promote the principles enshrined in the Human Rights Declaration; to facilitate the peaceful coexistence of two communities).

Anytime we use history in creating and offering tourist or cultural products, we enter the realm of public history. The Interpreting activities we mentioned in the above paragraph can be considered an example of public history.

Decades of public history projects permitted the accumulation of skills and competencies which can be very useful to cope with the enhancement of dissonant heritage. For instance Liz Sevcenko in the Oxford Handbook of Public history gives evidence of three public memory projects supporting democracy and the principles of Human Rights Declaration: *Memoria Abierta* in Argentina, the *District Six Museum and Constitution Hill* in South Africa, and the *Gulag Museum* in Russia (until 2015 when it was closed by the local authorities).

They are all examples of dissonance implicit in the message, in the sense that they are evidence of past regimes rejecting Human Rights. Each project chose its own methodology to focus attention on democracy and Human Rights: promoting public discussion of long-suppressed truths; integrating multiple narratives; and making dialogue the instrument for civic engagement.

Memoria Abierta gathered a wide evidence of the repression and violence perpetuated by dictatorship, from recorded testimonies to collected documents and mapped and marked sites used as clandestine torture or detention centres in Buenos Aires and around. Then it stimulated a dialogue on this past, organizing public events throughout the country. In this context the aim of dialogue was not "to engage multiple perspectives, but to assert long-suppressed truths and establish a new common understanding of the recent past".

The Old Fort Prison in Johannesburg was a symbol of apartheid regime which held both anti-apartheid leaders and ordinary criminals. Successively it was transformed into the "Constitution Hill", a multipurpose complex which included a museum, the court, and space for human rights nongovernmental organizations. Lacking a shared definition of what should be considered just or unjust in new South Africa, Museum's team chose to organize exhibits and projects focusing on the changing meaning of justice. Therefore, visitors after visiting the prison museum, the exhibit and the Court have opportunities to debate this issue through dedicated

programs. The starting point is the story of different kind of crimes and criminals over time. In this way a multiple narrative makes it possible to understand the change in the definition of what it is just or unjust.

The last example of public history used to work on Human Rights comes from Russia, a more precisely from a remote Ural Mountains village which was part of the Gulag camps during communist regime. A group of human rights activists and historians realized in this village the Gulag Museum of Perm-36 with the aim to create experiences promoting democratic engagement for young people. The program called "I have rights" involved students which were invited to debate their own concepts of freedom and reflect on the Gulag camps experience of repression. A facilitator introduced questions and help students analyse the past connecting it to the present.

Each institution chose a different typology of interpretation and a different methodology to communicate the "real meaning" of those countries' history as well as promoting positive values. Professional historians, guides, interpreters and non-professionals were asked to interact each other in order to bring history beyond the classroom's walls. Professional historians provided the frame through which dialogue and discussion took shape in order to avoid any form of neglect or revisionism.

1.1 TRAINING SCHEME FOR DISSONANT HERITAGE'S GUIDES AND CULTURAL ASSOCIATIONS: THE FORLÌ EXPERIENCE

Training schemes for guides can pursue more than one purpose, from updating guides' knowledge on specific topics or artistic and cultural movements to stimulating the design of interpretation activities, from detecting to overcoming dissonant heritage risks.

Based on the experience of Forlì in November-December 2016 and 2017, this unit aims at providing a training scheme for guides working on dissonant heritage. The Forlì training scheme pursued three aims: providing new materials to widen and deepen guides' storytelling, stimulating the design of innovative experiences or tours for tourists visiting Forlì, highlighting the risks of dissonant heritage's enhancement.

CORSO DI FORMAZIONE E AGGIORNAMENTO
PER ASSOCIAZIONI CULTURALI E GUIDE TURISTICHE:

"CONSUMI E COSTRUZIONE DEL CONSENSO NELL'ITALIA FASCISTA"

ATRIUM, ISTORECO FORLÌ-CESENA CENTRO DI STUDI AVANZATI SUL TURISMO (CAST, UNIBO)

WORKSHOP N. 1: MARTEDÌ 22 NOVEMBRE: L'ECONOMIA
ore 14.30 presentazione del workshop e compilazione questionari in entrata
ore 15.00 *Prof. Francesca Fauri, L'economia nel periodo fascista*
ore 16.30 Istoreco Forlì-Cesena, I luoghi e le pratiche dell'economia forlivese nel periodo fascista
ore 17.45 lavoro di gruppo sulla trasmissione della memoria e la fruizione turistico-culturale
ore 18.30 confronto sui progetti dei diversi gruppi
ore 19.00 fine dei lavori

WORKSHOP N. 2: MARTEDÌ 6 DICEMBRE: LA COSTRUZIONE DEL CONSENSO
ore 14.30 *Prof Stefano Cavazza, La Costruzione del consenso*
ore 16.15 Istoreco Forlì-Cesena, I luoghi e le pratiche della costruzione del consenso nel territorio forlivese in epoca fascista
ore 17.30 lavoro di gruppo sulla trasmissione della memoria e la fruizione turistico-culturale
ore 18.30 confronto sui progetti dei diversi gruppi
ore 19.00 fine dei lavori

WORKSHOP N. 3: LUNEDÌ 12 DICEMBRE: I CONSUMI
ore 14.30 *Prof. Emanuela Scarpellini, I Consumi nel periodo fascista*
ore 16.15 Istoreco Forlì-Cesena, I luoghi e le pratiche dei consumi nel territorio forlivese
ore 17.30 lavoro di gruppo sulla trasmissione della memoria e la fruizione turistico-culturale
ore 18.15 confronto sui progetti dei diversi gruppi
ore 19:00 fine dei lavori

WORKSHOP N. 4: LUNEDÌ 19 DICEMBRE: L'EDUCAZIONE
ore 14.30 *prof. Patrizia Dogliani, L'educazione nel periodo fascista*
ore 16.15 Istoreco Forlì-Cesena, I luoghi e le pratiche dell'educazione nel territorio forlivese in epoca fascista
ore 17.30 lavoro di gruppo sulla trasmissione della memoria e la fruizione turistico-culturale
ore 18.00 confronto sui progetti dei diversi gruppi
ore 18.30 Questionario in uscita
ore 19:00 fine dei lavori

NOTA BENE

Per garantire la migliore fruizione della formazione proposta, si raccomanda la massima puntualità.
Si informano inoltre i partecipanti che nel corso delle sessioni di lavoro saranno previsti momenti di pausa.

Figure 16 Schedule of the training scheme for dissonant heritage's guides and cultural associations held in 2016 in Forlì

The first edition was carried out in 2016 and included four workshops covering four topics: the creation of consensus in a totalitarian regime; the economic policies of the Fascist government in Italy during the interwar years; the evolution of consumption in Italy during the Fascist period; finally, education and sport for the same periods. The second edition, in 2017, dealt with storytelling methodologies for dissonant heritage through two workshops.

The Forlì training project was developed through 6 steps:

I. Entry Survey

II. Academic Lectures on historical or artistic issues in international or national perspective

III.   Local historians' lectures

IV.   Group work and group discussion

V.   Exit survey

VI.   Guided tour with trained guides

STEP I AND V: ENTRY AND EXIT SURVEY

At the beginning of the first workshop an entry survey was distributed among participants in order to collect two kinds of information: participants' expectations and participants' knowledge of the topics which would be covered during training. The questionnaire included two open questions and four multiple choice questions. Some weeks after the last workshop, participants were asked for filling in an exit survey through which they could assess the training experience and we could investigate the impact of our project.

STEP II AND III: LECTURES

Each workshop included two lectures, one given by an academician and the other by a local historian (thanks to the collaboration of the local Historical Institute of Resistance and Contemporary age). Scholars provided a general overview on the specific topic of the day, if possible in an international perspective. The topics covered social, political or economic history issues, in order to provide new contents for guided tours. As a matter of fact, guides and cultural operators often have a tertiary education in humanities, they know very well the artistic movements, but they have weaker competencies in social or economic history. In this context scholars' lectures offered the opportunity for new and different storytelling which could integrate the artistic with the social or economic dimension. Teaching materials was delivered at the end of the projects and now they are available also in the ATRIUM's web site.[3]

Figure 17 A lecture about the history of Forlì in the interwar period

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[3] http://www.atriumroute.eu/library/publications

In each workshop local historians covered the same topics in a local perspective. For instance, the day dedicated to "the creation of consensus", they focused on the places and ways propaganda was organized in the city of Forlì. About consumption, they focused on the Forlì places and rituals of shopping during Fascism. And so on. In this way, guides had the opportunity to tie places and buildings of Forlì in a transnational narrative.

STEP IV: GROUP WORK AND GROUP DISCUSSION

Each afternoon, at the end of the two lectures, the third phase started with the active involvement of participants. To the aim, participants were organized into groups. Each group was asked for planning a guided tour or a cultural event in Forlì, focusing on the topic covered by the afternoon's lectures. The creative work gave participants the opportunity to use techniques and practices they already knew to design new tours or new interpreting experiences aiming at communicating the knowledge they had acquired about "consensus", economy, consumption, education and sport under fascism. Facilitators could help group answering questions about the Fascist period. At the end each group presented its proposal to the others. In this way the risks connected with dissonant heritage emerged spontaneously from the projects themselves thanks to the comments of other participants.

Figure 18 Group work during a training held in Forlì

Figure 19 Teachers and participants have a group discussion

During the first three meetings, the restitution aimed at highlighting the creative work and the design of new tours and events enhancing the knowledge acquired by the lectures. Then, in the last meeting the focus moved towards the risks and best practices for dissonant heritage events.

One of the most interesting discussion referred to the project developed by Group 1, which was presented during the last meeting. This group was asked to invent an interpretation activity focusing on consumption during the Fascist period and draw a poster advertising it.

The event, they imaged, was a "Lictorial" (fascist) dinner aiming at making participant aware of foods scarcity during the Fascist period. The group identified different risks. First of all, the risk of offering an interpretation neglecting important aspects of fascist consumption policies and consequently changing the real meaning of that historical situation. If we are aware of the fact that interpretation is the revelation of a larger truth that lies behind any statement of facts, we need to avoid that interpretation changes the "larger truth behind facts". Consequently, if we want to represent the historical fact that during the Fascist period there was shortage of food, our event must connect visitors with the idea of scarcity or rationing.

To overcome this risk, the group proposed some expedients. They planned that participants had to get a ration card to participate in the dinner. Then, at the table, they received three dishes containing rice, pasta and fish (Fascist government stimulated the consumption of this food), before they could order drink or food. Portions had to be small and only partially seasoned.

The second risk comes from the contrast between the good emotion felt by a tourist enjoying a good dinner and the negative feelings which interpretation wants to communicate about food scarcity or other aspects

of the daily life in a totalitarian regime. Tourists and visitors look for enjoyable experiences. On the contrary when working on dissonant heritage we need to transmit also the feelings of fear, despair, lack of food, etc., which characterized that historical experience. In other word, If the "interwar years dinner" is a pleasant food-tasting experience, what kind of expedients can be introduced to communicate the difficulties of the historical period?

The overcome this risk, the group proposed some other expedients.

They planned that, as usually in Italy, coffee will be served at the end of the dinner. However, without informing clients a chicory coffee will be brought, as it happened during the Thirties, when due to the self-sufficiency policy of the Fascist government it became impossible or extremely expensive to buy real coffee. Then situations making clear the different typology of food consumed by well off and poor people will be created. Finally, "facilitators" will participate at the event (disguised as waiters or clients) to ask or answer questions or explain situations.

The third risk highlighted by the group was connected with the use of a suitable language both in advertising and during the dinner. There was an intense discussion about the poster's title and graphic. In the beginning the group had chosen "Lictorial Dinner" which in Italian sounds like "Fascist dinner" and had made reference to the period drawing fascist symbols. However, this solution could transform an interpretation experience into an event advertising and supporting Fascism. So, after the discussion, the group decided to avoid any reference to fascist symbols and use futurist graphic design in its place to communicate the historical period. The new title was "Hunger dinner".

The class concluded that it is particularly difficult to communicate dissonant heritage's contents by using food events. If you do it, you must pay the maximum attention to any aspect from poster's title and graphic to the participants' feelings and emotions.

After the presentation and discussion of all groups' projects, the facilitators summed up the result in terms of risks and best practices highlighted by participants.

Table 2 Dissonant heritage: Risks and best practices in food-based events (the case of "Hunger dinner")

Risks	Best practices
1. **Unintentional positive representation emerging from positive emotions** Enjoyable tourist experiences can generate positive feelings about the historical facts behind dissonant heritage. As the "Fascist dinner" is tasty, so the life during that period was good and tasty.	1. **Negative emotions and feelings** Tourist experiences must include also the communication of people's bad emotions and feelings which characterized the Fascist period.

