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ADNICH

UNIVERSITA' DEL SALENTO

DIPARTIMENTO DI SCIENZE UMANE E SOCIALI - DISUS

561-ITALME - ADNICH PLUS – CAPITALIZATION OUTPUTS

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The ADNICH Project and its methodology (2018-2021)

ADNICH defined a multi-stakeholder, cross-border pattern to enhance the study and the comprehension of cultural, anthropologic, and social aspects of pre-identified communities, by involving local authorities, opinion leaders, under-represented minorities, researchers, and artists by using different co-related tools such as focus groups, workshops, artistic residencies, co-writing activities.

ADNICH offers a wide range of achieved outputs, according to the methodology embraced by the project. This consists in a bottom-up approach and in the coexistence of both academic and cultural institutions within the Partnership, to perform almost the same activities in each country, according to the following process:

- 1) themes selection
- 2) scientific research on the selected themes
- 3) community engagement
- 4) co-writing of creative contents
- 5) artistic productions linked to these contents.

In other terms, the gathering of scientific data was the starting point and consisted in detailed studies on specific aspects of cultural intangible heritage in the selected areas. The bottom line of this study was the publication of an international research. The selected topics were subsequently developed in 3 focus groups, 17 workshops, 18 artistic residences cycles, and 3 co-writing workshop cycles. These activities were the basis to produce the artistic contents: ADNICH achieved the production of 6 different original plays and 1 film, which were mainly performed live and then gathered into an international Festival. The project's artistic network was strong of **more than 200 artists from 15 countries**, co-operating in the content production beyond the Programme Area. The project achieved as well the establishment of the Montenegrin branch of the UNESCO's International Theatre Institute.

Working on local communities normally requires specific skills and patience, especially in early stages of the process. This general rule is much stricter when the topics of the intervention are related to social, gender or other kind of conflicts (e.g., migrations). The strategy to overcome this obstacle was to involve local associations and reputed opinion leaders (teachers, recognized artists, or other well-known members of the local society) within each community and to let them be the bridge between beneficiaries and the project staff. A second, complementary way was starting the activity hearing local issues and learning from locals about their point of view – before proposing our own perspective. In fact, it is not by chance that the very first action of the community involvement activities consisted in focus group cycles, designed to address and mediate any hidden or apparent conflict into a debatable common ground.

Capitalising ADNICH: ADNICH PLUS (2022-2023)

ADNICH achieved a conspicuous set of results. These can be summarized in two main elements, both mature for the capitalisation process, as they seemed suitable of being transferred and used by other takers and used for addressing or mitigating the same or similar issues occurring in other areas and/or in different circumstances:

- 1) **METHODOLOGY** – ADNICH defined its circular, multi-stakeholder model: selection – research – community engagement – co-writing – artistic production. This result is linked to the tackling of social exclusion through cultural activities, potentially embedded in a wider strategy of touristic development.
- 2) **CREATIVE PLATFORM** – ADNICH demonstrated that international crews of scholars, social workers, citizens, play-writers, technicians, and artists can actually work together for the creation of original

contents, and that these contents (plays or movies) have a real audience and a market. This result is linked to the cultural and touristic growth of the selected areas, as well as to the training process for the creation of skills in the creative industry.

The two key results were disseminated and discussed through the organization and implementation of 2 workshops and 3 B2B meeting, within the framework of ADNICH PLUS capitalization:

Workshop n. 1 – Place: Italy – Topic: Methodology

Workshop n. 2 – Place: Albania – Topic: Methodology

B2B meeting n. 1 – Place: Italy – Topic: Creative Platform – Target: Italian and international cultural players

B2B meeting n. 2 – Place: Italy – Topic: Creative Platform – Target: Montenegrin cultural players

B2B meeting n. 3 – Place: Albania – Topic: Creative Platform – Target: Albanian cultural players

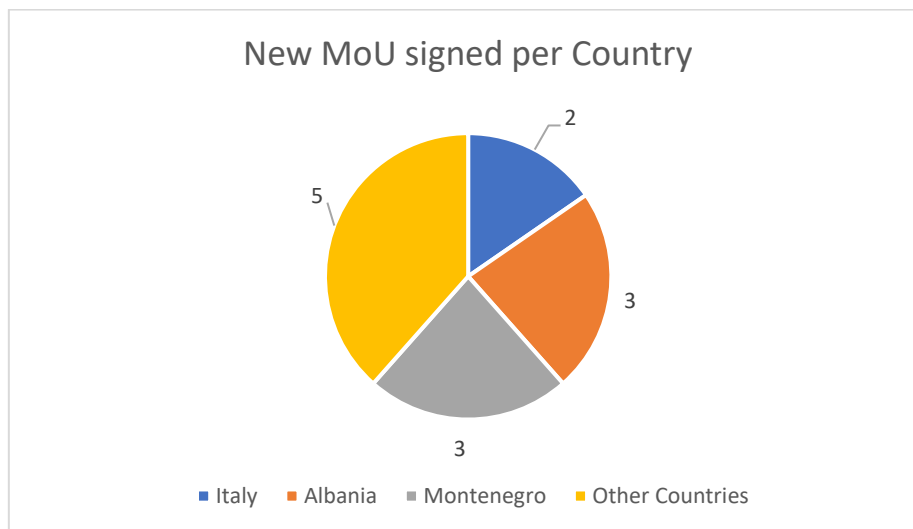


Each activity was focused on **one single result** and was aimed at involving only relevant stakeholders, identifying among them new users for each result. For results 1, the capitalisation occurred regarding the same issue (migration, gender inequality) or similar ones related to cultural management. The goal was to set the conditions for ADNICH's replicability (**geographical scaling-up**) or for the application of the model in other sectors (**thematic scaling-up**). For result 2, the capitalization goal was to identify theatres, academies, festivals, and other economic players interested in **developing cooperative paths (e.g. co-productions, residencies, exchange of artists)**, according to the methodology defined and formalized by ADNICH.

