

KEEP IT SIMPLE, MAKE IT FAST!

an
APP—
ROACH
to UNDER
GROUND
MUSIC
SCENES



VOL. 6

Paula Guerra & Ana Oliveira

Keep it Simple, Make it Fast!

An Approach to Underground Music Scenes

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Paula Guerra & Ana Oliveira (eds.)

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3.2. **STREET ART AS A FORM OF SOCIO-EDUCATIONAL INTERVENTION**

Tommaso Farina⁴³

× **Abstract**

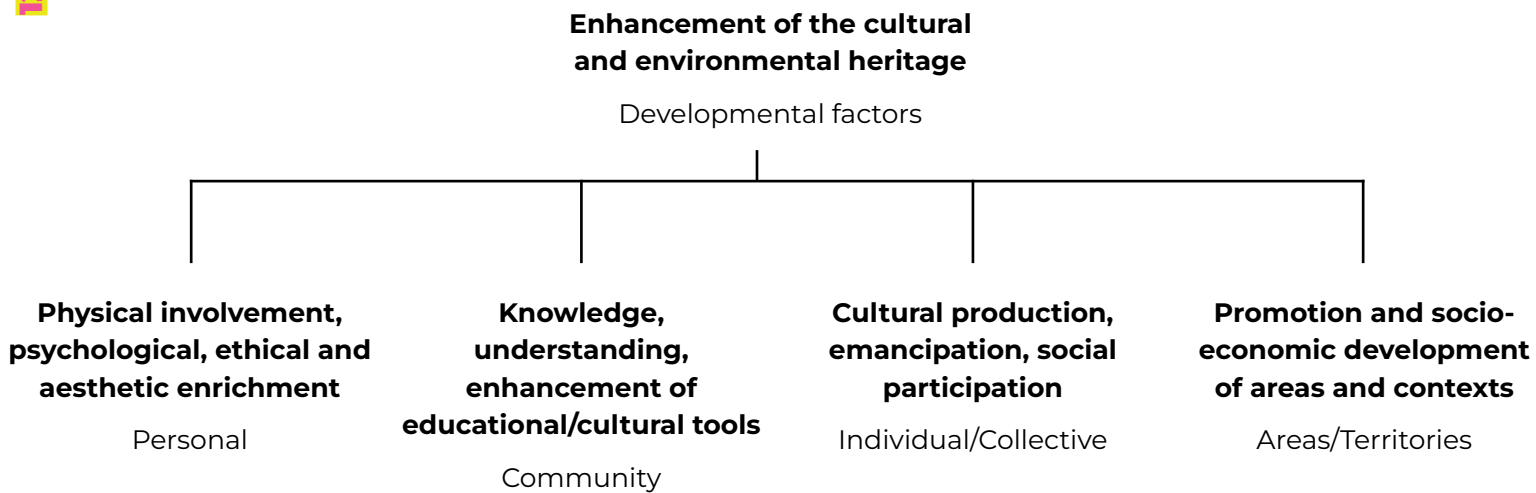
This paper aims to highlight the role of street art as a peculiar type of cultural heritage, through which social exclusion can be reduced. The examined case study is *Artisti in Piazza – International Festival of Performing Arts*, hosted since 1997 by the Italian town of Pennabilli. This project leverages the promotion and development of the territory through cultural and artistic production and represents a unique event that integrates playful and cultural aspects, oriented towards authentic educational actions. These actions are carried out to foster equal and widespread opportunities for access, participation, and representation, without creating cultural boundaries that generate or legitimize inequalities, within communities and between individuals.

Keywords: cultural heritage, education, street art, buskers, territory.

