

Growing
ideas
through
networks

Storytelling: Introducing more voices for the Underground Built Heritage Valorisation

Susana Martínez-Rodríguez (University of Murcia)

susanamartinezr@um.es

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Patrimoni culturali in transizione

Polo Umanistico CNR
Sala convegni CNR-IRISS
Via Guglielmo Sanfelice 8, 80134
Napoli (Italia)



14 SETTEMBRE 2023 | 15:00-18:00

SEMINARIO

Modi di percepire ed interpretare il patrimonio culturale

Per valorizzare i patrimoni culturali è necessario contestualizzarli alle comunità di riferimento. A tale scopo il seminario introduce una nuova disciplina, l'interpretazione del patrimonio, non limitata alla creazione di attività di guida e accompagnamento dei visitatori o di strumenti educativi innovativi, ma aperta ad attivare le comunità locali verso riletture originali del proprio patrimonio. Con contributi sia teorici che sperimentali, nel seminario si discuterà, infine, come le organizzazioni internazionali si stiano impegnando nello stimolare processi partecipativi per la creazione di pratiche interpretative locali sostenibili.

I RELATORI



CARMEN GRANITO è la coordinatrice della ricerca di INTERPRET Europa e collabora con ICOMOS Italia in progetti sull'interpretazione del patrimonio.



SUSANA MARTÍNEZ-RODRÍGUEZ è professoressa di Storia e istituzioni economiche presso l'Università di Murcia. È vicepresidente dell'azione COST Underground4value.



GIUSEPPE PACE è ricercatore dell'Istituto di Ricerca su Innovazione e Servizi per lo Sviluppo (CNR-IRISS). È presidente dell'azione COST Underground4value.



RENATA SALVARANI è professoressa di Storia del Cristianesimo e Storia Medievale presso l'Università europea di Roma, membro del Comitato Scientifico della Pontificaria Apostolica Vaticana, consulente del Pontificio Consiglio della Cultura.

PROGRAMMA

SALUTI ISTITUZIONALI E APERTURA DEI LAVORI

Massimo CLEMENTE
Direttore dell'Istituto di Ricerca su Innovazione e Servizi per lo Sviluppo, Consiglio Nazionale delle Ricerche

INTRODUCE E MODERA

Renata SALVARANI
Professoressa di Storia del Cristianesimo e Storia Medievale, Università Europea di Roma

INTERVENGONO

Carmen GRANITO
The case of Interpret Europe: Values and communities in the Heritage Interpretation practice

Susana MARTÍNEZ-RODRÍGUEZ
Storytelling: introducing more voices for the Underground Built Heritage Valorisation

Giuseppe PACE
Activating communities to interpret the underground landscape by their own: evidence from Underground4value

