



**CREATIVE
STRATEGIES**

for
interpreting intangible
cultural heritage

Dear reader,

We created this booklet in order to share with you some strategies that we developed through the project Refresh + Young Art(ists) Refreshing Heritage Sites and Legends, in which we were one of the partners. The project gathered 14 young artists from Croatia, Finland, Romania, Slovenia and Spain. The focus of this project was to strengthen the capacities of the Cultural and Creative sector by supporting the new generations of European artists to build their artistic careers in order to successfully gain a foothold in this market. To achieve this goal, the value of intangible heritage, as well as that of multicultural co-productions, is brought into focus.

One of our tasks as partners was to design the Bootcamp for young artists that took place in a hybrid form: online (in May and September 2021.) and on-site in Split in September 2021. It focused on community building, team collaboration and establishing creative synergies among the young interdisciplinary artists. The main objective of the Bootcamp was to facilitate the future artistic co-creation and provide useful tools and methods which the artists were able to re-use for the team work in the following phase of the project, while opening up the process to the local community and general public.

With this booklet, we want to share some of the strategies we used that include different platforms, tools, workshop instructions and games that you can also use in your own work, or adapt them to your needs. The general instructions are accompanied by our own example, the way we implemented them during our Bootcamp, which gives you an idea of how they can be used in practice, but we encourage you to experiment, further improve and design your own!

We hope this booklet will be an inspiration to perceive your heritage in a different way and motivate you to make your own interpretations and creations!

CHC team

Intangible Cultural Heritage as a Tool

European cultural heritage can be an enormous source of inspiration for the cultural and creative sector, which can add value, improve attractiveness of the heritage sites and of the intangible heritage and bring it closer to the audience, especially to the young people, which at present find it less interesting.

With this project we intend to build on tangible and intangible cultural heritage of the cooperating partner cities and regions and explore possibilities of how heritage and performing, visual and other types of arts can be combined in an innovative way to help raise visibility and attractiveness of the heritage to different audiences.



The title 'CREATIVE Bootcamp' is centered within a large yellow circle. 'CREATIVE' is written in a bold, yellow, outlined, sans-serif font, while 'Bootcamp' is in a purple, cursive script font. The circle is decorated with colorful, low-poly geometric shapes in shades of purple, blue, and yellow at the top and bottom.



“

Linking the Virtual and Real world

Due to COVID-19 pandemic and travel restrictions, the Bootcamp was organized in two interconnected parts. The first part (Discoveries) was completely online, organized in May 2021, and the second part (Urban Exploration and Creative Synnergies) was implemented as a blended activity (on-site with possibility to participate online).

”



1. DISCOVERIES

Aims:

**Getting to know
each other**

Breaking the ice

**Discoveries on
the personal and
professional levels**

**Getting
inspired
by others**

**Sharing of
inspirational stories**

1.1. Pecha Kucha Method

The Pecha Kucha Method is used for getting to know each other and introducing yourself.

This method is a presentation format, where the presenter uses 20 slides to talk about themselves whereas the time limit for each slide is 20 seconds.



1.2. Time-Travel-Experiment No.1. - 1st session

What separates the past from the future is simply the starting point of view. Since both past and future are actually just ideas, the way we approach practicing these ideas depends on how real they will be. People perceive reality through stories; we create ideas based on belief and knowledge and depending on the number of individuals deciding to participate in certain ideas, this makes them more or less part of the collective reality.

In order for certain ideas to be accepted, it is necessary to create a coherent communication system. Symbolic systems, with pictograms as carriers have the advantage of universality and a wider spectrum of interpretation possibilities.

Time travel experiment no. 1 is an activity that uses the element of play as a guiding thread for developing ideas about space and time and the roles of civilization, individual and society in it.

The game is designed in the form of a workshop, as follows:

- *The game requires 7-14 participants.*
- *At the beginning of the game everyone takes one or two symbols (depending on the number of players).*
- *The moderator of the game introduces the participants to the space, an archaeological site from the distant future. On that site there are the previously mentioned symbols that were engraved cut into squares of acrylic glass with a surface of 4x4cm.*
- *Our task is to try to reconstruct the cultural and social context of the civilization from the past that created these symbols.*
- ***The result of the workshop and the completion of the work itself is a created narrative.***

1.2.1. Time-Travel-Experiment as a virtual workshop

For this workshop we used platform Miro, online collaborative whiteboard platform that enables distributed teams to brainstorm and work effectively together.

The area of the archaeological site where the symbols are found can be built in blender (or Photoshop) and each of the participants receives a file in which they can navigate and see how it looks.