1. Cultural heritage as a kind of link between street art and education

The methodological premise from which we wanted to start is that while, in general, street art refers to the static visual art form of graffiti, graffiti scenes or the guerrilla art movement, here, however, we use street art as an “umbrella term” to also include street performance, street theater and busking as art forms and cultural heritage. According to the *Italian Cultural Heritage and Landscape Code* (Italian Government, 2004), cultural heritage consists of both tangible assets-physical places and natural environments-and intangible assets, such as languages, music, religions, folklore, and manual skills. It is something that can be offered to all as a resource, as an area of study, as a temporal and spatial reference point for understanding human collectivities and their cultural and environmental contexts. For this reason, we consider it a significant and essential element to be included in educational processes: to add human and social meaning to knowledge, coherence to research and study methods, and effectiveness to design and implementation strategies. Nevertheless: how can we see heritage as a kind of link between street art and education? Educational experiences based on the enhancement of cultural and environmental heritage, cultural and artistic animation, tourism development, as well as participatory practices to stimulate the educating community all have different purposes and different goals that can be taken as development factors, as summarized in the figure below. In particular, we talk about personal factors, when related to physical involvement, psychological, ethical, and aesthetic enrichment; community factors, when related to knowledge, understanding and appreciation of educational and cultural tools; individual and collective factors, when related to cultural production, empowerment, and social participation; factors involving territories, when related to socio-economic promotion and development of an area.

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- **Figure 3.2.1.** Developmental factors for the enhancement of cultural and environmental heritage
- **Source:** Farina, 2022

Many of the challenges faced by educators or professionals who design education within unstructured contexts, such as the street and the natural environment, play on understanding and using different languages. In this regard, Mario Gennari states that the interpretation of the “spatial patterns forming the environment affect the relational structures of the inhabitants and thus become maps of social orientation” (Gennari, 1997: 49). According to the Italian pedagogue, the relationship between unstructured spaces and education can be described as “cultural units”. In fact, as Gennari says:

**Space, in the configurations made in educational occasions, can be identified and conceived as a text and, therefore, is defined as a result of its own autonomy, based on its coherence as a system, as well as conformity with what it distinctly represents, itself, as a cultural unit (Gennari, 1997: 28).*

Space as a “cultural unit” is meant to be a facilitator of growth processes and a catalyst of opportunities. But it is also a territory opened to educating communities, allowing them to express the values and peculiarities of which each one is the bearer. A space that is at the same time a:

**laboratory for planning development criteria and verification of their implementation, as well as a training place dictating the overcoming of individual cultural limitations in the dissemination of new languages and codes (Gennari, 1997: 133).*

2. Integrating playful and cultural aspects with educational actions

The following pages will present an example of how, using cultural heritage as a link between street art and education, it is possible to reduce social exclusion, referring not only to the cultural sphere, but more generally to the entire political, economic, and social system. This is the case of an Italian project for the promotion and development of the territory through cultural and artistic production, focusing on street art with the meaning of intangible heritage assets. The name of the project is: *Artisti in Piazza – International Festival of Performing Arts*. Hosted since 1997 by the Italian town of Pennabilli, it represents a unique event that integrates playful and cultural aspects, pushing towards authentic educational actions, carried out to foster equal and widespread opportunities for access, participation, and representation, without creating cultural boundaries that generate or legitimize inequalities, within communities and between individuals. The city hosting the festival is located on the borders of three northern-central Italian regions: Emilia-Romagna, Tuscany, and Marche. Since 2009, the number of

municipalities in this area, including the town of Pennabilli itself, has changed several times due to administrative transitions of communities from one region to another. The territory is characterized by the presence of small and very small towns that in the last 20/25 years have seen a progressive depopulation and a slow migration of their inhabitants from hilly areas to larger urban areas with a greater offer of social and cultural services. In this case, we are talking about the coastal city of Rimini, which is one of the most populated by tourists, in Italy, during summer. This is a very iconic territory: according to recent research, Pennabilli's bucolic landscapes seem to appear in the background of famous artworks, such as Leonardo da Vinci's "Mona Lisa" or Piero della Francesca's "Double Portrait of the Duke and Duchess of Urbino" (Borchia & Nesci, 2011; 2013). Pennabilli is associated also with the figure of such a well-rounded artist as the Italian poet Tonino Guerra, who lived and worked here⁴⁴ from the late 1980s until his death in 2012; or again, with the two visits, in 1994 and 2005, to the Pennabilli community of the fifteenth Dalai Lama of Tibet, Tenzin Gyatso, during which the Nobel Prize for Peace paid tribute to the local Capuchin friar and Tibetologist Francesco Orazio della Penna.