DIBATTITO FINALE

CHIUSURA DEI LAVORI



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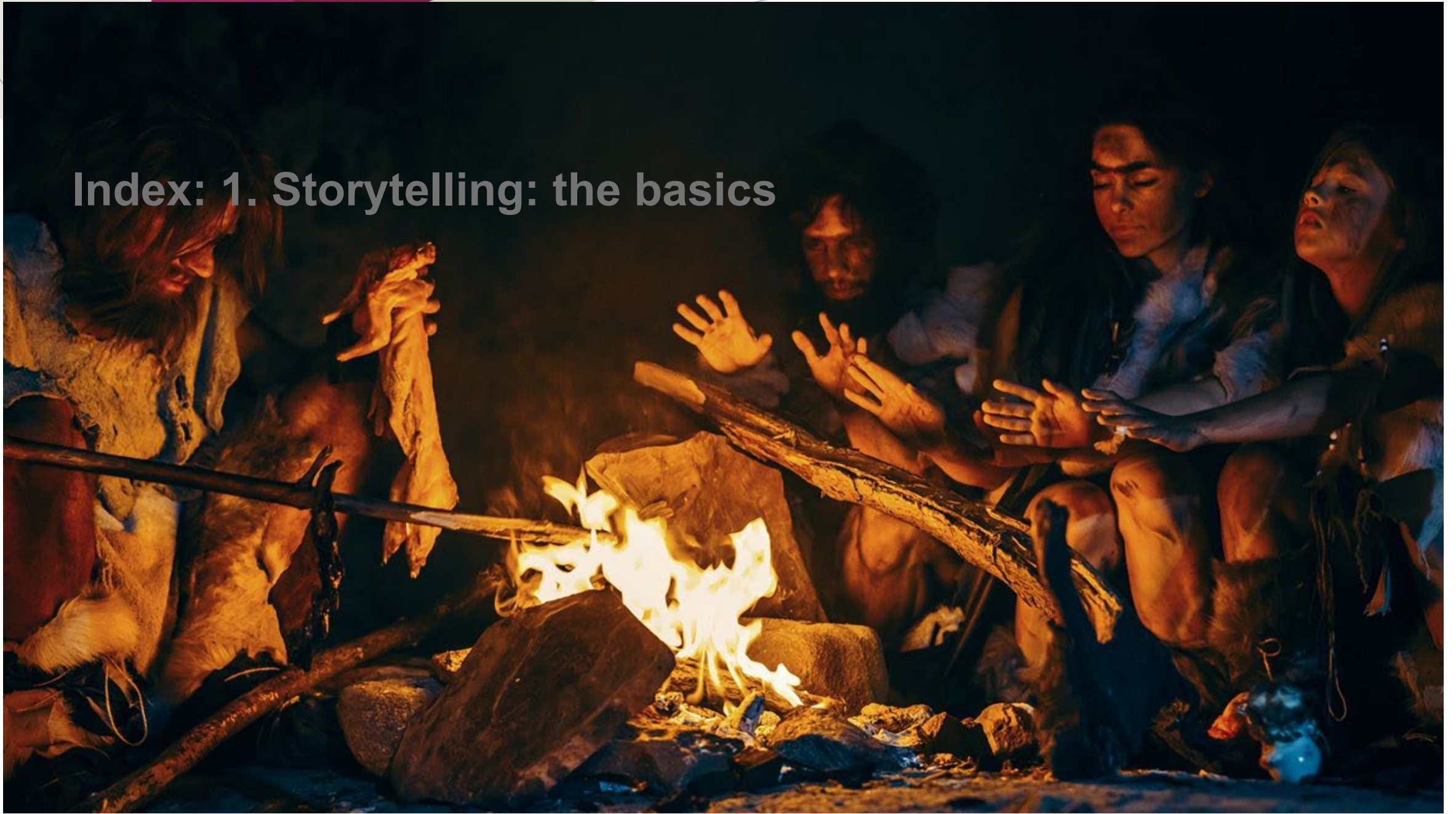


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Index

- **1. Storytelling: the basics**
- **2. Storytelling & empower the community.**
- **3. Storytelling: introducing more voices**
- **4. Final remarks**

Index: 1. Storytelling: the basics



- **Storytelling is the use of stories/ narratives as a communication tool to value, share, and capitalize on the knowledge of individuals**





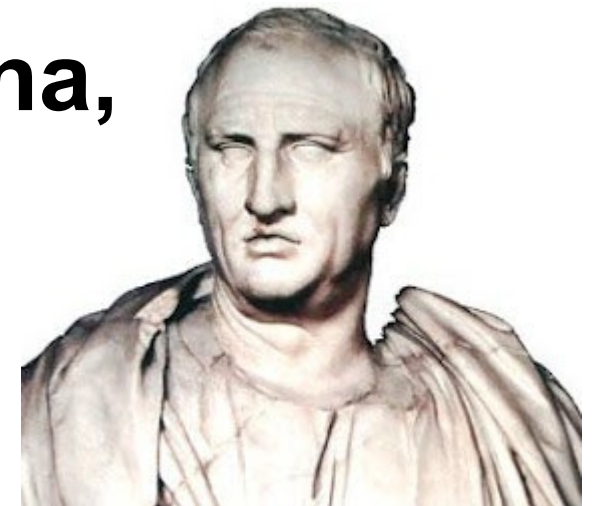




- Storytelling is used to identify and exchange learning episodes, explore values and inspire people toward the possibility of change
- Storytelling is the ability to create emotional engagement with the others/audience. Ability to create characters that the others/public can easily relate with
 - Interactive environment
 - Psychological proximity

- Good stories are interesting, provocative, serious, controversial, surprising, inspiring.
- Good stories:
 - **Respond to demand.**
 - **Exploit a chance**
 - **Include personal experience.**
 - **Describe an unsuccessful intervention.**
 - **Provide a solution to broader problems.**
 - **Target people with the authority**

