

FOOD AND WINE LANDSCAPES IN THE MUSIC THERAPY FOR THEATRE ART TO DEVELOP TOURISM AND AGRICULTURAL MANAGEMENT

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***Abstract:** This experiential research presents a new multi-sensory methodology for the valorization of agroforestry and landscape systems through the use of musical theatre programs to implement the integrated development of tourism and high-quality wine and food production projects within an optimized agricultural management system. Musical theatre activities allow knowledge of the territories and generate emotions that enrich processes of agricultural management and attraction of tourism and psychosocial well-being for the inhabitants of the territories. The authors underline the need for a revision of the concept of enjoyment of tourism, biodiversity and sustainability and redevelopment of agricultural management, supporting it with programs of artistic events culturally interrelated with the landscapes.*

***Key words:** agricultural management, tourism, music, theatre, landscape*

INTRODUCTION

This research work presents a specific interdisciplinary methodology characterized by a multisensory structural approach for the valorization of agroforestry and landscape systems through musical theatre programs to implement an integrated development of the Cultural-Ecological-Sustainable-Tourism (CEST) and Planning Projects of High Quality wine and food Production (PPHQ) within an optimized agricultural and environmental management system.

The Authors have designed the interdisciplinary Master “MusTheFoodLand” relating to the themes: MusicTherapy, Theatre, Food and Wine Landscapes.

This Master provides an innovative training and design structure for a systematic approach to CEST and PPHQ that are closely interconnected with the culture of music, theatre, art, history, landscape, architecture, religion, popular traditions, diet, gastronomy, and peculiar socio-cultural parameters that characterize and influence the texture of specific rural and urban geographical areas and the phenomenology of the lifestyle of the peoples. [1,2,11]

The Authors have created the Master MusTheFoodLand also in order to develop new sensiblenesses and skills and creativity in University students and music and theatre students and actors, to broaden their multidisciplinary, theatrical, artistic training.

Furthermore the Master can also lead students to deal with anxiety and to overcome psychophysical weaknesses, shyness, emotional stress, both in the stage performances and in the daily life, to increase mental flexibility, awareness of one's identity and resources for a positive self-development and psychophysical health, to expand and strengthen social bonds, increasing a network of subjects who work for the social inclusion and the reduction of stigma.

Among the activities of the Master the Musictherapy provides a notable contribution. In fact the Master helps train University students and music and theatre students with musictherapeutic methodological techniques that make use of musical compositions aimed at creating the soundtrack of theatre pieces and inspired by food and wine landscapes giving rise to an individual psychophysical activation feedback and influencing the emotional centres of the brain and the subconsciousness.

The Authors underline the effectiveness of the preventive, educational and training goals of the Master MusTheFoodLand to stimulate students' knowledge and interest in the food and wine landscapes that structure the geographical areas mentioned or/and evoked by the music for the theatre art.

The Master also aims to enhance the diffusion and the communication of the culture of CEST and PPHQP and a suitable land management.

MATERIALS AND METHODS

This Master involves an interdisciplinary teaching and training plan of approximately 100 hours. Students from University and from Theatre Faculty participate in sessions each lasting 150'. This Master can also be designed with a flexible structure in accordance with the needs of the University.

The Master MusTheFoodLand develops in two phases.

Phase 1. This phase takes place through a cycle of interdisciplinary thematic analyses.

- Analysis of some specific environments, landscapes and territories to be valorized in compliance with the system of rules of the current legislation and the ethical principles.

- Analysis of agricultural and forestry landscape systems and their typical food and wine products.

- Analysis of cultural, artistic, theatrical and musical traditions, folklore heritage, food and wine and gastronomic traditions, typical products of high nutraceutical and therapeutic quality.

- Analysis of landscapes of high visual and perceptive value (e.g. terraces of "vineyards", typical trees and woods, etc.).

- Analysis and selection of musical pieces suitable for theatre performances relating to the themes interconnected with the system of the environment-landscape-territory to be valorized.

- Analysis of the CEST and PPHQP situation in some specific geographical areas.

- Analysis of interconnections between theatre scenography, musical compositions, landscapes, systems of the affective-emotional sphere, inside the planning of music and theatre performances.

Phase 2. The Phase 2 of the Master is structured through interdisciplinary laboratories, design and implementation of group workshops and project activities connected with Phase 1. In the phenomenological planning of the group workshops, the epistemological and operational approach is based on interdisciplinary and intercultural knowledge and constructions of systems of interrelations between musical theatre activities and analysis of landscape and garden scenography. [8]

This scientific structure of organization of the Master promotes emotional expressions, historical anthropological references, marks the biodiversity of variations in textures of food and wine landscapes, highlights the ecosystemic properties of agricultural and forestry mosaics.