2. **Celebration of past totalitarian regimes** Events based on dissonant heritage can be manipulated by supporters of totalitarian regimes and contribute to spread revisionist or negationist tendencies. Groups identified three typology of pro-totalitarian attitudes**:** - **exculpatory attitude** - **celebration of regime achievements** - **negationism of crimes against mankind**	**2A. Contextualization** of historical facts also by storytelling **2B. Expansion** of the historical period in order to include both the previous and the successive decades. This could help to communicate how and why social habits, the political debate and also the private life change under totalitarian regimes. We live in an age focusing on individual choice and therefore it is quite easy to provide examples for the lack of choice which characterize totalitarism. **2C. Making people aware of propaganda**. Totalitarian regimes make huge investment in propaganda. It is important to make people aware of the fact that in a totalitarian regime, newspapers, posters or works of art, are used as tools to create consensus. **2D. Taking an ironic view, making people laugh** in order to communicate the fact that totalitarian regimes use censorship against satire.

STEP VI: GUIDED TOUR WITH TRAINED GUIDES

The final step was to observe guides and cultural association in their ordinary activity in order to appreciate their ability to overcome dissonant heritage's risk.

3. CONCLUSION

Guides and cultural association dealing with dissonant heritage need a complex mix of competencies. When they organize traditional guided tour or design innovative interpretation activities, they face a variety of "dissonance" risks and they have to find the good practice to overcome them. Professionals, like academic or public historians can help in designing suitable experiences.

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STAGE 4 – DISSONANT HERITAGE, TOURISM AND SUSTAINABILITY: FEASIBILITY STUDY GUIDELINES

Alessia Mariotti

Between October 2012 and March 2014, the School for Advanced Studies in Tourism (now Center for Advanced Studies in Tourism – CAST) performed a feasibility study for the Municipality of Forlì in the framework of the SEE – ATRIUM project. The aim of the study was to establish a set of minimal criteria in order to ensure the sustainability of tourism development with a long-term perspective.

Being able to deal with sustainability within a tourism development framework means, in the specific case of dissonant heritage, to build a participatory process allowing visitors, residents and tourism service providers to contribute to the definition of the acceptable forms of heritage "consumption".

Actually, from a tourism planning perspective, the decision what and whose heritage to expose to tourists and in what way, may become a multidimensional challenge (Ashworth, 2013). The interest to develop heritage tourism on the one hand, and the need to avoid a counterproductive dissonant heritage space, on the other hand, call for a workable solution, allowing the implementation of heritage tourism plans on a consensual basis.

For this purpose, during the first SEE – ATRIUM project, CAST helped the Forlì Municipality in identifying the state of the art about heritage perceptions of both, residents and visitors, comparing their interest/sensitivity in the specific architectural heritage of fascism. To do so, a multidisciplinary perspective has been used, mixing ethnographic method (naturalistic observation), archives and historical research as well as quantitative analysis (surveys). What follows is the description about the tools used during this starting phase of the project, which can be used as possible guidelines for all ATRIUM route's members willing to promote tourism development avoiding conflicts or non-controlled negative impacts related to the visit to dissonant heritage places.

The work carried out on the city of Forlì focused on identifying the potentials related to its heritage. The question we asked ourselves in order to address the challenges related to ATRIUM cultural tourism product development, was connected to the perception of the architectural heritage by the different actors of the tourist experience: visitors, residents, the stakeholders and the entrepreneurs in tourism.

In constructing the survey, we had as a goal the identification of the awareness level of the community and its degree of identification with its own architectural heritage. Actually, it is not possible to build a tourism product based on cultural heritage for an external audience of visitors (outsiders), if the community (insiders) does not perceive it as its own.

For the construction of the analysis, as already stated above, both qualitative methodologies (participant observation, structured interviews, focus groups) and quantitative surveys have been used. About a

thousand questionnaires to visitors, potential visitors (online survey) and residents of Forlì and of Predappio have been submitted.

The basic idea behind the construction of the questionnaires and the overall report was that the cultural product ATRIUM should be integrated with the already existing tourism offer in the destination. This was in line with the need of supporting synergies and allowing the cultural route perform its functions of territorial networking both at the urban and at the infra-regional scale.

By surveying the sample of tourists in Forlì, we have evaluated the tourist profile, the characteristics of the visit, the external image of the city and the differences and similarities between the image of the city for tourists and residents.

The city of Forlì is perceived in the imagination of the tourist as a place where to make a pleasant (albeit short) stay. Its strengths are typical products (it is primarily the place of taste and food) which is not surprisingly linked to the amenities of surroundings. Forlì is therefore a place of hinge between the urban and the countryside that surrounds it. This element is one of its strengths.

The high evaluations received by Forlì as a place of historical memory and as a place of taste have highlighted the potentially favourable conditions for the development of ATRIUM, in particular with an inclusion approach with the surrounding hills.

The survey on the relationship between tourists and residents was based on two general assumptions. The first is the distinction between cultural heritage and tourism product. In fact, if the presence of cultural heritage can be considered a fundamental prerequisite for building a product linked to cultural tourism, it is not a sufficient condition.

The process developed made it possible to measure the willingness of residents to deal with the arrival of tourists and with the promotion of new products related to cultural tourism.

The survey produced three relevant results.

I. The profile of the hosting community has been drawn, showing a good level of satisfaction for the urban quality of life. Residents are very attentive to the dimension of cultural heritage, which is identified as the component with the highest appreciation. The city can count on a rather wide cultural heritage supply, built in different historical periods, including the period between the two World Wars. Perhaps the most unexpected result was the high percentage of residents who include modern architecture as a component of their heritage.

II. A product of this type, however, should be addressed to specific "vertical tribes" of tourists, because it still requires a particular aptitude for artistic and architectural culture. It is no coincidence that not all the residents have shown interest in deepening their knowledge on this heritage, regardless of the level of education.

III.   The city shows a very positive attitude towards tourism, despite being aware of not having attracted many tourists so far. Residents believe that an increase in tourism would have a positive impact not only on their individual income but also on the city as a whole. In other words, they are ready to receive new tourists.

Rationalist architecture is a tourism product that is aimed primarily at a cultured public. It is no coincidence that the characteristics of those who are most interested to know this part of the city, better fall within Bourdieu's model of the service class. The results of the feasibility study were positive, despite highlighting some elements that require particular attention: need for a better involvement process of shop owners and hoteliers, integration between existing tourism products and the surrounding area, particularly high sensitivity towards the political impacts related to the specific heritage. The positive output of the feasibility study is given by the potential interest of a population of good cultural level, towards a product that allows to deepen even the historical aspects of modern architecture and its transnational interpretation.

1. CHECKING FEASIBILITY: STEPS TO BE FOLLOWED

Culture, heritage and tourism are frequently associated in particular for economic development purposes, but no legacy becomes heritage if it is not enhanced in the eyes of the social environment that recognises it as such. Heritage is a contemporary social construction is constantly reinvented.

The enhancement of heritage for the benefit of tourism is only one of the many possible means of development. It is sometimes the simplest and often the most interesting from the economic point of view. If well-conceived and managed, tourism has the capacity of making heritage sites profitable. Tourism will position a heritage site in an economic process that can enhance heritage and successfully support local development.

How to transform a less frequented cultural site in a properly managed, visited and valued destination? The paths leading cultural tourism development projects to success are multiple, following the territorial context and the constraints related to the heritage, social and cultural local system. The creation of new tourism products or even packages, takes always a long time.

The activities planned by each partner for the three years planning included in the first ATRIUM project, could be seen as the first steps for the integration of the ATRIUM cultural product into a broader cultural tourism product comprising other attractions and resources locally available.

In the first phase, each country has gathered preliminary information to understand what (events, gastronomy, natural resources, folklore, cultural experiences, intangible heritage, special forms or accommodation experiences, etc.) and how (creating a think thank for tourism and culture, organising workshops to raise awareness among local actors, holding regular meetings with the population, etc.) could be "integrated" to the ATRIUM tourism product proposal in each of the territorial contexts.

The following are the first indications of reference for the work each partner has independently carried out in each territory, since only locally, analysing each territorial, cultural and natural context, it is possible to plan the specific actions aiming at building the local (and later transnational) "ATRIUM" tourism experience.

Far from the intention to give package solutions to the question, the following is a template in order to carry out a feasibility study for the creation of a consequent cultural tourism product in each new ATRIUM route's member:

I.	Analysis of the local tourism and territorial system
II.	Characteristics of the ATRIUM product
III.	Construction of the local route's activities

1.1 ANALYSIS OF THE LOCAL TOURISM AND TERRITORIAL SYSTEM

The local tourism system is integrated into a broader network: the local territorial system/context.

To better define priorities for development, a first assessment of the essential characteristics of the local context is needed. The following paragraph summarises the most relevant data each partner could consider in relation to his/her municipality or larger area of interest. The data are not important for themselves and maybe just some of them are really important for a given destination. The aim is here not to compel the partners to look for the data, but to raise the awareness about the need to integrate the new product with the existing ones or to think in an integrated way if the ATRIUM product could be seen as an asset for local development.

ENVIRONMENT AND MORPHOLOGY

The morphological and environmental characteristics of the area in which the ATRIUM properties are located are significant for many different reasons: the landscape could be perceived as an additional motivation for the visit to the site; strategies concerning accommodation could be different if we are in an urban or in a rural context; the way visitors access the site could be influenced by the morphology of the area and/or allow to think about special forms of sustainable mobility (i.e. the sites could be connected through a bike lane and give raise to little bike rental shops if they are located on a plane region); the cultural visit to the ATRIUM buildings could be integrated to the visit to protected areas; some of the properties could be located in environmentally sensitive areas and may need special forms of visitors management/limitation, etc.

DEMOGRAPHIC-SETTLEMENTS

Tourism development projects and policies often have only tourists as main focus, forgetting one of the most important publics: local inhabitants. The ATRIUM product has a strong educational vocation and it is therefore of great importance to address the attention also to the potential local market. The local community has also another predominant role, the one related to the welcoming of visitors. A deep analysis

of the population and of its way of living is important to decide whom and how far could be involved in the building process of the cultural tourism product. To know the average age of the population gives also some ideas about the priority to be given to cultural actions: should they focus on young generations or on elderly people?

Knowing the settlements organisation allow us to think about possible forms of community involvement in the accommodation sector: the second houses could be for example used out of the peak season; low income families could be trained on how to accommodate tourists in their houses renting one room (co-housing), but it is possible to think about this kind of accommodation only if we approximately know how much space in average families have in their houses/apartments.

SOCIO-CULTURAL FRAMEWORK

The social and cultural local system should be one of the first sub-systems to be analysed in order to understand its liveliness and the existing cultural supply. The tourism experience related to the visit to the ATRIUM buildings could not become a product in itself. Following the target of tourists each partner wants to attract, there should be many activities for them available during their stay: the ATRIUM visit could be added to the visit to a museum or an exposition; tourists could be interested in going to local theatres or cinemas and more in general to take part to cultural events. It is therefore important to have a complete picture about the calendar of local events, knowing also that where a number of cultural initiatives take place, the average quality of life of residents is high. This constitutes in itself an attraction, because cultural tourists are in general more attracted by places where the locals have decent standards of life and lively cultural opportunities. The presence of universities is both a good indicator about the local cultural system and an opportunity for the ATRIUM project, whose target is in any case a well-educated élite (students, professors, conference participants, etc). Cultural tourists are used to visit destinations in which they perceive to be safe, therefore to know the criminality index of the area or of specific neighbourhood within a city is essential in the planning phase of the itinerary related to the ATRIUM project (give the tourists the right directions concerning where and where not to go).

PRODUCTIVE SYSTEM

Tourism is a transversal sector, involving many different types of production not necessarily related to accommodation. The analysis of the productive system is of help in forecasting possible economic impacts and to decide how to support which sector. Tourism could generate a number of negative impacts in mass tourism destinations – in particular if it represents the first productive activity (tourism monoculture) – because of its high sensitivity to external factors (terrorism, diseases, local political instability, environmental crises, etc.). On the other hand, it could have several positive effects on the local economy through: local handicrafts production, enhancing local food and wine sector, giving raise to the creation of new SME's, etc. In general tourism impacts are more relevant on developed economies, but it could also benefit rural areas

giving the opportunity for additional income. To know the structure of the local productive system is an important element in the planning phase of the local ATRIUM product (what already exist in terms of entrepreneurship? Which services should come from outside and which could be produced locally?).

RELATIONSHIPS AND NETWORK'S INTENSITY

Finally, the intensity and type of networks working actively on the local destination is a good indicator for the future success of the ATRIUM Cultural Route. The cooperation among different sectors of activity is essential in tourism: to visit the ATRIUM sites there is a need of trained guides interpreting the heritage; there is a need of cooperation among public and private sectors for example in organising the transport to the site and in allowing adequate opening hours; there is a need of access to facilities and services also available to local inhabitants (hospitals, restaurants, shops, etc.). All the stakeholders have to cooperate and to communicate their activities, the partners should work in order to raise the number of associations and partner at the local level. A well-connected, cooperative and active area is also able to attract more funds for future initiatives and to become a better place to be visited and where to live.