The guiding idea of the festival is to connect the public, territories, and local communities through the involvement of live performance on natural backdrops such as local vistas, forests, the countryside, or the historic city center. Streets and squares, suspended in a natural, cultural, and playful dimension, become the scene of multiple and multifaceted artistic performances, returning to the community and visitors a stimulating urban *milieu* capable of facilitating the internal and external knowledge of its bearers (Dematteis & Lanza, 2011). All activities related to the festival, on the one hand, are aimed at visitors to the event; on the other hand, they are dedicated to young people from local primary and secondary schools, to bring them closer to art, in general, and specifically to the performing arts. The environment and landscape play a primary role, one as a "system of signs that change over time and space, telling the story of natural and cultural events, and [the other as] an aspect of nature in the relationship of interaction with human beings" (Vinella, 2004: 134-135). The aspect of "interaction" has become increasingly central over the years, due to the approach taken by the organizers toward education about the various art forms available during the event. This approach has not only allowed to involve more visitors but also contributed to the creation of professional opportunities and the opening of new channels, parallel to the event, to promote the area and develop the local economy. For example: the involvement of the public in the choice of artistic programs, with the possibility of voting/choosing the shows they wanted to see during the event, chosen between the thousands of applications received each year. Or the design of interactive experiences and performances, designed to upend the normal experience and make the audience more aware, participatory, and active. Originally, *Artisti in Piazza* was conceived, developed, and organized by an Italian cultural organization called "Ultimo Punto", thanks to the contribution and support, partnership and cooperation of regional public bodies, local associations, and private enterprises. "Ultimo Punto" was established in Pennabilli in 1998 with the following main goals:

- * Promoting, developing, and protecting musical and artistic culture, firstly in the Montefeltro rural area, then in Italy and abroad.
- * Creating and producing live performances: music, theatre, film events, exhibitions, conferences, courses, and seminars.
- * Conceiving, planning, and managing festivals, reviews, and events of all kinds.

Today, after more than 20 years of activity, the four-day festival averages 40,000 visitors per year, engaging an increasingly diverse audience each edition and incorporating new forms of art and performance. The local event has gradually evolved into a multidisciplinary, international festival that hosts all types of performance art staged on the street.

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44 A museum featuring part of Tonino Guerra's artistic production has been set up in the underground rooms of the Oratory of Santa Maria della Misericordia, in Pennabilli. The museum has been included by the European Film Academy among the Treasures of European Film Culture (<https://www.europeanfilmacademy.org/Treasures-of-Film-Culture.490.0.html>) (10/2022).

3. Supporting youth creativity, educational co-design, and social participation

As we said, the event has a strong focus on the promotion of youth creativity and co-design of specific activities, in collaboration with local associations involved in education and training. These, on the one hand, are aimed at the festival audience present during the event (seminars and workshops in music, dance, juggling, busking, and circus performances); on the other hand, they are dedicated to young people from primary and secondary schools present in the area, to bring them closer to art, in general, and specifically to the performing arts. During the last three-year planning period, 2019-2021, the artistic director and organizer of *Artisti in Piazza*, Enrico Partisani, submitted to the Emilia-Romagna Region the following interventions:

- * Creating information opportunities for audience development and audience engagement; planning surveys and research to learn about audiences and the impact of the event on them and the local area.
- * Audience involvement in the choice of artistic programs, with the opportunity to vote/choose the shows you want to see during the event.
- * Design of interactive experiences/shows, to overturn the normal experience and make the audience more aware, participatory, and active, such as improvisation workshops in public spaces.
- * Design of intensive workshops on group energy, movement quality, and breathing, open to the local community and aimed at exchanging experiences among artists, participants, and audiences.

