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Massimo Giovanardi¹

Should I stay or should I go? Challenges and Opportunities in Music-based Public Engagement²

«Yet we knew it too
The smell of the holds
The bitterness of leaving
We knew it too»

(«Eppure lo sapevamo anche noi
L'odore delle stive
L'amaro del partire
Lo sapevamo anche noi»)
Gianmaria Testa, *Ritals* (2006)

Introduction

Responsible tourism has become an established paradigm within tourism studies (Caruana *et al.*, 2014) and the discourse of consumer responsabilisation can be seen as one of its main corollaries (Saarinen, 2021; Kuokkanen & Catrett, 2022; Giovanardi, 2022a). Indeed, «how to be a better tourist?» (Idema, 2018) has turned out to be an essential moral question that tourism corporations, local authorities and society at large are increasingly debating. As voiced by critical commentators (e.g. Eckhardt & Dobscha, 2019), consumer responsabilisation can be merely understood as an alibi for ignoring the responsibility of industries and governments, by framing consumers (and tourists) as neoliberal subjects. However, the idea of consumer responsabilisation can also work as a principle to inspire tangible actions aimed at enhancing knowledge and awareness among travellers and hosting communities. Consistently, spreading scientific knowledge among wider audiences is seen as a contemporary imperative goal that is summarised in the notion of «public engagement with science» (Stilgoe, Lock, & Wilsdon, 2014). This has become a widespread concern that emphasises the need of addressing the gap between science and society (Weingart, Joubert, & Connoway, 2021). Ideally, contemporary policies at an European level prescribe a direct and first-hand involvement of citizens with the practices of scientific research (i.e. «public participation in scientific research», see for example Riesch, Potter, & Davies, 2013).

Nobody could deny that academic researchers should generate knowledge that may also serve the interests of broader audiences. This is the angle that the present paper takes in the attempt to discuss (science) festivals as meaningful public engagement opportunities. In fact, festivals can be considered established arenas for promoting communication between scholars and non-academic organisations or individuals that can be engaged through a wide array of formats and events. To do so, this paper intends to reflect on the author's contribution to the 2019 edition of IT.A.CÀ, where he delivered a music-based intervention elaborating on the main theme of the festival: *restanza* (Teti, 2019; 2022). The intervention consisted in a gig-lecture where he performed and discussed a selection of tunes composed by Italian songwriters over the last decades. Hopefully, this paper provides an opportunity to share relevant reflections on festival-based communication and the involvement of researchers in dissemination activities that target non-academic audiences.

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The next section introduces three conceptual elements: Third Mission and public engagement; the potential of festivals; and the educational value of music-based sessions (Chapter 2). After presenting the specific research approach and context (Chapter 3), the paper illustrates the rationale and the delivery of the gig-lecture, followed by a discussion of four areas of improvement that require additional attention during the design of future music-based interventions offered in festivals such as IT.A.CÀ (Chapter 4). The final conclusions discuss the limitations of this paper and future research directions (Chapter 5).

2. Theoretical background

This chapter consists of three building blocks. The first section introduces the concept of the University's Third Mission and contextualises public engagement. The second section focuses on the potential of festivals as public engagement settings and discusses the materialities of public engagement. The third section reflects on the educational potential of the gig-lecture format and presents relevant studies that investigate music-based interventions in higher education and public engagement settings.

2.1 *The Third Mission and public engagement*

Teaching and researching are the conventional missions of Higher Education Institutions. Over the last two decades, growing attention has been devoted to the so-called Third Mission. This idea implies that modern universities could (and should) play an active role in contributing to the social and economic development of the areas that host them (e.g. Trencher *et al.*, 2014; Pinheiro, Langa, & Pausits, 2015). The resulting «dialogue and interaction of University, industry and society» (<https://en.unito.it/research/third-mission>) rests on the pivotal notion of knowledge transfer, which, in the Italian context, is frequently discussed in relation to the idea of the Third Mission (e.g. Cesaroni & Piccaluga, 2016). Knowledge transfer can happen in a range of different forms, from institutionalised and all-encompassing science-based innovation strategies (like patent management, or regional innovation networks involving public and private stakeholders, see Huggins & Kitagawa, 2012), to more micro forms of interventions (like the launch of a spin-off, or the creation of a business incubator, see Cesaroni & Piccaluga, 2016). Moreover, it should be noted that knowledge transfer involving industry and university happens not only formally, but also via informal and spontaneous projects (Schaeffer, Öcalan-Özel, & Pénin, 2020). Arguably, creating the conditions that enable local stakeholders to agree on institutional forms of knowledge transfer takes time.