The two following tables show the possible key variables for the analysis of the local context.

Table 3 Analysing the territorial context. Source: Our elaboration from Bencardino and Prezioso (2007)

Subsystem	Characteristics
Environment	- Protected areas near the ATRIUM sites - Evaluation of the landscape (urban, rural, mixed) - Morphology (rivers, planes, hills, mountains) - Possible environment impacts tourism development could have (ecological footprint, pollution, etc.)
Demographic-settlements	- Average age - Population pyramid - Immigration and emigration ratio - Number of second houses
Socio -cultural	- Media and visual arts activities - Cultural events - Cinemas - University and higher education structures - Unemployment rate - Criminality and other security indexes, etc.
Productive	- Number of employees per productive sector

	- Entrepreneurial density	
	- Industrialisation index	
	- Economic dependency rate	
	- Productive specialisation index.	
Internal relationships and planning potential	- Number and type of associations	
	- Number and type of international funded projects	
	- Capability to attract international funds	
	- Use of financial support, etc.	

Table 4 below may be helpful to define the consistency of other resources available on site, which potentially may be involved in the ATRIUM cultural tourism product. Knowing what other attractions are in the area, allows you to configure strategies for integrated promotion of the territory, to organize a visit on the basis of integrated services, to reflect on actions of co-territorial marketing and offer a true tourism experience.

Table 4 Tourism resources codification

	Cultural/human	Natural
Reproducible	- Theme parks - Sport facilities…	- Woods - Flora and fauna…
Non reproducible	- Tangible and intangible heritage…	- Volcano - Delta of a river…

The non-reproducible resources represent the distinctive assets of the destination: the characteristics on which for example a particular promotion campaign could be organised. The uniqueness of the destination is the main reason for visiting it and it could be tangible or intangible, natural or cultural. Is the ATRIUM cultural product in your municipality a distinctive asset? If no, how to create the uniqueness? (interpretation, creation of unique "creative" and "interactive" experiences related to the product, integration of the cultural product with other tourism experiences, etc.).

The combination of reproducible and non-reproducible resources constitutes the tourism mix giving visitors the motivation to choose the destinations along the ATRIUM Route.

1.2 GETTING TO KNOW YOUR DESTINATION

The analysis of the tourism sector concerns the description of the current configuration of tourism in the area under analysis and, more specifically, an analysis of tourism demand and supply also limited to basic data (i.e. number of arrivals, number of overnights, origin of flows, etc.). This allows you to get an idea about the scale of the phenomenon.

The development of a new destination should be based on a clear picture about the current situation: the image that the destination has on domestic and international markets, the image that the residents have of their cities, the accessibility (physical, economic, cultural), the usability (i.e., basically, once you arrive at your destination because the image conveyed is positive, are the monuments open for the visit? If tourists need to access to local services, are they available and what is the quality level of them?)

The most important thing is to ask the right questions, in particular:

- What is the currently prevalent form of tourism?

- How is currently configured the visit to the monuments?

- How many visitors are there and what kind of other attractions do they visit?

- How is organized their trip?

- What kind of tourism they practice? (Are they travellers or vacationers?)

- How is the tourism offer organized (national or international tour operators, groups or single visitors)?

- How much and what type of accommodation is there available?

- Are there guided tours?

- Is there a tourist information office?

- Is it easily accessible?

- Etc.

The following Table 5 summarises the main information each partner should acquire on its specific municipality. The data are not always easily available because in general they result from specific surveys local tourism agencies periodically perform. The essential ones are underlined.

Table 5 Analysing the tourism sector

| **Demand variables** | - *Dimension:* number of arrivals, length of stay, number of overnights |
| | - *Origin of tourism flows:* how many domestic and how many international tourists |

	- *Motivations:* do they travel for work, visiting friends and relatives, for vacation, etc. - *Seasonality:* is there a peak season? How are the arrivals distributed along the year? - *Accommodation:* how many hotels, how quality standard is distributed (number of stars), B&B, campsites, other kind of accommodation (country houses, residences, etc.) - *Tourism expenditure* - *Transport:* do tourists use their own cars? - *Number of individuals or package tourists*
Supply variables	- *Image:* how is the destination currently promoted, using what kind of images and narratives? How is the destination perceived at the national and international level? - *Accessibility:* the destination is easy to be reached (physical accessibility)? Is the destination cheap compared to other places (economic accessibility)? Is there a particular attitude visitors should have while visiting the destination (cultural accessibility)? - *Consumption:* are tourists coming from other places? Where are they going after? - *Type of resources* (see Table 4)
Integration of the tourism product	- *Coordination:* how should culture and tourism stakeholders cooperate? - *Participation:* ask the local community what kind of tourism they want - *Diversification of supply*: network analysis (see Table 2)

1.3 CONSTRUCTION OF THE LOCAL ROUTE'S ACTIVITIES

During the first ATRIUM project, a focus group has been conducted in order to identify the fundamental criteria and prerequisites the cultural tourism product related to the route's theme should have. In order to have a list of priorities for the members of the route, during a project meeting in Sofia, a focus group session using Nominal Group Technique (NGT, see following Section 4) has been organised. In consideration of the

very sensitive theme of the route, the session focused on the possible negative impacts the development of cultural tourism on totalitarian architecture could have.

Based on the findings of the NGT workshop in Sofia, the ATRIUM cultural and tourist product must have some fundamental qualitative prerequisites (the priorities are underlined):

Box 18. Priority list drafted by ATRIUM SEE project members

Ideological/political conflicts	6200
Vandalism	5600
Unsuitable reuse of buildings	5400
Loss of lifestyle, identity and image	5400
Loss of local identity in food supply	4800
Misinterpretation of values of places	4800
Uncontrolled development of tourism-oriented facilities	4600
Folklorisation/"Chinification" of handicrafts	4600
Tourism monoculture	4600
Loss of historical memory	4400
Uncontrolled real estate development	4400
Nostalgic tourism development	4400
Priority and excessive attention to tourists in public policies	4200
Increase of pollution	4000
Increase of prices	3800
Loss of quality in hospitality	3600
Increase of traffic	3400
Conflict in the use of public transport	2800

In other words, this means that the cultural products and activities organised should avoid any political and ideological conflict, both within the local community and/or between the community and the visitors.

The aim of the cultural activities organised within the Cultural Route framework should be the education and the awareness raising of both local population and visitors in order to preserve the built heritage (if the heritage is recognised as such, also through the value given to it by tourists, vandalism should be avoided).

The use of buildings should be monitored: tourism could be the right way to convince local authorities to keep for them a public and open use. The number and type of visitors could be the cause of unexpected changes in lifestyles affecting the local cultural identity and image. The cultural events and the tourism development decision process should therefore be as participatory as possible.

All the above listed features have a relative importance for the ATRIUM partners and some of them, not identified as being a priority for the entire network, should be on the contrary really important at the local level.

Each single territorial context/partner has different characteristics, therefore a feasibility study and a participatory decision support system should be put in place in the preliminary phases of the local cultural product creation.

Each partner may begin with the construction of a local itinerary inside the destination using the information collected during the architectural survey of the buildings.

The development and publication of a brochure/map with information relating to buildings and their history, opening hours, guided tours, etc. is strongly suggested. All maps must be "real" maps showing the geographical scale and journey times (whether on foot or by other means, etc..) for movement between one site and another. This may be the first step common to all partners.

The itinerary between a building and another, or between a site and the other must also be built taking into consideration other types of information collected and in particular:

- What other kind of Modern architecture attractions are available along the itinerary? What services are available? (Hotels/restaurants/bars/museums/shops and typical products). Are such information provided on brochure/map?
- Are there cultural/natural "other" attractions (urban scale) suitable to be connected to ATRIUM during the guided tour? If yes, is such information provided in the brochure/map?

Box 19 Outputs produced by the SEE ATRIUM Project (2013)

Taking into account the information gathered through the steps suggested above, to build the local route each country partner to the SEE ATRIUM project has developed and produced the following outputs:

- transnational brochure (ATRIUM general product)
- tourist map of the local route (2 languages: local and English)
- guided visits/tours
- setting up an information point of the route and dissemination of tourist product (websites, local offices, etc. ..)

2. EVALUATING THE STAKEHOLDER'S PERCEPTION ABOUT CULTURAL HERITAGE

In order to help the Municipality of Forlì in drawing the state of the art about its own cultural tourism system and to plan a consistent and coherent tourism development around the heritage of totalitarian regimes, we have first evaluated the current visit experience to the city of Forlì using participant observation and ethnography. In 2012 we could conclude that Forlì wasn't a well-established tourism destination. Fifteen years ago, Forlì began a new and important urban planning phase, addressing more attention to the cultural dimensions of the city's surroundings.

The most tangible and evident result was the opening of the Musei di San Domenico (a museum compound of five buildings) in December 2005, which became the cultural hub of the town, and host to the majority of local cultural events, workshops and exhibitions. The Musei di San Domenico have played a pivotal role in re-shaping the cultural image of the town, by integrating Forlì into the regional network of cities of art, but still the visitors in Forlì are daily tourists.

The local hotel system was working rather with business tourists than with cultural tourists. Another type of typical visitors were relatives of people hosted in the local hospital. During the research, a number of structured interviews was conducted, inquiring representatives of the local tourism industry and shop owners, in order to collect their perception about the possible development of a tourism product around rationalist architecture. The aim of the interviews was double faceted: on the one side our goal was to collect data, but on the other we took the opportunity to inform local stakeholders about the aim of ATRIUM project.

In the box below we summarize the set of questions for hotel owners:

Box 20 Summary of the set of questions for hotel owners

First session:

1. Which is the target of your hotel?
2. In which period of the year there is a consistent flow of customers?
3. Do you know the motivations of visit of your customers?
4. Do you know if your customers encounter some specific problems in the access to public services in town? (i.e.: public transport, Tourist Information Office, signage, etc.)
5. Are you satisfied with the performance of your hotel in terms of overnights?

6. Would you support a project of tourism promotion of the city in order to obtain a better visibility and more customers?
7. Have you ever cooperated with the Municipality of Forlì and, in particular, with the Office for Tourism promotion?
8. If yes how and for which purpose?

Second session:

1. Do you know the ATRIUM project?
2. If yes how do you evaluate the investments in this initiative?
3. If no, (after a short explanation about the project from the interviewer) do you think that this project could have positive impacts and benefits for the town and for your business?
4. Would you be interested to be officially involved and mentioned on brochures, website and leaflets of the project?

Third session:

1. In your opinion which are the assets on which the city should focus for tourism development?

An analysis of the town accessibility was conducted in order to highlight the main strengths and weaknesses of the city under this aspect. In particular, the location of the rationalist neighbourhood plays a positive role in the multiplication strategy of possible tourism activities: The Musei di Dan Domenico are located in a peripheral area of the historical city centre, near the ring road, but not close to the train station. They are easy to access by car, but less easy to access with public transport. On the contrary, the rationalist quarter is very close to the train station and on the way to the Museum's compound. While in 2012 tourist signage was very poor, in the last six years the municipality has invested in the integration of the ATRIUM tourist product in the visit to the city and as an offer for those who are visiting temporary exhibitions in the Museum compound, also thanks to an improved signage system.

Further sets of interviews were conducted to shop owners within the historical city centre, along the main roads and tourist itineraries. In 2012, the information we were able to collect from shop owners was quite deceiving: two thirds of them didn't see Forlì's potentials for cultural tourism development and the whole set of interviewed people wasn't aware about ATRIUM project. The position of the shop owners was therefore quite sceptical towards the possibility to promote Forlì as a cultural tourism destination.

COMPARING TOURIST'S AND RESIDENT'S PERCEPTIONS

Three different questionnaires have been submitted:

- to residents in Forlì and Predappio
- to visitors in Forlì

A further experiment has been conducted in order to check the interest of a wider public towards ATRIUM as a cultural tourism product: an online survey, submitted via Facebook has been "spammed" by Unibo students. On the basis of this first attempt, a further analysis for the whole consortium has been drafted (see following section).

The questionnaires to tourist collected in Forlì were evaluating the type of tourist, the characteristics of the visit, the external image of the city and the correspondence between the image of the city expressed by tourists and residents (comparative analysis with same set of questions submitted to residents).

The survey, carried out between February-May 2013, was directly submitted in places (primarily San Domenico) where the concentration of tourists was greater (ongoing temporary exposition on XXth Century), as well as, in a minor part (44 questionnaires), in a limited number of hotels. In the latter case the submission was not directed by the interviewer, but the questionnaire was completed freely by the guests. The different characteristics of the survey showed, in the case of the second group, a relatively high proportion of missing answers or inconsistencies with respect to the first group.

The survey on the relationship between tourists and residents starts from two general considerations. The first is the distinction between cultural heritage and tourism product. In fact, if the presence of a cultural heritage can be considered a fundamental prerequisite for building a product linked to cultural tourism, it is not however a sufficient condition. The product, in fact, requires both a design/planning work and the realization of investments to be carried out.