The model and the creative products originated from the ADNICH Project were outlined in a **Memorandum of Understanding (MoU)** and then adopted by a relevant number of stakeholders (institutions, theatres,

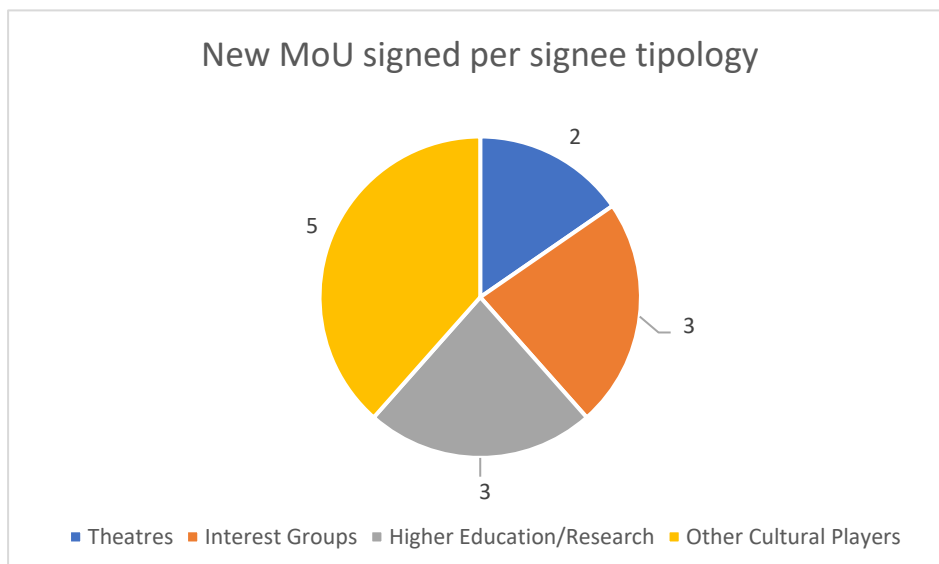
academies, etc.), in a multi-sector and multi-level approach for the safeguard and the joint-development of the cultural field. According to the ADNICH PLUS workplan, this MoU should be further spread in the Programme Area and in other European Countries, enhancing and consolidating the international network. The involvement and empowerment of local communities, artists, and relevant stakeholders is assumed as the best way to make these model and tools shared and accepted in a bottom-up approach. From this point of view, the Project fully contributed to the relevant Programme's specific objectives, as it actually involved 13 more significant stakeholders in 7 Countries, providing them with a set of validated methodologies and findings in the field of intangible heritage.

ANDNICH PLUS reached a **large number** of stakeholders: **159** people attended in person (+44% in comparison with the targeted amount of 110). The careful selection of the audience also generated **13** new MoU signees, 30% more than expected. The new MoU were signed in all the Programme Area and in other 4 Countries outside the Programme Area: Italy (2), Montenegro (3), and Albania (3).



The last figures show the prevalence of extra-Programme Area new players signing the MoU (38% of the total). The data is consistent with one of the ADNICH's key aspects, or its capacity of attracting and involving artists and organizations beyond any geographical border, as long as their presence is functional to the artistic task to be performed.

The new signees of the MoU encompassed different **categories**, including Universities and research centers, Theatres, interest groups and other cultural players – as shown by the following chart:



Beyond ADNICH: new potential paths of cooperation in the field of cultural management

South-Adriatic regions shared multiple cultural and economic elements through the centuries: notwithstanding wars, fights, and different dominations occurred in the area, still these elements kept designing a common ground of commerce and exchanges of ideas, culture, and people. This exchange shaped over time not only our tangible cultural heritage, but also our intangible one – or the set of behaviours, beliefs and ways of thinking which, in a more or less hidden and underground way, give rise to cultural traits shared between the trans-Adriatic regions.

The cultural management and development model proposed by ADNICH is clearly the opposite of those that plan to root cultural events in a place to thus generate an audience and make that place touristically attractive. The ADNICH method, on the contrary, starts from the communities that inhabit one specific area and together with them develops cultural contents consistent with the living conditions and conflicts present there and now. The specificity of ADNICH has so far mainly concerned the people (i.e. the communities) for whom the project was aimed. However, there is a further characterization of communities provided by the places they inhabit. From the perspective of the tourist development of places, the connection between intangible cultural traits and significant places in which to establish unique cultural events created specifically for those places represents a promising challenge on which the project partnership intends to work in the future. The creation of original **site-specific content** represents, in this sense, a promising prospect of completing the operational model defined by the project and an element of strengthening its potential results in terms of the development of slow, cultural and motivational tourism in the selected areas.

Connected to this theme, a further challenge consists in the need to increase the sensitivity of cultural operators (artists, teachers, theater and festival managers) towards the more general theme of generating cultural policies rooted in communities, rather than imposed on them. Fostering cultural managers both skilled in cultural designing and planning and aware of the importance of the community involvement represents another major challenge that could probably be addressed on a cross-border extent, encouraging the creation of homogeneous **study paths** in the South Adriatic area.

From this perspective, the enrollment of a wide range of entities who agreed in developing the policies foreseen by the MoU represents a **significant starting point** for the implementation of common projects for tackling the emerging risks and seize the opportunities that will arise.