4. The social value of street entertainment

The topic of entertainment education allows us to open a brief parenthesis on the social value of street entertainment: a *sui generis* artistic and cultural expression that in Italy, from a legal point of view, is regulated by the following provisions:

- * Ministerial Decree of February 28, 2005, which includes the street show in the list of entertainment activities and attractions of the traveling shows.
- * Ministerial Decree of November 12, 2007, which grants a public subsidy up to a maximum of 30 percent of the expenses incurred by entities that promote street theatre or organize events and festivals exclusively using street artists as an opportunity for social gathering, integration with the architectural and monumental heritage, and development of cultural tourism.
- * Law 175/2017, which establishes for the first time that the Italian Republic recognizes the contribution of street artists in the promotion of urban and suburban contexts.

Focusing on the main similarities and differences between street art and theatrical performance, we can say that, both in street art and in theatre, the performance itself fulfils its “life cycle” in the individual performance, each time maintaining an original “physiognomy” that is unpredictable and cannot be reproduced identically. Both art forms are oriented toward the entertainment of large social groups, but, if the artistic-cultural product, in the case of theatre, is offered to an audience of medium-high age and a medium-high social and cultural level or disposable income, street art, by its very nature and setting, is aimed at a broader audience diversified in age, background and culture. The great Italian performer Dario Fo, responding to a journalist in a 2015 interview as part of an investigation entitled: *Who is afraid of street artists*, said:

**On the street there is almost always spontaneous and direct participation. It also happens inside theatres, but it depends on the theatre culture of the audience. Sometimes you create a wall and when the audience becomes hostile, you are finished unless you have an extraordinary driving force and the ability to break that wall. Luca Ronconi⁴⁵ [...] had that ability and he was very good at that level. I remember when he staged 'L'Orlando Furioso' in Piazza del Duomo in Milan. There were hundreds of people going there, passing by, having other problems. And he, engaging them, was able to turn the audience of passers-by into a listening audience, waiting and in awe (Di Cori, 2015: w/p).*

On the profound importance of street theatre and the street as a stage, Dario Fo added:

**It is the invention of what you do at the very moment you do it. Where, how, with what rhythm. You don't direct the performance; the audience directs you. And at the same time the audience speaks, moves, approaches and, without realizing it, becomes part of the performance. It is the improvisation that goes around, this relationship with the audience and the possibility of playing together. This is the street performance (Di Cori, 2015: w/p).*

The comparison between theatre and street art prompts further reflection on public space and, at this time, where the spread of SARS-CoV-2 has inevitably weakened the social and relational dimension. The result of this weakening, which mainly affects children and adolescents, who have experienced the inability to deal with recreational play (Wulf, 2014; Farina, 2020) during the lockdowns, is also inevitably reflected on the territory. The latter, in fact, due to the forced stop to productive activities, including cultural entertainment and live performances, was deprived not only of "spaces and facilities to fill, but of content with which to enliven them, of generous people and educators" (Deluigi, 2010: 108). In this regard, in an article published by the Italian FNAS, the National Federation of Street Arts, is stressed how:

**At this (historical) moment, street artists and entertainers bring experience and skills that the indoor sector has not honed to the same degree. To those who express the urgency to get outside, generating possible proposals to give new impetus to culture, we ask not to forget that professionals who are experts in the outside and its dynamics are there and have always been there, and who can help find solutions to get us where we need to be. There is knowledge that has often not been considered high compared to traditional places, but it is extremely high in this regard. It is perhaps important now to turn to these artists, these workers, these professionals, for a discussion of practices. It is time to be pragmatic. We need to talk to people, to bring them [...] back together, to find each other. These artists do not speak to critics or elites. They talk to families, workers, shopkeepers, the homeless; they talk to priests, drug addicts, the elderly, politicians, immigrants, local tourist boards, associations, volunteers, passers-by. This is their audience. They are their customers. Because these artists do a simple thing: they talk to people (FNAS, 2020: w/p).*

