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2ND AIPH ANNUAL CONFERENCE
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AIPH1 - Libraries and Public History: Resources and Methods

AIB = Italian Libraries Association.
AIB National Committee on Special Libraries and Archives.
Moderator Fiammetta Sabba, University of Bologna.

Friday 15th June 2018 h. 10.15-11.45 | Room PAO D1


ABSTRACT

Libraries are both sources for historical research and mediators of knowledge. The aim of this Panel is pointing out the connections between their purposes, strategies, issues, and public historians’ goals and vision.

Libraries may offer to Public History many sources, methods and experiences: their action in disseminating information, fostering awareness about history and educating in searching and analysing historical sources, may be summarised in a paradigm by considering the specific goals and experiences of different kinds of libraries (all of them being represented in several Committees and Study Groups within the Italian Libraries Association).

Academic, public and school libraries will be considered with a special attention on some of their activities: information literacy and digital literacy; dissemination of skills in researching; collecting sources and promoting (by digitising, exhibiting etc.) their collections; building communities and attracting new audiences around historical memories; spreading awareness of the value of historical knowledge; integrating professional competences on the management of both book and archival collections if merged into libraries’ special collections; developing new skills in the evaluation of historical sources; designing the most appropriate education by finding new strategies in teaching and communicating history.

Learning from the Scientific Literature: Information Literacy Education in Libraries and Beyond.

Laura Ballestra, University of Castellanza, AIB Study Group on Information Literacy.

For many years libraries have been offering to their users learning opportunities (courses, research laboratories ...) to improve their information literacy, i.e. to increase competences, skills and knowledge that enable the production of new knowledge from relevant publications.

Because of the huge amount of information available, it is nowadays essential to be information literate, especially for non-professional communities involved in research. In the complex world of information, scientific publications selected by libraries can be used as a training to distinguish the different types of scientific products relevant to each discipline, including history, and their diffusion, in order to avoid mere erudition and produce scientific research.
Understanding the role of hypotheses, the formulation of "good" research questions, as the central moment of research, is essential for those who want to understand historiography and produce historiographical texts, even at the non-professional level. At the same time, bibliographic competence is necessary for collecting the documentary evidence to prove hypothesis in history, but the guided enquiry process is more than developing a competence, because it also provides a unique opportunity to learn the scientific method.

The paper will make particular reference to experiences with high school students. The guided enquiry process experienced is about industrial archaeology and it takes place in a library. The aim for students is to produce research questions starting from the scientific literature and – if possible, based on the time available – to search the documents and write an argumentative text.

Public Libraries as a Hub for Sources on Local History and Culture.

Mattea Gazzol, Bertoliana Library, Vicenza.

Storytelling implies digging up the past to understand it through critical thinking. Many public libraries, with their huge historical collections, can be the core of a process of keeping the memory of the past.

Born to be a part of the community they are built in, such libraries have become in the last decades more and more aware of their role and have made many efforts in promoting their sources, collections and activities (e.g. cataloguing, digitising, exhibiting collections) in order to find a new way of communicating the past. Now, they’re ready to offer to historians and public historians new fields to be investigated and also learning strategies to explore the memories of the past.

In particular, private archives which merged in library collections through the centuries are important and often unpublished sources for historical research; they are also taken into account in developing new teaching methods and in pointing out a new kind of storytelling in the historical field.

Special Libraries, Personal Collections: Which Role for Public History?

Francesca Ghersetti, Benetton Foundation, AIB National Committee on Special Libraries.
Annantonia Martorano, University of Florence, AIB National Committee on Special Libraries.

Personal archives and personal collections in libraries, with their peculiar features, are among the most interesting historical sources. This paper aims to suggest some best practices for treating and promoting such documents - often issued by scholars or celebrities and witnessing their activity and work - with a special emphasis on their role for a range of activities in the field of Public History. Different kinds of sources will be considered: books, serial publications, documents, as well as photographs, multimedia and many kinds of objects.

The activity of the National Committee on Special Libraries, which is a part of the Italian National Library Association (AIB – Asociazione Italiana...
Biblioteche), will also be introduced: the Committee is meant to help professionals in their work on special collections but it also promotes an historical perspective when approaching these sources, and fosters new educational strategies in this field.

*School Libraries and Archives for Public History.*

**Fabio Venuda**, University of Milan, AIB National Committee on School Libraries.

School libraries and school archives are a hidden treasure of knowledge about the story and identity of school institutions in the past. They’re also an invaluable source of information on the life of people, places, communities through the years. Documents and books in such repositories may also become part of an educational path where history gradually becomes more attractive for students. A deeper awareness of this kind of sources and of their importance as a part of innovative learning methods could help school libraries in exploiting their potential and help students in approaching the history of their community.

**AIPH2 - The valorization of the cultural heritage through the cultural itineraries as an element of touristic promotion of the territories**

From the European Cultural Routes Project of the European Council to the Faro Convention: cultural heritage as an element of identity and sustainability of the territory. 
Moderator **Sabrina Busato**, European Federation of Historical, Cultural and Touristic Itineraries.

Thursday 14th June 2018 h. 10.15-11.45 | Room PAO B1

**Themes:** Monuments and places of memory, Material & Immaterial Cultural Heritage, Oral History & Community Memories, Urban History, Cultural Tourism.

**ABSTRACT**

The proposal means to focus on the skills and the opportunities offered by the system of the cultural itineraries in valorizing the cultural and landscape heritage, as a tool of touristic promotion of the territories.

The program of European cultural itineraries originated in 1987 within the European Council has contributed towards the consolidation of the European identity through the valorization of themes and contents belonging to the history and culture of the territories. From the experience of European itineraries, the local experiences have multiplied themselves, igniting a revitalisation of little villages and communities increasing the awareness and the care of the local heritage.
The economic profit developed by these small but important touristic fluxes has allowed for the regeneration of small communities granting a response to the necessity of sustainability of many little villages and minor centres in great economic sufferance but with great historical, cultural and landscape heritages. 

The valorization of the cultural heritage has generated a renowned interest from the local communities, favouring cultural integration, the improvement of accessibility and the recovery of many cultural goods bringing attention to local Enti and institutions that have given life to interventions of regeneration, important and of large entity.

The touristic valorization of the cultural heritage has given life to new work opportunities, demonstrating that culture may provide concrete responses, and to the economic necessities of territories through models of sustainability that valorize a cultural tourism which cares for the territories.

Cultural tourism may help expand the seasonal touristic fluxes and contributes to the knowledge of places that are not too well-known but that have great historical and cultural value, providing proposals for new destinations, that are closer to the people, to the need to live experiences and to approach the traditions and the authenticity of the places.

Building an itinerary with historical foundations: the case of “Cammino di S. Giulia”.

Gianni Bergamaschi, Catholic University of Milan.

The itinerary of the “Cammino di S. Giulia” develops around the two poles of the Saint's cult: from Livorno (the town of which Saint Giulia is the patron) to Brescia (where her relics are kept).

The cult is documented at least since the year 762, when the Longobard sovereigns, Desiderio and Ansa, ordered the translation of her remains to Brescia from the Island Gorgona (according to hagiographic sources). That of Saint Giulia may be said to be a “Longobard cult”, and originated in Lucca, because there has been an archaeologicaal finding of a very rich burial treasure, dated within the half of the VII century, by the church in Lucca dedicated to the Saint. And from Lucca the cult has spread through other places in Tuscany. Later on, after the translation, from the Monastery of Saint Giulia in Brescia the cult has undergone further diffusion over Northern Italy.

Those places, documented both historically and archeologically, constitute the path of the Cammino, which is somehow evocative of the translation. The aim of my contribution here will be to show how it may be possible to build an itinerary on solid historical foundations and, vice versa, give historical research more visibility through the creation of a Cammino such as this.

The definition of landscape, how it is perceived, its historical features and peculiarities within the “cammini”.

Gianluca Bambi, University of Florence.

The definition of the landscape, of how it is perceived and of its features and peculiarities. An analysis of the historical and cultural contexts that interact
with the read of the landscape and their contextualization within the “cammini”.

The “cammini” as elements of care and valorization of the landscape and the history, and as elements of conservation of the historical memory and of the traditions and of the communities.

The infrastructures of the “cammini”, the “catasto” of the cammini and their protection and valorization from local, regional and EU institutions.

*The construction of a Cultural Itinerary between historical and landscape valorization and practicability.*


The construction of a cultural and historical itinerary begins from precise historical foundations and has the objective of valorizing the historical heritage creating a path, may it be a physical one, as in the case of the “cammini”, or immaterial as in the case of the cultural itineraries.

The fundamental criteria pass by the necessity to maintain the correctness of the historical information, to the necessity of a touristic valorization of the path, providing an attractive content for it.

The greater the authenticity of the paths and their intertwined structure with a network of services for a better utilisation and accessibility. The fundamental legal requirements and promotion campaigns. The importance and the involvement of Institutions and Communities for the sustainability of the path.

*An Itinerary of the Ex-Voto Between Sicily and Malta: The Sixteenth-Century Frescoes of the Convent of the Cross in Scicli.*

**Paolo Militello**, University of Catania.

In this article we will present a series of barely studied 16th century frescoes from Scicli, in particular from the Oratory of the Madonna di Sion, attached to the Franciscan convent of the Cross. The frescoes, detached and restored in the 1990s, are currently on display at the Church of Santa Teresa in Scicli.

Particular attention will be paid to one of the panels in which the following miracles of the Madonna di Croce are depicted, in six 50-centimetres squares, with captions in the Sicilian dialect: 1) the healing of a stranger bitten by a rabid dog; 2) the rescue of drowning sailors; 3) healing of a wounded boy; 4) healing of a seriously ill woman; 5) the healing of a woman afflicted side pain; 6) the grace obtained by women for healing their children.

The corpus is an exceptional testimony: in it the story of divine interventions aimed at preventing illness and danger occur not only through an iconographic description that "photographs" a moment of the miracle, but also through a lay text, in ancient Sicilian, which traces and captures the moment of crisis and their subsequent miracles. This document is precious as a historic document but is also a precious trace of culture and everyday life in 16th century Sicily.
The fruition of the frescoes, entrusted to public exhibition, is an opportunity to begin a new project of public history where we will reconstruct, by way of a series of stories from the past, the story of a city, its people and its territory.

An itinerary of the Ex-Voto in Sicily: the polychrome majolica of the Sanctuary of “Maria SS. del Ponte” in Caltagirone.

Francesco Failla, Pio XI Library - Diocese of Caltagirone.

It is sunrise of August, 15th 1572 in Caltagirone, a Sicilian town located among the black volcanic rocks of Etna and the turquoise Mediterranean Sea. A young woman with her jug heads to a water spring close to a bridge to get water and when she arrives, she stares at the image of the Virgin Mary reflecting on the water surface; immediately people come to admire it and – singularly – everyone can see the Virgin.

The appearance of the Holy Mary took place during the years of Counter-Reformation and it is reported in many coeval sources under the name of “Maria Santissima del Ponte”, Holy Mary of the Bridge. Thorough the centuries, the construction of a sanctuary, the activism of the Jesuits as well as people’s devotion fostered and kept unchanged the worship. One of the main feature of this worship is that the water jugs became the objects used to express the devotion and the graces received. Thus, every year thousands of pilgrims come to the sanctuary to get the water where the Virgin appeared.

Caltagirone has always be known as a ceramic city and is recognized as UNESCO's heritage. The furnishings in terracotta and majolica, the votive niches and the votive offerings - or ex voto - located in the Sanctuary of “Maria Santissima del Ponte”, are the result of local people’s faith and artisanal work: they have been able to treasure the characteristic of their land, rich in clay. Thus, the ex voto represents a colourful and ideal itinerary in which popular spiritual intimacy and ceramists’ ability combine each other.

The aim of this paper is to highlight the stories related to miracles and everyday life painted on polychrome majolica preserved in the sanctuary. The Marian ex voto, are a source for the historical research and, just because of their historical value, deserve to be integrated in the city’s cultural and touristic activities. This contribution intends to be a starting point for further and broader investigations and to shed light to the complex and unknown polychrome majolica which preserve memories, identity and beauty.
AIPH3 - Professional fields for Public History in Italy

Moderator Lorenzo Bertucelli, University of Modena and Reggio Emilia.

Tuesday 12th June 2018 h. 10.15-11.45 | Room PAO D2


ABSTRACT

The fast development of the Public History that has taken place in Italy in the recent years, has revealed some latent needs in the historical studies’ scene and also for the History scholars both in a strict disciplinary way and in a larger sphere, therefore public. The two sides, even if they have their own specificities, are evidently overlapped.

First of all, the approach proposed by the Public History has contributed to increase the discussion about the role of the historian and of history in our present time. Moreover, it has contributed to investigate the reasons of the loss of centrality in the public discourse. Less clearly, but with an increasing intensity, it has proposed again the relationship between research and knowledge dissemination, with an articulation that involves again the profile of the historian’s “civil mission” that is still far to be defined.

Secondly, on the basis of the American experience, the Public History has contributed to open up again the discussion about the necessity to identify the professional possibilities outside school and academia for the historians that aim to bring history “in public” and to work “with the public”.

These different dimensions are intertwined but they do not always fit together without problems: History could really become a profession in Italy? Which are the opportunities and the negative aspects? In which places is effectively applicable the Public History perspective? Could the Public history avoid becoming a simple and passive answer to the market and maintain the ambition to be a shared work with the public and for the public?

These are the questions that have to be discussed starting from the experience on the field of some young Public historians and from the places in which they worked.

Public History practices for engaged theatre.

Antonio Canovi, Eutopia Lab, Reggio Emilia. From Francesco Mantovani’s dissertation.

In an age of specific knowledge, the Public Historian presents itself as a figure of negotiation and synthesis between multiple disciplinary approaches. The Theater, in its scenographic matrix of public reflection of the community and for the complexity that distinguishes its organizational machine, represents a fertile case of application of the Public History among the performing arts.

In this regard, the "participatory theater" methods promoted by the Emilia Romagna Teatro Fondazione are particularly interesting. These are articulated initiatives in which a group of professional actors is involved in a vast number of events that aim to involve the community they’re addressing. Francesco
Mantovani, as part of the Master's in P.H. of the University of Modena and Reggio Emilia, has conducted a long internship at this Foundation inferring in the role of Public Historian both with the wide range of partners and with the theatrical project "Un bel di saremo". In a first moment, he joined the other partners finding out and working with historical sources, as expected by the historian, useful for the preparation of the show. Once he had obtained his professional recognition, he took up the role of proposer of an “atelier” organized at the Marconi Schools, based on the narration of the "Migrations in Modena".

Oral and digital archives: a public approach.

Lorenzo Pezzica, University of Modena and Reggio Emilia.

“Click to listen’. Public approaches in the indexing of a digital fund” by Ottavia Orsini, relates the experience carried out within the Public History Master course of the University of Modena and Reggio Emilia and within the IT and History Didactics Workshop (Laboratorio di Informatica e Didattica della Storia, LIDS) of the Histories, Cultures and Religions Department of La Sapienza University in Rome. The project focused on the indexing of a portion of audiovisual documents from the “Fondo Giovanni Contini” pertaining to the research on the memory of massacres perpetrated by the Nazi-fascists in Tuscany. The workshop was practical but framed “within a theoretical framework, as essential to allow for an in-depth discourse on the public historian's potential for intervention in the indexing process”, as stated in Orsini’s introduction.

The work is extremely interesting, both from the theoretical and methodological standpoint and as an experience in the field. It provides several perspectives on the convergent/divergent interdisciplinary relationships between public history, oral history, digital history and on the need to find new and participative narration modes to recount/relate “archives”, today a paramount issue also for the professional community of Italian archivists. Several questions are brought to the fore. Is guaranteeing the accessibility and dissemination of audio and visual (digital) sources enough to achieve "public history"? How do we transfer encounters, witness accounts collection, participant observation, bottom-up approach and community involvement – all mainstays of oral history – into an open access digital archive? How do we manage the treatment of personal and sensitive data in compliance with the right to privacy and still guarantee accessibility, availability and publication of oral sources as public history?