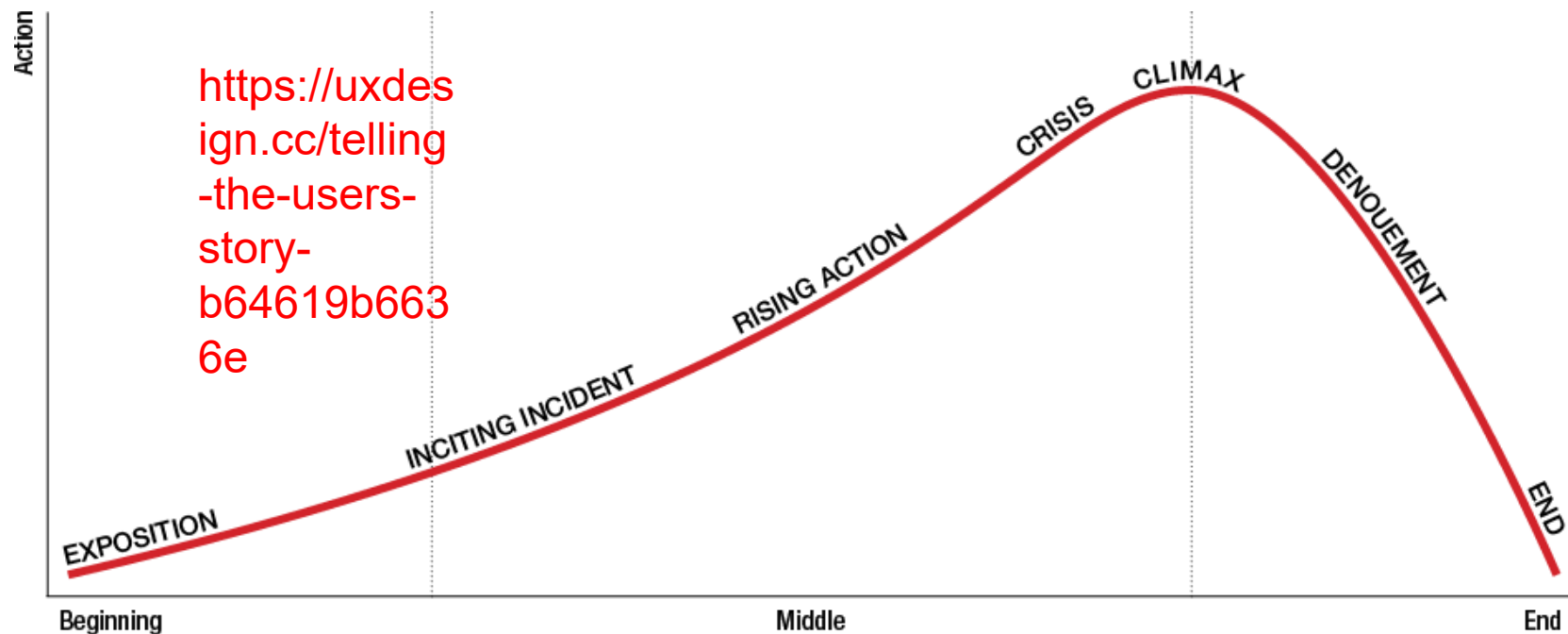
**Quousque tandem abutere, Catilina,
patientia nostra?**