The leader introduces the players to the story via a Zoom call, through which the greater part of the workshop is taking place. After the leader explains the basis of the idea, each of the players gets a chance to choose their symbol, which will also represent their personal symbol - backbone of the game/workshop. The order in which the symbols are randomly selected is generated using the algorithm at www.random.org.

After the leader explains the concept and the symbols are chosen, the discussion starts so that each person has to comment on the symbol they have chosen.

What does that symbol reminds them of?

What ideas can it be associated with?

What are the possible connotations depending on the nature of the time in which, we assume, that symbol was used?

After the first round of comments, the workshop is directed depending on the nature of the discussion flow. Approximate duration is about half an hour to an hour at most.

Artists results:



MARIKA: FIRST THOUGHT: GLOBE,
NORTH/EAST/SOUTH/WEST,
LENGTH FROM EQUATOR, GEO-
GRAPHICAL INFORMATION, TAR-
GET

PHYSICAL SPACE OR IMMATERI-
AL THING, A GOAL YOU WANT
TO ACHIEVE



FIONA: TRIANGLE REPRESENTS
A MOUNTAIN, STRAIGHT LINES
HUMAN BUILD THINGS. IDEA OF
HARD WORK / BUILDING THINGS /
MAN MADE CONSTRUCTS (LINES)

IDEA OF MODIFYING THE WORLD
AS HUMANS FIND IT, CHANG-
ING THE NATURE IN A NEGATIVE
WAY, BUT WITHOUT RIGHT.

DEFINITION

editing...

What if we think of participatory artwork as a system that is defined by rules?

Participatory art is a system in which audiences engage in artificial conflict, defined by rules, that results in a quantifiable outcome.

RULES

PLAY

A rigid structure **MAKES POSSIBLE** free movement.

CULTURE

Who we are when we play games and how we relate to the game world are important questions, for the pleasures of gaming derive from the structures of rules that define the game environments, and the rules range from specific internal game rules to more abstract social mores, commercial patterns, and gendered subject positions. Game makers, like any media makers, cannot simply step outside current contemporary social systems to write and think in ways completely "free of the rules".

1.3. Power of participatory game design

Definition of games: “Games are systems in which players engage in artificial conflict, defined by rules, that results in a quantifiable outcome”

Rules of play: game design fundamentals. Cambridge, Mass: MIT Press.

Definition of systems: “A group of interacting, interrelated, or interdependent elements, forming a complex whole.”

www.thefreedictionary.com

Definition of participatory artwork as a system defined by rules: Participatory art is a system in which audiences engage in artificial conflict, defined by rules, that results in a quantifiable outcome.

Definition of artificial conflict: In games these phrases represent the obstacles one has to overcome to win. Games depend on the player’s motivation – (s)he constantly needs to be served with engaging challenges which have a winning condition.

“Who we are when we play games and how we relate to the game world are important questions, *for the pleasures of gaming derive from the structures of rules that define the game environments*, and the rules range from specific internal game rules to more abstract social mores, commercial patterns, and gendered subject positions to Game makers, like any media makers, cannot simply step outside current contemporary social systems to write and think in ways completely “free of the rules” “

Flanagan, Mary. 2009. Critical Play: Radical Game Design. The MIT Press.

“Meaningful play is what occurs when the relationship between actions and outcomes in a game are both discernable and integrated into the larger context of the game.”

Tekinbaş Salen, Katie; Zimmerman, Eric. 2004. Rules of play: game design fundamentals. Cambridge, Mass: MIT Press.



“Participation in an immersive environment has to be carefully structured and constrained [...] For purposes of experiencing immersion, one of the simplest ways to structure participation is to adopt the format of a visit. The visit metaphor is particularly appropriate for establishing a border between the fantasy world and ordinary life because a visit explicit limits on both time and space.”

Bibliography:

Flanagan, Mary. 2009. Critical Play: Radical Game Design. The MIT Press.

Tekinbaş Salen, Katie; Zimmerman, Eric. 2004. Rules of play: game design fundamentals. Cambridge, Mass: MIT Press.

Murray, Janet Horowitz, 1946-. (1997). Hamlet on the holodeck : the future of narrative in cyberspace. New York :Free Press

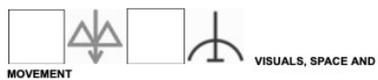
PRODUCTION TEAM



NARRATIVE TEAM



ATMOSPHERE TEAM



MUSIC, SOUND AND VIBRATIONS



1.3.1. Game instructions

For this participatory game we used the platform Topia (topia.io), a spatial media platform that combines playful world-building with encrypted video chat.