Urban renovation, literature and Public History.

Manfredi Scanagatta, OZ- Officine Zero, Rome.
From Eleonora Moronti's dissertation.

The work of Dr.ssa Moronti aims to understand how to build a narrativization of history through the construction of a historical novel, which holds both the scientific methodological and the fantastic emotional level. Performing an interesting analysis of the thought of Benjamin, Croce, White, Dilthey, Ginsburg, Todorov and many other historians and intellectuals who over time have deepened the link between art, history and literature, Moronti
takes us between the earth and the silk of a little-known area of Italy, an outpost to the east in the Lazio region, the reatino. It is especially on the economic issue that Moronti proposes interesting reflections; first of all she speaks about collocation, therefore it identifies the necessity to see the work of the public historian as a product to attribute an economic value; secondly she talks about diversification, therefore the need to identify the different targets to propose their work and imagine different application strategies; even more interesting is the passage that proposes a vision of urban regeneration for two of the symbolic elements of her research, the former sugar factory and the former synthetic silk factory SNIA Viscosa, a regeneration that can enhance the historical narration and at the same time open a space of possibilities in the production of cultural products through the construction of communities. Research, marketing, communication, creativity and social innovation, these are the horizons for an applicative public history, where history is confronted with the present in a continuous exchange of visions and possibilities.

_Cultural Heritage: valorization networks between universities, private foundations and cultural institutes._

**Matteo Al Kalak**, University of Modena and Reggio Emilia.
From Silvia Mattina’s dissertation.

With increasing insistence, the theme of Public History has triggered new reflections in cultural institutions, foundations and cultural institutes operating in different territories. A significant case that shows how Public History makes it possible to develop or enrich the action of census, cataloguing and protection of historical-artistic assets, including the historical-documentary heritage, has recently been offered by the BeWeb platforms, developed by the “Ufficio Beni Culturali” of the Italian Episcopal Conference. Within it, a specific section has been planned to develop narrations and products of Public History (or public digital history) that allow to reconnect the heritage to a historical storytelling also with a virtual path of texts, images, etc.

In this context, an interesting project has been drawn up at the end of the Master in Public History (University of Modena and Reggio Emilia) by Dr. Silvia Mattina. The project aimed at defining quality standards and ways to set public history paths within the BeWeb database.

**AIPH4 - Business archives: experiences and perspectives regarding participatory archives**

**Moderators** _Giorgio Bigatti, Stefano Agnoletto_, ISEC Foundation, Milan.

**Friday 15th June 2018 | h. 10.15-11.45 | Room PAO C2**

**Themes: History in Libraries, Archives, Museums & Exhibitions.**

**ABSTRACT**

In contemporary society, historical heritage continues to be perceived as a specialized asset, reserved for few, distant, not very accessible, and not
There is a lack of awareness that it is a "common good" and that the archive can be an area of cultural participation and innovation, as well as of scientific production. From the Universal Declaration on Archives signed by Unesco in 2010: "Archives are a unique and irreplaceable heritage passed from one generation to another. Archives are managed from creation to preserve their value and meaning. They are authoritative sources of information underpinning accountable and transparent administrative actions. They play an essential role in the development of societies by safeguarding and contributing to individual and community memory. Open access to archives enriches our knowledge of human society, promotes democracy, protects citizens' rights and enhances the quality of life.”. However, there are experiences of several business archives and territorial economic archives that for years have been working in this direction: overcoming a conservative view of cultural heritage and instead supporting an open culture perspective of historical heritage as a public good. The idea of historical heritage as a common good is that an archive is a community, that is a space for social aggregation, sharing of specific interests, interaction and cultural elaboration for the development of greater historical awareness, civic sense, identity and memory. This panel aims to present four experiences in Lombardia, Toscana and Liguria related to the world of business and work in which there has been an effort to reposition historical knowledge among the essential tools for the construction of active and aware citizens for a present and a more democratic future, through historical research and theater production, documentaries, educational workshops, multimedia and interactive exhibitions, and integrated communication plans on social media. The aim is therefore to open a discussion on the experiences of institutions and individual professionals, analyzing the strengths and weaknesses, the activated synergies, the tools and the methodologies. We will then reflect with the speakers and the participants some questions: How do you practice public history in business archives? What happens when you open the doors of the archives and invite the public to collaborate? What does shared authority mean when working from both archives and oral history? How do you disclose historical heritage through social media while preserving scientific rigor?

**Fondazione Dalmine. Promoting industrial culture.**

**Carolina Lussana, Manuel Tonolini,** Dalmine Foundation, Bergamo.

The “Fondazione Dalmine” emerged in 1999, on the initiative of TenarisDalmine, with the goal of promoting industrial culture and enhancing the history of a business that has remained deeply-rooted in the territory for over a century and is now part of Tenaris, a global steel tube manufacturer. Preserving the historical archives, transmitting the memory of Tenaris, of the Techint Group and of its founder Agostino Rocca, carrying out research in the fields of business history and 20th-century economic and social history and disseminating the results through seminars, exhibitions, events, publications, meetings and educational activities for a wide and diverse audience. These are the guidelines of a cultural project aimed at a wide audience of scholars, researchers, schools, communities in which the company operates and visitors.
With the "3|19. Fondazione Dalmine per le scuole" programme, it plans and develops educational and formative activities to get the younger generations acquainted with industrial culture as a tool of understanding and contemporaneity.

"Faccia a Faccia - Face to Face" is a project promoted to valorize work and industrial memories through: a collection of portraits and group photographs from the Tenaris historical archives in the world; travelling exhibitions providing occasions to gather together and exchange photos and memories from personal albums of workers, former employees, their relatives and inhabitants of the industrial area; a website as interactive space dedicated to the community and to the complex relationship between photography and memory in the age of the social web (www.facciaafaccia.org).

*Communicating the archive: oral sources and theater as a vehicle for emotions.*

**Susanna Ognibene**, OMNIAREM Srl and Anai Liguria, La Spezia.

The archives are "atypical" Cultural Heritage They are not born, in fact, to be enjoyed for their artistic value, and for this reason they are “silent witnesses”, not the object of an immediate understanding: they need a medium to convey their content and make it explicit and easier to enjoy to a non-specialist audience.

Hence, among the tasks of a good archivist, in addition to proper preservation, there is also the passing on of this narrative, through a use that may not only be the consultation of the document in traditional form, but also the experience of the document. Recent practices in the collection of oral sources and their use in the theater, as a narrative vehicle, are an example of how the document can take a voice and become emotion.

This is the case of the project for the collection of oral sources "A shipyard of voices", created by the Fincantieri Foundation between 2014 and 2015, in collaboration with the Muggiano Shipyard in La Spezia, which involved former workers and employees, professionals of the cultural heritage, archivists, authors, actors and professionals of the theater.

The collection of oral sources, together with archival documents and vintage photos, in an articulated weaving, gave rise to a theatrical show entitled "The Hands in the Iron", which tells the story of a worker, Brunello Fiore, who in 1930 assists in the construction of Muggiano at the launch of the Zara Cruiser, together with his family and a whole party city. But threatening shadows are gathering on his life and on the whole nation: the outbreak of the Second World War, the Nazi-Fascist occupation, the violent bombardments of the city of La Spezia. In the construction site the workers resist and struggle, until liberation: life begins again, together with all its hopes and new ships to be launched.

Through the theater there is a creative and exciting use of the sources, which starting from listening and observing the real and the lived becomes a story and a re-enactment. A collective and choral path, as a choral one, is the work of building a ship.
The business archive as a tool of dialogue and participation.

Maria Margherita Scotti, Piaggio Historical Archive, Pontedera.

Created at the end of the ‘90s as the driver of a project on company culture, over the years, the Piaggio Historical Archive has developed an increasingly relevant role in the exhibitions and communication activities of the Museum and the Foundation. In particular, the frequent recourse to the archive as a source of inspiration for temporary exhibitions has led to reflection on the most suitable tools to "communicate (with) the archive", in keeping with the developments of the discipline of contemporary archivist and with the possibilities offered by digital technologies in this field.

The historical and documentary exhibitions, thanks to an increasingly attentive form of direct involvement of the public, have allowed the documents to "leave the archive". They have been transformed into an extraordinary vehicle of participation and dialogue, both for the ex-employees and inhabitants of the region – for whom the Museum and the Archive represent the seat of conservation and diffusion of a history that is at once individual and collective - and for the thousands of passionate fans of the product’s brands, starting with the Vespa - who consider the institution to be a proper temple. In both cases, there are many who wish to contribute personally to the development and growth of the Foundation’s historical-cultural project, not only with their valuable heritage of knowledge and memories, but also by adding their own historical vehicles or documents to the collection.

The Museum and the Archive therefore, are fed by this constant dialogue with a heterogeneous and vital community of reference. It is a virtuous circle that creates bonds and responsibilities and stimulates the creation of new exhibitions, educational and editorial activities, and the reorganisation and description of documentary materials. The question of restitution (to the region, a single donor, or a fan) is therefore one of the most important dynamic factors of the daily work and the planning of activities.

AggiungiPROmemoria “participatory archive” Lab.

Sara Zanisi, ISEC Foundation, Milan.

“AggiungiPROmemoria” is an applied project of a “participatory archive”: the aim is to aggregate new audiences around historical heritage, to promote civic education through public history for active and aware citizenship, to overcome a conservative vision of cultural heritage towards open culture perspective on historical heritage as a common good, to transform the archive / library into “community” – that is, a space for social gathering, sharing of specific interests, interaction and cultural elaboration for the development of greater historical and civic awareness, identity and memory.

For some years ISEC has developed, alongside the traditional activity (conservation and fruition of the archival and bibliographic heritage, scientific research), a dissemination integrated plan through social media, teaching and teacher training, production of documentaries and exhibitions for a wider audience.

We started from the conviction that today we need to promote historical dissemination addressed to non-specialist audience, to develop widespread historical knowledge, to promote open access and open culture. The strengths are, on one side, the wealth of heritage and professional staff, and on the other,
synergies and territorial networks (with the academic institutions and local administration).
However, we must also reflect on some critical issues: the use of social networks requires specific skills and considerable resources; the open access digital archive implies digitization resources but it paradoxically “pushes away” the traditional archive users; the documentaries and exhibitions production includes interdisciplinary staff; and the involvement of local communities and schools requires dedicated professionals. Despite this, our experience has consolidated our support for continuing in this direction, because “If we don’t give people access to intellectual resources of our discipline, we cannot then lament the use and abuse of history in public debate” (Alix Green, “Keywording the Field: From Popular to Public History?” In “Public History Weekly”, n. 5, 2017).

AIPH5 - Leadership and Democracy in a Mass Society
Exhibitions on Gramsci, Nenni, Moro, Trentin
Biographies by Images and Documents

Moderator Francesco M. Biscione, Flamigni Archive.

Thursday 14th June 2018 | h. 12.00-13.30 | Room PAO E1


ABSTRACT

The exhibitions were created by the autonomous choices of the promoters, especially in the occasion of anniversaries, also in order to reach a not specialist public. They have a common biographical character and are focused on personalities of Italian democracy of the twentieth century (Antonio Gramsci, Pietro Nenni, Aldo Moro, Bruno Trentin) who, with different styles and paths, have given substance to democracy and suggested solutions to contemporary challenges.

Two moments of Gramsci’s life are emphasized: the First World War (when the presence of the masses explodes in our history) and the workshop of the Prison Notebooks, a great attempt to read contemporaneity in the context of modernity. The exhibition on Nenni runs from anti-fascism to the Republic and underlines the contribution of the socialist tradition to the republican edification.

Moro is mainly read as an interpreter of the democratic perspective of the Republic and as a conscious operator on civil, political and international balances of the "Republic of the parties". The Trentin’s path is described from the Resistance (in the Partito d’Azione) to the themes of labour and the trade union in the modern industrial society.

The exhibitions are based on a widely original documentation. They are technically different from one another: those on Moro and Trentin are online (but the latter is also available on panels). The exhibitions on Gramsci are
largely based on objects such as books, magazines, notebooks. The exhibition on Nenni is on panels. The exhibitions on Trentin, Gramsci and Nenni present the catalogues of the exhibited material.

*Antonio Gramsci and the Great War.*

**Stefano Mangullo,** Gramsci Foundation.

“Gramsci. The Notebooks and the Prison Books” documentary exhibition (accompanied by a catalogue of 192 pages) presenting the Prison Notebooks accompanied by a selection of 100 books and magazines owned by Gramsci during his imprisonment. It has been presented for the first time in Rome, Palazzo Montecitorio, on April 27th, 2017. The purpose of the curators was to highlight the Gramsci prison readings in dialogue with the drafting of the Notebooks. The exhibition offers the public an unprecedented representation of the years of the imprisonment: the readings (subjected to multiple restrictions), the work of writing, the posthumous destiny of the notebooks and of the library. The exhibition gives back an idea of the study and research projects that Gramsci planned and of the themes he treated through a constant interweaving of history, culture and politics: this allows us to understand the reasons behind the persistent luck, in a global dimension, of Gramsci’s work.

“Antonio Gramsci and the Great War.” Documentary exhibition (accompanied by a catalogue of 176 pp.) that shows photos, documents, newspapers, posters and the Prison Notebooks. Presented in Rome, in the Archivio centrale dello Stato, on February 15th, 2017. The exhibition is the result of the singular coincidence in 2017 of three anniversaries: the 80th anniversary of Gramsci’s death, the centenary of the February and October revolutions in Russia, the celebrations of the world war 1914-1918. The desire to weave the life and the work of Gramsci with the political and cultural events that marked the years of the world war has given birth to an exhibition in many aspects original, in which the Great War is depicted through book covers, pamphlets, flyers, wall posters, theatrical posters and propaganda publications. Hence, we chose to privilege the representation of the war of ideas, to which Gramsci himself participated. Through the use of newspaper articles, pamphlets, iconographic sources, Gramsci’s writings, the itinerary guides the visitor to the last section, where the Prison Notebooks are housed.

*Nenni, Father of the Republic.*

**Antonio Tedesco,** Nenni Foundation.

Documentary exhibition in panels, containing images, documents and texts, presented in Rome (Sala degli atti parlamentari, October 18th, 2016) and accompanied by a volume of 40 pages.

It is a historical-documentary exhibition on the socialist leader Pietro Nenni, starting with the proclamation of the Republic, with photographs from the photographic archive of the Fondazione Nenni and from the private archive of the Nenni family. There are also reproduced documents (letters, telegrams, postcards) from the Historical Archive of the Fondazione Nenni and from the Archivio centrale dello Stato, useful to underline the great effort of Nenni to the building of the Italian Republic.
Images of a Life. An Exhibition for Aldo Moro

Ilaria Moroni, Flamigni Archive.

On-line exhibition presented on September 20th, 2017, at the Chamber of Deputies, among the events marking the centenary of the statesman’s birth (http://www.aldomoro.eu/mostra/).

Based largely on the iconographic and documentary materials deposited in the Archivio Flamigni (from the Moro archive), the exhibition is supplemented by some documents also coming from other sources and it is accompanied by a biographical path and quotes from the statesman. It is divided into 19 "rooms" (biographical and thematic) and aspires to be the embryo of a biography by images.

Bruno Trentin, Ten Years Later.

Ilaria Romeo, CGIL Historical Archive.

Exhibition both on line and on paper and traveling in 20 panels 200x100 cm (accompanied by a catalogue of 100 pages), presented for the first time in Lecce on September 15th, 2017.