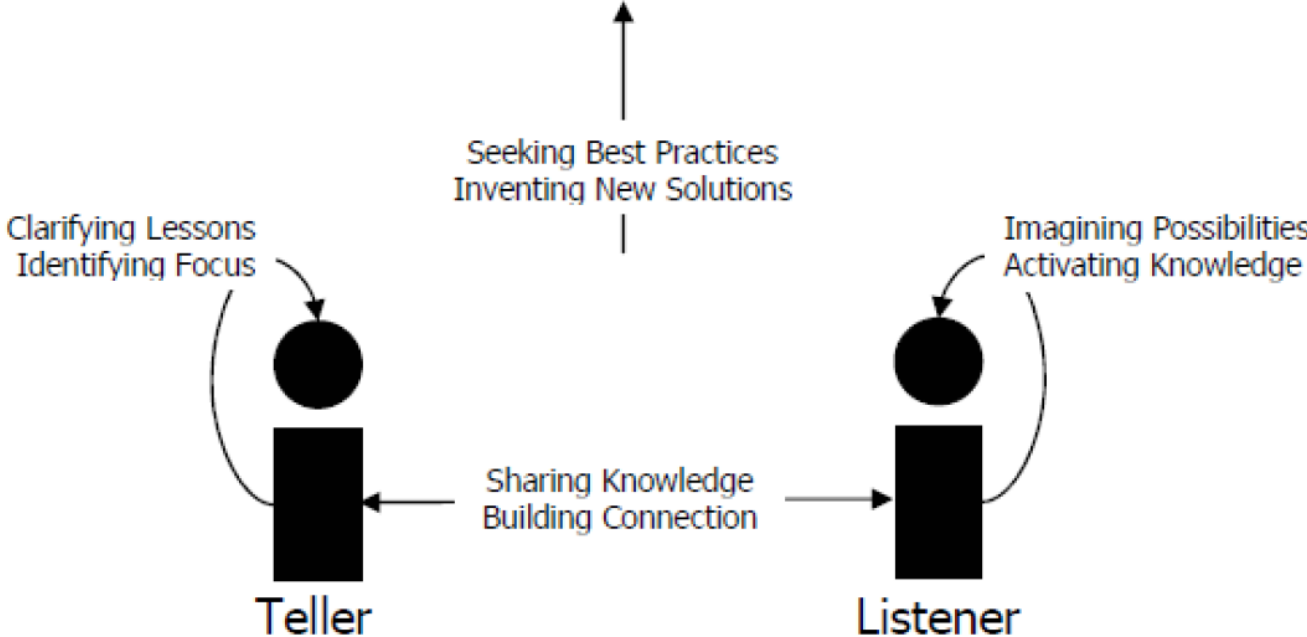


We are all consumers of stories

- 1. Putting in order (make sense) things that have happened



We are all consumers of stories



**Ender
Pratsetyo
(2017)**



We are all consumers of stories

- 2. By telling a STORY we transmit information/details/emotion
- Elements of an engaging story:
 - Character
 - Drama
 - Resolution

We are all consumer of stories

- 2. By telling a STORY we transmit information/details/emotion
 - Elements of an engaging story:
 - **Character**
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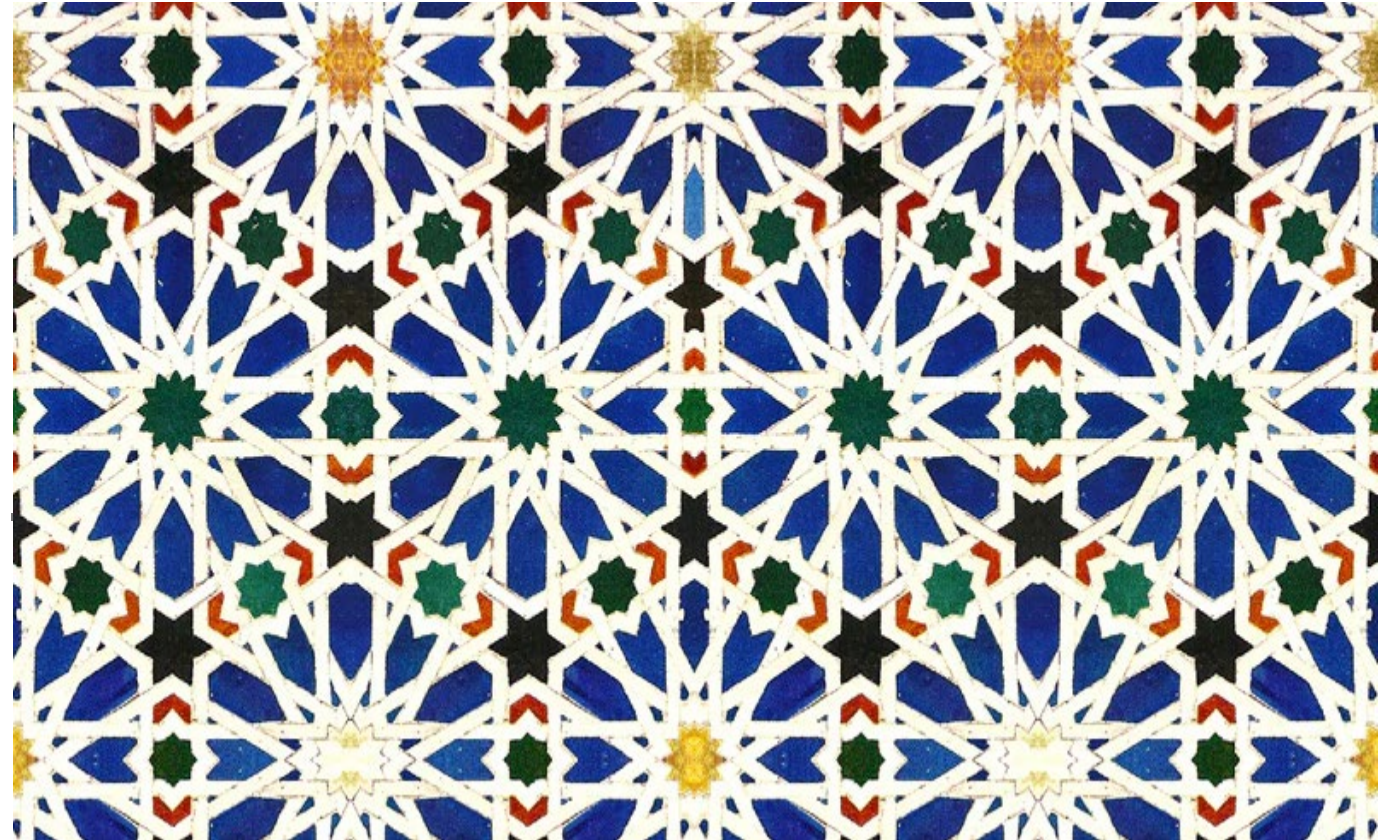
Elements of a engaging story