The second consideration is that in the era of tourism we are experiencing today – which we could call relational tourism – the territories can play a very active role in promoting themselves as a tourist destination. This pro-active attitude depends not only on the entrepreneurial or local administrations, but also on the cultural mediation and promotion skills of the residents themselves.

For this reason, we have built a questionnaire designed to investigate the relationship between the residents and the city in which they live, paying particular attention to the theme of cultural heritage and to the attitude towards the tourism sector.

In succession, what we were interested in was:

   I.   the level of recognition and appreciation of the city and its cultural heritage by residents

   II.   the attitude of residents towards tourism and tourists

   III. the image of the city according to residents

The path developed allowed us to measure the availability of residents to deal with the arrival of any tourists and the promotion of new products related to cultural tourism.

For Predappio we followed a similar approach. In this way, it was possible to read the results of Forlì also in comparison with another reality, which despite being smaller, presented a substantial cultural heritage

related to the rationalist architecture. The structure of the questionnaire was very similar to that proposed for Forlì.

The need to further investigate the potential for attraction related to the "rationalist architecture" object through non-"orthodox" means, emerged from the awareness that through the questionnaires administered at the exit of the Musei di San Domenico, a market niche would be intercepted: that of tourists / cultural excursionists interested in the art of the beginning of the 20th century.

These visitors have a profile and characteristics in line with the "typical" cultural tourist, i.e. mature and a good level of education. We were therefore interested in understanding with respect to some elements, such as the image and the imagery linked to Forlì, what happened by changing the target age and area of residence.

We went therefore for an online submission of questionnaires through Facebook. Over a week, it was possible to collect 200 completed questionnaires. Although they are not a scientifically valid milestone with regard to the composition of the sample, strongly dependent on the profile of those who "shared" the link with their friends, the results helped in shaping an idea regarding the potential of the ATRIUM product for the younger sections of the population.

The objective of the questionnaire administered online was that of detecting the preferences of a potential user concerning the city of Forlì, in order to investigate the possible attractiveness of the destination.

3.1 HOW TO CONDUCT A MARKET SURVEY?

This final part of our step by step feasibility study was aimed at giving the ATRIUM partners a practical tool and a methodological framework for the assessment of the potential market of the ATRIUM cultural tourism product in each partner Country or single destination.

Conducting a tourism market survey is one of the requirements within the evaluation and monitoring process of Cultural Routes of the Council of Europe. The idea behind is that to have sustainable tourism products, one should meet the three objectives of sustainability, such as economic efficiency, social equity and environment protection.

The main question is then how cultural tourism could be used as a tool for overcome ethnic divisions and discrepancy in cultural heritage values perceptions by communities. Fostering "crossing boarders" cultural tourism helps in building common future and identity, giving new values also to contested heritage/history/memory through the visitor's gaze.

Nevertheless, the pure economic dimension of cultural tourism development should not be left aside.

In order to assess the key elements for a market survey, traditional statistical tools have been reviewed.

Thus, Cultural Routes and serial destinations linked by common values are a new object of analysis for social scientists interested in tourism development and imply the elaboration, testing and improvement of new forms of survey methods.

The interest to use web surveys is linked to the possibility for each partner to conduct it autonomously, using its network of communication and accessing at the same time opinions coming from a much wider public composed by the respondents of the other partners. This is the reason why we decided to build a common questionnaire to be submitted by the route's partners to their own public in their own language.

Cultural routes are a fertile research object, allowing experimentation and testing of several research approaches and methods coming from very different disciplines and perspectives.

ATRIUM Demand surveys were planned and realized in 2013. In particular, three different surveys were conducted, having as unit of reference residents, tourists and potential tourists respectively. First, the objectives of the survey was established, being the image of the destination, knowledge of the totalitarian regime and propensity to visit the ATRIUM network. To correctly plan a statistically significant survey, a review of the existing information available to the operators was performed. The aim is to collect the main tourism data at both the national and destination disaggregation. These data are useful to either design the sample or built the questionnaire. As for the sample design, we identified three different target groups, that are residents, tourists and potential tourists. By using quota and stratification sampling designs, we derived the samples size allowing to have representative samples and infer sample estimates to the population. As for the data collection, telephone interviews, face-to-face interviews, and web surveys were used for the survey of resident, tourist and potential tourist groups, respectively. Finally, to enable comparability of results among resident, tourist and potential tourist groups, questionnaires were built by using a common structure. In particular, the sections dedicated to the evaluation of the image of the destination, knowledge of the totalitarian regime and propensity to visit the ATRIUM network were maintained in all the surveys.

Table 6 The main steps of the demand survey

Step	ATRIUM survey
1. *Preliminary Planning* • *Specification of Survey Content*	Analysis of the image of the destination, knowledge of the totalitarian regime, propensity to visit the ATRIUM network
• *Review of Existing Information*	Collection of the main tourism data at the national and destination disaggregation
2. *Sample Design* • *Definition of Target Population*	Definition of three different target groups: residents, tourists and potential market
• *Sampling Method*	Quota and stratification sampling methods

• *Sample Size*	Definition of three different samples size in respect to the target groups (i.e. resident, tourist and potential tourist group, respectively)
3. Survey Instrument Design • *Types of data collection*	Telephone interviews, Face-to-face interviews, and web surveys for resident, tourist and potential tourist groups, respectively
• *Questionnaire*	Three different questionnaires are built with a common section on the evaluation of the image of the destination, knowledge of the totalitarian regime and propensity to visit the ATRIUM network

We suggest using the web survey to collect data on the different destinations within the ATRIUM network. A unique questionnaire for all the partners has been developed, aiming at capturing information on the image of the destination, knowledge of the totalitarian regime and propensity to visit the ATRIUM network.

The survey is mainly directed to investigate potential tourists, but data on both residents and previous visitors were welcome, allowing comparative analyses among the different typologies of individuals.

3. A TOOL TO IMPLEMENT THE SUSTAINABILITY OF TOURISM DEVELOPMENT

During spring 2013, parallel to the surveys conducted in Forlì, a qualitative assessment of socio-cultural carrying capacity was performed for Predappio. The consumption of memory tourism in Mussolini's birthplace was at that time and still is, quite a delicate issue. A number of fascist pilgrims come yearly to this little village paying their tribute to the Duce. In order to apply a sustainability approach to tourism planning, we decided to evaluate first the socio-cultural carrying capacity of Predappio's community. The tool used is also the one included in the step by step guide to Cultural Routes of the Council of Europe (Council of Europe, 2015).

There is often a gap between the theory and the practice (implementation) of sustainability in tourism, which could generate the need of managing the conflict and the lack of consensus on a tourism development project. Following the sustainability approach, the local community has a central importance, but normally the local community does not have the means to influence decisions. For this reason, tourism could be directly or indirectly contrasted, compromising the general objectives and aims of the project.

Local communities could be socio-culturally sensitive host communities, but this condition could also change during the implementation phases of a tourism development project.

Sustainability, for the local community, is translated in the management of the social carrying capacity.

There are three different phases in sustainable tourism projects: planning, development, management and in those three phases the sensitiveness of the local community could change. Not all local communities are sensitive the same way, generally urban communities are less sensitive than rural ones.

Sensitiveness changes also in the development process of the project, following its results and effects. Each community is different, so each tourism development plan has to consider this difference. In this paragraph, the Value Stretch Model (VSM) will be presented as a good analysis tool for measuring the social carrying capacity (SCC) of a destination and the Limit of Acceptable Change (LAC) of a host community.

In literature, the LAC is an evolution concept of the social carrying capacity. Operating above the SCC implies that there is a social stress situation: a project going over the SCC generates destructives local's attitudes and behaviour become towards tourists and the tourist sector in their locality.

Reaching or overcoming the LAC level, the community will perceive uncomfortable and act against tourism.

Here we do not speak anymore about a level (the SCC), but we refer to an interval within which we could try to find solutions and corrections to the situation. Within this interval peoples are still ready to discuss and to change their mind, but we have also to know that the upper and the lover level also are dynamic and are evolving following a trade-off: negative impacts of tourism could be compensated by gaining perspectives or opportunities. We have to plan tourism with a long term approach and monitoring the LAC interval: overcoming it could imply to have less tourism income caused by social security related problems.

THE VALUE STRETCH MODEL (VSM)

Using this tool, we can have a picture, a photography, of the population and its normative socio-cultural character and get also an idea about the groups in which the society is divided on the basis of shared cultural values. The interest of this methodology is that using a relatively cheap qualitative tool, it is possible to find out which are the main characteristics of the local population, and give the local authorities interesting guidelines on tourism management. The VSM gives a measure of the LAC. Tourism may have different influences on local population and this tool allows to have a clear picture of the situation.

The impacts of tourism are conceptualized following three different levels: tolerance level; current situation level; expectation level.

The first one is the line dividing what we can accept from what we do not accept. For example, if we plan to open a Casino in Turkey: the religious rules do not accept playing for money (gambling), so also the tourism industry based on a casino will be unacceptable. In traditional communities, tourism development is a game of equilibrium between what is unacceptable and what is acceptable under specific conditions. Tourism development could introduce therefore a new "red line" (alcohol, prostitution, etc.).

   I.   First we have to find the "red lines"

   II.   Then we try to understand which the current situation is, how the community perceive tourism.

At this level the community is able to define both positive and negative effects of tourism. If the group identifies tourism as one of the characteristics of their life, we are below the red line, if they think that it is something negative and it corresponds to one of the red lines, we have to introduce some corrections in the development process (as for the Turkey example).

III. How would we like that tourism influences our life? Which are our expectations? For example, that tourism could improve the number of students in the school (education).

Using the VSM and the NGT together, we may identify the characteristics of the impact of tourism at the three levels and we could determine the gap or the interval, to know where we are operating, if below, over or according to the interval between SCC and LAC.

To make this tool working in a proper way as a monitoring tool, we have to call periodically for a meeting of the focus group in order to know how the evolution of tourism is going, and the perception people have about its effects. The members of the focus group should be preferably the same.

It is a dynamic approach to a dynamic process involving the population as a whole and that have to be monitored. It is a barometer of the local community sensitivity.

The distance from the current situation and the tolerance level, give us an evaluation about the situation: when the gap is large we are in a good situation, when the gap is little, the situation is dramatic.

The satisfaction gap is the difference between what we have and what we want to have. If the gap is wide, in the current situation we do not have a lot of the expected positive effects, it means that the population do not see tangible benefits coming from tourism. So, we have to work hard in order to reduce the gap.

The gap between the tolerance level and the expectations is the Value Stretch. We have a good situation when the values of both levels are low. This give us an expression of the challenges we have to face in order to make the population accept tourism and local development.

STAGE 4 – SELECTED REFERENCE LIST

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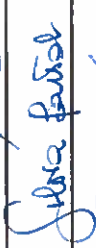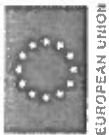
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How to deal with dissonant heritage

Forlì, 1-2-3 October 2018

COMUNE DI FORLÌ; ATRIUM PLUS, ATRIUM, CENTRO DI STUDI AVANZATI SUL TURISMO (CAST, UNIBO)

COGNOME/NOME SURNAME/SURNAME	Ente/Associazione Organization	Email	Cellulare Mobile	FIRMA Signature
BAKIJA VINKO	Universita di Zadar	vbakija@unizd.hr	+385 91 791 4269	
BARTOLI SILVIA	Comune di Forlì/Atrium	direttore@majorcimpoli	338 2486675	
BAŠIĆ MARIJA	Universita di Zadar	marbasic@unizd.hr	+385 9896 51533	
BELUŠIĆ MAGGI IRINA	TOWN OF LABIN	irina.lam.atrium@gmail.com	+385 95 375 570	
CLAUDIA CASTELLUCCI				
CHIORBOLI PAOLA	ICS A COSTA FERRARA	paola..chiorboli@gmail.com	+348 7022451	
CIMATTI EMMA				
CONFORTI SARA	COMUNE di FERRARA	s.corforti@comune.fe.it	348 3595867	

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COGNOME/NOME SURNAME/SURNAME	Ente/Associazione Organization	Email	Cellulare Mobile	FIRMA Signature
DI MARZO PAOLA	MUSEO CIVICO BARI	info@museocivicobari.it	3496107888	*Paolo Milano*
DI STASIO PAOLA	I.I.S. "G. B. ALEOTTI" FE	paola.di.stasio@aleotti.istruzioneer.it	339-2044891	*signature*
FALCO DAVIDE	COMUNE DI BARI	falco.davide83@gmail.com	328 76 27 698	*signature*
FERIGO ERICA	SPRL INDEASI	ericaferigo@gmail.com	3484676294	*signature*
GALEOTTI SARA				
GNOLA DAVIDE	COMUNE CESENA	davide.gnola@comune.cesena.fc.it	329-2102711	*signature*
JOVIĆ LUCA	Università di Zadar	luca.jovic@gmail.com	00385911173-6046	*signature*
LAGHI LAURA				