It is a biography by documents and images, presented in the decennial of the death, narrating the story of Bruno Trentin from the childhood in France, as an exile, to mature age. Eight main focuses: the return to Italy and the Resistance, the years of raining, the CGIL Studies Office, the Secretariat General of FIOM, the years in the National Secretary of CGIL and the General Secretariat, the European Parliament, the farewell. Through the images of the exhibition, the Archivio storico nazionale della CGIL becomes part of Google Arts & Culture, website (https://www.google.com/culturalinstitute/beta/partner/cgil-archivio) and mobile application available for Android and iOS dedicated to works of art and cultural treasures from all over the world.

AIPH6 - Oral, Visual or Public? Documenting migrations, three experimenting videos

Moderator Antonio Canovi, Eutopia – Territorial renovations / AISO.

Wednesday 13th June 2018 | h. 17.15-18.45 | Room PAO D1

Themes: Oral History & Community Memories.

ABSTRACT

The reinforcing of immigration flows in the last 30 years from abroad to Italy – not generically, but following the well-known logic of migratory chains – has undoubtedly put under pressure the ways and places of social cohesion. An answer that has come, poorly thoughtful but very popular, is the denial of the existence in the Italian history of a comparable migration issue on the historical plane. More generally, removal and oblivion have increased, as well as the stigma towards immigrants.
An attempt to elaborate the phenomenon, on the narrative level, consisted in expressive representation - mainly in theatrical form, sometimes retracing the singing popular repertoire - of single migrant biographies or, in any case, of single specific tragic events (i.e. Marcinelle). The Italian oral history, based on the interaction "from below" with the collective memories, has tried to go beyond the paradigm of the "exemplary" memorial representation. The restitution of its temporal depth to the immigration phenomenon is a first answer from an historiographical point of view. A discontinuity has come, from a formal point of view, with the choice to take the video camera in hand, without therefore leaving the microphone in a second line. Once the methodological relationship between oral and visual has been solved, the restitution modalities of the historical narration remain to be explored on the field. In particular, there is a problem of scale: migrant stories, notoriously, inhabit a trans-local dimension. The three works presented here, in their variety of geo-historical approaches, will be checked with the critical and non-canonical perspective of the public history.

The place for arrivals.

Lorenzo Bertucelli, University of Modena and Reggio Emilia.

There is a history of half a century of immigration: first from the Apennines, then from the regions of the South, then from over 100 different countries in the world. These three migratory strands, however, still continue to intertwine. Then there is a geography of the province of Modena, which has a duality of landscape: the capital city, with its avenues and neighbourhoods; the ceramic district, with its high-traffic streets and large warehouses.

But where are the narratives of these (many) migrants? And in what reciprocal relationship are the individual, social and collective memories? The interviewed witnesses tell about the school (for those who arrived in school age), about work (especially in ceramics area), about educational and health welfare (women), about how they made the place where they arrived comfortable to them. This is a film full of stories, spoken and drawn, which question us about the "meaning" of present history.

Pursuing happiness.

Giovanni Contini, AISO.

The docu-film is the result of an oral history research conducted in the Pistoia area by Stefano Bartolini and Giovanni Contini, with the help of a video operator and a technical expert in cinema. The subject of the survey was the experience of the immigrant and the impact of migratory flows in the local context. Witnesses interviewed belong to different generations, nationalities and genres. The various waves of immigration were taken into consideration, from the most remote from southern Italy between the Sixties and the Seventies passing through the arrival of the first Moroccans and Senegalese, followed by the great emergency linked to the Albanian landings in the Nineties up to the Romanians and to other presences from North Africa and the Middle East. The choice has favoured witnesses with a long stay behind them, integrated at different levels in the economic and social environment and with a personal
history of "long stay" in the area. This has made possible to compare the
different experiences in the following years and to obtain information on how
these people have read the other arrivals after their own, including the current
refugee crisis. In addition, two female workers, engaged with the migrants, were
interviewed, one laic and one Catholic, and a former senior official of the
Municipality of Pistoia, who recounted the city's responses and changes over
the time both in society and in their work.

“Barsane”.

Adriana Dadà, AIS0.

The female memory had remained buried due to the non-recognition of gender
given to this work, generically defined as "barsan", annulling a strong and
relevant feminine presence in the masculine plural. The work of memory
recovery has led today to the overturn also of the terminology of the definition
of this work: “Barsane” is now the title of a book, a video, an exhibition.
The result was achieved with years of "stratigraphic excavation" of the historical
memory of migrations from that area, starting from the historical archives to
arrive at the widespread materials in the territory (photos, documents, personal
and group memory). For the research part of the archives and the family
memory, four years of research were spent with the help of local authorities,
cultural associations and schools. With this work we have recovered the history
and stories of individuals in flesh and blood, literally giving a face and a voice
to a hundred women representing the thousands who had lived this experience.

AIPH7 - The “Memorial Park” in Rab, Croatia: denied,
conflicting and overlapping memories

Moderator Ivo Jevnikar, journalist.

Tuesday 12th June 2018 | h. 15.30-17.00 | Room PAO D2
Themes: Memory, Monuments and places of memory.

ABSTRACT

A petition promoted in 2017 by "scholars of history and professionals involved
with the preservation of memory of the Second World War” has drawn attention
to the fascist concentration camp in the island of Arbe (today Rab, Croatia). The
petitioners requested to change the name of a street of Turin from "Via Arbe" to
"Via Vittime del campo di concentramento di Arbe" (“Victims of the
concentration camp of Arbe”).
Although it is not the first time in Italy that public attention is drawn on Arbe
(the Italian camp with the highest mortality rate among Slav internees), there
is no doubt that the story of this camp has remained largely unknown. In truth,
entire issue of the fascist camps has hardly entered the knowledge and
conscience of Italians. In many cases, that memory remained in the private
sphere, or emerged with many delays and inaccuracies, due, among other
things, to the absence of organized entities willing to take charge of it.
In the case of Rab, in spite of the vast historiography produced in Slovenia and Croatia, in Italy a sort of "half memory" emerged in the post-war period solely relating to Jewish internees, who were treated humanely, as refugees to be protected. Instead, the memory of the other inmates (Slovenians and Croats, for whom that internment was brutal) remained excluded from the interest of historiography and public discourse. Moreover, the physical site of the camp was also ignored and Italy did not officially mark the site with a sign or a monument of kind. The only Italian plaque was placed, in 1998, by a non-governmental cultural institution.

In 1953, Yugoslavia inaugurated a memorial park developed with the work of political prisoners from the neighbouring island of Goli Otok. Ironically, among them, were also former internees of Rab, including the Slovenian Jože Juraničič, who, after the events of September 8, 1943, had been the main architect of the disarmament of the Italian garrison on the island....

_The fascist camp of the island of Arbe/Rab (1942-43) and the Memorial Park built in 1953._

**Carlo Spartaco Capogreco**, University of Calabria.

In the Rab concentration camp (opened by Italy for Slavic "repressive internees"), Jews also arrived in 1943. So that Slavs and Jews were together. In conditions, however, very different, which, the first, compared to a hell on earth, the latter, to a salvific refuge. Of the two realities, that relating to the Slavs, in the post-war period was largely removed by the Italians; the other, however, was well studied, but was generally presented, in a simplistic way: as a "humanitarian rescue" of Jews.

The author analyzes both the repressive internment of the Slavs and the protective one of the Jews in Rab. Confirming that - although the Hebrew has removed a few thousand human beings from Auschwitz - in the rest of occupied Yugoslavia, other Jews continued to be "rejected" by the Italians, and therefore destined to certain death in the Holocaust.

The report also focuses on the political organization of the internees, who - after 8 September '43 – gave birth to a special partisan brigade consisting of Slovenes, Croats and Jews. Finally, it deals with the Memorial Park, inaugurated on the island by Yugoslavia in 1953, designed by the famous architect Edvard Ravnikar, and also realized with the forced labour of prisoners of the nearby "Gulag" of Goli Otok, active since 1949. Among them - Ironically - even some former Fascist camp interns, like the Slovenian Jože Juraničič, the former commander of the Rabska Brigada.

_The Memory of Goli Otok “Gulag” and its relationships with the ex-internees of Rab concentration Camp._

**Božidar Jezernik**, University of Ljubljana.

In the summer of 1942 Italian occupation forces opened a concentration camp for Slovenian and Croat civilian population on the island of Rab. The concentration camp operated till September 1943, and many of its victims remained there for ever.

A few years later, in 1948, after split between Stalin and Tito, Yugoslav regime started to build a prison camp for the so-called Stalinist in a nearby island of
Goli Otok (Bald Island). The camp operated till 1956, its main purpose “re-education” of its prisoners, to make good communists out of bad ones. Some of the prisoners in Goli Otok where previously interned in the Rab concentration camp, one of them was Jože Jurančič, whom I later called “One of the greatest heroes in Slovenian history”. He was the leader of Slovenian Liberation Front, established by the Slovenian internees of Rab. The organisation was very successful, indeed. However, after the war was over its successes were more or less forgotten until 1953 when the crisis of Trieste broke out. Then the Tito regime decided to build a Memorial Park in Rab near the old cemetery of the camp. This was done, for the most part, by the prisoners from the nearby Goli Otok, with Jože Jurančič being one of them. Thus, he was forced to build a monument to his heroic deeds in the past.

Croatian historiography and memory concerning the concentration camps of Arbe/Rab and Goli Otok.

Marko Medved, University of Zagreb.

The speaker illustrates Croatian historiographical positions with respect to Rab and Goli Otok concentration camps. He will also focus on the type of memory that developed in the post-war period in Croatia and in Slovenia in relation to the camp of Arbe/Rab and Goli Otok; as well as on the role of the bishop of the time, Josip Srebrići, the head of the diocese of Veglia/Krk, especially with regard to the help he gave to the internees of the Rab concentration camp. A constant and very active help that, at the end of the war, was judged as an act of collaborationism from Tito’s Yugoslavia.

The speaker will try to frame these Srebrići interventions in relation to the role played by the other episcopates of multinational dioceses during the Fascist era in Istria and Fiume, and of those that are, in this regard, the different Croatian, Slovenian and Italian historiographical positions.

AIPH8 - Moving in space in order to travel in time. Widespread museums for contemporary history in Italy

Moderator Antonio Fanelli, University of Florence.

Wednesday 13th June 2018 | h. 12.00-13.30 | Room PAO C2


ABSTRACT

Historical Museums too are following new trends in museology, opening up to less formal and more popular frames. A typical Italian approach is “museo diffuso” (widespread museum), a new open and articulated layout, that includes, increases and tells memory sites in urban and suburban areas, making different audiences understand the relations between history and environment. Open air museums and historical parks take specific care about context as well;
they combine a chronological warp with a spatial weft, made by interpretation centres, routes and landmarks. In parallel with these museum offers, and in close interaction with them, a new purpose tourism developed towards 20th century memory sites; and it involves and urges local communities.

Resistance Museum in Montefiorino was established in 1979 in order to commemorate the 1944 Partisan Republic. Next layouts (1995, 2015) have kept a traditional approach, placing the itinerary inside a special building, the town castle. According to various recent public history practices and expecting for 75th anniversary of the Free Zone, our staff is going to enlarge museum focus, by giving value to widespread nature of Resistance struggle in this area, but also by incorporating more relevant results of current debate about cultural landscape and heritage. In this panel we will test new frames and aims for historical museums, by analyzing and comparing some relevant projects about Second world war sites all around Italy.

_Gothic Line: relevant potentialities, lost opportunities, new perspectives._


Gothic Line is the original name of the defensive system prepared by German Army in 1944 on the Northern Apennines, where the front settled for 8 months. It insisted on a large area, which crossed Italy coast to coast; and it is still full of signs and memories of the war, which involved soldiers from more than 30 countries. Even if it is a land of remarkable historical significance and high potential for tourists, there is not an overall cultural supply yet. In the last decade, various institutions and associations have been trying to overcome this state, combining a proper development of territorial features with general narrations with a broader impact. This speech aims to explore in a problematic way some meaningful experiences inside this context, in order to draw some guidelines to promote material and immaterial heritage.

_Resistance, museums and territory in Piedmont._

_Paola E. Boccalatte_, ICOM Italia.

The speech presents some museum experiences related to the urban and alpine Resistance history in Piedmont. These experiences, the result of different impulses and motivations, present a “widespread” form or sometimes work within ecomuseums methods and practices. With reference to the cornerstones of ecomuseology – the territory, the community, the heritage –, we will take into account practices, opportunities and perspectives following the valorisation of places in parallel to the transmission of histories and memories.
Widespread museums along the Italian-Slovenian border.

Alessandro Cattunar, “Quarantasettezeroquattro” Association, Gorizia.

The speech proposes a reflection on some widespread museum experiences developed along the Italian-Slovenian border.

The focus will be on:
1) "Topographies of memory. Widespread museum of the border area", an open-air and cross-border museum that offers an itinerary through memorial sites along the border that divides Gorizia (ITA) and Nova Gorica (SLO).
2) "Burnt in Memories", historical itinerary through 4 small villages (between Italy, Slovenia and Croatia) burned by the Nazis in 1944.
3) The partisan hospital of Franja. A historical-tourist route along the path that leads to the most important partisan hospital in Slovenia, adapted to open-air museum.

With regard to these three initiatives, we will discuss about: exhibition and touristic strategies; the historical events narrated and the modalities of the storytelling; the use of historical documents, photographs and oral testimonies; the use of multimedia technologies.

War and Resistance on the Gustav line.

Isabella Insolvibile, University of Molise – Ferruccio Parri National Institute.

The German and the Allied troops fought on the Gustav Line from the Fall of 1943 to the Spring of 1944. The civil population was caught in the crossfire and this had serious consequences for its survival, material and otherwise, in the context of the total war.

The speech examines different, but connected geographical areas and some historical museums located on the Gustav line or in its nearest rear, to understand if, how much and how knowledge and memory of the events run and travel along the line that once was a border between two Italy.

AIPH9 - “Complicare stanca”. Internal and external challenges of historiography: the neoborb case-study

Moderator Annastella Carrino, University of Bari.

Thursday 14th June 2018 | h. 08.30-10.00 | Room PAO D2

Themes: History and memory, Schools, Teachers and Public History, Digital Media, Internet and Collaborative Writing in History.

ABSTRACT

A classic PH procedure provides for the projection and the mediation of the research activities between “constitutional” frameworks that aren't those of the “saperi esperti” (as books, tv, school and internet sites). This mediation gives way to a question about how to popularize when the fields that produce a public use of history are changing. They are not static fields (the fall of printed
journalism, the increasing independence of the publishing houses from the research, the syllabus reform). It is a crucial junction: the dyscrasia between scientific research and everything circulates outside it requires a careful deliberation.

Our panel will deal about a concrete experience concerning these issues. The case-study is the proposal made by the M5S party to the local institutions of the Italian Mezzogiorno to set up on February 13th a Memorial Day for “the southern victims of the unification of Italy”. Particularly, in Apulia, the region council has approved this proposal, provoking the reactions of the main Italian societies of history and producing comments and remarks both in the national and in the regional press.

The world of research has reacted in a solid way. It has proposed a monolithic and at the same time complex “us” to a “you”. This form of “us” should be analyzed and discussed in the wider context of the scientific specialized production and its ability to reach the public opinion.

Success outside your own research field produces success inside it. Sometimes the “neoborb universe” interacts with pieces of this articulated research field, but more often it simply makes an instrumental and selective use of its results.

The answer is not to build an armoured “us” that could be useful at the beginning, but on the long run reveals its weakness because it ignores the contradictions, the rifts and the complexity of the world of research.

The panel is divided into three parts: the first one deals about the world of research, as seen from the inside (Corona, Cammarano), the second one concerns the answer that can be given by the school to the neoborb narration (Brusa), the third part draws a map of the neoborb phenomenon (Pinto-Fruci, Palmieri-Calefati-Florio).