Each member of the team is given a specific role which defines what part of the show he or she is in charge of. Note that this does not mean that other team members can not give advice or suggestions about each part of the show.

You will undergo a series of tasks in which you will try and conceptualize a performance, happening, action or a theatre show.

Don't worry!

There is no right or wrong answer and the concept doesn't really have to have a beginning and an end. The idea is to just start building the world of your show. You are only working on a sketch or a type of mental map so be free to explore, throw ideas and let your imagination go wild. We are early in production.

There are nevertheless some directions you will need to follow:

1. Do not scroll ahead. Take the tasks one by one, there is a time and place for everything so the advice is to just be present.
2. The show is to be connected to the work you've done in your previous workshop, this can be done in two ways:

a) Build the show for an audience of people who belong to the civilization you developed in the previous workshop. Imagine that this civilization has a theatre of their own, what kind of show would you like to put on for them?

b) Conceptualize a show about this civilization. A theatre has an open call to develop a show that will represent the imaginary civilization, how would you present us their culture, lifestyle, tradition and/or habits?

3. Co-operate and listen to each other, every role is important for constructing as many pieces of this theatre show as you can. To help you memorize all your ideas, grab a pen and paper to write notes and track your work.

1. TASK - BRAINSTORM (12 min)

This is a task for all teams so gather around a spot in the studio.

First, agree on one of the forementioned options: do you want to make a show for the imaginary civilization or about it? Do not spend much time dwelling on this, be spontaneous as there is a lot of building to be done.

After that, **THE SCOUT** will be the official facilitator of the brainstorm session while **THE EDITOR** will help him/her or her write everything down.

Everyone is welcome to suggest ideas about the show regardless of their consecutive role.

THE SCOUT should guide the discussion by asking questions about the **CONTENT** of the show and the **FORM** of the show.

Go through the basic questions: what is the show about, what are some ideas and concepts you would like to play with, what is the format and genre of the show, what is the overall tone, decide on the scale of production and where do you see it happening in your Topia studio.

THE EDITOR will write everything down and after the session is finished, share what was gathered and decide which ideas will stick around and what are (for now) the main focal points of your show. Each team will continue on to build on this base.

2. TASK - TEAMS (10 min)

Split into teams and gather at your designated areas.

1. PRODUCTION TEAM:

The production team will create a personal profile of an audience member they expect and/or want at the show.

Think about who are you targeting with this type of show and why. Be specific when creating the profile as if you are creating a character - you should give the ideal audience member a name, age, gender (if applicable), occupation, lifestyle information, personality profile etc.

2. NARRATIVE TEAM:

The Storyteller and The Dramaturg work together in trying to assemble the narrative of the show and continue developing the show's content based on the previous material.

The Storyteller should suggest the possible outline of the narrative. It does not have to be a story in the traditional sense, it can also just be a cluster of themes and motives that impregnate the show. It is also an option to go in a more classical manner and think about characters, plot points, setting etc.

The Dramaturg's task is to think about the structure of the narrative. How is the narrative presented and from whose perspective is it given. The Dramaturg is also encouraged to think about a possible interaction(s) with the audience members and how can they participate.

3. ATMOSPHERE TEAM:

Each person shares ideas on the visual, audio and other aspects of the show according to the role they were given. The suggestions should match the material from the previous task.

Team members should take turns pitching and discussing the proposals.

3. TASK - PRESENTATION (15 min)

All members of the group gather once more.

Each team should pick a person who is going to represent what they were working on in the previous task. Make the presentation short, 3 minutes max.

The Scout writes notes this time on what has been established by each team. After the presentations, The Editor facilitates the discussion that follows - everybody is welcome to comment on the other teams' work. To conclude the concept, it is the Editor's task to decide on what will be in the final cut of the show.

4. TASK - EMBEDDING (8 min)

Each team should embed at least one object in the Topia studio with a link (image, text, audio or something else) that you think represents your work in the performance building workshop.

This should, of course, be in line with the show concept you all agreed on and serve to represent the concept.

You can embed the displays/banners that are attached to your station or you can decide to embed other objects around the studio. Be sure that the object is somewhat connected to what you want to communicate about the show aspect you built (aka if you want to share an audio, maybe find a microphone or a speaker to do that). Be mindful to not overwrite someone's work so when you get to an object, first check that it does not already have a link attached.

HOW TO EMBED AN OBJECT?

Get to the right, upper corner of the object and wait for a pointing hand to appear. Click on the three vertical lines and explore via tabs the options on how to make the objects interactive.