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COGNOME/NOME SURNAME/SURNAME	Ente/Associazione Organization	Email	Cellulare Mobile	FIRMA Signature
MACHEROZZI CHIARA	Guida Mistica	CHIARA.MACHEROZZI@LIBERO.IT	348- 8087330	
MORELLI MARTA	Guida Turistica	murelli-marya@libero.it / 347/5523886		
MUSKARDIN DIJANA	High School M. Benedetti Labin	dijana.muskardin@gmail.com	+385 52 258 724	
NANNI SABRINA	Consulta Cultura	nanni.s@comigfandigna	3034543161	
PIAZZA MARIA ADELE	Guida Pietteggi Cervesi	piazza@	3400551951	maria.adele.piazza@alice.it
PIETROPAOLO LISA	COMUNE DI BARI	l.pietropaolo@comune.bari.it	347/4436910	
PIZZO BARBARA	Comune di Ferrara	pizzo.barbara@gmail.com	339 6381817	
PRATI ELENA	COMUNE DI FORLIMPOPOLI	CULTURA@COMUNE. FORLIMPOPOLI.FC. IT	3280387333	

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COMUNE DI FORLI', ATRIUM PLUS, ATRIUM, CENTRO DI STUDI AVANZATI SUL TURISMO (CAST, UNIBO)

COGNOME/NOME SURNAME/SURNAME	Ente/Associazione Organization	Email	Cellulare Mobile	FIRMA Signature
PRUCCOLI ROSANNA				
RAMACCIOTTI SILVIA	GUIDA	silविग्रोवण@libero.it	347452280	
RONCHI CHIARA	Ministero Funare	maigechiaronudi@puruil.com	3474263496	
ROSSI MILENA	COMUNE DI REGGIO	rossi.m@comune.fc.it protocollo	347-8657103	
SEMERARO LAURA				
SPINELLI LUCIA	COMUNE DI BARI	spinelli.lucia.94@gmail.com	3490969580	
VALLICELLI CRISTINA				
VERRELLI GIUSEPPE	GUIDA	giuseppeverrelli.1903@gmail.com	3489206619	

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COMUNE DI FORLÌ, ATRIUM PLUS, ATRIUM, CENTRO DI STUDI AVANZATI SUL TURISMO (CAST, UNIBO)

COGNOME/NOME SURNAME/SURNAME	Ente/Associazione Organization	Email	Cellulare Mobile	FIRMA Signature
VIDOV ANNA	SVEU CILIMI BACU	anidov07@gmail.com	00385517624552	*(signature)*
ZOFFOLI ROBERTO				
ZAMBELLI GIULIA	COMUNE di FERRARA	zambelligiulia-795@gmail.com	328259222	Zambelli Giulia
VAVALLE ANNA	LICEO SALVEMINI - BARI	annavavalle@gmail.com	327 8387804	*(signature)*
CURRÒ PIERBASILIO	COMUNE DI FORLI	pietbasilio.curro studio.umbo.it		*(signature)*
GUERRERI SARA		guerrerisara@gmail.com		Sara Guerreri

CERTIFICATE OF ATTENDANCE

this is to certify that

_____

has attended

How to deal with Dissonant Heritage

TRAINING AND UPDATING COURSE
DEDICATED TO TOURIST GUIDE, CULTURAL ASSOCIATIONS, SCHOOL
Forlì, 1-2-3 October 2018

organised by:

ATRIUM PLUS, COMUNE DI FORLI', ATRIUM ASSICIATION, CENTRO DI STUDI AVANZATI SUL TURISMO - UNIBO

Forlì, 3rd October 2018

Cristina Vallicelli
Project manager ATRIUM Plus

TRAINING PROGRAMME
'HOW TO DEAL WITH DISSONANT HERITAGE'
FORLÌ 01-03 October 2018

REPORT

Content

Technical assistance towards a tourist product addressing upper secondary schools

The Center for Advanced Studies in Tourism has made an agreement with the Municipality of Forlì to provide technical assistance towards the realization of a tourist product in line with the aims and scope of Atrium Plus. Atrium Plus capitalizes the project "ATRIUM – Architecture of the Totalitarian Regimes of the XX Century in Urban Management" (2011-2013), co-funded by the South-East Europe Programme. The specific intention of Atrium Plus is to exploit ATRIUM's achievements, over all the Cultural Route recognized by the Council of Europe in 2014, by contributing to make dissonant heritage a cultural tourism attraction to be approached always in an informed and ethic way. This goal will be reached via implementing the following solutions:

1. Establishment of a common information strategy for visitors;

2. Realization of a cross-border training course for tourist guides, targeted to professional guides and also citizens willing to cooperate in the fruition of this specific heritage, building on the so-called "city walking" experiences originated by the FARO Convention of the Council of Europe;

3. The activation of a pilot cross-border programme of study visits involving schools located in the cities/areas taking part in Atrium Plus.

Atrium Plus is funded under the Italy – Croatia CBC Programme and involves 5 partners: the Municipality of Forlì, the Municipality of Ferrara, the Municipality of Bari in Italy, the Municipality of Labin and the University of Zadar in Croatia. The lead partner of Atrium Plus is the Municipality of Forlì, which is also in charge of WP3 devoted to the establishment of the cultural-tourism itineraries.

Scientific and research-based support

In line with the statutory aims of the University of Bologna, the Center for Advanced Studies in Tourism will provide the Municipality of Forlì with external scientific and research-based expertise aimed at supporting the construction of a tourist product addressing upper secondary schools in line with the aims and scope of Atrium Plus.

According to the agreement the Center for Advanced Studies in Tourism will provide:

1. Scientific support

   Output:

   - Roadmap with steps to follow in order to build an Atrium Plus Tourism product

Annex #1: Roadmap

2. Gaps analysis of leisure and learning assets in contemporary school trips

   Based on an informed questionnaire design on the specific topics of school trips addressing upper secondary schools, a questionnaire to be administered to teachers and students in the PP's areas has been produced.

   Outputs:

   - Construction of questionnaires in Italian, to be shared with other PPs

   - Questionnaire administration, data entry and analysis for the Municipality of Forlì only

   - Instructions for self questionnaire administration, data entry and analysis for each PPs

   Annex#2: Questionnaire template

3. Scientific support and organization of a methodological training programme on how to deal with dissonant heritage

   The training programme will follow the logic of "train the trainers", and will include a theoretical part, interaction with participants and project-based workshops. It will particularly focus on risks on promoting dissonant heritage on the ground of tourism and on how to build an "ATRIUM" network of stakeholders.

   Output:

   - a methodological toolkit to be shared with participants.

   See next sections for a detailed report.

4. Analytical mapping of school tourism addressing Atrium Plus specific target

   The Center for Advanced Studies in Tourism will provide methodological guidance in order to map school tourism.

   Output:

   - Methodological and analytical guidelines to be shared with partners (the methodology includes interviews or focus groups to stakeholders such as tourist guides, tour operators, teachers)

- A round table with school tourism stakeholders held in Forlì on Sept. 21st 2018 during Itacà Migranti e Viaggiatori – Festival di Turismo Responsabile, a festival devoted to responsbible tourism

- Analytical report of the school tourism offer in Italy

Annex #3: Event brochure

How to deal with dissonant heritage: training programme

This training programme on "How to deal with dissonant heritage" held in Forlì 1-3 Oct. 2018 is the result of nearly a decade of cooperation between the Center for Advanced Studies in Tourism of the University of Bologna and the Municipality of Forlì. The path has included confrontation, exchange and cross-fertilisation with policy makers, inhabitants and tourists in Forlì. Researchers have been used their disciplinary tools (knowledges and methods) to come up to an interdisciplinary methodology – what we might call the ATRIUM Methodology – consistent with such an ambitious project.

Learning activities carried out

The training programme has involved three different kind of learning activities, which have been intersected in order to move along three different levels of knowledge transfer:

- Lectures on selected topics have been taught from academic experts as well as from practitioners in order to move from theoretical debates to case-studies;

- Lectures on selected topics have been enriched with personal narratives from practitioners in order to learn from self-reflections on previous and on-going experiences of dealing with dissonant heritage;

- Each lecture has been followed by a Q&A time-slot, and a working groups activity has been organized in order to allow the participants to react to lectures as well as to foster cross-fertilisation among all the participants convened.

The lectures have also had a multi-scalar approach, by presenting the general framework of a transnational cooperation tool such as the programmes of the Cultural Route of the Council of Europe or the Faro Framework Convention on the Value of Cultural Heritage for Society, but also how their principles can be applied at the local level. Examples on how to deal with dissonant

heritage, tourism and sustainability have included international experiences. This topic has been discussed also by capitalizing on the past ATRIUM experiences, which have been critically presented and analyzed.

A toolkit has been distributed among the participants of the training programme a compendium to the lessons and practical activities developed during the three days.

Annex #4: Schedule of the programme

Annex#5: List of participants

Assessment of participation

The training programme has been attended by 32 participants, representing the five different partners of Atrium Plus. Participants included the institutional representatives of the projects as well as tourist guides, teachers, professionals within the Cultural and Creative Industries, and residents; they all represent stakeholders of Atrium Plus. Forlì was represented by 15 participants, Ferrara was represented by 6 participants, Bari and Zadar were represented by 5 participants each, and Labin was represented by 2 participants.

The three days have been characterized for a high degree of participation, with participants attending the programme all day long and through the three days.

The programme was characterized for a multilingual audience (Italian and Croatian). In order to allow for a mutual understating among all the participants a service of professional linguistic interpretation has been accompanying the activities. This choice proved very effective, since anyone was able to express herself in her mother tongue with confidence but also to be understood by the participants.

Q&A Slots

The Q&A slots after each lesson have been increasingly lively the more the training advanced. The participants have asked for clarification of concepts presented in the lecturers, but more significantly they have advanced critiques to how lectures have been portraying certain topics. The emerging critiques have pinpointed the sensitivity around the topic touched upon by the training programme.

Working groups

On the third day, training activities have included group work. Participants have been grouped according to the locations they represented – Bari, Ferrara, Labin, Zadar and Forlì. Each group was given a map of its area, and has been asked to develop itineraries around dissonant heritage by taking into account the risks discussed in the lectures.

Question to be ideally answered were: What kinds of dissonance do your heritage and territory present? What are the risks related with the creation of a pleasant tourist experience around the identified dissonance? A specific attention should have been posed on opportunities and risks the route will meet and how potential risks might be overcome.

Each group was tutored by an experienced participant, that is to say a participant that had taken part to the past editions of training programmes on how to deal with dissonant heritage organized by the Municipality of Forlì together with the Centre of Advanced Studies in Tourism in Forlì in previous years.

The organizers from the Center of Advanced Studies in Tourism were moving through the different groups in order to help groups developing the exercise. The organizers have noted that the participation within groups was lively. The presence of an experienced participant was generally not patronizing and has been positive in stimulating the advancement of the discussion.

Outcomes of working groups:

- Zadar

    Iitinerary focused on double experience of the Fascist and Communist regime, by presenting the different features inscribed on the cityscape that show this overlapping of layers.

    During the discussion two themes emerged. From the proponents, the sort of perception of a lack of risk connected with dissonance, since there is a general collective agreement in rejecting the two totalitarianisms. From the participants in the public, an invitation was made to address also the more recent Balkan conflict through this itinerary.

- Ferrara

    Two itineraries, one focusing on architectures dating back to the Fascist times and one focusing on the literary heritage of Giorgio Bassani, who took part to the anti-fascist movement and was arrested in 1943.

    The risks concerning the first is that some of the architectures dating back to the Fascist time are using the "neo-estense" style, therefore the pleasant aesthetics of this style covers up the dissonance of this heritage. It is for this reason that merging or coupling this itinerary with one integrating the literary memories of Bassani or even of other people that were young at that time might help to bring the dissonance to the fore. Walking tours to sites directly

connected with the dramatic event of 1943 will counterpart the focus on architectural heritage.

- Bari

Focus on the fact that the ATRIUM heritage of this city has strictly to do with expansionism and the Fascist propaganda concerning the mare nostrum. Bari was also significantly modernized during the Fascist time and the most efficient urban fabric and road system dates back from that time. Therefore, focusing on this heritage means taking into considerations contradictions that so far have not been faced. The itinerary would like to overcome this risk through two strategies. On one side, including either the majestic architectures and the ordinary signs inscribed on the cityscape from that time, and namely the signs for citizens to find their way to the air-raid shelters, that are still partly visible. On another, the idea is to shift from the heritage linked with Fascism, which is embedded in the architectures, to the one linked with anti-fascism, which is made of stories and not of material artefacts.