_The “questione neoborbonica” and the Denied South: from Meridiana to “Il pensiero meridiano”._

**Gabriella Corona**, ISSM-CNR.

In the presentation the author wants to give account of the line of historical studies about a South of Italy which was developed during the last thirty years and which is absent in the “neoborbonici” studies and debates. A false and stereotypical representation of the South presented in public debate and in dominant culture, in social sciences and historiographical mainstream, was adopted in the “neoborbonico” approach.

On the contrary, the scientific journal “Meridiana” founded in 1987 was the principal aggregating center of the line of studies which gave voice to research nucleus presented in different southern regions and moved the point of view for looking at the South and his history. It overcame the “risorgimentale” perspective and the paradigm of southern backwardness took into account the South like a complex reality. This line of studies read in different way the relationships between the history of South and the history of Italian unification and modernization process. Also the book of Franco Cassano titled “Il pensiero meridiano” has been proposed to revisit southern history and to represent South of Italy in a different way.

The author attributes and historical autonomy to the cultural dimension of southern Italy and he theorizes that southern history is a part of history of Mediterranean world.
SISSCo: reason for a document.

Fulvio Cammarano, SISSCo - University of Bologna.

On 30th July 2017 the Italian Society for Contemporary History (SISSCo) issued a statement – later endorsed by the Coordination of Italian History Societies and other cultural/historical institutions – commenting on the Puglia Regional Council’s decision to institute a “Memorial Day for southern victims of Italian Unity”.

The paper reflects on how the situation has evolved. It goes on to present and discuss the reception and outcome of a parallel project consisting in posting an online dossier (updated constantly in ensuing months) entitled “A day for the Risorgimento victims?”. The dossier aims to collect, and make freely available, as much as possible of the printed matter and digital/audiovisual documents pertaining to the media debate that sprang up in response to the critical stance taken by the cultural and historiographic world (academic and otherwise) over the motion taken in Puglia and, a few months earlier, in Basilicata.

History and geography of the neo-Bourbon universe.

Carmine Pinto, University of Salerno.
Gian Luca Fruci, University of Bari.

In Southern Italy, nostalgia for the ancient kingdom of Ferdinand II and the re-emergence of an original micro-national and patriotic tradition is a major phenomenon. This intermittently surfacing theme took shape in the 1990s, before exploding as an important argument in the media and public spheres, as well as at a popular level, around the 150th anniversary of national unification. Bourbonism, and a regional media version, took on a political quality on the 4th July 2017, when the Regional Council of Puglia almost unanimously approved a motion – without regulatory or operational outcome – that indicated “the 13th of February as an official day on which to commemorate the southern [Italians] who died in the fight for unity, as well as the towns that were razed to the ground”.

The current project intends to propose the elements of a history and geography of the articulated and stratified neo-Bourbon universe, demonstrating how its practices and narratives, repeatedly presented in the key of untold stories and leveraging the imagery of a “lost cause”, are the development and the post-nineteenth-century panachage of three axes of argument, dating back to:
1) The Two Sicilies discourse produced in the war for unification (1861-1866), in the nostalgia of the generation of the vanquished (1867-1914), and subsequently conveyed by historical novels and television fiction;
2) the interpretation of the war of Bourbon brigandage as a possible antelitteram class struggle;
3) the genocidal and victim paradigm – following the revolutionary French Vendée model – applied in the last quarter of the twentieth century to the history of nineteenth century Southern Italy.
In the Web of Two Sicilies. Neoborbonism on Internet.

Federico Palmieri, Normanno-Svevi Study Center.
Christopher Calefati, Gramsci di Puglia Foundation.
Antonella Fiorio, Gramsci di Puglia Foundation.

Few tools, as Internet, can canalize a huge amount of news to loads of users from all around the world. In Humanistic Subjects, Internet has pierced as a powerful media for communications and sharing, leaving room to unprofessional efforts that meanwhile can use the precious opportunities of Web. In last few years on Internet we saw a spread of websites about “South of Italy and Risorgimento”, that tell about a South which was conquered and robbed of his glorious fortune during Italian unification. In earlier studies it was found that there is a successful communication strategy that use virtual and real propagandistic tools. This contribution will further explore the research on neoborbonic groups to find the different bases in which this ideology has got its roots and to understand the reasons that have led to the success these groups and these pseudo-revisionist narratives, highlighting limits and contradictions to deconstruct all these kinds of stories across the historical methodology. We want also to examine the web tools that these groups use in a massive way like social media (Facebook, Twitter and YouTube) and blogs, that are really active in local territories. Through a simple and direct speech across the use of old music tracks, interviews and TV shows they can use these products for their cause.
The hope is that we will be able to deal with this wave of fake history telling across the use of a correct Public History not to be jailed into this Web that seek to crush more and more. The question may be whether the University and Research Institutes will be able to entry in this field, trying to find a brief between the serious historical research and the information’s speed of receipt during the digital age.

AIPH10 - Oral archives and public history: ongoing experiences and open questions

Moderators Alessandro Casellato, Ca’ Foscari University of Venice, Roberta Garruccio, University of Milan.

Tuesday 12th June 2018 | h. 10.15-11.45 | Room PAO D1

Themes: History and memory, Oral History & Community Memories.

ABSTRACT

The session zeroes in on the “re-purposing” of oral history archives (e.g. collections of interviews taped for historical research) when they are reinterpreted as public history: examples are exhibitions, on line digital archives, and audio/video creative works. This generates many opportunities and poses some issues. Among the opportunities there are: using digitisation to extend the life of sources otherwise prone to decay when left on their own;
expanding the usability of pieces of research completed long time ago, and bringing to new life interviewees, interviewers as well as stakeholders’ goals; increasing the significance of documents produced during the recording campaign (transcripts, interviewer’s notes, photographs) - these documents are seldom incorporated into research outputs, e.g. papers and monographs. This transition also poses financial, legal, ethical and methodological issues. Financial, because it should be clarified beforehand who owns the interviews and the associated rights of use; legal, as oral history interviews contain sensitive information and its disclosure has to be explicitly authorised; ethical, on the ground that interviews are possible only when a bond of mutual trust (and sometimes confidentiality) is established between interviewee and interviewer; methodological, because these sources were created with a definite aim in mind, in the context of a specific research project.

The session is part of the outreach activities of the Italian Association of Oral History (AISO). It aims to address some issues debated among its members and professionals working in the cultural heritage sector: which are the best practices for the creation, conservation and access of oral history archives after the conclusion of the research project in which they have been created?

**Voices of madness: an oral archive and its exploitation.**

**Silvia Calamai, University of Siena.**

Anna Maria Bruzzone’s book “Ci chiamavano matti. Voci da un ospedale psichiatrico” (Einaudi, Torino 1979) contains the testimonies of thirty-seven patients of the Arezzo psychiatric hospital collected in 1977. The book testifies the patients’ miserable lives inside and outside the hospital and sheds light on the atrocity of their everyday condition by letting them speak for themselves. The author wrote it after a two-month stay in Arezzo, when she spent almost every day in the hospital, in a continuous dialogue of which only a part is collected in the published interviews.

After long and strenuous search, I have been able to locate the original tapes, believed to be lost forever, which were donated to the Department of Educational Sciences, Human Sciences and Intercultural Communication of the University of Siena – Arezzo. Such discovery is of great magnitude, because the digitisation and cataloguing of this archive would produce the first digital oral archive related to an Italian psychiatric hospital – which was located in the same buildings of my Department, where also the Historical Archive of the Arezzo psychiatric hospital is hosted.

Reading a testimony and listening to it from the voice of the interviewee are obviously not the same thing and Bruzzone herself was well aware of it (Bruzzone 1979, p. 22). Furthermore, the published texts are not the exact transcriptions of the original testimonies, since Bruzzone had to edit the transcriptions to make them suitable for publishing, in order to make the text clearer or more readable. As she herself admits, this task was a hard, painful one to her (Bruzzone 1979, p. 25). Therefore, having the original tapes at our disposal is of fundamental importance, as it allows to reconnect the published testimonies to the original ones.

The archive is made of 36 tapes accompanied by the handwritten and the typewritten transcriptions of all the interviews. In addition to the complete transcriptions, there are different versions that show all the work of editing...
made by A.M. Bruzzone. This opens up the possibility to understand, document and examine the changes undergone by an interview from the moment it was recorded on tape to its publication in the book, through the comparative study of all the available documents. Moreover, it is now possible to associate the oral life stories with the medical diagnosis of every single inpatient (preserved in the Historical Archive of the Arezzo psychiatric hospital), since the real name and not the pseudonym has been found in the box of every single tape.

The Bruzzone’s interviews were recorded before the Italian national law on privacy (D. Lgs. 30 giugno 2003 n.196) was issued, so that the informants were not asked to give their authorization for the dissemination of the recordings. In the panel, the legal chain envisaged for the dissemination of the archive is presented and discussed.

We will not be there: a project of artistic reuse of oral archives about the peasant world.

Andrea Fenoglio, independent director.

Memories from the land between Oral and Public History: the Multimedia Archive of Memories project.

Gabriele Ivo Moscaritolo, Multimedia Archive of Memories, Naples.

Using oral history to interpret the bombing war in Europe: the International Bomber Command Centre in Lincoln.

Dan Ellin, University of Lincoln, IBBC Digital Archive.
Heather Hughes, University of Lincoln, IBBC Digital Archive.
Alessandro Pesaro, University of Lincoln, IBBC Digital Archive.

The International Bomber Command Centre Digital Archive (IBCCDA) is an HLF-funded repository of the personal stories of those who served and suffered during the bombing war in Europe. It includes photos, private documents, personal memorabilia, and one of the biggest collections of eyewitness testimonies, now over 800 high-quality audio recordings. The archive is being created to ensure that the story of the Command, of the bombing campaign and of those who were at the receiving end of it will be preserved in perpetuity.

Unlike other endeavours in which oral histories are primarily intended for research and then made partially available through scholarly literature, the IBCCDA has been envisioned as an open, public access repository of primary historic sources. These may be used either in their unabridged state, or to generate derivative works. An example of the latter is the curatorial practice within the International Bomber Command Centre exhibition, to generate content for interactives and mobile apps. Interviews have also been theatrically re-enacted, filmed and then transformed into immersive experiences for visitors.

In this presentation the authors will focus on the management challenges curators and platform developers face. Using oral history for purposes different from scholarly research may generate wider engagement and win public
support, provided all the legal, ethical and practical issues have been addressed. The workflow of the IBCCDA and its underpinning metadata framework will be also discussed. Special emphasis will be given to the training of volunteer interviewers, and to the way protocols have been adapted to the Italian context.

AIPH11 - Inside and outside the communities: scientific museums and public history. The case of the National Museum of Science and Technology “Leonardo da Vinci” in Milan


Tuesday 12th June 2018 | h. 15.30-17.00 | Room PAO B1


ABSTRACT

Everywhere, science museums have gained strong competences in the field of the public understanding of science. In this process, the development of a participatory culture is mainly related to current scientific practices and concepts, but we cannot take for granted that the same process applied to the history of science in the same measure (Boon, 2011).

Science museums are in the midst of a reflection about the cultural paradigms involved in their foundation between the end of 19th Century and the mid-20th Century. Museums look reflexively at their original narratives, which have been often shaped by ideologies like positivism, determinism and nationalism (Boyle and Hagmann, 2017). In Italy, the establishment of a “national” science museum is emblematic of a cultural process that addresses the scientific and industrial community’s identity. The Museo Nazionale della Scienza e della Tecnologia “Leonardo da Vinci” (MUST) in Milan is a direct expression of that community’s desire of disseminating its narratives, promoting its own historical heritage and, ultimately, enhancing its cultural status (Canadelli, 2016).

Therefore, we want to reflect on strategies to be adopted in the frame of contemporary science museums, in order to:
- Contaminate the hands-on culture of science, with hands-on and bottom-up approaches in historiography;
- Have a positive dialogue with the museum history, enhancing its historical heritage, while being aware of critical issues;
- Promote broader perspectives on the history of science and fostering its appreciation outside the narrow community of science insiders.

In this panel, gathering museum professionals and historians of sciences with diverse backgrounds, we will explore the backstage of few cases of study at MUST, in order to open a fruitful dialogue with the community of public historians.

Elena Canadelli, University of Padua.

In a very well-known book on museology, the art historian Adalgisa Lugli wrote that a new museological project must be based on historical analysis. Between museums and history there is indeed a mutual, deep and inseparable connection. This is true also for history of science and scientific museums. In recent years, especially outside Italy, we are witnessing a gradual convergence between historians and the world of scientific museums with an increase of studies and collaborations in order to enhance the history of collections and of these institutions. This talk will focus on the positive collaboration with one of the most important Italian museum, the National Museum of Science and Technology “Leonardo da Vinci” in Milan.

The Museum was inaugurated on February 15, 1953, after a planning that lasted more than twenty years. Its founder, Guido Ucelli (1885-1964), was an influential engineer working in Milan as general manager at Riva and a keen historian of technique. The Museum preserved a huge archive, which has been recently reorganized, regarding the history of the institution and other subjects related to the history of science, with particular attention to Italy.

My research has focused on the most significant moments of the museum’s history, from 1930 to 1964, working together with curators on topics such as Italian scientific exhibitions in the 1930s and the use of cinema in a science museum. On the one hand, this case study shows how a particular research on the history of the Museum can have a positive effect on the present initiatives organized by the institution itself, which can positively dialogue with its past; on the other hand, it shows how the museum’s space allows to disseminate these topics outside the restricted community of historians of science.

“Le Voci della Scienza” project.


The archives of the Museo Nazionale della Scienza e della Tecnologia “Leonardo da Vinci” collect materials starting from the 1920s. They preserve unknown historical documents that are crucial to understanding the evolution of science and industry in Italy, along with coeval science dissemination initiatives, between the two world wars.

Starting from 2010, the archives have been rearranged. Following this process, the Museum conceived the project “Le Voci della Scienza” (“The Voices of Science”), in collaboration with the Supervisory Authority for the Art Heritage of Lombardy and Fondazione Cariplo. The project’s core idea is that in the contemporary Italian society new generations are not able to recognize the 19th and 20th scientific and industrial heritage – that radically changed values and ways of life in so many populations – as something related to their own life.

Thanks to the different media languages spoken by the project (a website that is featuring literary storytelling, document reproductions, interviews and audiovisuals) we aimed to reduce the gap between general audience and the world of science and technology history, stimulating curiosity, direct
knowledge, personal and emotional involvement. The final goal is to provide tools for reaching a wider awareness regarding “progresses” of the last two centuries, while fostering a sustainable imagination of the future and alliance with today’s researchers. The project focused on the archival fund “Documentario dei primati scientifici italiani” (documents about Italian scientific primacy): nearly 3000 thematic folders, dedicated to specific topics or authors. These documents were part of the preparatory work to the Italian participation in the Chicago Century of Progress universal exhibition (1933).

*History of Physics In and Out of the Academy.*

**Leonardo Gariboldi,** University of Milan.

In Italy, History of Physics is a subject typically studied and taught in a Physics Department by people educated in both history and physics. The gap between Snow’s “two cultures” is mostly meaningless in this case. Can History of Physics make another gap narrower, the one between the academy and ordinary people? Can History of Physics become a part of the Third Mission? Whereas classical studies in History of Physics usually require the study and analysis of books, papers, journals, letters, diaries and other archive documents, usually on paper, the study of the history of 20th century physics moved some historians to oral history (e.g. Bonolis). Both written and oral sources are usually looked for only inside the academy. Almost no interest at all has been given, for instance, to the industries, which make the scientific devices or some of their components. Can History of Physics be more open to the outside?