Hence, a plea to policymakers not to underestimate the importance of arts and culture, and not to fall into the trap of relegating them to a "suspended time" (Corsi, 2020) where "the indignity of our socialization: conditioned, penalized, rewritten [...], as a refuge of affective and cognitive areas and their original context, is the meta-demand that represents the suspension of all possible suspensions" (Corsi, Susca & Farina, 2020: 28). On the contrary, following a dialectical approach between theory and practice, which is the fundamental regulatory criterion of pedagogical epistemology and educational work "in the field" (Baldacci & Colicchi, 2016), it is deemed indispensable to identify norms and procedures that ensure the safe and peaceful conduct of the aforementioned relational occasions, since "[...] reducing communities to a mere container of places, without cultivating a relational and emotional dimension means de-centring the role of people and reinforcing their real need for interaction" (Paroni, 2004: 109).

5. Conclusion: a pedagogical perspective on street education and citizenship

If we think about the first two decades of the 21st century, we realize how they have been characterized by profound social transformations. From September 11 to the impact of new technologies on our ways of life; from the globalization of markets to the management of major migration flows; from climate change to the emergence of sovereigntist movements in many of the oldest Western democracies; up to the recent pandemic-related events that have affected us all. These are just some of the events that marked the two decades just ended, but they are also perhaps among the main reasons why today's younger generations – in particular, those born within the first decade of the 21st century – face difficult challenges. Challenges concerning both knowledge and the transmission of knowledge, thus primarily involving schools and the main educational agencies as they participate in an increasingly complex and multicultural society.

Jerome Bruner (2000: 8) has argued that, for a young person in formation, participating in a culture means dealing, from a psychological perspective, with “issues concerning the creation and negotiation of meanings, the construction of identity, and the meaning of personal action”. In such a multifaceted framework, which pedagogical perspective can contribute to place the ideals of citizenship, community, common good and social participation at the center of youth horizons? Italy is facing this challenge starting from school environments: the recent Law n. 92 (Italian Government, 2019), introduced the obligation to teach Civic Education in all school orders and grades. This represents an opportunity to develop educational practices aimed at defining a new idea of active and aware citizenship. The ministerial guidelines present three macro areas on which the teaching of Civic Education will focus:

- * The first concerns the study of the Constitution, for a more conscious participation in civic, cultural, and social life.
- * The second concerns sustainable development, for the knowledge and protection of cultural and environmental heritage, but also of health and common goods.
- * The third concerns digital citizenship, for a conscious and responsible use of the new means of communication.

On this theme, Michele Corsi, in 2011, also heralded that:

**Schools become aware of the resources for change they have at their disposal, to the extent that society is called upon to choose a citizenship project that reflects its cultural and political identity. But it is only through the synergistic effort of school, family, and society that truly transformative educational action can be achieved. It is therefore necessary to move from the school to the territory, to meet young people where they are, without forgetting, indeed, to take advantage of the opportunities and levels of communication offered by the new digital media and the world wide web (Corsi, 2011: 11).*

Moving from the classrooms to the city streets and identifying youth animation as one of the most effective tools to raise awareness of social participation, democratic life, and the value of differences, we can consider, again, the “umbrella term” (and the idea of) street art as a contemporary form of socio-educational intervention. From this point of view, it is interesting to note that the guidelines contained in the “European Youth Strategy 2019-2027” (EU Commission, 2018) also bring educational interventions back to the territory, with the primary objective of helping new generations to make a full use of their potential, promoting personal development, autonomy, sense of initiative and social participation. Society and territories, therefore, once again become a background within which participatory and transformative processes can be activated and integrated. This is crucial for the new generations of citizens, from whom institutions and educational agencies ask to think big (globally) but to know how to act small (locally), for the common and collective good.