- Forlimpopoli, Predappio and Quartiere Ca'Ossi in Forlì

These towns can be connected through an itinerary developed around the theme of sport. This theme has been chosen since it was a major element of propaganda during the Fascist time, turning into sport centers built (Gil) in each of the three towns. The dissonance is connected with the way of conceiving sport, at that time, focused on the construction of the *uomo nuovo* that should serve the Nation, and the contemporary conception, based on leisure and self realization. Along the way from Forlì to Predappio, students will visit Ca'Ossi, a neighborhood built anew during the 1930s. Here students will be invited to reflect around the housing conditions e and the ordinary routines of youth at that time, including sport to serve military purposes.

Two limits of this itinerary have been identified: A formal one, concerning the requalification of some ex-Gil that hides the former architecture. A second one, connected with the loss of memory in the families of the youngsters of today, connected with a generational problem.

- Labin

The proposed itinerary tries to merge fascism and communist-related heritage with a "mining anthropology" of the town. The visit will develop through the planned town but will also include the City Public Library, opened in 2013 in an obsolete mining building. The itinerary develops on the already developed ATRIUM itinerary along the dissonant heritage from the Fascist time and would like to integrate more significantly the one from the Communist time. Focussing on the ordinary life of miners will help focussing on heritage beyong architectures, while including the library represent a message to transform the former mining town into a "mine of culture", ready to elaborate its heritage.

A possible critical point concerns the willingness of residents' to accept recognizing and talking about the dissonance of Communist heritage, since too little time is passed from that time.

Emerging themes
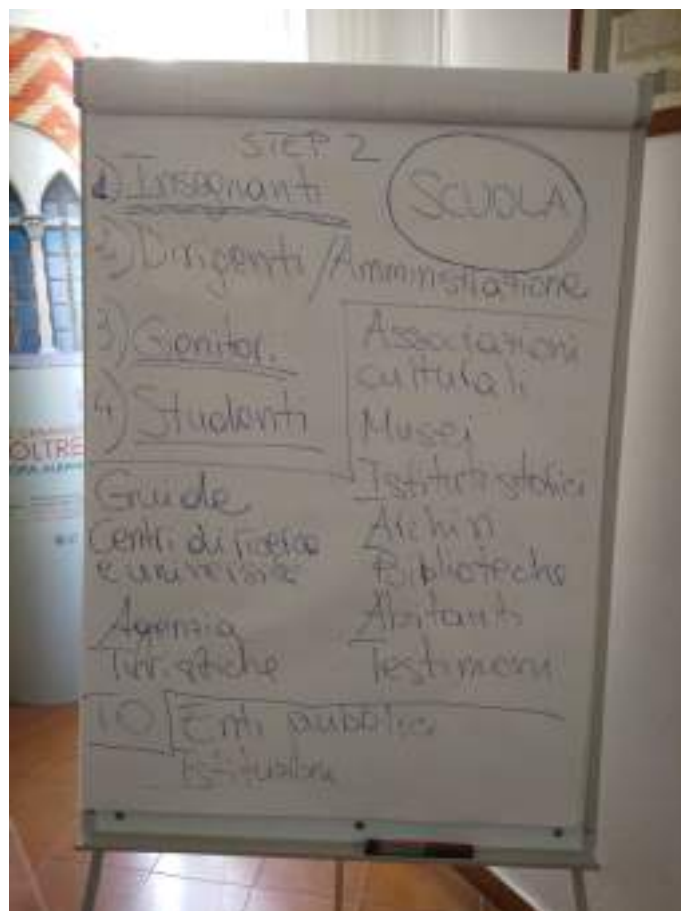
After the discussion of each group work, a plenary discussion has been undertaken to individuate the network of actors needed to develop an Atrium Plus itinerary specifically targeting secondary upper schools. This discussion has also served to individuate transversal issues.

A first, major, issue concerns the involvement of schools as a key stakeholder in the network.

Teachers participants have highlighted the normative constraints in which their work takes place, ranging from:

- the legal responsibility they have in educational trips – which negatively influence their willing in opening up to alternatives trips or even to accompany students in educational trips;

- the formal praxis that a school is forced to follow in choosing an educational trip;

- the budget constraints they are subjected to in order to allow the greater participation of students;

- the multilevel approval (from parents', from the schools' board) that a teacher's choice for a trip is subjected to.

This complexity, all agreed, cannot be solved only at the local level, bur has to do with national frameworks or with societal frameworks, that are more difficult to change.

A second issue concerns the dilemma between trying to objectify as much as possible the narrative performances around totalitarian architectures or episodes or reclaiming a position towards it. It is common agreed that factual history is the starting point for any itinerary concerning dissonant heritage but someone express the need to claim a specific position, namely the one of democracy.

A third issue concerns the use of language that shall be adopted to portray dissonant heritage. Some guides consider that an emphatic language (the use of terms such as outrageous, terrible) might be counterproductive and shock audiences instead of stimulating their critical sense.

Other criticism in front of lectures had emerged during the *Q&A* sessions. They highlighted negative reactions in front of perceived negative or homogeneous accounts of a place image and the perceived normativity on how tourist guides should select their language to describe dissonant heritage while performing their job.

This debate has underlined the importance of continuing discussing the risks connected with the cultural and tourist promotion of dissonant heritage as well as acknowledging the frictions among ATRIUM proponents and some stakeholders, the tourist guides in particular, who do not feel legitimized in their working practice.

ROADMAP FOR THE CONSTRUCTION OF A ATRIUM TOURIST PRODUCT TARGETING UPPER SECONDARY STUDENTS (JUNE 2019) – ATRIUM PLUS

A route in 7 phases

Chiara Rabbiosi / CAST 2018 05 05 / SYNTHESIS

Phase 1:   Preparatory activities towards the realization of an Atrium Plus tourist itinerary in each landmark area

When: April / May 2018
Who: Each Partner within its respective areas of responsibility
Where: In each Partner territory
Target: Stakeholders

What: Activity 1: Contact with upper secondary institutes (high schools)
What: Activity 2: Mapping of Atrium Plus' stakeholders in each Partner's territory
What: Activity 3: Consultation with different stakeholders aimed at facilitating the enactment of an Atrium itinerary and the enactment of this Roadmap

Phase 2:   Evaluation of previous school trips

When: May 2018
Who: Each Partner within its respective areas of responsibility
Where: In each Partner territory
Target: Students attending upper secondary classes (IV and V classes according to the Italian national system; aged 17 and older)

What: Distribution and administration of a questionnaire (Q1) assessing leisure & learning aspects of school trips according to students' previous experiences as well as the students' basic knowledge on totalitarian regimes of the 20th century.

This questionnaire should be distributed to teachers and students of the classes (upper secondary) collaborating in the project. It is suggested that the samples guarantees statistical significance.

Phase 3:   **Atrium training: how to deal with dissonant heritage with tourist purposes**

When: 1-3 October 2018
Who: CAST
Where: Forlì
Target: Stakeholders consistent with an Atrium itinerary

What:	A three-day training session on the interpretation and the introduction of the dissonant heritage

Phase 4: **Co-construction of Atrium itineraries**

When:	October – December 2018
Who:	Each Partner within its respective areas of responsibility
Where:	In each Partner's territory
Target:	Stakeholders identified in Phase 1

What:	Co-construction activity of Atrium Plus itineraries by incorporating the methodology and principles of Atrium (see Phase 3).

Phase 5: **Mapping of the current school tourism offer in Italy and Croatia**

When:	September – December 2018
Who:	CAST / University of Zadar
Where:	Italy / Croatia
Target:	Stakeholders of upper secondary school tourism

What:	Mapping of the current (cultural) offer for upper secondary students with the purpose of identifying its features and gaps.

Phase 6: **Testing Atrium itineraries in Partners' areas ("at home")**

When:	February 2019
Who:	The (upper secondary) classes of the institutes identified by each Partner within its respective areas of responsibility
Where:	In each Partner territory
Target:	Schools / Atrium Plus Stakeholders

What:	Students test Atrium itineraries in their own city ("at home") according to the itinerary elaborated by Stakeholders (Phase 4) and fine-tuned according to the results of the mapping of educational tourism offer (Phase 5).

The students will be then involved in an evaluation (face to face feed-backs) of this experience, with the purpose of improving the final experience which will be offered in a crisscrossed manner to one of the other Partners (Phase 7).

Phase 7: **Organization, realization and evaluation of the Atrium Plus school trip**

When:	March 2019 – May 2019
Who:	The (upper secondary) classes of the institutes identified by each partner as outgoing tourists.
Where:	In all Partners' territory

What: In this phase the partners will have the chance to test the Atrium Plus product worked out by the Stakeholders (tour operators, guides, etc.) in collaboration with students (Phase 4, Phase 6) and present it through a cross-exchange with schools from other Partners' areas.

At the end of the school study-visit an assessment questionnaire (Q2) of the leisure & learning aspects and of the acquired knowledge on Atrium Plus topics will be administered to evaluate the added value or the weaknesses of Atrium Plus product.

Atrium Plus: Teachers questionnaire

Q1 The questionnaire you are to complete takes into consideration the destinations of educational trips for cultural purposes (linguistic stays are excluded) and of at least two days held with classes [last two years of high school/upper secondary education institute in Croatia] in year 2017/2018.

You will be asked to answer some questions organized in 5 sections:
- THE RESPONDENT
- ABOUT THE TRIP
- BEFORE DEPARTURE
- DURING THE TRIP
- AFTER THE JOURNEY

The estimated time for compilation is 8 minutes.

The data collected with this questionnaire will be used within the Atrium Plus project, will not be transferred to third parties, and will be processed anonymously.

Thank you for your patience and availability!

Q2

Q3 **THE RESPONDENT**

Q4
Please indicate your Name and Surname::

_____

- -

Q5
Please indicate the School [==high school/upper secondary education institute
in Croatia==] in which you work:

- -

Q6
Discipline/class taught:

_____

- -

Q7
Please indicate, with reference to which Class or Classes, you are answering
the questionnaire. Please refer to the year 2017/2018.

_____

- -

Q8 Please indicate if you also hold the role of Class Referent with respect
to one of the classes mentioned above:

○ No (1)

○ Yes (2)

Skip To: Q10 *Please indicate if you also hold the role of Class Referent with*
respect to one of the classes mentioned above: *= No*

- -

Display This Question:

If *Please indicate if you also hold the role of Class Referent with respect*
to one of the classes mentioned above:= Yes

Q9 If you had previously listed more Classes, please indicate which one you
are in charge of:

_____

Q10 Do you also hold other positions in the school?

○ No   (4)

○ yes   (5)

Q11 Which ones?

_____

End of Block: THE RESPONDENT

Start of Block: ABOUT THE TRIP

Q12 **ABOUT THE TRIP**

Q13
Please indicate the destination of the educational trip for cultural purposes (language stays are excluded) and of at least two days held with classes [last two years of high school/upper secondary education institute in Croatia] in year 2017/2018.

_____

Q14 Travel period:

○ From: (1) _____

○ To: (2) _____

Q15 Number of nights:

_____

Q16 With respect to the total of the Class, or of the Classes, what
percentage of students participated in the trip?

	0 10 20 30 40 50 60 70 80 90 100
Percentage of students (1)	████████████████████████████████

- -
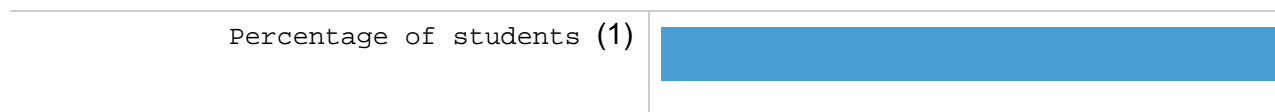
Q17 Average travel cost per student:

_____

- -

Q18 The cost of the trip was financed:

○ Totally from the students' families (1)

○ Totally from external money because the trip was part of a
specific project (2)

○ Partially from the school (3)

○ Other (please, specify): (4)
_____

- -

Q19 On a scale of 1 = minimum agreement to 5 = maximum agreement, how much do you agree with the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
The cost determined the choice of destination (1)	○	○	○	○	○
The destination was chosen on the basis of a principle of consistency with respect to the educational program (2)	○	○	○	○	○
The destination was chosen based on the availability of the accompanying teachers (3)	○	○	○	○	○
The destination has been chosen due to the need to bring more than one class to the same trip classes (4)	○	○	○	○	○
The destination was chosen because a guided tour service was available (5)	○	○	○	○	○

Q20 Do you think that there are other reasons that have supported the choice of destination:

○ No (1)

○ Yes (please specify): (2)
_____

Q21 Please indicate the theme and purpose of the trip from an educational point of view:

_____

_____

_____

_____

_____

Q22 Please indicate the main means of transport used during the trip:

○ Train (1)

○ Aeroplane (2)

○ Bus/Coach (3)

○ Bicycle (4)

○ Boat (5)

○ Other (specify): (6) _____

Q23 Please indicate the main type of accommodation:

◯ Hotel (1)

◯ Hosting family (2)

◯ Tourist resort (3)

◯ Youth hostel (4)

◯ Boat (5)

◯ Other (specify): (6) _____

Q24 The collection of offers for the organization of the trip included (multiple choice answer):

☐ Travel Agencies / Tour Operators specialised in school/educational trips (1)

☐ Local Travel Agencies / Local Tour Operators (2)

☐ Travel Agencies / Tour Operators already used in previous years (3)

☐ The trip was organised without a Travel Agency or Tour Operator, based on the experience of previous trips (4)

☐ Other (specify): (5)
_____

Q25 Taking into account what was previously answered, what was the main motivation behind the final choice?