In my opinion the answer is positive. As case study, I suggest to consider the public developments of a project of research on the history of the C.I.S.E. from 2014 on. The C.I.S.E. was a privately funded institute of research for the exploitation of nuclear energy, established in Milan in 1946. This project started with a collaboration with the CISE07 association, a cultural organization supporting the development of energetic studies and the historical heritage of the C.I.S.E. This collaboration led to the safeguard and cataloguing of several documents held by former C.I.S.E. workers. A historical archive was created. It is nowadays kept by the I.S.E.C. foundation. A fourth actor, the Museo Nazionale della Scienza e della Tecnologia “Leonardo da Vinci”, played a fundamental role in this collaboration. The organization of the permanent exhibition “Extreme” (from July 2016), with the put-on exhibition of a Cockcroft-Walton accelerator, donated by the C.I.S.E. to the Museum in 1965, required a closer collaboration of the University with outer institutions in a fully public context concerning the study of the device, the interview of researchers and technicians who worked with it in the 1950s, the shooting of a documentary, etc.


This paper will take into consideration an event designed by the Museo Nazionale della Scienza e della Tecnologia of Milan, by examining its premises and its organization.

Maria Gaetana Agnesi (1718 – 1799) is a key figure in the history of analytic mathematics and in the 18th century scientific community in Milan. In order to celebrate her 300 years birth anniversary, on the 26th of January 2018 the Museum organized an 18th century themed party open to students, tourist and local citizens. The event was based on a new format, the “Cult Night” (that originally was created for summertime), in which the Museum gives access to its spaces and proposes cultural activities with a strong playful and entertaining character.

The “18th Century Cult Night” featured a show-talk by the historian of science Massimo Mazzotti, director of the Center for Science, Technology, Medicine & Society (CSTMS) at the University of California Berkeley, with the presence of actress and stage director Maria Eugenia D’Aquino, who read historical documents about Agnesi. The evening also included guided tours by the Museum curators, musical shows contaminating past with present, historical dress-up reenactments, society games about women in science, mathematics hands-on activities inspired by Agnesi’s researches. Museum professionals with different backgrounds worked together mixing the museum’s strong competence in science education with the dimension of public history. The event’s general setting wanted to propose, virtually, a collective re-enactment of the 18th century parlor, facilitated by make-up professionals who helped visitors to physically join in the evening’s mood.

This event shows that bringing history close to general audiences requires the integration of different competences with an interdisciplinary mindset: historians need to integrate their work with professionals able to make their activity viable, providing information about their targets and different cultural consumption approaches. The talk analyzes management, relational and design issues involved in the event, identifying strengths and weaknesses and thus providing material for further reflections.
AIPH12 - “Cantiere 2 agosto”, a case of public history

Moderator Benedetta Tobagi, independent journalist and researcher.

Wednesday 13th June 2018 | h. 12.00-13.30 | Room PAO E1
Themes: Oral History & Community Memories, Documentaries.

ABSTRACT

The “Cantiere di narrazione popolare 2 agosto” allowed the citizens to tell in public the story of every person that was killed in the massacre at Bologna railway station on the 2nd of August 1980.

After a first research of the narrators it began a period of study and realisation of every single narrations, starting from historical sources and under Cinzia Venturoli’s historical supervision. Then, every narrator discussed his correspondent scenic structure with the director Matteo Belli. Finally, on the 2nd of August 2017, from 11 a.m. to 11 p.m. the narrators told the story of every victim for twelve times, starting from the first minute of every hour. Each narrator did his exhibition always in the same place, creating a big urban polyphony made of stories settled in 85 natural stages different from each other.

In our opinion, “Cantiere 2 Agosto” has been an experiment of public history, an attempt of bringing history to the citizens and of telling it remaining strictly attached to historical reconstruction. It has been a double experiment of involvement – citizens who tell and, at the same time, citizens who listen, feeling themselves as an active part of a knowledge process, feeling themselves as a part of the polis, in a city that is also a protagonist, somehow transformed.

Screening of the docufilm “Cantiere 2 agosto: narrazione di una strage”

The project starts in 2008 as part of the partnership between the Emilia-Romagna Council and the Association of the families of the victims of the massacre of 2nd of August 1980.

It is proposed the participation of a representative for each partner that must explain the reasons and the modalities of the partnership.

When Institutions make Memory: Legislative Assembly and “Cantiere 2 agosto”.

Sandra Cassanelli, Legislative Assembly of the Emilia-Romagna Region.

- The reason of the partnership (why a public entity like Emilia-Romagna Region can sign partnerships with private entities, in this case the Association of the families of the victims);
- How the partnership works (the implementation of the partnership and the role that each part need to take part in);
- How the shared project works.
**Reporting a massacre: historical research, memory and public history.**

Cinzia Venturoli, Association for relatives of 2nd August victims.

- “Cantiere 2 agosto”, the birth of the project (from postcards to the Cantiere, a presentation of the modalities that brought to the birth of the project);
- The involvement of the artistic part (how was the idea of involving the art as a communication tool born);
- The steps of the project (the research and the preparation of the narrators, the work on documents and sources, the writing and the artistic part);
- Thinking about the project: why it has to be considered as project of public history.

**AIPH13 - Telling, drawing, playing the Great War. The First World War in children’s books and wargames.**

Moderator Alessandro Cattunar, “Quarantasettezeroquattro” Association, Gorizia – University of Padua.

Wednesday 13th June 2018 | h. 17.15-18.45 | Room PAO B1

**Themes: Literature, Comics, Videogames, Teachers and Public History.**

**ABSTRACT**

The panel will analyse the World War I storytelling methods proposed by a wide range of editorial products and games for children and young adults. The speeches will focus on the most recent publications and productions in these fields, proposing an analysis that focuses on both content and storytelling strategies and involves, as speakers, historians, educators and experts in the publishing sector. What can be narrated through these publications? What historiographical questions are treated? What is the importance of the playful and experiential dimension? What are the narrative potentialities offered by different languages: novels, comics, illustrations, wargames? These products can create interest in the theme of the First World War in very different audiences, ranging from 10 years to adulthood.

We will focus on the interdisciplinary dimension that characterizes these productions and on the dialogue between different skills and prospective: it will therefore be essential to dwell on the relationships between historians, publishers, authors, illustrators, pedagogists. Beyond the specific examples that will be examined during the speeches, we will try to reflect about some more general issues related to the "languages of history", the relationships between historical research and popular storytelling, the editorial and market dynamics.

**The Great War in children's literature. An overview and some thoughts.**

Paola Tarantelli, children bookshop “La Pecora nera”, Udine.

“I believe it is the duty of books and of children’s literature to go there, to war places, so that young people can better understand what really happens and for
what reasons war conflicts are triggered. It is equally important to tell about what happens to the individual, and about the suffering caused to people by war [...]. So, when I decided to tell about the First World War, I didn’t want to side with those who won, nor with those who lost. I wanted to illustrate the universality of suffering in that war, and of war in general." (Michael Morpurgo, Liber n. 101-2014).

The words of Michael Morpurgo - one of the most successful children’s authors – outline very precisely the narrative boundaries for those writing novels for young readers: the war, with its load of weapons and ammunition, tactics and strategies but, above all, the individual and collective pain of those who endure war. The authors who have dealt with this narrative have been able to mix, to particularly high standards, historical research (focused on archival research and oral sources) and literary fiction, creating texts that are able to reach large audiences, not necessarily through educational mediation.

The contribution aims to analyse the most recent production on the subject matter of the First World War, examining the narrative trends and the main historiographical themes tackled by Italian and foreign authors: are soldiers portrayed as heroes? How do communities react to occupying forces? Are there any characters who become spokesmen for nationalist propaganda? What is the attitude towards Caporetto? These are just some of the possible questions to aid the interpretation of an editorially important segment of children’s literature.

**Crossed looks. Graphic novels and illustrated books narrate the Great War.**

**Alessandro Cattunar**, “Quarantasettezeroquattro” Association, Gorizia - University of Padua.

In this speech we will analyse the contribution of illustrated books, graphic novels and comics to the narration of the events of the First World War, and we will reflect on the usefulness of telling the conflict through the dialogue between words and images.

Telling the Great War means talking about battles, weapons and military strategies. But it also means describing a changing world, a new way of thinking about relationships between communities and people, a global disruption of the lives of individuals and families. And it means trying to communicate a new imaginary, which is established precisely from those experiences and the transmission of memory on an individual, collective and public level.

The language of comics and, more generally, the combination of words and images seem to be the main ways to describe this complexity in an effective way to different audiences, and in particular to non-experts. What is the relationship between emotionality, transmission of historical knowledge and mechanisms of identification? In what way is the comic book able to "capture" and transmit the memory, which by its nature is composed of words and images? Comic and illustrated books are collective works, very often, so it will be useful to analyse how the historian, the author of the texts, the designer and the eventual protagonists of the events narrated interact.

The intervention will present a selection of the most recent editorial productions focusing on the main historiographical issues (the total war, the psychological impact, the war on civilians, the reconstruction of family stories)
evaluating the strategies of storytelling and tackling some editorial issues, related to the public and the market strategies.

"Small wars". The wargames between playing, teaching and historical reflection.

Matteo Pizzolante, educational/social-assistance operator and historical-military consultant.

The wargame is an ancient experience that, during the twentieth century, has assumed a strong playful connotation, without losing its representative effectiveness.

The speech aims to highlight the educational potential of this type of game by observing the developments throughout history, up to its modern conception, as outlined in the first "regulation", published by the writer HG Wells in 1913, just behind the outbreak of war. In “Little Wars”, this is the title of the manual, the elements of archaic or classical war games (Hnefatafl, chess, Spelkrieg) are confirmed, enhancing elements such as three-dimensionality, the correctness of historical reconstruction, the dimension not only playful but also of peace education.

We will discuss about the general characteristics of the wargames, and we will offer examples of play and abstraction, related in particular to the First World War, which may be useful in educational contexts, as a starting point for further study and as invitation to research activities.

AIPH14 - Musealisation processes for the enhancement of cultural heritage. Analysis of some cases

Moderator Salvatore Colazzo, University of Salento.

Friday 15th Giugno 2018 | h. 08.30-10.00 | Room PAO C2


ABSTRACT

The panel stems from the convergence of different disciplinary contributions, which attest to the plurality of scientific interests that can coagulate around public history: a historian (Savelli), an anthropologist (Rossi), a psycho-pedagogist (Manfreda), a pedagogist (Colazzo) investigate the capitalization processes activated by the "bottom-up" commitment of the subjects using these processes to confirm and develop the community's identity.

Ada Manfreda introduces us to a community development intervention, thanks to the works of some landscape artists, dated between the late nineteenth and early twentieth century, which portray glimpses of the community landscape to which the intervention refers. These are viewed as a support to the action of those local groups committed to relaunch a naturalistic park born to protect the landscape from speculative appetites, and to sensitize the whole community to
the importance of appreciating the aesthetic values of the places and transmit them to the new generations, through daily concrete actions. Emanuela Rossi focuses on the musealization as a point of arrival of the commitment of a group of people who, having assigned a historical and aesthetic value to the places where they live, fight to avoid the disfigurement of the landscape due to the erosion generated by the expansion industries. It indicates as an important element of this process of museumisation the self-managed recovery of the memories of the elderly, in order to create a map of the community, in the intuition that the narration constitutes an element capable of strengthening and developing the identity. 

The contribution of Salvatore Colazzo investigates a path of musealization, based on the excavation carried out by a community and the elderly, which today finds itself having a memory of songs and narrations that must be kept and properly communicated, so that it can qualify the identity of the community and allow a transmission of cultural heritage.

Finally, the contribution of Aurora Savelli, exploring a process of musealization that involves the districts of Siena, whose identity is drawn around the great community event of the Palio, emphasizes how the places dedicated to the preservation of the identity elements of the district are seen as living spaces, rich in relationships, social activities, interpersonal exchanges. The four contributions question the performative power of memory, which becomes an essential element of cultural identity and continuity between generations.

The “Menamenamò” experience and the Pietro Sassu Ethnographic and Music Archive.

Salvatore Colazzo, University of Salento.

The Siennese Contrade Museums: espaces of history, mythology and real life.

Aurora Savelli, University of Florence.

The aim of my proposal is to highlight the value of museums belonging to the seventeen Contrade in Siena. The term “Contrade” implies the ancient urban communities in the Tuscan town, whose formal boundaries were set by the local governorship in 1729. The Contrade take part in the “Palio”, the famous sienese horse race that is held twice each year. At the beginning of twentieth century, the Contrade organised their museums and, since then, invested a great deal of effort in order to exhibit the banners of painted silk (palii) won in the horse races, religious objects and other culturally significant handicraft works, expression of the Contrade communities’ practices dating from early modern age. Individual donations contribute to increase this heritage, jealously guarded by the “contradaiol”. These museums are living spaces: they are linked to persons and families still today actives in the Contrade; in the museums are held the meetings of contradaiol. In recent time, due to financial crisis at Siena, a lively debate is taking place over to communicate this heritage, mirror of an intense and original several centuries old experience.
History of art, landscape, heritage protection.

Ada Manfreda, Pegaso University, Naples.

Heritage community and local heritage use: “La Querciola” in Quarrata (Pistoia).

Emanuela Rossi, University of Florence.


Moderator Sante Cruciani, Tuscia University.

Thursday 14th June 2018 | h. 15.30-17.00 | Room PAO C2


ABSTRACT

The panel is based on the necessity to place at the centre of the public discourse a wider reflection on the contemporary Europe, starting from a long-term analysis and through various languages. The research will combine the modalities and the peculiar construction of the European identity to the plurality of media and languages used by the public discourse. This decision will allow to fulfil the gap between historians and society. In this way, it would actively contribute to the success of the historical knowledge as instrument for a real European citizenship practice. Through an interdisciplinary process we will analyze the audience, the impact on it, the languages used and their interaction, in order to point out the “strong and weak times” of the public discourses on Europe. This interdisciplinary path is made of official publications and speeches, press and iconographical sources, audiovisual productions and cultural performances. Starting from the signing ceremony of the Treaty of Rome and the first eurovision TV broadcast in 1957, the critical analysis of the main anniversaries of EEC birth is aimed to connect the political history and the public discourse on Europe, trying to answer to the question about the ability of the European institutions to develop a sense of belonging among EEC and UE citizens. From the tenth anniversary in 1967 to the celebrations for the fiftieth anniversary in 2007, celebrated in Berlin, called “European capital”, the analysis goes until the EU crisis and the significant failure of the sixtieth anniversary of the Treaty of Rome in 2017. Then we will focus on the EEC enlargement to Southern European countries, with a deeper analysis of the Spanish case. Through the analysis of the daily press, the paper will examine the reasons of the prevailing Spanish Europeanism, while the rest of Europe assists to the re-emerge of many anti-
Europeanist movements. We will also retrace the persistence of the European myth and its connection with the Spanish democratization process. At the same time, the panel will focus on the Anglo-Saxon universe and will trace back the historical roots of Brexit. The interpretation of the Italian public debate on the theme is the TV story, so it mainly privileges the use of state television documentaries, such as Rai’s repertoires (‘teche’).

Finally, the last paper is referred to the reconstruction of the European “feeling” in the supra-national sphere, through the UE satirical representations. Indeed, the satire language is essential for the analysis of the categories of Europeanism vs. Eurosceptic, that dominate the public debate in the European crisis context.

*The Treaty of Rome and the public discourse on Europe.*

**Sante Cruciani**, Tuscia University.

The signing ceremony of the Treaty of Rome, on March the 25th 1957, coincided with the first Eurovision TV broadcast. The images and the TV sequences of the leaders of the Six founding countries in the Orazi and Curiazi room and of the Europeanist movements in Capitol Square have accompanied the EEC and EU evolution, and they have become a fundamental reference to the public discourse on Europe. The celebrations for the Treaty of Rome punctuated the different steps of the European integration and the following expansions, expressing to their citizens and in the arena of international relationships the potentialities and the contradictions of EEC and EU.