Choose a character which your audience can relate to easily.

Choose a character

- Protagonist. Heroe
- Antagonist. Villian
- Deuteragonist. 2nd.
- Tertiary Characters. 3rd, 4th.
- Romantic Interest.
- Confidant.
- Foil.



We are all consumer of stories

- 2. By telling a STORY we transmit information/details/emotion
 - Elements of an engaging story:
 - **Character**
 - **Drama**
 - **Resolution**





Set a drama which fits your prospect's problems, needs, or audience's journey.



Elements of a engaging story

- Listen to and understand your audience's needs and problems.



We are all consumer of stories

- 2. By telling a STORY we transmit information/details/emotion
 - Elements of an engaging story:
 - **Character**
 - **Drama**
 - **Resolution**



Elements of a engaging story

- **Resolution.** Where there's drama or conflict, your audience will naturally want some sort of resolution.



Stories and community building

- **Stories are an opportunity to**
- **Help leaders to connect with people**



Stories and community building

- Stories are an opportunity to
- Honoring the past
- Imagine the future



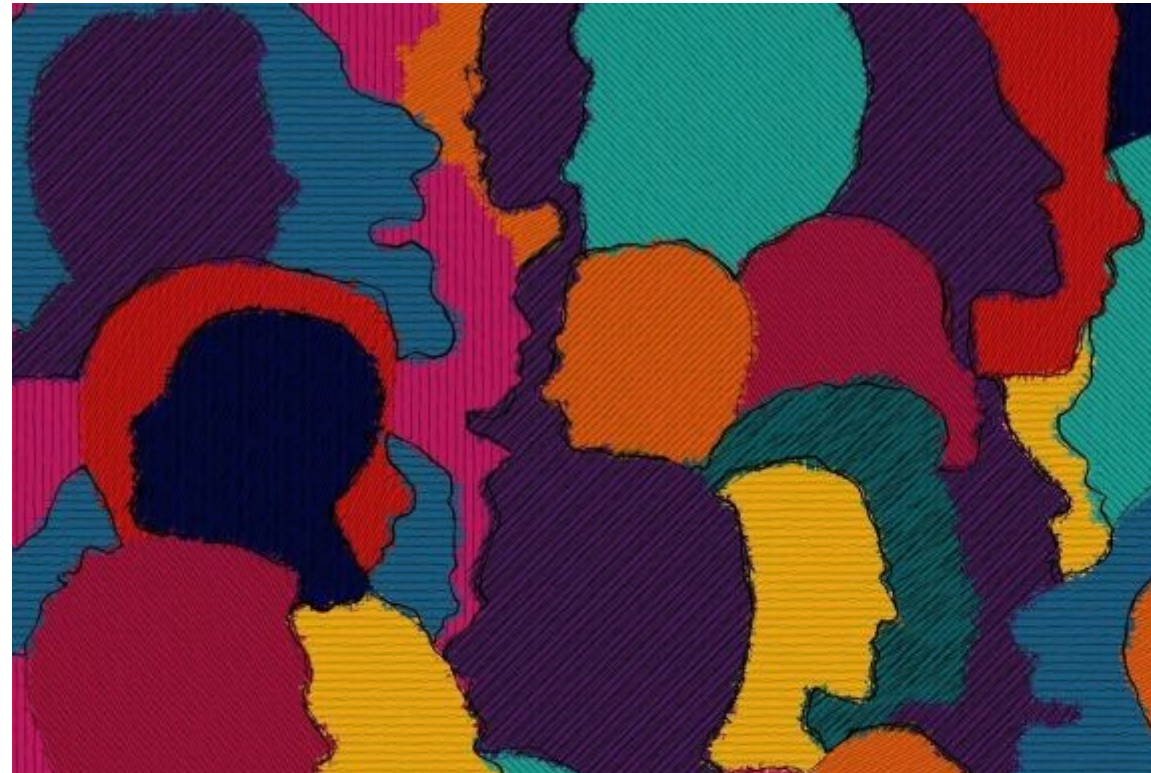
Stories and community building

- Stories are an opportunity to
- Listen diverse voices

DIVERSE

Storytelling is a powerful way to exchange learning experiences

- Sharing experiences through narrative can
- Built trust
- Transfer knowledge
- Generate emotional connections



Storytelling has a **central role in social movements**

- Constructs agency
- Shapes identity
- Motivate actions



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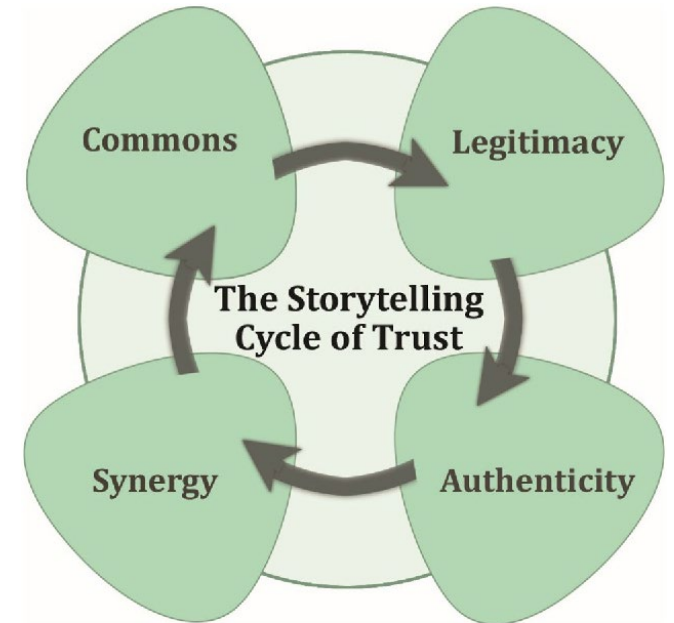
Key points to consider when working with stories

1. Starting point: What are the dominant narratives in our community?

Connection with the past, preservation for future generations

Reinterpreting the relation with the territory

Answer to a new reality (i.e. new artifacts - transportation, hungry)