The Sustainable Integrated Environmental Planning and Design are fundamental to guarantee some socio-cultural services and activities that make the landscape and the artistic-cultural heritage easily accessible to people and tourists. [1,2,10]

On the basis of knowledges acquired during the different laboratories and group workshops, the Master's students can help improve implementation plans for some social and cultural services to optimize the quality of CEST and PPHQP, the safety and the redevelopment of territory and landscape.

It is appropriate for students to learn general principles in order to activate a Service Network as part of a Sustainable Integrated Multifunctional System based on qualifying

activities such as landscape resource management plans, strategic and innovative ecological planning and design, information and training and communication concerning the culture of the valorization of CEST and PPHQP by applying the concepts of Environment Sustainability Governance (ESG) for the regeneration and redevelopment of environmental and territorial systems. [12]

The Laboratories and the Group Workshops include the following systemic processes.

- Implementation of an Integrated Enhancement Project correlated with the principles of the Agenda 2030 for the sustainable development and the improvement of the quality of life and environment, landscape and territorial systems.

- Design of a performance of some theatre texts relating to the integrated valorization of food and wine landscapes and environment development programs.

- Design of "Landscape-Music-Theatre" Opera.

- The Master MusTheFoodLand includes the Musictherapy as a fundamental subject with its specific workshops [5] developed through a program of innovative and creative activities related to CEST and PPHQP. The activities of the Musictherapy Plan are described below.

- Planning, presentation and listening to musical compositions interconnected with specific geographical areas, foods, wines, and eating habits of the characters of some operas and the musicians who wrote them (for example: Gioachino Rossini, Giuseppe Verdi, etc.).

- The students are engaged in a musical production by conventional musical instruments and not conventional rhythmic-sonorous-musical instruments also made of foods (ESMI: Edible Sonorous-Musical Instruments). [4]

Here is an example of ESMI that set up a full meal: a roll empty of his crumb and stuffed with rice, or dough, and wrapped in tinfoil; tubular home-made pasta (as flute) or stuffed with legumes (as rain-pipe); empty egg shell stuffed with what you like; empty capsicum of his seeds and stuffed with maize, or little pieces of parmesan, and then closed with sewing thread; candied involucre of orange and mandarin stuffed with puffed rice; empty cream puff stuffed with pieces of chocolate, or peanuts, or almonds.

The ESMI significantly interfere with quality of life and mood. The motivation and the gratefulness in relation to the results of the ESMI manipulation become rehabilitation instrument.

The rhythmic-sonorous instruments are used in accordance with: historical, social, cultural, symbolical functions; way to produce the sound; sonorous-musical features.

In this way the Musictherapy can give rise to a self-improvement of student's creative energy, that the ESMI extrapolate.

- Production of Sonorous-Musical-Energy (SME) that is a global, physical, emotional, intellectual experience. The SME facilitates the intrapersonal/interpersonal relationship and harmonizes the individual internal world with external reality. The SME is addressed to affective troubles treatment too and gives rise to an emotional balance.

The ESMI and the SME can structuralize student's evolutive dynamism, mobilizing his psychological resources, that allow him to achieve the outcome, and to better life's quality.

Techniques for SME production [6]: Bodily-Environmental-Rhythmic-Sonorous-Vocal-Energy (BERSVE) production by percussion instruments and use of the different sonorous-musical parameters (timbre, intensity, duration, pitch, rhythm, melody, harmony).

The BERSVE production involves playing instruments, voice-canto, acting and theatre activities, dances, rhythmic speech and singing drills focusing on the musical pitch

to improve intonation, diction and articulation. The BERSVE production facilitates personal emotional expression and interpersonal relationships in a containing and non-invasive context, respecting abilities and times of the subject(s), internal coherence, memory, telling a story and one's own identity. [7]

- Musictherapy observation protocols.

- Assessment by SOMPAT (Somatic Pattern) and MEM (Man-Environment-Music) Indices. [3]

- An Anonymous Scientific Questionnaire can be proposed to the students to monitor and evaluate the results after the Group Workshops and the Musictherapy sessions.

The Questionnaire is structured through multiple choice questions divided into items within two main themes.

- 1.0. Investigations on socio-cultural conditions and musical love and habits of the students (5 items).

- 1.1. Socio-cultural conditions of the students (age, place of residence, parents' activity). The goal is to monitor any difficulties in attending both the University and other favorite extracurricular activities.

- 1.2. Musical love and habits of the students. This item is necessary to find out if there are students who study music.

- 1.3. Will of the student to play musical instruments and which musical instrument(s) the student prefers to play.

- 2.0. Investigation into the results of the MusicTherapy Sessions.

- 2.1. Student's favorite activities during the MusicTherapy Sessions (to sing, to play sonorous rhythmic-musical instruments, to play the body, to dance, to act).

- 2.2. Emotional communication through the relationship with bodily-sonorous rhythmic-musical instruments.

- 2.3. Favorite instrument to communicate emotions.

- 2.4. Expression of emotions through specific bodily and rhythmic-sonorous-musical instruments.