A critical analysis of the main anniversaries, starting from the TV broadcast in 1957 and the tenth anniversary in 1967, can be based on different codes, such as official publications and speeches, photographic exhibitions and audiovisual productions. This plurality of codes is able to set a light on the reached goals and sudden stops of the European project, during the Cold War and the globalised world. We will simultaneously focus on the languages used by the European institutions and on the impact of the celebrations on the media circus, on the adhesion, identification and indifference reactions of citizens. This will be done through some significant parameters such as TV audience, important national and international press comments, and periodic data of the Eurobarometer survey on the orientation of the European public opinion. The period taken into account goes from the tenth anniversary in 1967 to the celebrations for the fiftieth anniversary in 2007, celebrated in Berlin, called “European capital”, in particular in relation with the electoral rejection of the project on the constitutional treaty in France and Netherland in 2005 and on the eve of the weak Treaty of Lisbon. The analysis of this period shows a rupture between the institutional public discourse and the ability to engage the citizens in ambitious and shared aims.

Nowadays, the link between the political crisis of the EU and the weakening of the public discourse of its institutions is evident, in particular because of the “low intensity” and of the failure of the sixtieth anniversary of the Treaty of Rome in 2017.
Spanish Press and the Europe since the EEC membership to the outbreak of the global economic crisis.

Maria Elena Cavallaro, Luiss Guido Carli University-Rome.

Europeanism is still stronger in Spain in comparison not only with other Southern European countries that joined European institutions during the second and third enlargement – but today – in comparison with some founding members too. New political actors in France, Netherland and Germany are challenging the European legacy of the Fifties and especially after the result of the British referendum in 2016 are campaigning their countries leaving the Euro zone. There are no equivalent in Spain and even the domestic Eurosceptic movements do not question the existence of the European Union nor want their country to leave the Euro zone. Can we talk about Spanish exceptionalism in light of the increasing tide of nationalism in Europe? If yes, why? Is Spanish Europeanism connected with the so questioned memory of transition to democracy? How the mass media tell the story about the persistence of the European myth?

We will address these major questions through an analysis of the daily press. In particular we will focus on the way in which “El País” and “ABC” respectively the daily of reference of the center-left and center-right public opinion describe the evolution of Spanish Europeanism during the major turning point occurred since the Signature of the EEC treaties in 1985 to the outbreak of the current economic crisis in 2008.

We’ll try to catch what type of language was used by the two newspapers in the strong and in the weak times of Europe; how much space they reserved to the Spanish adhesion and how much to the following new European Treaties, starting from the Treaty of Maastricht to the press mobilization for the referendum for the Constitutional Treaty and the following reception of the Treaty of Lisbon. In the last part, we’ll analyze the way how the two newspapers presented the link between the Spanish Europeanism and the controversial memory of the democratic transition to.

The roots of Brexit. The UK and the path to European Union seen through the lenses of RAI TV report.

Leonardo Campus, Rai Storia.

In June 2016 the news of Brexit shocked the world. The results of the referendum on UK’s membership in EU, opening the gravest crisis in the history of the European Union, came unexpected to many, also among journalists and media operators. However, such an outcome would have perhaps appeared less surprising had one looked back at the history of the British relationship with the European project.

Our contribution to this panel will trace back the historical roots of Brexit, mainly using a particular category of sources: Rai’s TV news reports and historical programs on the topic. Which were the key moments of said relationship and how did Italian State television report them to the Italian public, from the Sixties to the Brexit campaign and results? What type of media language and communicative register have been used by the Italian state television to deal with these subjects? What kind of audience and impact did these programs have on public awareness on these subjects (if they did)?
Our starting point will be a TV episode we personally authored for the thematic channel Rai Storia regarding said relationship. This will be integrated with other material coming from Rai’s repertoires (‘teche’) and other additional sources.

_The satire and the European crisis._

**Maria Paola Del Rossi,** University of Teramo.

In the context of the European crisis, the categories of Europeanism vs. Eurosceptic dominate the public debate on the European Community. The crisis of the Union and its institutions, damaged also by the vote on Brexit, is correlated to the uprisings of nationalism and populism, bearers of their own representation of Europe. In this context, the language of the satire, thanks to its immediacy and universality, becomes a useful touchstone to interpret in the long term the different “images” of Europe.

Satire, indeed, represents a fundamental source to highlight and define some important features of the political struggle, ideology and habits. Indistinctly addressed to an Europeanist and Eurosceptic public, the satire is able to bring to light the limits and contradictions of the integration process. In the same way, in the absence of an European public opinion, the comic strips efficaciously catch the “national” moods and the different points of view on Europe. Nationalism characterizes the line of the East European drawers, while in Philippe Cayl’s satirical movie the “royal couple” Merkel-Macron gets married to save Europe during the 55th anniversary of the Élysée Treaty.

After all, satire has always been a tool for the political struggle, in particular in the field of representation (national vs. supranational, integration vs. sovereignty). From this point of view, the analysis of the national and international press, but also of festivals, allows to conjugate the theme of the grassroots representation with the political communication and the self-representation, which are linked to the wider issue of the building of an European political identity.

**AIPH16 - Public History and citizenship: the role of history in public life**

Moderator **Antonino De Francesco,** University of Milan.

Thursday 14th June 2018 | h. 10.00-11.45 | Room PAO E1

**Themes:** Teaching Public History, Professional Ethics and Public History, Public Use of History.

**ABSTRACT**

The analysis on the public use of History has often been focused on the negative side of this field, highlighting the distortions to which historical research has been subjected by political interest. With this panel, promoted by the University of Milan and Giangiacomo Feltrinelli Foundation, we want to push the discussion about the public use of History, furthermore in the characters of
social impact and development of political consciousness that the historical narration can generate.
The challenge is to bring Memory and History closer to the life of citizens, through tools, skills and languages that make it possible to bring historical roots back to the center of people’s public life. This aspect remains one of the most interesting connotations of the intervention area of a public historian, because a "public history" can be understood in two main directions. The one that goes towards an enlargement of the public and that one, object of this panel, which pursues a diffusion of the historical narration, that makes it proactive in its aspects of building collective identities and political programmaticity of individuals and communities.
In this transformation of meaning and use of History, various actors and fields intervene, increasingly destined to work in synergy within the definition of the themes and practices of Public History: the research and dissemination agencies, the Academy and the future public historian.

The public role of history.

Massimiliano Tarantino, Giangiacomo Feltrinelli Foundation.

The new synergy between research and popularization, between scholar and public, central in public history, arises from the need to create a public discourse of history that is at the center of life.
The ultimate aim of this scientific and creative effort is not the only "transfer" of knowledge, but the stimulus to the generation of new curiosities, new questions, which favour the intellectual re-occupation of public space. Stimulating therefore the reactivation of a cultural transmission that is also propaedeutic to a new political and ethical programmaticity of our communities.
We are convinced that the innovations of Public History should be used as an instrument to enter into the transformations of society: starting from History, from what we have been, and making it known the experiences, the moments of courage, of excess, the energies that have led us up here, which stimuliates those resources and ideas that can design our future. Thus, elaborating a new cultural model that looks at what has been created in the past but that confronts the contemporary world, that knows how to intercept and listen to it, trying also to give answers, always based on the principle that being citizens means knowing and participating, not giving up the idea that we can change things.

Public History and public use of history between research and dissemination.

Antonino De Francesco, University of Milan.

Making Public History means spreading the knowledge of history to erase the idea that it is not but a succession of dates or scholarly discussions within the academic world. It means therefore to fully assume the ethical dimension of the historian’s work, putting again the public, the reader and the user of the cultural product at the center.
Public History stems from this solicitation, from the need to bring historical knowledge into dialogue with today’s questions, thus gathering the challenge that has long been posed to cultural institutions. From the Archives to
Museums, from research centers to Academies, Public History wants to bring into the public domain what is too often perceived as distant knowledge, enclosed in the narrow spaces of a world of scholars only. Defined as an autonomous discipline for the first time in California in the mid-Seventies, the Public History has become increasingly successful, coming in the last decade to impose itself also in Europe. Practical experiences and theoretical discussions are nowadays in continuous evolution, placing solicitations also on the Academic world, called to develop the epistemological and methodological coordinates that guarantee the legitimacy of the historical contents "narrated" and the scientific authority of the historical "narrator". This is because in order to transmit the story we need a professional, a figure legitimized by a codified savoir faire of which we know how to be a carrier. A figure who knows how to conceive research trajectories, interrogate sources, reconstruct plots, interpret the past in a critical and conscious way, with a sure mastery of historiographic tools. It is the only way to guarantee a response to the changing demands and questions of today's society without sacrificing what the historiographical tradition has achieved on the methodological level.

The future of the historian: what opportunities for a historical public? The role of the PH Master.

Cristina Lentini, University of Modena and Reggio Emilia.

The increase in attention to the themes of Public History coincided with a greater attention to the redefinition of the competences that contribute to create a public narration of History. Nowadays a young historian cannot exempt himself from having transdisciplinary skills and synergistic work skills with various professionalism. In recent years in Italy special masters were born to provide interdisciplinary knowledge and form a new generation of public historian.

Come the European correspondents, these are the ways in which they interact with the different forms of narration and communication. What is dealt with in its main aspects: the methodological one, through the theoretical reflection on the practices of public use in history and profession, through the acquisition of different skills and experimentation with languages and media.

With this intervention we will analyze the experience, still underway, of the first cycle of the 1st level Master Public history: the story of history, the crafts of culture, promoted by the University of Milan and by the Giangiacomo Feltrinelli Foundation. Through the testimony of the students we will discuss about the experiences so far carried out and the reflections arising, going to compare the professional expectations of this new generation of historians, always firmly holding the idea that public history is primarily a new opportunity to grasp. Not only for University and Institutions of culture, but also for the students themselves, who can find in it a new occupational perspective and a language more adherent to the problems of modernity.
AIPH17 - Reconciliation policies, public use of history and disputed memories in contemporary North Africa

Moderator Anna Maria Di Tolla, “L’Orientale” University of Naples.

Wednesday 13th June 2018 | h. 08.30-10.00 | Room PAO D2
Themes: Memory, Narratives, Oral History & Community Memories.

ABSTRACT

The panel entitled aims to analyse reconciliation policies and disputed memories in Algeria, Morocco and Tunisia from the post-independence period to events of the Arab Springs. These North African countries, overwhelmed by problems of conflict and authoritarianism, suffer from the weak role of the law, a situation exacerbated by the lack of trust in the judicial system between the populations and the inadequacy in administering justice. Since the late 1990s and at different historical times, these countries have begun to face a long history of oppression and human rights violations. Policies of reconciliation and reconstruction of a collective memory of such violations have been seen as an important tool for overcome the past and achieve more just and fairer societies and political systems.

However different these actions are, they have undeniably posed the question of the relationship with history and the construction of a public history. While in Algeria – as Paola Pizzo recalls in her paper – after the civil war of the 1990s, power decided to build another time to live together through the project of national reconciliation, in Morocco – as Renata Pepicelli analyse in her paper – the monarchy has chosen to give the word to the victims of the ‘years of lead’ at the beginning of the 2000s through the works of the Equity and Reconciliation instance.

Even Moroccan cinema, highlights Guendalina Simoncini, regained the possibility to discuss about those years, with the aim of remedying the silence and leaving a tangible testimony to the following generations.

In Tunisia, since 2010, a transition process has begun, which is trying to start the democratization of political life. Institutional subjects, civil society but also theatre and cinema - as Gina Annunziata points out in her paper – have tried to reconstruct the years of violence and repression under Ben ‘Ali and Bughhiba.

One of the clarifying examples of the politicization of transitional justice – as Anna Maria Di Tolla explains in her contribution – is the non-recognition of the cultural and linguistic rights of the Berber in all of the countries in North Africa. The marginalization of the Berbers in the anti-colonial struggle has caused unresolved tensions.

In light of the rapid changes that have taken place across North Africa, from independence to today, the Algerian, Moroccan and Tunisian events make clear the limits of the model of reconciliation policies. It is therefore noted that reconciliation can be more usefully studied as a process rather than a goal, and that more attention should be given to the interaction between formal and local transitional justice processes.
Memories of political violence in cinema and theatre in the Post-Revolution Tunisia.

Gina Annunziata, “L’Orientale” University of Naples - Academy of Fine Arts of Naples.

After the fall of Ben Ali in 2011, the political violence committed for more than two decades was put to question by Tunisian civil society. Cinema and theatre, media well-suited for conveying mnemonic testimony, started telling the subject. In Tunisia, the Revolution came with a general opening up of free speech, which is visible in the amateur videos shot in 2011 where everyone cries out his indignation to the camera without fear. This circumstance made it possible for Tunisian filmmakers to put a hand to the problem of political violence after its formal end.

An example is “Black memory” (“La memoire noire”, 2013) by Hichem Ben Ammar examined the years of imprisonment and torture suffered by leftist activists under the regime of former President Habib Bourguiba. Another important film is “Conflict” (“Al-Siraa”, 2013) by Moncef Barbouch, a documentary dealing with sexual violence against opposition activists of both sexes in Tunisia, showing activist women, relatives, and wives who lived through the repression for their political views during the dictatorship from 1987 to 2011.

The theatrical piece “Violence(s)” (2014) by Jalila Baccar and Fadhel Jaibi explores the cruelty and inhumanity in Tunisian society despite the hopes raised by the Revolution. The actors play both themselves and psychic doubles retelling and enacting a web of violence, personal and public, local and national experienced by themselves or others. The reminiscences of oppression, surveillance and censorship, suffered under Ben Ali’s regime, in the course of these counter-revolutionary conflicts, returned with the Salafist fundamentalism, which orchestrated an action against intellectuals, artists and minorities that recalls the past.

Public history, Disputed Memories, and Berber Identity in North Africa.

Anna Maria Di Tolla, “L’Orientale” University of Naples.

The aim of this research is to analyse the evolution of the Berber question in the process of reconciliation in the North African countries, in particular in Morocco and Algeria.

One of the clarifying examples of the politicization of transitional justice is the non-recognition of the cultural and linguistic rights of the Berber in all of the countries in North Africa. The marginalization of the Berbers in the anti-colonial struggle has caused unresolved tensions.

In Algeria, in 2005, the Charter of Peace and National Reconciliation, proposed by President A. Bouteflika, was criticized by local and international human rights organizations and rejected by the Berber people, as it puts aside the rights of victims, in the name of consolidation of the regime and military impunity. In Morocco, human rights violations against Berber militants have not been equally recognized both in the past and in the present. It should be noted a distinctive element represented by the recognition in 2011 of Berber as an official language in Morocco and Algeria.
As regards Libya and Tunisia, we will try to take stock of the current situation of the Berbers, also in light of the events that took place since the 2011 uprisings. The objective is twofold: on the one hand, we will try to identify the consequences of denials of rights and violence against Berbers, which have become key issues in Berber associations’ movements and made themes of public debate as the expedient of a new politics of reconciliation and memory. On the other hand, the policies carried out in respect of the rights of the Berbers will be examined, as a dynamic part of the reforms under way in the North African countries.

"Years of Lead" in Morocco: Equity and Reconciliation Commission between public history and contested memories.

Renata Pepicelli, Guendalina Simoncini, University of Pisa.

This speech discusses the construction of the public history of the "Years of Lead" with an analysis of the work of the ERC (Equity and Reconciliation Commission) which was the first Truth commission in the Arab world. Active for almost two years – 2004 and 2005 – it has represented a case of exceptional relevance at national and international level.

Within the framework of the transitional justice processes that have been carried out in different parts of the world in the last two decades, it was created with the aim of shedding light on the human rights violations consummated from the independence obtained in 1956 until 1999, date of death of King Hassan II, as well as with the purpose to draw up recommendations to prevent repetition of crimes. Despite it had the merit of making public a history hidden and denied for long time, the ERC was criticized by part of the Moroccan civil society as it had no judicial powers and could not name any perpetrators. The work of the commission has however paved the way for and individual and collective re-appropriation and reinterpretation of the Years of Lead, expressed therefore through various narrative tools such as literature, theater or cinema. At the very moment that memory of the Years of Lead became public memory; it has been contested and challenged by different narratives. This paper investigates also these narratives and the different means of expression. Based on interviews carried out with representatives of human rights associations, ERC staff members, family members of victims, it studies documents and documentaries produced by the Commission as well as novels - many of them autobiographical - poems, memoirs and documents that in some cases coincide with that literature known as “prison memories”.