Key points to consider when working with stories

2. Identity the choices that are being made in our community that could potentially shape a sustainability narrative

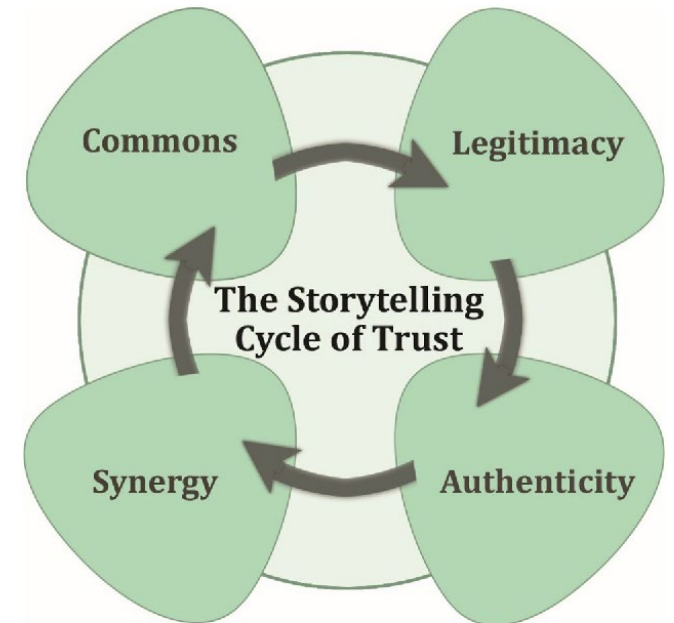
FACT: a reality previously ignored by the community.

KEY: We need to create a connection

FACT: No direct connection because the tradition has been long time ago.

KEY: restauration of the lost memory: to rescue personal stories or built up new stories with the territory

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Key points to consider when working with stories

3. Ponderate the skills of the teller(s): how we can connect with the audience quickly

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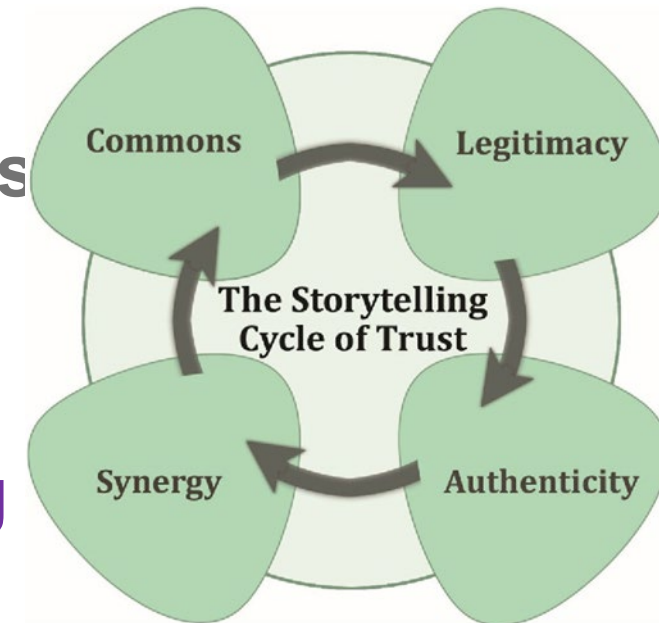


Key points to consider when working with stories

4. Create opportunities for sustainability stories to get told and passed on in our community?

Work with the community: meetings with skateholders, living lab experiences, collecting testimonies, brainstorm of new identities

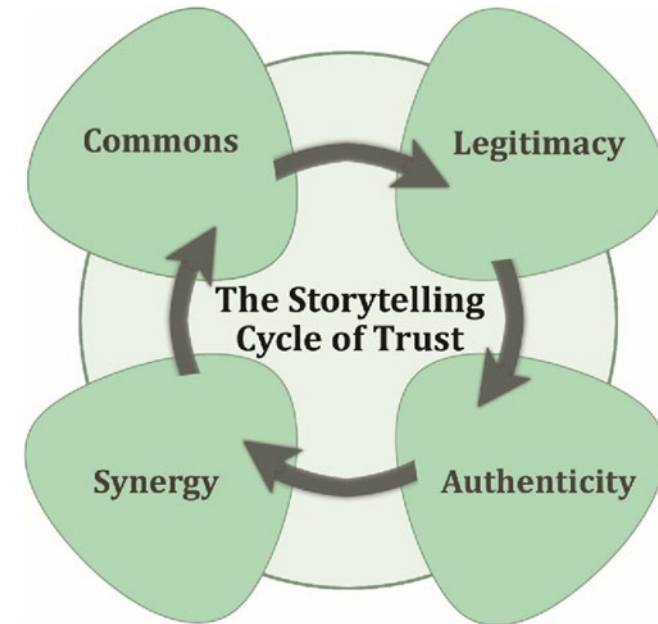
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Key points to consider when working with stories

5. Share our stories with others

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Barriers to the transformative power of storytelling

- **1. IGNORANCE.** People do not see that others have the experience needed
- **2. LACK OF CAPABILITY.** People lack of resources to put new knowledge into use