The discussion on the importance of the Third Mission and its main challenges has been specifically contextualised within the area of tourism by colleagues who align their research interventions with the principles of the Quadruple Helix model of innovation³. Accordingly, Higher Education Institutions are actors that can co-create sustainable places by collaborating with a range of non-academic organisations (Rinaldi *et al.*, 2020). In this view, a move beyond the narrow concept of Third Mission as mere transfer of technology has been taking place (*ibidem*), calling for more refined approaches that could help grasp the role of universities as facilitators of sustainability co-creation within a given territory. For example, universities and tourism studies departments have a role to play (and a lot to offer) in the field of educational tourism (Tomasi *et al.*, 2020; see also the contribution of Tarozzi in this special issue), as universities can generate educational tourism projects, host international visiting students and involve the latter in real-life assignments about the territory (*ibidem*). This implies a dialogic relationship between the domain of science and the wider societal context.

³ The Quadruple Helix model emphasise the presence of (and interaction among) four major actors within an innovation system: science, policy, industry and society.

An important driver of such dialogic relationship is public engagement, which is often debated in tandem with the concept of knowledge transfer (e.g. Benyon & David, 2008). Disseminating research findings and promoting scientific awareness among wider audiences is of crucial importance to pave the way for more tangible and concrete forms of science-based interventions. Enhancing public awareness on challenging societal issues, like climate change or the benefits of a healthy lifestyle, is also an essential aim, as found in several Sustainable Development Goals (SDGs). Consistently, public engagement is often seen by Italian Higher Education Institutions as a domain of the Third Mission (e.g. University of Torino; University of Milan), which can spread culture and, therefore, increase the wellbeing of local communities, even regardless of the direct economic benefits associated with some of the knowledge transfer formats mentioned above. Public engagement provides academics with an occasion to communicate their research findings in alternative ways. Disseminating research findings to larger audiences that include non-academic recipients is not in contrast with the academics' need to produce scholarly knowledge (science for science). In fact, translating and spreading research findings can be a valuable tool for researchers to get feedback on their work as it is appropriated by society and to identify future research avenues that would be relevant outside academia. In addition to presenting our findings in more accessible ways (such as short, jargon-free summaries featuring infographics) and outlets (such as our Departments' official websites, or local open access journals), giving public lectures can be a meaningful occasion to cater to the informational needs of a larger audience. However, as the next section clarifies, this is one of several communicative processes that public engagement can enable.

Several discussions on public engagement rely on Irwin's (2008) taxonomy of «first», «second» and «third» order science engagement. Accordingly, first order science engagement implies a prevalently one-way and top-down form of communication, which is delivered by experts to an audience. This view is also referred to as «deficit model», because «public ignorance» (ibidem, p. 208) would be addressed by the scientists' ability of «getting the facts straight» (ibidem) and promoting scientific education. «Second order science engagement, instead, enables some level of «exchange of perspectives and knowledge between sciences and publics» (Jensen & Buckley, 2014, p. 559). Such a process is based on a two-way and bottom-up communication, where «the experts and non-experts are presumed to have valuable knowledge to offer each other» (ibidem). Both approaches can coexist within one of the most widespread public engagement formats: (science) festivals.

2.2 The potential of festivals and the materialities of public engagement

Festivals have been increasingly seen as relevant formats that can contribute to popularising science («popular science festivals»), or boosting public interest in the arts and humanities (culture festivals). In general, the term festival, alone, seems to be used to indicate popular hands-on celebrations of disciplines that also stretch beyond the domain of hard sciences⁴. On these occasions, scholars can disseminate research findings by delivering public engagement interventions (e.g. Buckley *et al.*, 2011; Gavhi-Molefe *et al.*, 2021) that address the informative needs of wider audiences (Jensen & Buckley, 2014). Typically, festivals engage public audiences by offering a wide array of formats, including lectures, discussions, shows and more interactive activities. As noted by reputable scholars,

«How the term has been used to describe efforts that vary considerably in their geographic reach, duration, budget, and cultural practices [Wiehe, 2014]. This variability presents a challenge for practitioners and researchers alike, particularly when determining the generalizability of science festival research» (Ramsey and Boyette (2021, p. 1).

⁴ The labels used to describe different types of festival may vary according to the different national contexts considered. In the Italian context, *festival di approfondimento culturale* is used as a flexible category of festivals that also include, for example, festivals exploring economics-related issues.

In Italy alone, for example, Guerzoni (2008) counts 1200 yearly festivals, several of which contributing also to the local economy. Sometimes, universities can be directly involved in organising and staging (science) festivals, such as in the case of the famous European Researchers' Night (e.g. Roche et al., 2017) that is funded by the European Union. This project embodies many of the ideal characteristics and purposes of a contemporary successful science festival, which

«targets the general public, addressing and attracting people regardless of the level of their scientific background, with a special focus on families, pupils and students, and notably those who do not have easy access to, and thus are less inclined to engage in STEAM fields (science, technology, engineering, arts and mathematics) or research activities» (<https://south.euneighbours.eu/opportunity/european-researchers-night-2022-2023/>)

«Raising awareness» and «generating interest» are some of the main goals that festival organisers usually emphasise, together with the key recognition that the knowledge celebrated by the festival has the power to exert an impact on citizens' life and society as a whole (Ramsey & Boyette, 2021, p. 8).