Finally, this paper aims to shed light on some Moroccan films (fiction and documentaries) dedicated to the theme of the Years of Lead produced between 2003 and 2013, focusing on the topics covered, cinematographic techniques and narratives, objectives and messages.

Twenty years after the Colloquies of Rome, contended memories of the Algerian history.

Paola Pizzo, University of Chieti-Pescara.

In the last decades, especially following the changes triggered after the collapse of the Soviet Union, scholars have posed the problem of evaluating the relationship between history, memory and public use of history. Peoples and
States emerged from these transitional processes have often faced the relationship with their past in a turbulent and emotional way.

A dilemma between justice and reconciliation opened up: in transitional processes what role could the law have in order to ensure, at the same time, the administration of justice for the crimes of the past, and the reconciliation between the various segments of society in sight of the construction of the future?

The paper aims to analyze the Algerian case from the end of the eighties to the threshold of the Arab Spring in the light of the concept of transitional justice. In the study, limits and difficulties crossed by the Algerian transition will be examined, trying to understand reasons and objectives of its protagonists. To do this, the transition model adopted as a benchmark was the 1995 Platform of Rome: the proposal for a path to get out of the Algerian crisis matured in the talks held in Rome among authoritative representatives of Algerian civil society.

As it is known, this proposal was not accepted by the Algerian government and qualified as a "lā ḥadat", a non-event. The Algerian regime has set against this initiative a series of measures that will be analyzed in the paper. These measures have aimed to (re) build the Algerian history of the last twenty years according to a public use of history guided by a specific goal, while civil society, especially human rights organizations, have tried to keep another memory alive. On the other hand, civil society, especially human rights organizations, have tried to keep another memory alive and have continued to demand a genuine process of justice and transition.

AIPH18 - 2 June: from Exhibition to Project

Moderator Raffaello A. Doro, middle school I.C. Albano laziale, Rome.

Thursday 14th June 2018 | h. 15.30-17.00 | Room PAO E1


ABSTRACT

The public and civil historical memory of the Italian Republic, to over seventy years from the birth of the democratic State, it constitutes a fertile ground of investigation to study its impact on the citizens and the public. The exhibits, the toponymy, the monuments, the rituals, the museums and the cultural patrimony, allow to valorize the bond among republic, citizens and symbolic places of the national history. The attention to the digital forms of filing and cataloguing of documents and images audiovisual to the time of the Net it allows to hypothesize a portal of search finalized to the creation of a tool able to become historical and civil memory of the Republic, of its idea, of its historical memory and of its public perception.

An exhibit about the Presidents of the Republic realized in Viterbo in spring 2013 represents an example of good practice of Public History. Visited by hundreds of students of the colleges of Viterbo, has allowed to valorize the
research developed near the Historical archives of the Presidency of the Republic, bringing to the knowledge of a public of not employees how the history of republican Italy is declined, through the Presidents' figures from 1946 to 2013.

In the civil memory of the Republic a central space is reserved to the material culture: the toponymy shapes a geography of the memory able to feed a republican civil memory. The statuary making, the monuments and the cultural patrimony in general and the toponymy represent some urban objects, able to feed the historical memory of the Republic. Studying the historical memory of republican Italy through the case of the capital represents a meaningful point of view in its relationship with the public of the citizens.

The birth of a portal on the "Project 2 June" focus on the communication and the public dissemination of the results of the search, in order to spread the objectives, the activities and the results of the project, where the use of the socials network will also enable to create interaction and debate.

The purpose of the panel is to question ourselves on the historical and civil memory of the Republic and on how this theory has been more present in the history of republican Italy, proposing a description of different formalities of story of the public perception of the institutions and of the citizens. From Studies to the Historical archives of the Presidency of the Republic to popularization of the results in an exhibition, to the analysis of the toponymy and the republican monuments in the capital, the panel is completed with the first budget of the project of portal on the “Project 2 June”, destined to put in circuit the innumerable memories, public and private, institutional and spontaneous, that have crossed the memory of the idea of the Republic from its foundation to today.

The exhibition “Presidents of the Republic. The municipalities, the Italy, the Europe (1946-2013)”.

Raffaello A. Doro, middle school I.C. Albano laziale, Rome.

The report aims to reconstruct the experience of the exhibition entitled "Presidents of the Republic. The municipalities, the Italy, Europe (1946-2013)" and to reflect on its public impact.

After carrying out research in the historical archive of the Presidents of the Republic, together with Sante Cruciani, we built an exhibition which was inaugurated on 11th April 2013 within the framework of an international conference held at the Tuscia University of Viterbo on "Presidents of the Republic. Institutions and citizens, the Italy and Europe". Thanks to the sources of the archive it was possible to follow closely the relationship between the Presidents of the Republic and citizens through public occasions, such as ceremonies reminiscent of war and resistance, political, economic and social events, inaugurations, commemorations, meetings with personalities and heads of State.

The image of the Republic proposed by the Presidents is intertwined with the history of the Country, sweeping political and economic stages, accompanying Italians from reconstruction to economic miracle, from crisis of Seventies to the advent of the single currency and the birth of the European Union. Identifying some keys to understanding such as “lections and presidential style”, "The Italy
of the communes and celebrations”, “Europe and the international dimension”,
the exhibition brought an itinerary on the role of Presidents of the Republic in
Italian history and their contribution to the formation of a Republican identity.
The exhibition was visited by around two hundred high school students of the
city of Viterbo. This participation allowed to make a good practice of Public
History approaching a decent audience of young non-specialists to sources
preserved in the historical archive of the President of the Republic, stimulating
a reflection on how was declined Republican memory by various Presidents.
The exhibition therefore was a dissemination tool for bringing lends the
younger generation the historical knowledge. The exhibition was staged also at
the historical archive of the President of the Republic (May-July 2013) and at
the Italian Consulate in Paris (September-December 2013).

*Toponymy and Republican memory for a new civil religion.*

**Marcello Ravveduto,** University of Salento.

Place names is a privileged point of view to map the memory's geography of the
Republic. What are the memories of the Republican history kept in the urban
territory of our country? What was the public impact on the local communities
of street and squares naming some of the events and characters of republican
history?

Place names returns the sense of the relationship between the idea of the
Republic and local communities. A relationship that measures the way it is
rooted in the conscience and memory of citizens and institutions. Studying the
symbolic relevance of place names can contribute to the formation of a new civil
religion. It can become a learning-educational tool for young generations. It can
stimulate students' interest in Republican history starting from the experience
of historical and civil memory present in their own city, it can turn out to be a
fruitful tool of knowledge for an innovative approach to the study of history,
using at the same time a good practice of Public History.

In big and small cities, place names, through collective memory, allow a
constant exchange between territory and history. This creates a relationship
between the names of the streets and squares and the impact that these
characters or events have had on the lives of citizens.

Finally, the study of place names allows us to reflect on the uses, abuses and
stereotypes of public and private memory, revealing the evolution of the
Republican imaginary from 2th June 1946 to the present day.

*The languages of Republican history in the Capital: monuments and
rituals.*

**Paola Salvatori,** Scuola Normale Superiore, Pisa.

The presence of a Republican memory in the cultural heritage of the city of
Rome offers a perspective to analyse the link between the idea of Republic,
citizens and symbolic places of national history. How does the capital's
cityscape leave the memory of Republican history? What are the civil rituals
which accompanied celebrations related to the Republic and its manifestations
in Rome?

The monuments represented collective memories in over seventy years of
Republican history, for their impact on institutions and citizens. During this
time the Republican rituals transformed during the celebrations held in the capital, such as the feast of 2 June. What remains of the memory of the Republic relived through the statuary and cultural heritage?

The purpose of this paper is to reconstruct the impact on citizens and public institutions of the main monuments and of the main ritual that built the collective memory of the Republic in Rome and the impact that the memory Republican preserved in this city has had on the tourists and visitors to these Republican memory presences. At the same time, I want to rebuild as through the cultural heritage was fuelled the idea of Republic, reflecting on the symbolic meaning and the relationship with citizens.

Creating a Public History Website for the project “2 June”.

Agnese Bertolotti, Tuscia University.

The purpose of this report is to illustrate the idea, the planning and the design for the project “2 June”. The goal behind the proposal of a website is to give visibility to the research and to make evident the overall and multidisciplinary approach of the researchers involved.

The website is intended as a tool both for scholars and for researchers, preserving the accessible and intuitive features proper of a mass-oriented website, updated with the contributions of each participant in the project. In order to use it as a "public" and widespread tool according to the public history issues, the website appearance is going to be captivating and interactive.

The project has a double interface, with the aim of satisfying two different aspects of research: one public and one private. The "public" one will be oriented to communication and dissemination of research, to spread the purposes, the achievements and the results of the research group. To create interaction and debate with other users, it will be possible to use some social networks tools to boost the visibility of the website. A section will be dedicated to a map and a navigable timeline, including further information about characters, events and links to other media contents. The "private" interface, accessible through a login, will be dedicated to the management and coordination of the research, useful both to ensure the correct implementation of the different step of the research and to constantly evaluate the project activities, as well as the coordination and interactions between researchers involved.
AIPH19 - A multidisciplinary approach for historical narratives of sports

Moderator Domenico F.A. Elia, University of Chieti-Pescara.

Tuesday 12th June 2018 | h. 12.00-13.30 | Room PAO C2


ABSTRACT

Sports narratives through media have been continuously reshaped as far as the process of mediation of sport history influences the roles and languages of media themselves (Bolter, Grusin 2002). Moreover, mediation affects sites of memory as archives and museums urging their managers to challenge the traditional ways in which spaces are organized and the criteria according to which sport materialities are offered to visitors (Vamplew 1998). As a result, sport media and sites of memory constitute an interpenetrated system of narratives, which has been broadening its scope since the 1960s. Indeed, sports events have been increasingly transmitted via a range of distribution platforms which contributed to sport becoming a “total social fact” (Mauss, 1965), despite boosting or playing down spectacular effects (Martelli, 2011). As a social fact, sport has produced symbols, attitudes and languages which affect all spheres of social life (Balducci, 2007) and sport fans have become a special category of mass consumer fans, reflecting a variety of social, economic and anthropological elements.

Sports events and daily life of thousands of people are interconnected (Dal Lago, Moscati, 1922) so that a call for sport history culture has emerged in Western societies. Sport museums and sport TV shows meet the need to preserve private and public memories of fans and to contextualize sport events into more general historical phenomena (De Luca, Frisoli 2010). However, the vast potential wealth of study material remains partly underexploited due to the fact that private collections are often not organized for effective use nor available for researchers (De Lorenzi, 1999; Santerelli, Teja, 2010).

Stressing the fundamental role of non-written sources for sport history seems to be the first step to alleviate research difficulties. Riello’s approach to sport memorabilia as “material products” (2009) might be the starting point for a debate about positive integration between human artefacts and traditional written sources, in order to gain new historical knowledge covering the widest evidence. The focus on two specific cases (the national museum of basketball in Siena and the national museum of gymnastic in Forlì) will be key to discuss the role of the scientific research in a space dedicated to the popularization and the difficulties in find a balance between the requirement of celebration and the necessity to maintain an historiographical rigour.

TV shows provide evidence of different co-existing approaches to sport history in the public sphere. On the one hand, the success of TV shows as “Sfide” – RAI channels 1998 – points out the audience’s growing interests towards accurate knowledge of sport events narrated through a variety of sources (archives, press, oral sources) rather than mere share of emotions in response to sport competitions. On the opposite “Buffa racconta” – Sky Sport 2014 – enhanced sport as a powerful source of emotion inaugurating a new era in sport narrative
which emphasizes the anchor-man’s pathos. Examples as TV shows support the belief that effective organization of open-access archives storing written, non-written and material sources is necessary for storytelling and reconstructing the past in order to meet different demands of sport history.

“Football is nothing without fans”. *Sports History and Fans Memory.*

Deborah Guazzoni, University of Milan.

Since the origins of competitive sport, but in different ways during the time (Stefanini 2009, Pieranni 2014), sports fans were an essential element of the world’s sports history and their existence proves the affirmation of the sporting show as a tool of recreation and loisir (Vigarello 1996, Tarozzi 1999). The contribution would analyse this subject in many different aspects of historic and historiographical interest.

First of all, the supporters are a research’s object for historians. Identity and social dynamics of fans are intrinsically interrelated to Management choices and sports development, but also to social and political history in the local, national and international context (Lanfranchi 1992, De Biasi 1998, Papa, Panico 2000, Giulianotti 2002, Menzani 2014).

The sports supporters also represent a vital element in the collective memories’ elaboration. Sporting events are strictly linked to the daily life of thousands of people, from which derives the need of historical sports culture (Dal Lago, Moscati, 1992). This requirement, at the root of the vitality of a historic discipline devoid of an academic recognition, explains two news, growing in the recent decades: the diffusion of Sports museums, storage spaces of the sporting events’ memories and their heroes’ lives and centres of the relations with private and collective fans memories, and the proliferate of the historical television entertainments, which try to reconstruct and to tell past sporting events as an expression of a general historical moment (De Luca, Frisoli 2010, Kossuth, Adams 2013, Reilly 2015).

Finally, sports passion underlies of the collecting movement and of a memorabilia market, which often diverts important document and object of great interest from research work (De Lorenzi 1999, Santarelli, Teja 2010). This situation, which can hamper the efforts to protect the sporting sources, needs to open a debate on this subject, with the participation of public Institutions, archivists and private collectors.

*Sports storytelling on TV: the cases of “Sfide” and “Federico Buffa racconta”.*

Matteo Anastasi, LUMSA.

Paolo Carelli, Catholic University of Milan.

The sports television storytelling has entered in our everyday life. Storytelling, in general, “serves to explain and illustrate [...] moving from analysis to narrative construction that replaces logical inquiry” (Simonelli, 2016). Public History aims to “revitalize, if not revive, the public role of an historian [...] with respect to the broader debate, the current confrontation in public opinion, and [...] to a demand of history that appears to emerge very consistently in the society” (Noiret, 2017).
Two products from the recent history of Italian television seem to fully respond to this ambition: “Sfide”, broadcast on the Rai channels since 1998, and “Buffa racconta” by Federico Buffa for Sky Sport. This is proven, besides behind the scenes by the presence of authoritative historical consultants, by the constant use, evident during the episodes, of the classical sources of the “orthodox” historian: archival sources, audio-visual sources, oral sources. The choice of these two case studies is dictated by their revolutionary value in the way of communicating the history of sport.

“Sfide” was a pioneer of a genre, taking the slogan “Sport as you have never seen it before” (Ercolani, 2006), giving ample space to images, accompanied first by a voice-over and, subsequently, by the presence of a conductor in the studio. However, the Buffa’s programs, launched in 2014, have inaugurated a new era, focusing on the orality and pathos of the conductor and less on the images. Both had a strong impact on the general public, representing «the highest point of the Italian sports tale» (Grasso, 2016).

The aim of the work will be to trace an evolution of the Italian television sports storytelling, examining the two cases mentioned, with the ambition to grasp similarities, differences, historical rigor and, above all, effectiveness or less in function of “vehicles” of Public History.

**Sport museums: opportunity and criticality. The cases of the national museums of basket and gymnastics.**

**Saverio Battente**, University of Siena.  
**Nicola Sbetti**, University of Bologna.

In the last decade in Italy, despite a delay toward the other Europeans countries, we have assisted to a real boom of museums and exhibitions with a sporting topic. Some of them are dedicated to a single athlete with specific geographical roots (Gino Bartali, Tazio Nuvolari), others to specific clubs (Genoa, Juventus, Torino). Increasingly, also the National sporting federations have expressed their interest in opening national museums of singles sport and some of them have already started to work in this direction. It’s the case, for example, of the Museum of tennis in Milan or the one of boxing in Santa Maria degli Angeli (Assisi).