2. URBAN EXPLORATIONS

Aims:

Encourage others

**Establish
communication**

**Getting to know
the place: its history,
legends, customs
and people**

**Interact with the
environment and
the local
community**

Use imagination

“Urban games are experiences in public settings that are part game, part performance art, and part sociology experiment. The activity is allowing the group to connect, establish communication and interact with the environment and the local community. You can use this activity to encourage citizens to use the city in imaginative ways. Cities can be seen as a playground for people of all ages. At the same time, city-play can acquire new dimensions: it can work as an antidote to the anonymity of the urban environment (promoting the sense of community and belonging) and can reinforce the perception of “city ownership”.



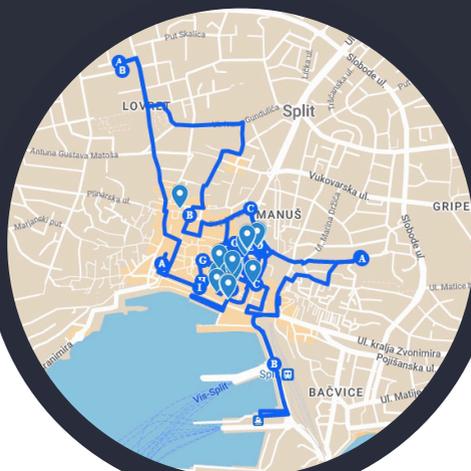
2.1. Alternative reality workshop

Alternative reality workshop consists of creation of a collective imaginary that offers an alienated view of real spaces and dissolves the possibility of reinterpreting our reality. In the first part of the workshop, using the methodology of LARP (Live-Action-Role-Playing) games, together we tried to reach a consensus on who we are, what we are and why we are here. This scenario, before we upgraded it, implied several conditions: one of them is that we are aware of the position that we are absolute foreigners in Split and that we adopt this as an inherent quality. The second was that we would not rely on factual data and what we nominally know as the identity and history of the Mediterranean and Split but would instead insist on a completely alienated approach as much as possible. The third premise contributes to this, as we imagine ourselves as beings who are not primarily visual. Instead of relying on visual inputs, we tried to build the story and history of us as a group of beings who arrived to Split; experience it and explore through the senses of touch and hearing. As a tourist destination, Split is primarily read through camera lenses on mobile phones and through information boards, while movement through narrow and crowded streets means passing, avoiding and reducing any form of tactility. Our goal was to reverse that logic by sharpening our other senses and trying to experience the city through its vibrations, echoes, wrinkled surfaces, and directly confront the feeling of crowding and crumpling. In order to be able to enjoy this role through the game, we established and agreed on what our new identity is and why we found ourselves on the streets, no more and no less, than Split. Thus, the first part of the workshop is preparation for the second part and the walk itself: we transformed and enjoyed our “foreign bodies” and created the foundations of our collective story. In the second part of the workshop, we went for a walk where the participants absorbed the atmosphere of Split from their shifted perspective. The goal was for each participant to find one point, a precise geographical location for which they would create their own narrative, fictitious pur-

pose or history that no one has yet recognized because it “lived” in some parallel, (our) dimension. In creating narratives, it was also necessary to give at least one or multiple instructions on how to enter this alternative reality: in order for others to be able to see the world with our “eyes,” we must explain how and place them in our sensory structure. In this way, we have created a map of the city center that resembles an open-world game scenario - each point is one more insight into our alternate reality. The stories are audio documented and transferred to a digital repository, ie a digital map so that in the future others can walk through our world and experience it. The map also includes a pre-narrative – who and why conceived this “city within a city” map - so that those who get acquainted with the rules of its creation can subsequently join the replenishment of this fictional network.



"This will be a map created by us, long ago separated cousins of yours who have been living in the forest beyond the city walls. We have adapted to the dense forest and learned to listen with caution and feel the world through touch. For generations, we have been isolated from the city people with only a few wanderers crossing the borders. We now know you have been watching us the whole time, enjoying the show that is our community. We are now coming to you, to the city to explore and investigate if we can find peace, a common language. For some time, we have been sensing a different air touching our skin, one that is polluted and unnatural. We know it has been coming from the city and want to see where it comes to life, to understand this landscape beyond our forest."



Open until we sense danger, cheerful until we are hungry, we are crossing the wall after years and years to sense the city in our own way - through the sounds, through the touch. We are aware that you may have forgotten this but our skin can store, take and give energy, communicate so many things. We are mapping the city in our own language, one that consists of many silent moments but also of sounds of joy when we are together. You may notice us because we like to laugh, our laughter is something that gives us a name. Or you may see us hugging, feeling the energy of things through our fingertips, using the objects of the world to create rhythm, to accommodate our songs and singing.