The limited research into audience experiences of science festivals identifies «increased interest in and curiosity about new areas of scientific knowledge» (Jensen and Buckley, 2014, p. 557), but in-depth investigations are rarely available, especially about public engagement settings that tend to be prevalently informal. It should be emphasised that, regardless of the positive media impact, revenues generated, and enthusiastic reports of the speakers cited above, the literature on this topic cast doubts about the effectiveness of science festivals. The latter would possibly end up contributing to «preaching to the scientifically converted», rather than involving novel groups of citizens or consumers (Kennedy, Jensen, & Verbeke, 2018, p. 14). The present study revealed some of the limitations preventing the involvement of new 'adepts', while individuals who are already curious about or familiar with a festival's theme may reinforce their interest or knowledge. According to researchers, in fact, «such events are disproportionately reaching economically privileged and educated audiences already invested in science, as opposed to diverse and broadly representative samples of the general public» (p. 14).

Certainly, the specific materialities of public engagement depend on the contingent circumstances of a festival's design and setting, as well as its topic. The resources devoted to the event, the administrative support received to stage it, duration and time are relevant factors that determine the format chosen to deliver the programme of activities of a given festival. The format, in turn, may have an effect on attendance and quality of participation. Even though first order and second order science engagement can be combined within the same festival or festival event, Jensen and Buckley (2014, p. 559) argue that «first order framing predominates in science festivals». Public lectures, as well as frontal sessions like the gig-lecture described in the second part of this paper, are still widespread tools of dissemination.

2.3 Concert-lectures and the educational potential of music

Investigating the nexus between public engagement and music is not a novel conceptual endeavour. For example, concert-lectures have a long and established tradition in the field of music and performing arts. It is widely acknowledged that a focused discussion of music lets music lover students better appreciate the artistic performance and «encourag[es] more active listening», as Burnaham (2021, p. 1) notes with reference to the format of pre-concert lectures. After all, conceptual and practical similarities between lecturing and performing can be easily spotted (Agawu, 2009). More generally, it is fascinating to read ethnomusicological accounts on music's capacity to broadcast the culture and history of communities and peoples (e.g. Nettle, 2010; Portelli, 2004; Patterson, 2015). Particularly meaningful for the scope of the present paper is acknowledging the pedagogical value of songs and songwriting. Cockburn (1991), for instance,

singles out folk music songs as a powerful tool for both teachers and students in the classroom. The potential of music in educational contexts is investigated, among others, by Ward *et al.* (2018), who in a recent study examine how high-school science fair participants develop music projects to communicate personally-relevant scientific concepts. According to the authors, «students demonstrated a sophisticated attention to musical details and nuances, consistent with their frequent self-identification as musicians and/or music fans» (ibid., p. 307). It is not surprising, therefore, to learn that also during the pandemic, music compositions were employed by instructors to make remote teaching sessions more engaging in a hard science field like biology (Halpin & Crowther, 2021). If in this study students were requested to actively engage in some music production, in Ward *et al.* (2018) students were presented with «songs of the day» previously composed by experts or students from other organisations. Given the positive results achieved employing music-based techniques in therapeutic contexts and clinical practice, such as group-based educational songwriting (e.g. Silverman, 2019), it is somehow surprising to register the dearth of studies that focus on the role of music-based interventions in the disciplinary fields addressed by this journal. The present paper addresses that gap, illustrating the author's efforts to design and deliver a music-based session within the 2019 edition of the IT.A.CÀ festival on responsible tourism. This case study offers an opportunity to discuss the role of music in public engagement settings such as festivals, and critically discuss some of the opportunities and the challenges encountered by the author.

3. Research context and approach

It is thanks to the so-called critical turn in tourism studies (Ateljevic, Morgan, & Pritchard, 2007) if today we can develop projects where academic language is complemented (or even intertwined) with expressive elements, such as poetry, video or music (e.g. Scarles, 2010; Haldrup & Larsen, 2011). This critical turn has had the merit to challenge and enrich the traditional perspectives cast by economists, Ministries for Finance and marketing experts. These mainstream perspectives, which still occupy a dominant role in policy-makers' toolkit, are mainly concerned with the economic value generated by tourism, thus conflating tourism into the tourism industry (see Higgins-Desbiolles, 2006). Rather than simply celebrating the opportunity to increase tourist arrivals and receipts, the alternative perspective facilitated by the critical turn aims to explore the cultural, social and political complexities inherent in travel-related mobilities, such as the nexus between a destination's cultural diversity and its outward-oriented branding potential (Hassen & Giovanardi, 2018). This implies unveiling trade-offs, power relations, inequalities and contradictions. These contradictions can also affect the same stakeholder (Lindberg, Fitchett & Martin, 2019), or even an academic researcher while designing or reflecting on a public lecture. Notably, this alternative perspective assigns an important role to *reflexivity* (Noy, 2008; Crossley, 2019; Giovanardi, 2022b). This entails the capacity to acknowledge the multiple and contrasting positions that, for example, may be experienced by researchers themselves while weighing the pros and cons of a pedagogical intervention.