- 2.5. Development of creativity.

- 2.6. Development / Improvement of relationships between students in the group.

- 2.7. New acquisitions for personal growth, and motivation to improve professional skills (self-esteem, dominance of the scene, ability to improvise the recited text in case of memory deficit, better use of memory and voice, ready availability in stage movement, etc.).

The Questionnaire is rated on a 5-step Likert Scale (5= very much; 1= no): Very much (5) - Very (4) – Enough (3) – A little (2) – No (1).

The five-point Likert Scale is used to assess opinions, attitudes and behaviors the students express through the Questionnaire.

The purpose of the Likert Scale is to analyze the scores for each respondent.

RESEARCH RESULTS

The results of the five-value classifications specifically constructed in reference to each individual diversified class of answers with a range from 1 to 5 are appropriately evaluated in percentage.

In this systematic procedure, indices are also defined for each item, relating to: Investigations on socio-cultural conditions and musical love and habits of the students; Investigation into the results of the MusicTherapy Sessions.

In addition to the two mentioned Survey Elements, the Adhesion Indices are calculated, defined by the relationship between the sum of the responses in the scalar

interval 1-5, compared to the maximum value of the adhesion responses equal to the value 50 (fifty). This Index defines, for each parametric item, the behavioral perception characteristic of the group within the phenomenology in question.

The systemic approach to the analysis of the interpretation of the data referring to the various classes of items and articulations characterized by the different choices made by the students is based on fundamental paradigmatic elements constituting two experiential and motivational areas from which it is possible to extrapolate strategic dimensions of study and construction of optimized educational and professional growth processes.

Through the active participation in the various interdisciplinary phases of analysis systems (Phase 1) and the subsequent creative activities in Laboratories and Group Workshops (Phase 2) the students acquire:

- skills for the construction of innovative paths of interconnections between the related disciplines;
- advanced knowledges relating to food and wine landscapes;
- professional skills for landscape and Cultural-Ecological-Sustainable-Tourism (CEST) and PPHQP enhancement projects interconnected with the educational and scientific peculiarities of music and theatre art.

The interconnection and the synergy developed in the context of the bodily-rhythmic-sonorous-musical activities give rise to a multifaceted series of emotions and innovations ideas and proposals and motivation for work, expanding new areas of socialization and encouraging creative fields and a great group energy.

The analysis of the Group Workshops highlights dynamic networks of emotional value, openness towards new visions of work, cultural and artistic socialization relationships and musical aptitudes.

Through the acquisition of a great emotional synergy the students of the group express their potential to play selected musical instruments with awareness of their propensions.

After the Music Therapy Sessions the group can be more cohesive, mature, and can provide consequent answers for the professional future, the personal growth, etc.

The man is an actor-spectator of the landscape and modifies it according to his needs with the creation of anthropic elements. The man actor-spectator also becomes a factor of growth, of planning, mediator between ecological knowledge and sense of memory, protection and safeguarding, ability to grasp the meanings that landscapes emanate. [10,14]

Through the activities of the Musictherapy Plan the students can learn to play percussion instruments and perform a musical theatre show acting, dancing, playing rhythmic-sonorous-musical instruments and singing musical compositions inspired by landscapes of food and wine from different centuries and countries around the world.[9,13,15]

The students can learn to know and love the scenography of agricultural and food and wine landscapes of each musical and theatrical composition.

The students also can improve kinetic-vocal and all the skills useful for their professional activity and nourishment of the bodily-emotional balance.

CONCLUSIONS

Specific musical compositions relating to food and wine landscape systems, correlated with artistic activities for the theatre, constitute strategic elements for the development of the tourism and contribute significantly to the implementation of advanced planning and management projects for agriculture and tourism.

The Master achieves the expected results through students listening to and performing musical compositions for the theatre from different centuries and countries around the world to promote the taste, the pleasure and the motivation for the diffusion of the natural and cultural attractiveness of food and wine landscapes that nourish the international musical literature. The scenography of the landscape evokes the scenes of the theatre and of human life.

Music and theatre activities allow knowledge of the territories and generate emotions that enrich processes of attraction of tourism and agricultural management and benefits and psychosocial well-being also for the inhabitants of the territories.

It is necessary to reiterate that in the context of cultural and landscape tourism, the systemic and sustainable approach must contemplate the forms of ecological tourism and safeguard the identity of the geographical areas, the peculiar events of art, local history, traditions, anthropological dynamics.

Finally it is worth noting that the Master, enhancing the culture of CEST and PPHQP, systematically interconnects the culture, environment, landscape and territory dimensions with the protection of cultural and environmental and landscape heritage.

In this Master the Authors underline the need for a revision of the concept of enjoyment of tourism, biodiversity and sustainability and redevelopment of agricultural and forest management, supporting it with programs of artistic events culturally interrelated with the territories.

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