○ Internal suggestion (1)

○ TripAdvisor ratings (2)

○ Cost (3)

○ Other (specificy): (4)
_____

Q26 **BEFORE DEPARTURE**

- -

Q27 On a scale of 1 = minimum agreement to 5 = maximum agreement, how much do you agree with the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
The trip was organized independently by the teacher (1)	○	○	○	○	○
The trip was organized by the teacher in agreement with the Class Board (2)	○	○	○	○	○
The trip and the itinerary were organized with the collaboration of the	○	○	○	○	○

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
students (3)					
Time was spent on preparing the trip in the classroom (4)	○	○	○	○	○
The trip has been presented to the students once the teacher had finished organizing (5)	○	○	○	○	○
The part of free activities (for entertainment only) was proposed by the teacher (6)	○	○	○	○	○
The itinerary was chosen by discussing it with the parents (7)	○	○	○	○	○

Q28 On a scale of 1 = minimum agreement to 5 = maximum agreement, how much do you agree with the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
The cultural and historical aspects of the trip were deepened in the classroom (1)	○	○	○	○	○

The landscape / naturalistic aspects of the trip were deepened in the classroom (2)	○	○	○	○	○
The scientific aspects of the trip were deepened in the classroom (3)	○	○	○	○	○
The sport-related aspects of the trip were deepened in the classroom (4)	○	○	○	○	○
Working groups were created in the classroom (5)	○	○	○	○	○
Specific tasks to be undertaken during the trip were distributed in the classroom (6)	○	○	○	○	○

End of Block: BEFORE DEPARTURE

Start of Block: DURING THE TRIP

Q30 On a scale of 1 = minimum agreement to 5 = maximum agreement, how much do you agree with the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
Some reflexive activities have been organized during the trip (for example: travel diary) (1)	○	○	○	○	○
The students were involved as 'guides' for their classmates (2)	○	○	○	○	○
During the trip the students were involved in workshops (3)	○	○	○	○	○
Students have been assigned homework to complete when back from the trip (4)	○	○	○	○	○
Professional guides were used (5)	○	○	○	○	○
The teacher personally carried out the guided visits to the students	○	○	○	○	○

(except where the professional guide was compulsory) (6)					
Most of the topics addressed in the classroom before the trip were eventually faced during the trip (7)	○	○	○	○	○

Q31 **AFTER THE TRIP**

- -

Q32 On a scale of 1 = minimum agreement to 5 = maximum agreement, how much do you agree with the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
What was learned during the trip was tested and marked after the trip (1)	○	○	○	○	○

The trip was the object of oral observations, with no marks (2)	○	○	○	○	○
Accomodation has been assessed (3)	○	○	○	○	○
Meals have been assessed (4)	○	○	○	○	○
Means of transport have been assessed (5)	○	○	○	○	○
Other services and facilities used during the trip have been assessed (please specify): (6)	○	○	○	○	○

Q33 On a scale of 1 = minimum agreement to 5 = maximum agreement, how much do you agree with the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
The trip was a 'learning' experience for the students (1)	○	○	○	○	○
The choice of destination proved to be an effective choice with reference to the learning objectives (2)	○	○	○	○	○
The quality of meals was adequate (3)	○	○	○	○	○
The accommodation was adequate (4)	○	○	○	○	○
The trip was overall satisfactory (5)	○	○	○	○	○
The students were satisfied with the experience (6)	○	○	○	○	○
Education trips are an indispensable learning moment (7)	○	○	○	○	○
The trip represented a moment of socialization among students (8)	○	○	○	○	○

The trip represented a moment of socialization with the teachers (9)	○	○	○	○	○
Having left some free time for the students during the trip was important to achieve the goals we had set (10)	○	○	○	○	○

Q34 From your own point of view, on a scale of 1 = minimum agreement to 5 = maximum agreement, to what extent do you think the trip has helped to improve the following:

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
The scientific-cultural profile of the teacher (1)	○	○	○	○	○
The personal growth of the teacher (2)	○	○	○	○	○
The relationship between students and teachers (3)	○	○	○	○	○
The relationship among teachers (4)	○	○	○	○	○
The relationship among students (5)	○	○	○	○	○

Q35 The following list includes some motivations that could prevent your future escort of a class on a trip. Please arrange, by order of importance (1 = the most important, ...)
_____ Problems with families (1)
_____ Civil responsibility / liability (2)
_____ The lack of specific remuneration(3)
_____ Other (please, specify): (4)

End of Block: AFTER THE TRIP VIAGGIO

Atrium Plus: Students questionnaire

Q1.

The questionnaire you are about to complete takes into consideration the destination of the educational trip with cultural purposes in which you took part in the academic year. 2017/2018.

A person in charge will indicate the code with which this journey is identified.

You will be asked to answer some questions organized in 6 sections:
- SOME INITIAL INFORMATION
- ABOUT THE TRIP
- BEFORE DEPARTURE
- DURING THE TRIP
- AFTER THE JOURNEY
- FORLÌ AND THE ATRIUM HERITAGE [this part has to be adapted only by those Atrium partners that are already part of ATRIUM]

The estimated time for compilation is 9 minutes.

The data collected with this questionnaire will be used within the Atrium Plus project, will not be transferred to third parties, and will be processed anonymously.

Thank you for your patience and availability!

Q2

Q3 SOME INITIAL INFORMATION

Q4 Pleas fill in with the name of your school:

_____

Q5 Please fill in with the class that you attended last year (2017/2018) and its identification number/letter:

_____

Q6 Please fill in with the identificative code of the trip you are referring to in this questionnaire:

_____

Q7 ABOUT THE TRIP

Q8 Considering only the extras, how much did you spend during the educational trip:

○ Less than 50 euro (1)

○ Between 50 and 100 euro (2)

○ Between 100 and 150 euro (3)

○ More than 150 euro (4)

Q9 Was the trip consistent with what you study at school?

○ Yes (1)

○ No (2)

Q10 Please indicate the topics the educational trip has been consistent with:

_____

_____

_____

_____

_____

Q11 **BEFORE DEPARTURE**

Q12 On a scale of 1 = minimum agreement to 5 = maximum agreement, how much do you agree with the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
The trip was organized independently by the teacher (1)	○	○	○	○	○

The trip was organized by the teacher in agreement with the Class Board (2)	○	○	○	○	○
The trip and the itinerary were organized with the collaboration of the students (3)	○	○	○	○	○
Time was spent on preparing the trip in the classroom (4)	○	○	○	○	○
The trip has been presented to the students once the teacher had finished organizing (5)	○	○	○	○	○
The part of free activities (for entertainment only) was proposed by the teacher (6)	○	○	○	○	○
The itinerary was chosen by discussing it with the parents (7)	○	○	○	○	○

Q13 On a scale of 1 = minimum agreement to 5 = maximum agreement, how much do you agree with the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
The cultural and historical aspects of the trip were deepened in the classroom (1)	○	○	○	○	○
The landscape / naturalistic aspects of the trip were deepened in the classroom (2)	○	○	○	○	○
The scientific aspects of the trip were deepened in the classroom (3)	○	○	○	○	○
The sport-related aspects of the trip were deepened in the classroom (4)	○	○	○	○	○
Working groups were created in the classroom (5)	○	○	○	○	○
Specific tasks to be undertaken during the trip were distributed in the classroom (6)	○	○	○	○	○

Q14 Before departure, did you deepen your knowledge of the destination and the topic of the educational trip?

○ Yes (1)

○ No (2)

Q15 How did you improve your knowledge on the trip before departure?

☐   On the web (1)

☐   App (2)

☐   Tourist guidebooks (3)

☐   Talking with friends (4)

☐   Talking with my parents (5)

☐   I discussed the trip on social networks (6)

☐   Talking with teachers (7)

Display This Question:

If How did you improve your knowledge...? = On the web

Q16 Which webpages did you visit?

_____

Display This Question:

If How did you improve your knowledge...? = App

Q17 Which Apps did you use?

_____

End of Block: BEFORE DEPARTURE

Start of Block: DURING THE TRIP

Q18 **DURING THE TRIP**

Q19 On a scale of 1 = minimum agreement to 5 = maximum agreement, how much do you agree with the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
Some reflexive activities have been organized during the trip (for example: travel diary) (1)	○	○	○	○	○
The students were involved as 'guides' for their classmates (2)	○	○	○	○	○
During the trip the students were involved in workshops (3)	○	○	○	○	○
Students have been assigned homework to complete when back from the trip (4)	○	○	○	○	○
Professional guides were used (5)	○	○	○	○	○
The teacher personally carried out the guided visits to the students (except where the professional	○	○	○	○	○

guide was compulsory) (6)					
Most of the topics addressed in the classroom before the trip were eventually faced during the trip (7)	○	○	○	○	○

Q20 During the trip, did you deepen your knowledge of the destination and the topic of the educational trip?

○ Yes (1)

○ No (2)

Q21 How did you deepen your knowledge about the destination during the trip?

☐ On the web (1)

☐ App (2)

☐ Tourist guidebooks (3)

☐ Talking with friends (4)

☐ Talking with my parents (5)

☐ I discussed the trip on social networks (6)

☐ Talking with teachers (7)

Q22 Which webpages did you visit?

_____

Q23 Which Apps did you use?

_____

End of Block: DURING THE TRIP

Start of Block: AFTER THE TRIP

Q24 **AFTER THE TRIP**

Q25 On a scale of 1 = minimum agreement to 5 = maximum agreement, how much do you agree with the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
What was learned during the trip was tested and marked after the trip (1)	○	○	○	○	○
The trip was the object of oral observations, with no marks (2)	○	○	○	○	○
Accomodation has been assessed (3)	○	○	○	○	○
Meals have been assessed (4)	○	○	○	○	○
Means of transport have been assessed (5)	○	○	○	○	○

Q26 On a scale of 1 = minimum agreement to 5 = maximum agreement, how much do you agree with the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
The trip was a 'learning' experience for us, the students (1)	○	○	○	○	○
The choice of destination proved to be an effective choice with reference to the learning objectives (2)	○	○	○	○	○
The trip represented a moment of socialization among us students (3)	○	○	○	○	○
The trip represented a moment of socialization with the teachers (4)	○	○	○	○	○
Having had some free time during the trip was important (5)	○	○	○	○	○
Education trips are an indispensable moment of our life at school (6)	○	○	○	○	○

Q27 On a scale of 1 = little to 5 = a lot, what did you like most about the trip?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
Getting to know other cultures (1)	○	○	○	○	○
Visiting new cities (2)	○	○	○	○	○
The workshop(s) during the trip (3)	○	○	○	○	○
Having an home-away experience (4)	○	○	○	○	○
Spend some time with my schoolmates (5)	○	○	○	○	○
Spend some time with my teachers in an informal setting (6)	○	○	○	○	○
Other (please, specify): (7)	○	○	○	○	○

Q28 From your own point of view, on a scale of 1 = minimum agreement to 5 = maximum agreement, to what extent do you think the trip has helped to improve the following:

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
Your scientific-cultural profile (1)	○	○	○	○	○
Your personal growth (2)	○	○	○	○	○
The relationship between students and teachers (3)	○	○	○	○	○
The relationship with my schoolmates (4)	○	○	○	○	○

Q29 On a scale of 1 = little to 5 = a lot, how much are you satisfied with the following aspects of the trip?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
The destination (1)	○	○	○	○	○
The cultural activities (2)	○	○	○	○	○
Entertainment (3)	○	○	○	○	○
Means of transport (4)	○	○	○	○	○
Accommodation (5)	○	○	○	○	○
Meals (6)	○	○	○	○	○
Safety (7)	○	○	○	○	○
The group of people (8)	○	○	○	○	○
The information received (9)	○	○	○	○	○
The trip as a whole (10)	○	○	○	○	○

- -

Q30 Considering 100 = the total judgment on this trip, how much did the entertainement/fun part weigh?