Consistently with this spirit, this paper offers a reflective account where the author examines his first-hand experience of designing and delivering a music-based session at the 2019 edition of the IT.A.CÀ festival. In line with some established tradition in elaborating on reflective practice in teaching (e.g. Loughran, 2002), this paper has an introspective character. The analysis offered can be understood as an auto-ethnography supported by archival research, as the author's field notes and texts authored by other artists (such as the songs lyrics) have been the object of the practitioner's reflections. The illustration offered in the next pages does not aim to provide a systematic evaluation of the effectiveness of the intervention. Rather, it identifies the performer's perceived effectiveness as a proxy to elaborate on what could (have) be(en) done differently and,

possibly, to design future public engagement sessions that would be more meaningful and in line with the current best practices in the domain of public engagement.

The context of the experience reported in this paper is the 2019 edition of the IT.A.CÀ. festival. The shift from the concept of incoming to the more inclusive one of becoming inspires the festival's mission, in line with the values underpinning the research agenda «reimagining mobilities» (<https://reimaginingmobilities.org>). At its core is the assumption that freedom of movement is one of the main factors defining social stratification today. To reimagine mobilities, therefore, it might be fruitful to dismantle the simplistic opposition between tourism and migration that characterises traditional academic conversations (see Musarò & Bruni, 2019; Musarò & Moralli, 2019). The specific theme of the 2019 edition was *restanza*, namely the conscious choice of remaining and act as custodians of a given territory. This idea draws from Teti's anthropology of remaining (e.g. 2019; 2022), which frames the «right to remain» as an alternative to the «right to migrate». Far from being an option exclusively motivated by an unwillingness to leave, or even by laziness, remaining corresponds to the decision of those who choose to stay to take a proactive approach to the development of a given city or region.

4. Structure, delivery and assessment of the music-based intervention

This chapter has three sections. The first maps key decisions taken by the author in the design phase; the second reports on the delivery of the gig-lecture; the third provides a critical assessment by spelling out some areas of improvement.

4.1 Designing the intervention

The organising committee of I.TA.CA 2019 circulated a call for proposals, inviting scholars from the University for Bologna to submit event ideas on the theme chosen for the forthcoming edition. As explained in the previous section, the theme of the 2019 edition was *restanza* (Teti, 2019; 2022). Responding to the call for proposals, I conceived a show articulated in the form of a gig-lecture (lezione-concerto). I would perform a selection of songs that elaborate on the continuum between remaining and migrating. The working title was two lines of a popular Italian song⁵: *People coming, people going, people returning, people staying* (*Gente che viene, gente che va, gente che torna, gente che sta*).⁶ This is the short description included in my submission:

«How are cultural diversity and the encounter with the Other represented in Italian songwriting? People coming, people going, people returning, people staying is a concert-recital that explores how Italian music has, in recent decades, dealt with the growing demographic diversity in our country and the associated mobilities. The show is based on a critical selection of songs composed by well-known [...] [Italian] artists, which will be performed live. The aim of the event is to entertain the audience by stimulating reflection on the stereotypical representations that have been conveyed, often unintentionally, by Italian songs, but which fortunately have not prevented the emergence of more complex and deeper representations of the encounter between those coming and those going, those coming back and those staying».

The show's two main purposes were a) challenging the widespread reductionist, negative representations of migrants within the Italian context, and b) attempting to show the connections between tourism-related mobilities and other forms of cognate mobilities, such as migration, lifestyle migration, commuting etc.

In order to select appropriate songs and arrange them into a logical and conceptually-rigorous

⁵ The song is titled *Mezzogiorno* and was released by Jovanotti in 2008.

⁶ For the subsequent reruns of the show I shortened the title to «People coming, people going», adding the subtitle: «A gig-lecture on songwriting and migration».

act, I decided to develop a more solid research foundation. My intention was to use popular music - and songwriting in particular - as a privileged source (e.g. Pivato, 2003; Martellini, 2015) to study the historical development of social perceptions and representations⁷. Those studies offered me the chance to engage more systematically with how popular songs address the history of my country and its cultural and social dynamics, also in relation to the cultural contexts of nearby countries, like France. In the main texts I examined, the development of popular music was mainly illustrated in its chronological unfolding, by following the Hegelian tradition that still informs the educational system and, more generally, humanistic inquiries in Italy. I am conscious that the choice of prioritising the work of historians is not exempt from methodological biases and that alternative, insightful perspectives are also available. For example, some musicologists examine the cultural history of songwriting in a more holistic manner (see Tomatis, 2019). Their work turned out to be valuable in enhancing the reconstruction of my intervention within this paper⁸. Once I familiarised with songwriting-led investigations of history, I tried to identify crucial mobilities-related themes that cut across the decades. These include the internal South-North migration that took place after World War II; the presence and representations of foreigners in Italy; the pain of Italian expats. Then, I compared some of the songs mentioned in the literature, choosing the most representative ones that I would perform, also in tune with my musical and vocal skills. Table 1 includes the complete setlist and offers a short summary of each song's lyrics. It also illustrates the rationale for their inclusion and the role played by each song in the script of the gig-lecture.

