



REgeneration of disused Industrial Sites
through Creativity in Europe
607507-CREA-1-2019-1-IT-CULT-COOP1



Co-funded by the
Creative Europe Programme
of the European Union



ACTIVITY 1- RESEARCH WORKSHOPS IN SECONDARY SCHOOLS

Responsible: Associazione culturale Gli Scarti in collaboration with Comune di Santo Stefano di Magra

GUIDELINES ON HOW TO CARRY OUT THE RESEARCH IN LOCAL SCHOOLS

Introduction

To focus on the aim of this project and help to analyze the historical context and the previous history of the place, we suggest to work on the place chosen and its history, considering it not only as a physical place but also as a collector of all the stories of the former workers, a place built not just with bricks and concrete but also through the stories and experiences of the people who worked and lived there.

It would be helpful to imagine the site to be a metaphorical “time machine” to travel with, through time and stories and to focus on the relationships and connections between the human beings who have inhabited, who inhabit and who will inhabit this place.

Any artistic discipline and its specific method and tools can be used to carry out the workshop and to involve the students: can be theater, music, sound, visual art, video, writing and story telling, as well as a mix of all these disciplines, depending on the field of research and work most congenial to each partner and the artists and operators involved.

Output

The output for the workshop could be different, based on the type of the activity, such as short video, text and storytelling, art work (painting, sculptures,....),...



REgeneration of disused Industrial Sites
through Creativity in Europe
607507-CREA-1-2019-1-IT-CULT-COOP1



Co-funded by the
Creative Europe Programme
of the European Union



SCARTI

Methodology

These activities will be carried on by using pedagogical techniques and all the methods directly link to the including exercises and training routines involving acting, movement, singing and vocal exercises, all finalized to reach basic and yet fundamental goals: creation and bonding of the work group, in which all of the participants (not depending on their self-confidence, shyness, ..could be equally participating) can express themselves, their emotions and feelings, correlating with the subject we are investigating and expressing them in a creative but structured collective work.

Tools

Aside with all the artistic technique and method that could be used during the workshop we suggest to let them use tools and media they are used to and familiar with, such as phone calls, pictures, videos and whatsapp groups. This will help them to be more involved in the whole process and could be used also in the following steps of the project, linking this first part to the other throughout all the duration of RESCUE.

Professionals involved

To fulfill the goals of the workshop, to increase the awareness of history and reuse of ex industrial space, would be smart to involve artists in the workshop: could be from the partners' organization and also some expert we'd like to involve in the activity and during all the Rescue project. It also would be smart to have some expert of the history of the place, to explain the site's history and to be a consultant during all the work process.



REgeneration of disused Industrial Sites
through Creativity in Europe
607507-CREA-1-2019-1-IT-CULT-COOP1



Co-funded by the
Creative Europe Programme
of the European Union



STEPS OF THE WORKSHOP

1. explanation of RESCUE project and workshop to school headmasters and teachers
2. meeting with the students involved and explanation of the project
3. first visit to the site
4. introduction and explanation of the previous history of the site
5. collection and discussion of the students' own work about the site
6. creation of the output
7. presentation of the output
8. documentation

1) First meeting with school headmaster and teachers: explanation of whole RESCUE project, with particular focus on the workshop we propose to the students and identification of project's referent teachers in the school. It would be appropriate for the work if they could be teachers in art and humanistic field, such as history, literature, design, architecture,...

2) Brief encounter with the students participant and brief explanation of the whole project.

3) Visit and exploration of the browfield

We suggested, for the first visit, to live the students free to experience the industrial site: without any specific introduction about the previous history of the site. They could stay there for few hours, exploring, playing, taking selfies, using the site as their playground. This will help them to have a personal first and unconditional impression of the site. At the beginning of the visit we can ask to take pictures, video, and, depending on the age, them to create a whatsapp group in which exchange pictures, videos, vocal messages they took during the visit.

4) Introduction and explanation of the previous history of the site

We will expose the students the history of the site, with the help of documents and any material: photos, videos,..... with particular attention to the personal stories of the former workers and the most involving hystorical moments of the site.

The explanation will be followed by a group discussion with q&a time.



REgeneration of disused Industrial Sites
through Creativity in Europe
607507-CREA-1-2019-1-IT-CULT-COOP1



Co-funded by the
Creative Europe Programme
of the European Union



At the end of the lesson we will submit to the students a brief questionnaire with some short questions, such as “could you live as a worker in the factory, what kind of people would be the factory's worker today, who are workforce nowadays, what I will do with the site, which kind of esthetic ideas it brings to your mind,...”, or any question related to the specific of the site.

These basic questions would help them to connect these stories to the imagines and perceptions the students recall from their previous visit.

During these phase would be helpful to organize some project of selected movies and historical video and documentary who are related to history of the site and the city, region,... the site is located.

(It would be desirable to organize with project with referent teachers to have them discuss and participate to the working process).

To watch documentation of the site but also other media that could be related to it, in a wider meaning, such as movies, suggest books,could be very useful to help the students to create an imaginary. Unfortunately, the new generations know little about the historical and social events that took place in their territory. One of the causes may be the generational distance that separates them from those who lived the years of the Second World War in the area, for example. In our opinion, another cause can be reflected in the use of social media and "fast information" which is very distant from the oral story of grandparents and more generally from the concept of "testimony" which instead deserves concentration and time.

5) Collection and discussion of the students' own work

The students will see the video and will read the questionnaire all of them have produced during the previous meetings and they will be asked to individually produce a short text about their reflections and thoughts, inspired by the historical facts that have been explained.

They will share their impressions with the other fellow students.

The group together, supported by artistic director and referent teacher, could choose to collect all the impression and have the students to work in small group.

6) Creation of the output

The students will view all the material they worked on and decide how to delivery it. It could be a video, a collection of text, a storytelling of the experience,.....



REgeneration of disused Industrial Sites
through Creativity in Europe
607507-CREA-1-2019-1-IT-CULT-COOP1



Co-funded by the
Creative Europe Programme
of the European Union



SCARTI

7) Presentation of the output to the audience

It would be beneficial to let the students present and narrate the experience and the possible output to an audience, to let them feel more involved and to let them have a full experience of the workshop. It could be other classes, parents, wider audience involved in any other RESCUE event.

8) Documentation

Throughout all the workshop have some video and photos of the work done.