P.S. If you are not sure who are we, ask the seagulls for a tip."

Lucija Klarić



Story written by one of the participants:

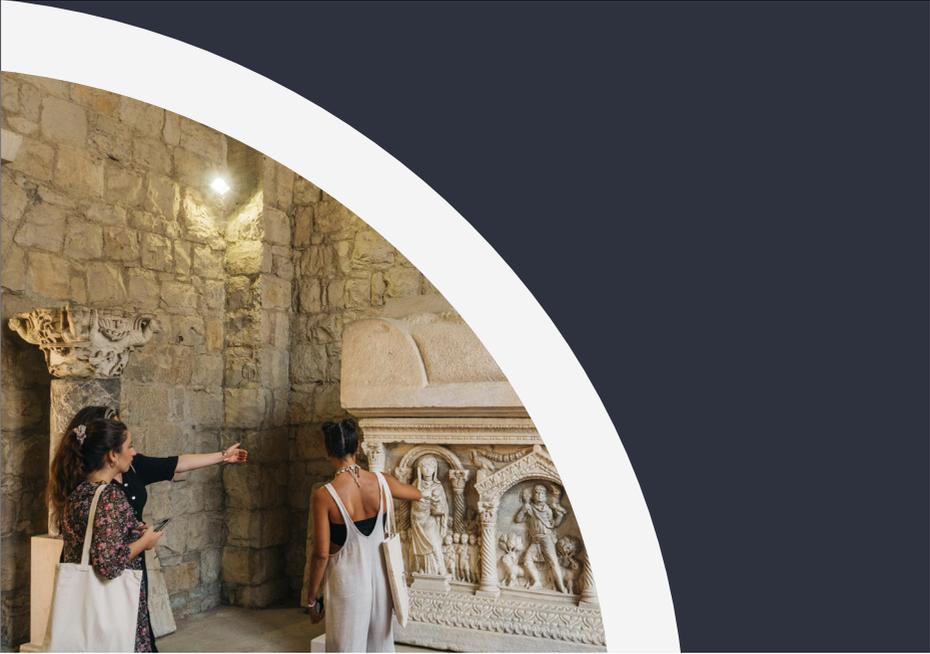
On the longest night of the year go to the windows overlooking the Riva. You must enter the place from the underground, where the sea used to be. Now climb your way up. While walking you can hear your footsteps on the centuries old stone streets. If you listen closely you can hear cats meowing. When you arrive at the windows you will feel a little wind blowing in your face. If you touch the stones in the middle you can see that sea started moving. If you touch them enough times you can make a storm. You have awakened the sea monster. After a while the cats meowing is no longer heard but you can hear little creatures running on the stone streets. That creatures announce coming of their lady. Lady in the dark cloak appears and warns you that you and your people will be cursed if you don't stop immediately. Of course you don't want to stop, you feel like a King of the world, ruler of nature, God itself. You hear another warning from the lady and then suddenly all the sounds stop. All is dark. Moments after you find yourself in a forest, surrounded by your family and few others. The story of forest people begins there.

Elizabeta Ružić

3. CREATIVE SYNERGIES







3.1. Workshop TTEXPNo1 - 2nd session

The objective of the second session of the TTEXPNo1 workshop is creation of stories through symbolism of the past and present.

Through the first part of the workshop, participants are asked to collect visual data in the

form of symbols that appear on artifacts in a museum (in Split, the site was Archeological Museum). They are asked to relate that visual data with the symbol they received in the previous workshop and to create a story of their connection to each other.

The second part of the workshop takes part in the nature (In Split, the site was Marjan forest). Again, the participants collect the visual data. During the walk, the leader makes a verbal presentation of certain stories and legends. After the walk, the participants gather, have a small overview of the narratives they created through symbols through the day and close the workshop.

“With the first workshop we traveled through time and landed in the future yet inconceivable to us from the present point of view. We have discovered how to build narratives retrogradely, and how to connect with human history through it. Using the methods of association and symbol dissection, we co-created a theory of a certain moment in human civilization - a possibility of meaning. The second session of the workshop, however, takes us on a voyage to history. This time we are not trying to recreate meaning retrogradely, but rather in real time. The method with which we travel through time is that of un-learning and physically placing ourselves closer to nature, the more immediate habitat of our ancestors.”

Elena Štok





Start Exploring!

IMPRESSUM:

Participating young artists:

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Urška Medved
Katja Potočar
Laura Štefana
Cezara-Adriana
Alexandru-George
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Ured za udruge


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 CULTURE
PLUS
CROATIA

 SPLITSKO
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