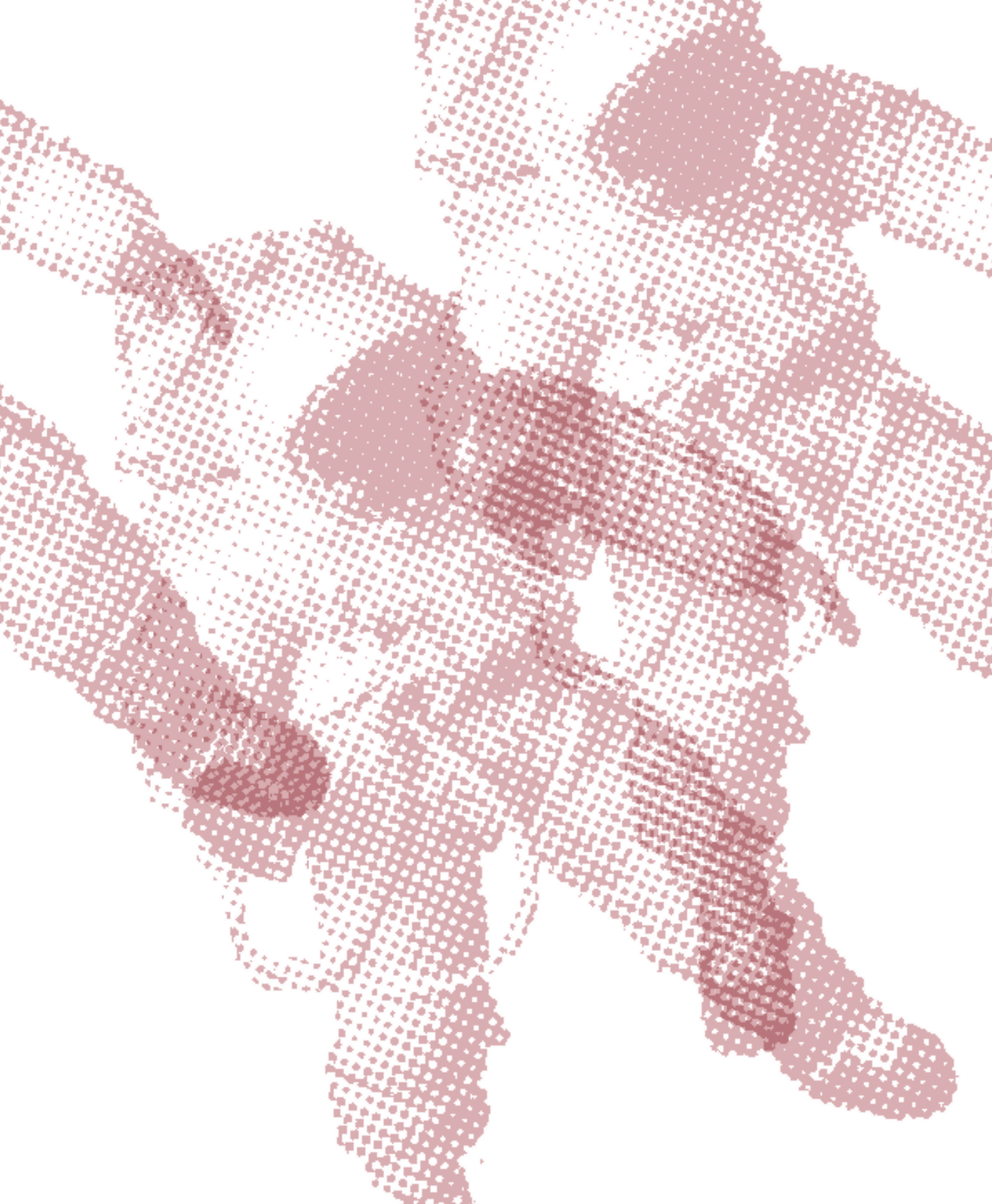
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