Song title (performer, release year)	Mode of execution	Summary of lyrics	Role in the script
1. <i>Titanic</i> (F. De Gregori, 1981)	Played fully	A crowd of hopeful Europeans are crossing the Atlantic, unaware of the perils that are awaiting them onboard the huge liner. The journey of different social classes is ironically contextualised in the cruise's different travel classes. The lyrics emphasise the aspirations of some characters from the lower classes to improve their lives by leaving for the New World.	This is a memorable opening tune, due to its playful latin-jazz music style, as well as the witty portrayal of the contradictions of the characters' bitter-sweet journey. The first theme elaborated in the show is «whose who depart».
2. <i>Lungo Treno del Sud</i> (P. Ciampi, 1962)	Played fully	A long train travelling from Southern to Northern Italy is crossing a silent rural landscape. The train carries a woman, who is relocating for work-related reasons and leaving her partner behind. The man remains «down here» («quaggiù») mourning what could be a final separation.	This song marks the beginning of a more in-depth discussion. This is a useful track to talk about interregional migration within an industrialised country, like Italy in the Sixties. The tune also sheds light on gender, which is rarely discussed in analyses of work-related migration. A woman, and not a man, is leaving home in search of a job and a better life.

7 Additional relevant help in the selection of songs was found in Marino's book (2014) that explores the theme of migration within Italian songwriting.

8 Acknowledging the arbitrary character of several dimensions and categories that define the canon of Italian songwriting and songs is especially instructing (Tomatis, 2019). For example, this is visible in the dichotomy between engaged and disengaged songwriting stances. Generally, the latter are seen as celebrating love and romantic relationships, whereas the former embody a more political, usually leftist, spirit that challenges aspects of society, like unequal working conditions, the school system, social justice etc. The awareness for this potential selection bias resulted in my choice of deliberately also sampling songs released by artists that are not usually considered engaged - see songs n. 7 and 13 (Table 1) - so as to make the selection more inclusive.

<p>2.bis <i>La Donna del Sud</i> (B. Lauzi, 1966)</p> <p>2.ter <i>Il Treno che viene dal Sud</i> (S. Endrigo, 1968)</p>	<p>Briefly discussed with reference to specific lines</p>	<p>Maria is a «coral lips woman» who has just arrived from the South on board «the train of the sun».</p> <p>«The train coming from the South carries not only 'coral lips Marias' [...]». It also «carries people that are about forgetting the sun», as «bread is warmer up in the North» («Porta gente che va a scordare il sole / Ma è caldo il pane / Lassù nel nord»)</p>	<p>These tunes further clarify how songs from the Sixties depict South-North migration, by tackling the roles of the <i>train</i> and of women. The first song, for example, provide a(n) (over)romantic illustration of women. The juxtaposition of these two songs well illustrates the tension between engagement and escapism in Italian songwriting (see Marino, 2014, p. 195-198).</p>
<p>3. <i>L'Operaio Gerolamo</i> (L. Dalla, 1973)</p>	<p>Played partially (first half)</p>	<p>An Italian blue-collar worker crosses the border and arrives first in Germany, and then in Paris. Different moments of the day (e.g. sunrise, sunset) punctuate the fatigue and the frustration of his condition of (transnational) «comrade» («compagno»). As he moves from place to place, physical pain and desperation never leave him.</p>	<p>This song facilitates a discussion of large-scale migration from Italy between the late Nineteenth and early Twentieth century. The dark and hypnotic music style reinforces the tragic experience of transnational workers narrated in the lyrics.</p>
<p>4. <i>Pablo</i> (F. De Gregori, 1975)</p>	<p>Played fully</p>	<p>The narrator leaves his rural homeland to relocate to Switzerland, where he meets the Spanish colleague Pablo. The latter dies in an accident on the workplace, which the refrain denounces as a murder.</p>	<p>This song expands the discussion of work-related migration by revealing the poor safety conditions of workers and the tragic experience of relocation.</p>
<p>5. <i>Venezia</i> (F. Guccini, 1981)</p>	<p>Played partially (verses 1, refrains 1 and 2)</p>	<p>This song depicts another death, this time occurring in busy Venice. The story of Stefania, who dies while giving birth at the local hospital, is juxtaposed to the chaotic consumption-oriented mobilities of tourists invading the city. «Venice is the people who don't give a damn» («Venezia è la gente che se ne frega»), while the flagships of an enchanted Venice are in actual fact only empty and superficial products.</p>	<p>Pausing for a moment the discussion of the history of Italian migration portrayed in songwriting, this song points the audience to the experience of «those who remain». The song helps discussing the relationship between inhabitants' and visitors' mobilities, as well as the problems caused by gentrification and touristification.</p>
<p>6. <i>Rimini</i> (F. De Andrè, 1978)</p>	<p>Played partially (verses 1 and 3)</p>	<p>The song's main character is Teresa, a holidaymaker who gets pregnant with a local beach manager (bagnino) and decides to have an abortion. A tragic personal story unfolds against the backdrop of a distracted tourism city, amongst «ice creams and flags» («tra i gelati e le bandiere»)</p>	<p>Moving from one tourist city to another, this song furthers the discussion by examining the relationship between hosting communities and visitors in a seaside mass-tourism destination.</p>
<p>7. <i>Gli Altri Siamo Noi</i> (U. Tozzi, 1991)</p>	<p>Played partially (first half)</p>	<p>The lyrics voice the conflict between, and coexistence of, the benign cosmopolitanism and commercial individualism affecting Western societies, arguing, in the refrain, that «we are the others» («gli altri siamo noi»).</p>	<p>The representation of the Other comes from an empirical author that is normally considered as an outsider in relation to the canon of engaged Italian songwriting. Critical reviews from the release year are used to discuss the ambitious scope of the song and to problematise its do-goodism.</p>
<p>8. <i>Ebano</i> (Modena City Ramblers, 2004)</p>	<p>Played partially 3 (first and last verses)</p>	<p><i>Ivory</i> tells the story of an African woman who arrives in Italy as a refugee. At first, she gets anonymous jobs in the Sicilian countryside but then moves to Bologna, where she becomes a prostitute.</p>	<p>This song describes the status of Italy as a receiving country in the Nineties. The composition, which was awarded the Amnesty Award Italy 2005, helps to problematise the widespread representation of migrants, dominated by stereotypes and pity.</p>