0 10 20 30 40 50 60 70 80 90 100

Value of entertainment/fun (1) █████████████████████████
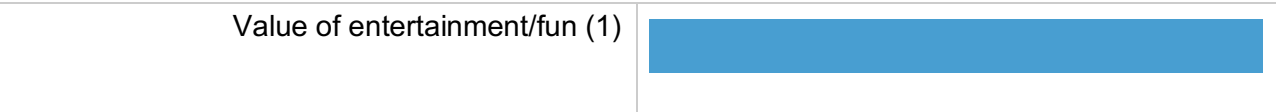
End of Block: AFTER THE TRIP

Q31 **LAST STEPS**

Q32 Please indicate the city where your school is:

○ .... (1)

○ .... (2)

○ ... (3)

End of Block: LAST STEPS

Start of Block: FORLì E IL PATRIMONIO ATRIUM

Q33 **FORLì AND ATRIUM HERITAGE**

THIS PART SHALL BE ADOPTED AND ADAPTED ONLY IN THOSE LOCATIONS WHEN AN ATRIUM HERITAGE ALREADY EXISTS

Q34 Thinking of the trip done, would you suggest to other students to take school trips to (YOUR OWN CITY, WHERE AN ATRIUM HERITAGE EXISTS)?

○ Yes (1)

○ No (2)

Q35 Thinking of the trip done, would you suggest to other students to come to (YOUR OWN CITY, WHERE AN ATRIUM HERITAGE EXISTS) for a short holiday?

○ Yes (1)

○ No (2)

Q36 What would you suggest to visit in (YOUR OWN CITY, WHERE AN ATRIUM HERITAGE EXISTS)?

☐   xxxxxxxxxx (1)

☐   xxxxxxxxxx (2)

☐   xxxxxxxxxx (3)

☐   xxxxxxxxxx (4)

☐   Other (specificy): (5)

Q37 Did you do educational tours in your city during your school attendance? ?

○ Never (1)

○ Sometimes (2)

○ Many times (3)

Q38 On a scale of 1 = minimum agreement to 5 = maximum agreement, which of the following options best indicates how you came to know the history of your city?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
Thanks to my family (1)	○	○	○	○	○
Visiting exhibitions or participating in cultural initiatives in my city (2)	○	○	○	○	○
History lessons at school (3)	○	○	○	○	○
I don't know the history of my city (4)	○	○	○	○	○

Q39 Do you know that in your city there are many important buildings for the history of architecture?

○ Yes (1)

○ No (2)

Q40 Are you aware that many buildings in your city are an expression of an important current of architecture called rationalism?

○ Yes (1)

○ No (2)

Q41 Are you aware that in Forlì there are many important buildings for the history of architecture that date back to the Fascist period?

○ Yes (1)

○ No (2)

Q42 Would you like to know more about the rationalist style buildings in your city?

○ Yes (1)

○ No (2)

✳

Q43 Which of the following places do you consider most representative of the cultural identity of your city? (max two answers)

☐ XXXXXXXX (1)

☐ B XXXXXXXX (2)

☐ XXXXXXXX (3)

☐ XXXXXXXX (4)

☐ XXXXXXXX (5)

☐ XXXXXXXX (6)

☐ XXXXXXXX (7)

☐ XXXXXXXX (8)

☐ Other (specify): (9) _____

Q44 On a scale of 1 = minimum agreement to 5 = maximum agreement, how much do you share the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
Fascism was a totalitarian regime (1)	○	○	○	○	○
Fascism was a form of non-democratic government (2)	○	○	○	○	○
Fascism was an architectural movement (3)	○	○	○	○	○

End of Block: FORLì E IL PATRIMONIO ATRIUM

**ALMA MATER STUDIORUM
UNIVERSITÀ DI BOLOGNA**

CENTRO DI STUDI AVANZATI SUL TURISMO - CAST

IT.A.CA 2018 - Turismo responsabile e patrimonio culturale. Quali sfide per i viaggi di istruzione?

All'interno delle iniziative di It.a.cà Migranti e Viaggiatori – il primo e unico Festival di Turismo Responsabile che si terrà a Rimini dal 20 al 23 settembre 2018, il CAST organizza una tavola rotonda sul tema delle potenzialità dei viaggi di istruzione come stimolo per nuove forme di turismo responsabile e co-creazione del patrimonio culturale

▌ 20/09/2018 DALLE **14:30** ALLE **18:30**

Dove Aula Alberti 7, Piazza Teatini 13 / Via Cattaneo, Rimini
Contatto di riferimento Chiara Rabbiosi

L'evento si inserisce nel programma di "Aspettando la Notte dei Ricercatori". La

I **viaggi di istruzione** sono momenti significativi di apprendimento da integrare alla didattica dei piani di studio, a partire dalla possibilità di fare esperienza del **patrimonio culturale** e apprenderne in maniera non formale le **qualità storiche e geografiche**. Emerge dunque l'esigenza di ampliare l'offerta di prodotti turistici che sappiano trattare il patrimonio culturale a partire dalla
sua **interpretazione**, **comunicazione** e **riappropriazione** da parte di un pubblico sempre più eterogeneo dal punto di vista sociale e culturale.

Intervengono:

Matteo Montebelli | Centro Studi Touring Club Italiano

Simone Luchessa | Didatour e GeeTrips

in tutte le sedi Unibo il 28/09 | Viagg**i**
Dino Gavinelli | Università di Milano | Consiglio Nazionale Associazione Italiana Insegnanti di Geografia
Teresa Indellicati | **Nicola Di Camillo** | Liceo Classico G.B. Morgagni, Forlì
Erica Cicogna | Liceo Scientifico e Artistico A. Serpieri, Viserba di Rimini

Durante la tavola rotonda verrà illustrata una mappa concettuale **a cura di Monica Gori**

Sono previsti i **saluti istituzionali di**:

- **Alessia Mariotti,** Centro di Studi Avanzati sul Turismo – CAST dell'Università di Bologna
- **Lubiano Montaguti,** Vice-sindaco del Comune di Forlì e Assessore al Turismo
- **Massimiliano Tarozzi,** chair dell'International Research Centre on Global Citizenship Education – IRC-GloCEd dell'Università di Bologna

Modera la tavola rotonda: **Chiara Rabbiosi,** Centro di Studi Avanzati sul Turismo / Dipartimento di Scienze per la Qualità della Vita

Ingresso libero | Iscrizione tramite **Eventbrite**: http://bit.ly /eventbrite_cast_itaca2018

Ulteriori informazioni su questo evento…

Scopri tutto il programma

ITACA 2018 | A Rimini dal 20 al 23 settembre
Scopri tutti gli eventi della tappa riminese

Archivio

ottobre
settembre
luglio
maggio
aprile

2018
2017
2016

IT.A.CÀ MIGRANTI E VIAGGIATORI

FESTIVAL DEL TURISMO RESPONSABILE

DA MAGGIO A OTTOBRE 2018

10ª EDIZIONE

www.festivalitaca.net

Turismo responsabile e patrimonio culturale
Quali sfide per i viaggi di istruzione?

Giovedì 20 settembre 2018 | ore 14.30-18.30
Campus di Rimini dell'Università di Bologna
Aula Alberti 7, Piazza Teatini 13 / Via Cattaneo, Rimini

Intervengono:

Matteo Montebelli | Centro Studi Touring Club Italiano
Simone Luchessa | Didatour e GeeTrips
Andrea Quadrifoglio | Atlantide e Giratlantide Viaggi
Dino Gavinelli | Università di Milano | Consiglio Nazionale Associazione Italiana Insegnanti di Geografia
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Durante la tavola rotonda verrà illustrata una mappa concettuale a cura di **Monica Gori**

Ingresso libero | Iscrizione tramite Eventbrite
Per informazioni: Chiara Rabbiosi, Centro di Studi Avanzati sul Turismo-CAST, chiara.rabbiosi@unibo.it

Society
Aspettando la Notte dei Ricercatori
28 settembre 2018
nottedeiricercatori-society.eu

IT.A.CÀ MIGRANTI E VIAGGIATORI
FESTIVAL DEL TURISMO RESPONSABILE

FESTIVAL REALIZZATO DA

EVENTO ORGANIZZATO DA

IN SINERGIA CON

E CON IL PATROCINIO DI

DRAFT TRAINING PROGRAM
'HOW TO DEAL WITH DISSONANT HERITAGE'
FORLÌ 01-03 October 2018

MONDAY, 1ST OCTOBER
1st DAY, 2:00 pm -7:00 pm

14.00 - 14.10 Opening remarks
14.10 - 15.00 Introduction to the Council of Europe and the Cultural Routes Programme
Antonio Barone, Director of the Phoenicians' Route
15.00 - 16.00 The programme of the Cultural Routes of the Council of Europe and the ATRIUM
Route experience
Irina Belušić Maggi, Labin
Elisa Giovannetti, Forlì

16.00 - 16.20 Coffee Break

16.20 - 18.20 Dissonant heritage: typologies, risks, best practices, and lessons learnt from tourist
guides training in Forlì
Patrizia Battilani, CAST-Unibo
Silvia Ramacciotti and Sergio Traiani, Confguide Province of Forlì-Cesena
18.20 - 18.50 The use of language in dissonant heritage communication
Sandra Nauert, expert on web, museum and cultural heritage communication

TUESDAY 2ND OCTOBER,
2nd DAY, 9:30 – 19:00

9.30 - 10.00 Introduction to the methodology for dealing with dissonant heritage
Patrizia Battilani and Alessia Mariotti, CAST-Unibo
10.00 - 11.00 Nominal Group Technique
Alessia Mariotti, CAST-Unibo

11.00 - 11.20 Coffee Break
11.20 - 12.50 The Faro Convention and participatory tourism: applications and critical issues
Chiara Rabbiosi, CAST-Unibo
Claudia Castellucci, Atrium Association and Cultural Route of the Council of Europe

*Tania Flamigni, Istituto Storico della Resistenza di Forlì-Cesena and School
Teachers, Fare Faro a Forlì*
Micaela Mazzoli, Condotta Slow Food Forlì

13.00 - 14.30 Lunch

14.30 - 18.30 Itineraries / in loco experiences "Atrium Memowolk. Architecture and images as
instruments of power"
Cristina Lentini and Sofia Burioli, Deina Association

WEDNESDAY, 3RD OCTOBER,
3rd DAY, 9:30 am - 1:00 pm

9.30 - 11.00 Workshop #1
Participants will be divided in working groups to hypothesize how the
methodological approach presented during the training might be applied to cultural
heritage in their city or region. At the end of the activity each working group will
draft a report.

11.00 - 11.20 Coffee Break

11.20 - 12.50 Workshop #2

Participants will be divided in working groups to draft a potential route underlining
opportunities and risks the route will meet and how potential risks might be
overcome. At the end of the activity each working group will draft a report.

13:00 - 17:00 Workshop #3
An experiential workshop conducted by Condotta Slow Food Forlì
(The workshop is on food sensorial experience and the lunch is included)

How to deal with dissonant Heritage
1, 2 e 3 ottobre – Comune di Forlì (Via G. Saffi n.18, I piano)

PARTECIPANTI 2018

	cognome	nome	profilo / ente,organizzazione	Partner
1	Di Marzo	Paola	Museo Civico Bari	Bari
2	Falco	Davide	Esperto beni culturali Bari	
3	Pietropaolo	Lisa	Comune Bari	
4	Spinelli	Lucia	Esperto beni culturali Bari	
5	Vavalle	Anna	docente del Liceo Scientifico Salvemini di Bari	
6	Chiorboli	Paola	Istituto Alda Costa	Ferrara
7	Conforti	Sara	referente ufficio turismo comune di Ferrara	
8	di Stasio	Paola	Istituto GB Aleotti Ferrara	
9	Pizzo	Barbara	libera professionista	
10	Ronchi	Chiara	Responsabile Itinerando srl (servizi di guida turistica)	
11	Zambelli	Giulia		
12	Bartoli	Silvia	Direttrice Museo Archeologico Forlimopopoli	Forlì
13	Castellucci	Claudia	Comune di Forlì	
14	Cimatti	Emma	guida turistica E-R	
15	Ferigo	Erica	Spazi Indecisi	
16	Gnola	Davide	Comune Cesenatico	
17	Laghi	Laura	Comune di Forlimpopoli	
18	Macherozzi	Chiara	guida turistica E-R	
19	Morelli	Marta	guida turistica E-R	
20	Nanni	Sabrina	Addetto cultura/turismo Comune Predappio	
21	Piazza	Maria Adele	componente del Comitato di Quartiere Ca'Ossi-Forlì	
22	Prati	Elena	Comune di Forlimpopoli	

23	Ramacciotti	Silvia	guida turistica E-R	
24	Rossi	Milena	Resp. Cultura Comune Predappio	
	~~Semeraro~~	~~Laura~~	~~guida turistica E-R~~	
25	Vallicelli	Cristina	Comune di Forlì	
26	Verrelli	Giuseppe	guida turistica E-R	
	~~Zoffoli~~	~~Roberto~~	~~Co.Fo.~~	
27	Belušić Maggi	Irina	Town of Labin	**Labin**
28	Muskardin	Dijana	High School Mate Blazina Labin	
29	Bakija	Vinko	Tourist guide and lecturer at University of Zadar	
30	Bašić	Marija	Tourist guide and employee of Department of Art history at University of Zadar	**Zadar**
31	Jović	Luca	School professor (art history and geography)	
32	Vidov	Ana	Independent tourist guide	