Barriers to the transformative power of storytelling

- **3. LACK OF RELATIONSHIPS.** People do not have the personal ties to invest time in teaching/learning

4. LACK OF MOTIVATION... So what is the gain of this?



Index. 3. Storytelling: introducing more voices

- The story of STUDY CASES at UNDERGROUND4VALUE

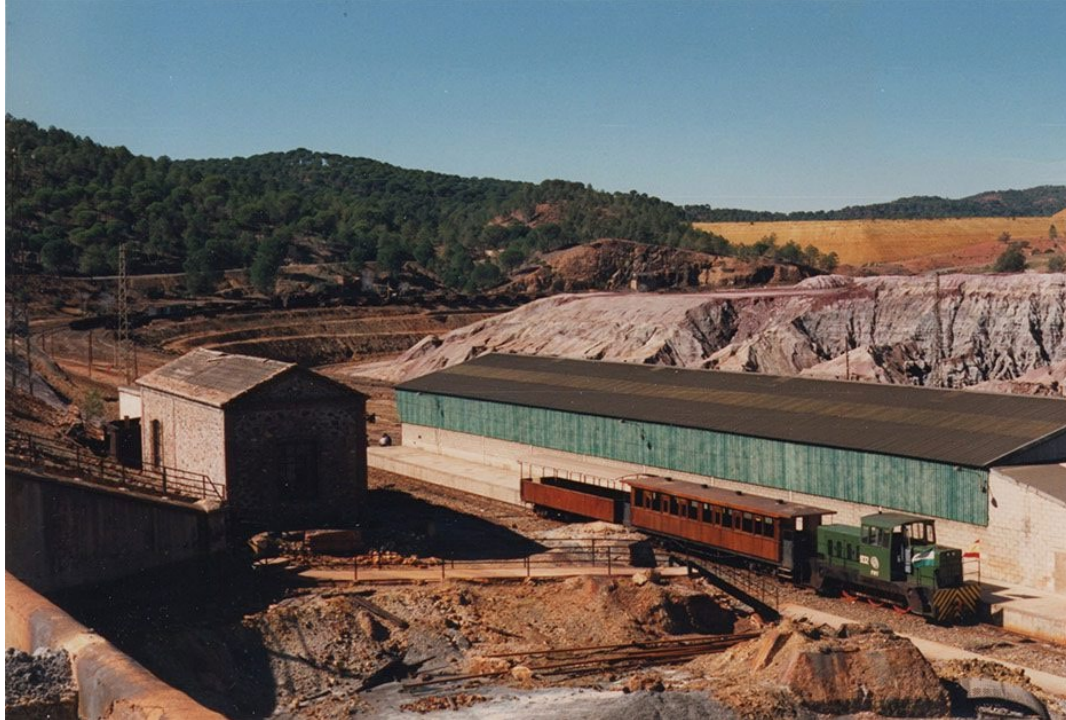
3. Storytelling: introducing more voices



- Naples
- More than 800 Modern Ages tuff caves used to build the city centre, 3000 water cisterns, 180 km of aqueducts and tunnels, catacombs, cemeteries, tombs,



- Camerano
- The original complex could date back to the 11th-3rd century BC, only the date 1327 AC is well documented actually. The town's name itself could derive from "Camburàn" (cave, room) or "Cambre" (tunnel), testifying the close link between the underground heritage and the local populations



- La Union Case Study (Spain)
- Historical mining site (3000 years) linked to the flamenco dance tradition, celebrated in the International Flamenco Songs of the Mine Festival. UNESCO List 2009 (immaterial), 2010



- Underground Flour Mills (Malta)
- The underground flour mills are an example of industrial heritage created in the 1950s by the British colonial authorities in Malta.



- Reuse Atomic Bunker (Albania)
- The BUNKART is related to one of the nonformal symbolics of Dictatorship period in the Communist Albania, the bunkers.

Index. 4. Final Remarks

- **1. Storytelling: the basics:**
 - **Universal**
 - **3 elements: character-drama-resolution**
- **2. Storytelling & empower the community.**

Index 4. Final Remarks

- **2. Storytelling & empower the community.**
- **Connection between past + future**
- **3. Storytelling: introducing more voices**
- **Diversity**
- **Open eyes to the territory**

thank
you