9. <i>Natale di Seconda Mano</i> (F. De Gregori, 2001)	Played fully	How is Christmas time experienced by migrants who have recently arrived in Italy and, perhaps, are not Christian? <i>Second-hand Christmas</i> tackles the disconnect and alienation those people feel during a time Italians dedicate to commercial and religious age-old rituals.	This song further unpacks the themes introduced by the previous songs.
10. <i>Ritals</i> (G. Testa, 2006)	Played fully	<i>Ritals</i> was the derogatory nickname given to Italian migrants in France. By reiterating the expression «We knew, too» («lo sapevamo anche noi») the song describes some of the most difficult moments of leaving one's country of origin and getting acquainted with a new environment.	This song compares the behaviour of Italians-as-hosts to that of Italians as migrants. The song is a useful proxy to critically discuss the evolution of the public opinion on migration.
11. <i>Tandem</i> (M. Giovanardi, 2015)	Played fully	The song examines the experience of learning a new language through the format of language tandem exchange. Amusing misunderstandings and intense emotional participation facilitate the task of discovering a new culture.	This song examines the contemporary dilemma between remaining or leaving, which ties to the issue of lifestyle migration as it overlaps with the actual need of looking for better job prospects abroad. Italy, in fact, is still generating expats, such as knowledge workers.
12. <i>Viaggi e Miraggi</i> (F. De Gregori, 1992)	Played fully	Travelling is described as a propulsive force that promotes discovery and well-being. The refrain celebrates a number of famous Italian city destinations by mentioning some of their main resources, attributes, or stereotypes: Modena boasts «phenomenal engines», like Ferrari; Florence «international tourists», and Naples «professional martyrs» («Modena coi suoi motori fenomenali»; «Firenze coi sui turisti internazionali»; «Napoli coi suoi martiri professionali»).	This major chord-based song marks a lighter moment to discuss the meaning of travelling and holidays in contemporary Western societies. The educational potential of travel is discussed together with the constraining power of stereotypes that define not only destinations, but also the people that inhabit or come from those places.
13. <i>Kashmir-Kashmir</i> (C. Cremonini, 2017)	Played partially	The song's main character is a man from Kashmir who has studied in Europe and is settling in an increasingly-secular world. Key symbols of Islam are juxtaposed to key symbols of night/club culture and a consumer society.	Can Italy be a welcoming place where foreigners can actually integrate? This is the theme of this song that offers an additional representation by a singer who is not usually considered a politically engaged songwriter.
14. <i>Cara Italia</i> (Ghali, 2018)	Briefly discussed (specific lines mentioned)	The narrator is a guy that defines himself as an outcast. He is of mixed background and has a Puertorican girlfriend. Elements and characters of contemporary politics and society (e.g. Donald Trump) are mentioned.	The song is used discussed to discuss multiple representations of Italian-ness emerging from contemporary songwriting and narrated by persons who are still unfortunately regarded by many as alien and other.
15. <i>Mio Fratello che Guardi il Mondo</i> (I. Fossati, 1992)	Played fully	The lyrics celebrate cosmopolitanism and the universal brotherhood, a value that should be shared by all of humanity.	This last anthem is an ideal, memorable finale meant to deliver a message of hopefulness to the audience.

Tab. 1 - The complete setlist of the show

Overall, the first part of the setlist focuses on the anthropology of migration, while the second part focuses more on the anthropology of remaining (see Teti, 2022). While I placed major emphasis on the lyrics and their content, I also devoted attention to the musical character of the chosen compositions. In fact, I conceived my “tone and style” as a combination of contemplative

and melancholic tunes with more energetic and “happy” ones⁹. This rendered my effort of delivering an in-depth public gig-lecture that wanted to be also catchy and appealing.

4.2 *Delivering the intervention*

The author (voice and guitar) performed a one--and-a-half-hour gig-lecture with the support of a professional double-bass player. A saxophone player joined the ensemble thrice as a special guest (songs no. 4, 12 and 15)¹⁰. A discussion of all the performed songs either preceded or followed the execution. The discussion of the songs by the author focused prevalently on their lyrics, consistently with the approach exposed in section 4.1. The author delivered bits of textual analysis to the audience, also drawing from the literature presented above. Musicological observations were occasionally included when referring to some of the categories used in studies of Italian songwriting, like the engaged vs disengaged songwriting dichotomy (see *Table 1*). The audience was occasionally encouraged to give spontaneous feedback to the performers for example on their knowledge of a certain song.

The location, which was chosen with the event’s organisers, was one of the festival’s more prestigious venues: the Velostazione (bicycle station) of Bologna. The stage set up especially for the event and the soft lighting contributed to creating an inviting atmosphere. Further information on the morphology of the performing space is warranted to introduce the critical reflections addressed in the next paragraphs. Worthy of attention was, in fact, the co-presence in the same servicescape of the music performance and some food&beverage facilities. Several small tables were placed in front of the stage, but at a considerable distance from it. which contributed to limiting the proximity and, perhaps also the intimacy, between the performers and the audience. Part of the audience chose to sit closer to the stage, while others, including more casual participants, remained seated at the far end of the venue, which was more crowded and had a higher number of tables. Informal feedback was gathered by the author at the end of the show by interacting with some of the members of the audience.

4.3 *Assessing the intervention*

Overall, the performers felt that the show ran smoothly and managed to capture the attention of the audience seated closer to the stage. The general mood could be defined as festive, and spontaneous exchanges sparked at the end of the show. While the gig-lecture accomplished its aim of enriching the daily programme of the festival, it could benefit from a number of improvements. *Table 2* presents a summary of the improvements, with a view of better developing future music-based public engagement events. Four critical dimensions are presented, together with a list of possible constructive solutions and the implications for session facilitators and festival organisers. First of all, as argued in Chapter 3, we should emphasise the importance of incorporating dedicated tools to assess the success of a public engagement intervention. Handing short questionnaires to participants or disseminating online surveys can be time-consuming, but can turn out to be insightful to fine-tune smaller or larger aspects of a session.

Content-wise, the focus of my intervention could have been narrower, perhaps resulting in a more focused selection of songs that would dig deeper into a single main unit of analysis, such as cities and urban destinations, or rural areas. Alternatively, I could have contextualised the script entirely within my research on place branding and destination marketing, thus focusing on the host-guest relationship or local communities as the main custodians of a place brand.

9 As sound branding experts know, basic musical variables can be manipulated in order to stimulate predictable emotional reactions in the audience. To simplify, faster tempos and major chords are likely to result in songs perceived as happy, while slower tempo and minor chords are likely to result in songs that are perceived as sad. As a rule of thumb, alternating between sad and happy tunes ensures creating a more accessible and appealing setlist.

10 A summary of the gig-lecture can be viewed at <https://www.youtube.com/watch?v=mNnwzONhsPE>

Such an endeavour could have facilitated a more personal and compelling narration. However, the broader focus that I kept in the show granted me more inclusivity and flexibility in choosing songs that a large audience would be familiar with, proving more appropriate to meet the goals set out in the original abstract submission.

While the lecture - and gig-lecture - format still have an important role in the educators' toolkit, they appear to be less participatory and factual compared to other teaching instruments, as well as other events usually hosted by the IT.A.CÀ festival, such as immersive workshops and study visits. It may sound ironic that while tourism, migration and mobilities are by nature performative and embodied (Cohen & Cohen, 2012), the author conceived his gig-lecture as a rather traditional frontal session, with a neat distinction between the roles of performers and audience. Even though first order science engagement (Irwin, 2008) is common in science festivals, Table 2 advances some possible solutions to rethink the gig-lecture by enhancing participation and include features that belong to second order science engagement. Notably, we can identify a potential trade-off between the possibility of articulating more participatory public engagement sessions and the availability of resources required by facilitators and festival organisers (and participants alike) to actually be able to shape (and take part in) those sessions.

A final set of reflections concern the relationship between the morphology of the performing space and the quality (and intensity) of the audience's fruition. We might call "aperitivisation" the phenomenon that unfolds when music-based shows happen within hospitality spaces. The co-presence in the same 'mixed-zone' of music performances and food&beverage facilities can in fact contribute to turning music into something that assists the main activity of living a dining experience, augmenting the gastronomic dimension of the entertainment experience, while possibly hindering the music-based dissemination of ideas. Placing a music performance within convivial settings should not be criticised a priori. After all, even famous Italian songwriters, like Francesco Guccini, often remarked that *osterie* are the ideal environment for staging "authentic" songwriting. And yet, the design of more appropriate seating arrangements could contribute to shaping a more intimate experience at festival spaces.

Critical dimension	Possible improvements	Implications for facilitators or festival organisers
1. Evaluation methods	Gather feedback via paper or online surveys.	More resources needed. More coordination between session convenors and festival organisers as to who performs the assessment.
2. Scope of the gig-lecture contents	Narrow down the scope of the intervention by identifying a more specific geographical unit of analysis or a more specific theme.	Potential trade-off between inclusivity / accessibility and exclusivity.
3. Audience participation and experientiality	Introduce dedicated interactive moments, such as a formal Q&A session. Design a pre-session activity that activates participants (e.g. a call inviting people or students to name the songs they would like to be performed in the show); Design post-session activities (disseminate video of the show in order to increase outreach; create podcasts)	Additional administrative support and coordination could be needed; need to balance the nature and variety of the different event proposals received, ensuring a combination between more static/traditional and more dynamic/experimental happenings.
4. Morphology of performing space	Design more intimate seating arrangements, maybe closer to the stage. Implement the session as an itinerant journey across meaningful locations that relate to the content of the intervention (e.g. music-trekking)	More coordination between festival organisers, performers and venue managers who may be interested in offering hospitality services.

Tab. 2 - The main areas of improvement

Conclusion

Generating knowledge that is also relevant for non-academic actors and disseminating research findings among the general public are very important tasks for both academic institutions and individual researchers. Starting from the notions of Third Mission (Cesaroni & Piccaluga, 2016) and «public engagement with science» (Stilgoe, Lock, & Wilsdon, 2014), this paper has elaborated on the function played by (science) festivals in this domain. In particular, this paper has sought to share some critical reflections on the researcher's contribution to the 2019 edition of the IT.A.CÀ festival. This contribution consisted in a gig-lecture aiming at discussing the festival's theme of the year, *restanza* (Teti, 2022). The author performed and discussed a selection of Italian songs relating to the nexus between migration and tourism, in an attempt to stimulate public engagement by leveraging the emotional power of songwriting. Presenting the main obstacles and opportunities encountered during the design and delivery of the intervention, the paper has offered a critical evaluation of the gig-lecture with a view to improve future music-based contributions to festivals and other public engagement occasions in the context of social sciences.

Of course, not all the areas of improvement discussed in the previous section are equally simple to address. Several aspects can be relatively easily tackled by the facilitator, such as the fine-tuning of the gig-lecture contents or the implementation of evaluation methods. Something should be underlined in relation to the first element. Music is a language with a lot of potential, since it can also become a joint activity where different actors (academic and non-academic, facilitators and participants) meet and co-create knowledge and experiences (e.g. Hess, 2018; Waldron et al., 2018; Hughes & Keith, 2019). In other words, while songwriting can be understood as a form of entertainment that can stimulate deeper individual reflections, more work can be done in order to fulfil the relational potential of music. For example, more interactive formats could be offered in festivals, perhaps involving participants in collective music-making sessions. This may mean designing pre-sessions or post-session activities, which possibly require more time and resources. The help of festival organisers can be crucial in this respect, as making festival sessions more meaningful and effective also depends on the resources at disposal and the administrative support available. However, the problem related to the resources available to session facilitators and organisers might be particularly peculiar, since the Third Mission is often perceived as «desirable but not essential» (Benneworht, de Boer, & Jongbloed, 2015). This can become apparent during research performance evaluations, when publications or income generation tend to get rewarded, while the time devoted to public engagement activities is (in the best-case scenario) only partially recognised.

The reflections presented in this paper have several limitations. First of all, the analysis only scrutinises one particular event that was staged within one specific festival context. Future accounts should cover more sessions, possibly within multiple festivals, and in multiple disciplines, perhaps including festivals relating to both hard and soft sciences. Furthermore, the insider perspective ensured by a facilitator's auto-ethnography could be integrated by other instruments, which could generate significant insights into the experience of festival participants. Finally, it would be very productive to investigate the legacy of a festival like IT.A.CÀ, by studying the long-term collaboration stemming between a university, its researchers and non-academic organisations within a given territory.

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