The aim of this presentation, after a quick excursus on the pre-existing experiences, is to evaluate the two case studies. The first is the project of a national museum of basketball in which the University of Siena is involved. Siena is also the city that has hosted the first basketball experiment in Italy. The second is the national museum of gymnastic, that will be hosted in Forlì and that has the scientific support of the University of Bologna. The focus on these two specific cases will be key to discuss the role of the scientific research in a space dedicated to the popularization and the difficulties in find a balance between the requirement of celebration and the necessity to maintain an historiographical rigour.
**The valorization of Italian sport and gymnastics industry: a plan for a digital archive of material sport history.**

**Domenico F.A. Elia,** University of Chieti-Pescara.

Material sport history has developed since the pioneering work of Hardy in the USA (1986) to studies focused on Italy which have been published in recent years by Elia. These works have contributed to define what a sport product is and its role in material history of sports and gymnastics. The very definition of sport product requires the integration of different non-written sources and might take benefit from Riello’s approach to sport memorabilia as “material products” (2009), as far as he suggests using both human artefacts and traditional written sources in order to gain new historical knowledge covering the widest evidence.

In addition to the construction of a heuristic device to investigate sport materiality, it is necessary to point out the reasons why the category of sport product has been underestimated by historians. The present paper suggests that this underestimation can be overcome by a multi-disciplinary approach which takes into consideration the history of education and studies sport and gymnastics equipment as part of the broader category of “mass education means”. Indeed, “mass education means” include all “school objects which go through a process of formal homologation in order to meet common standards and gain access to large-scale distribution” (Meda, 2016, 12).

The project aims to create a digital archive containing documents on Italian sport and gymnastics entrepreneurship and practice, despite current or ceased activity of companies. It intends to increase the knowledge of historical, social and educational processes which led to the development and diffusion of “sport product”.

**AIPH20- Co.Heritage: examples of enhancement of the cultural heritage in Lazio Region within experiences of Community Research**

**Moderator Stefania Ficacci,** Ecomuseo Casilino Ad Duas Lauros.

**Thursday 14th June 2018 | h. 12.00-13.30 | Room PAO C2**

**Themes: Narratives, Mobile App, Material & Immaterial Cultural Heritage, Cultural Tourism.**

**ABSTRACT**

During of the Second Conference on Public History, and about “LANDSCAPE. Material & Immaterial Cultural Heritage”, we propose a presentation of research projects about Regione Lazio Cultural Heritage, that have as main analysis tool collection and processing of public history in relation to the studies of the local cultural heritage about urban and rural communities. In fact, in these projects, we describe the process of identifying the cultural resources, that the local community recognizes as being undetectable and therefore to be exploited through cultural projects and unconventional tourism programs.
The projects presented methodologies and tools restitution of cultural heritage by local community through new digital technologies, for example App of smarturism, storytelling digital process (interactive guide, interactive documentary, digital maps, virtual experience), products to different categories of users as students, tourists and so on.

Co.Heritage, stumbling memories. A Public History project for the enhancement of the cultural heritage in the 5th Municipality of Rome.

Stefania Ficacci, Ecomuseo Casilino Ad Duas Lauros.

It’s a project about to identifying the cultural heritage by the Italian and migrant communities of the eastern suburbs of Rome. A COmmon heritage, knows as an instrument that enhances cultural diversity, which promotes intercultural dialogue and promotes a new model of development and governance, in a perspective that aims to involve all local stakeholders, in a process of defining models of territorial governance and local development.

Co-Heritage "Memorie d’inciampo", will support the reconstruction of the history and memory of events about the first and second world war, the Nazi-Fascist occupation, the Resistance and the struggle for Liberation. For this reason, despite the long time that now separate us from these historical events, history and memory are still alive in the experiences and experiences of many resident families. In this way, the didactic project "Remembering the Great War" is being realized in the Casilino Ecomuseum and Memorie d’inciampo / Stolpersteine, to reconstruct personal stories and collective events linked to the two conflicts and promotes artistic installations (murals, sculptures, graphic novel).

Keeping up with history on the “Via Appia” between Rome and Garigliano.

Maria Teresa Natale, Priscilla Polidori, GoTellGo Cultural Association.

The aim of this short contribution is to present the work carried out to narrate the Appian Way – conquest road, religious road, postal way - from Rome to Garigliano River.

A way to tell the Regina Viarum, in which no one tool excludes the other: the "talking" paper guide, the digital tools (website and app), the tourist guide. A result obtained thanks to the collaboration between the Lazio Region, the Superintendence for archaeology, the fine arts and the landscape for the metropolitan area of Rome, the province of Viterbo and southern Etruria and the GoTellGo Cultural Association.

“Anagni Excelsa”, from historical research to tourism promotion of the region.

Pietro Di Alessandri, Gab Freedom Association and Centro Turistico Giovanile Studentsco.

Within an integrated strategy of territorial promotion, we have foreseen a series of actions:
- A training day entitled "Educating at reception": a workshop aimed at operators of tourism sector.
- Creation and management of Anagni Excelsa's Facebook and Instagram pages.
- A multimedia focus on two main events of the City to be published on the project website conveyed through the Facebook and Instagram pages of Anagni Excelsa.
- Promotion of the brand, the territory of Anagni and the tourism-related activities at 3 tourism fairs between 2017 and 2018: TTG Rimini - Fitur Madrid World Travel Market London.
- Organization of an “active educational tour” dedicated to T.O. and influencer.
- A project of territorial promotion with ambitious objectives, cannot ignore the creation of a brand, a strong and unmistakable identity through which to embrace and communicate the values of the project.

This proposal of logo for Anagni Excelsa wants to be noticed by placing at the center a portion of the Cosmatesque floor that with its sinuous forms immediately pushes the observer to go to the bottom, to discover more, the image is then underlined and framed in a context strong, with an authoritative underline: ANAGNI Excelsa. Closely connected to the coordinated image and its natural extension, it is the creation of an online tool that is the fulcrum of the entire territorial marketing activity promoted with the previously mentioned actions. A website that exceeds the directory structure of the old touristic portals and that even before proposing the classic logistic information (How to get there, Where to sleep, ...) invites the user to become a visitor thanks to the experiences that Anagni Excelsa offers him visually captivating through the site.

Re-scape: co-planning workshop to prompt local renovation and development process. The case of the Monticchio quarry in Lazio.

Serena Nuccitelli, Sara Le Xuan, Avanzi, Milano.

This project aims to illustrate the process of the workshop, from the context conditions, to its outcomes and modelling. Conceived as a co-planning path with local actors and different professionals, the workshop aimed to restore the abandoned quarry of Monticchio to the territory, in the province of Latina, a central place in the local history today inhabited by lush nature.

The workshop has been outlined as a tool to trigger local regeneration and development processes – following their open and incremental nature – and to enhance the tangible and intangible heritage, as they fly through their networking.
AIPH21 - History and possibilities in the mass Internet

Moderator Domenico Matteo Frisone, University of Teramo.

Thursday 14th June 2018 | h. 10.15-11.45 | Room PAO C2


ABSTRACT

As is often said, there is everything on the Internet. What is not analyzed, however, is at what level of interpenetration a given matter is. In the case of History, for example, niche areas are clearly flourishing in which communities of enthusiasts discuss, inform and share their sources. But what is the state of history (and its communication) on mass sites, on those, in short, commonly called social media?

The papers of this panel propose to analyze the current situation by taking several widely spread sites worldwide but also, and above all, to examine the possibilities that these sites offer to the public historians to try to communicate to an increasingly interactive and wide audience. We will analyze both sites specialized in audio video communication such as Youtube and Twitch, and more generalist platforms such as Facebook.

Is it possible, for public history projects, to approach an audience that is always looking for serial but not serious entertainment, and with the most varied needs and habits, without abandoning its mission and without trivializing the topics they dealt with?

History on the Tube: from the Anglo-American experience to “Pinte di Storia”.

Michele Lacriola, University of Salerno.

The web, with all the possibilities it contains, and continues to develop, is the youngest tool available for public historians: the public reached is potentially infinite and provides various means that can be successfully used in spreading the knowledge of History.

Here we want to focus particularly on the most popular video platform: YouTube. In particular, on the Italian version of the platform are present in massive quantities two extremes: channels of academic authorities, such as universities, cultural institutes and study centers or, on the contrary, channels dedicated to historical "counterinformation", which often hide a populist revisionism and rarely accompanied by a logical reflection on the sources.

Abroad, on the other hand, we have a more varied scenery.

Precisely from this awareness, a year ago the “Pinte di Storia” project was started by a group of graduates and PhD students in history. Set as a goal the simplification, without trivialization, of historical themes, the project attempts to attract the average YouTube audience, using a less formal and perhaps more atypical language, looking for less known and more particular sparks. After a year of work and experimentation, comparisons and analysis (both practical and theoretical), we want to present now the results we have come up with, trying to answer the most problematic question: how YouTube can be used as a
means or spreading historical knowledge in the Italian context? Which is the most suitable format and what kind of audience we want to reach? By comparing data and statistics of our channel with those of other foreign experiences, we will try to outline strengths and critical points of this tool and what kind of trends and tastes are emerged from the public.

A new frontier: the streaming of videogames as a possibility of “(hi)story-learning”.

Domenico Matteo Frisone, University of Teramo.

The use of games and videogames is a teaching strategy that has already given excellent results all over the world. Publications on this topic are consolidated and frequent.

The student is also a player, and has an active part in the game. However, this approach does not take into consideration the continuous evolution of the videogames field and, in this case, the creation of a parallel sector that is rapidly increasing in the last period. More and more often we can find an audience, often a very young on, that has moved from the active player role to the passive one of Viewer. The people in question have become spectators of a third part who plays in their place. If we do not consider the ever-increasing explosion created by the E-sports phenomenon, we can find an emblematic example in the live streaming site Twitch.tv. Among the first to allow live broadcasts of good quality, comfortably from your own game station, in 2013 the site reached 45 million monthly viewers, with a loyalty of about 100 minutes a day watched per person.

With this size of audience, a recent essay had tried to demonstrate how Twitch.tv can be considered among the new and avant-garde teaching instruments. Keeping these newfound possibilities in mind, the members of “Pinte di Storia” have hypothesized a spin-off called "De Bello Ludico". The project aims to use the streaming of videogames related to History, for setting or for inspiration, to start a debate with a possible community on a shared theme. It is therefore proposed, through this medium, to facilitate the transmission of historical notions, taking advantage of a more informal approach, remaining inherent to what concerns the games in question and proposing at the same time insights related to the considered themes.

The paper will highlight methodology, critical aspects and advantages of the project, started in January 2018, as well as examining possible developments and a possible self-sustainability of this experimentation.

“Pages” of history: techniques of historical narration in Facebook era.

Antonio Iodice, University of Exeter.

Pietro Rubini, “Pinte di storia”.

During the last few years, new technologies have significantly increased the spreading and accessibility of historical knowledge. We’re referring to the role of Social Networks and of Facebook in particular. On this platform, anybody can “make” and share histories, with its pros and cons.

The main danger consists in the massive presence of amateur historian who write on Facebook to spread their own vision of History. On the other side, we can also find historian who use Facebook to share high-quality contents. If at
the beginning, on Zuckerberg’s social network people created groups, today, along with Facebooks evolution and the introduction of the pages, the historical topics can be better proposed to the users.

Pages gave a great contribution to the spreading of Public History. In Italy we can distinguish, mainly, among three types of “historical pages”: the first type consists in pages which use a meme to recall a famous historical event, another type of historical knowledge spread via Facebook consists in the use of iconic images referring to a particular event of which they are a symbol, and finally there are those Facebook pages which create an historical narration merging together both these types of pages.

We believe that the historical pages market on Facebook is a crucial field in the relationship between History and the public. What will be the role of the public historian in this field? How to get the best results from this particular media? These are the main questions we are going to try to answer.

AIPH23 - Monument on movement: rehabilitation and giving new meanings to historical monuments in Italy

Moderator Marta Gara, Catholic University of Milan.

Thursday 14th June 2018 | h. 08.30-10.00 | Room PAO C2


ABSTRACT

During last years the public and social value of historical monuments has come back to the center stage of international public debate. It was in March 2015 when in South Africa the protest movement #Rhodesmustfall broke out, aiming at the removal of the Cecile Rhodes’ statue from the campus of University of Cape Town in order to demonstrate the need for an education free from colonialism’s taints.

In August 2017 a similar campaign interested confederate monuments in US, focused in Charlottesville, Virginia, where violent struggles occurred: on one side people who wanted to conserve the statues built at the end of XIX century to honor the confederate army and on the other side people who claimed for their removal as symbols of a white supremacist regime. In Italy the American historian Ruth Ben-Ghiat’s article published by The New Yorker on October 5, 2017 questioned the country’s relationship with the survived monuments of the fascist era, raising a large echo among media and pundits. These episodes push forward the need of a reflection over the instruments for the interpretation of monuments as historical and dynamic symbols and over the public history’s activities arranged to face the issue.

A monument is the public and touchable outcome of a memory, of a commemoration, of a political emphasis on a particular event or historical period and of the socialization which came out from. For this reason, the monument’s meaning is always subject to time’s factor. The latter matters not only for obvious material deterioration which jeopardize the reading of the monuments in a long perspective, but also and above all for the mutation during
the years of the memorial context where the same monument is placed, the movements of the multiple identities - synchronous and developing over time - of the social fabric where it is set.

The active participation of communities to the monuments’ semantics makes the touchable signs of commemoration a topic of interest for public history. In particular the discipline can become a medium of intermediation between monuments and bystanders who observe them or, sometime, forget them. The public history can indeed put forward practices of rehabilitation or giving new meaning to existing monuments or also it can stimulate the creation of new commemorative supports.

The present panel means to introduce four Italian experiences which go straight in this direction: multidisciplinary projects which concern different historical and geographical contexts. It is also expected a conclusive reflection over the challenges faced today by historical-artistic conservation of monuments, resuming in a unique frame the sparks and critical points found in professional practices yet introduced and starting a necessary dialogue between public history and history of arts, since the monuments are also pieces of public art.

The project “Monumento_specific”: a new relationship between monuments and citizens, and their history known or ignored.

Giorgio Uberti, PopHistory.

“Monumento_Specific” is part of the "MilanoAttraverso: People and places that transform the city" project promoted by the ASP Golgi Redaelli and financially supported by the Cariplo Foundation and the AEM Foundation. "Monumento_Specific" is a historical-artistic project on the relationship between people and monuments of the city. The creators of this artistic project, which will realize the initiatives are: the association of public cultures "Ex-Voto" and the theatrical association "Le Compagnie Malviste".

The project started in the summer of 2017 with social observations and an archival research on the history of the monument. Initially, some monuments were selected, for example, the monument to Beccaria, the monument to Sandro Pertini and the monument to Santa Francesca Cabrini in Central Station. The performances allowed to create an interaction between people and monuments. These performances were, for example: interviews, moments of involvement or flash mob. The results of these interventions were recorded as feedback (videos, photographs, drawings).

The project aims to ideally transform the citizen into a promoter of culture and new urban habits. Every performance is isolated. It begins by capturing the attention of those present on the relationship that the monument has had with the citizens through the centuries, until today, and builds for him a new ideal future. The ultimate goal is to design a route to connect these monuments in a day of "celebration of reception monuments" scheduled for summer 2018.

Coming to terms with stone fascism. The case of Bolzano.

Andrea Di Michele, Free University of Bozen-Bolzano.

For many decades the imposing signs of the fascist monuments and their studied centrality in the urban fabric of the city of Bolzano have been an element of perennial friction between the Italian and German language groups. “The
Monument to Victory” created by Marcello Piacentini between 1926 and 1928 represented an apparently unsolvable problem, as well as being the scene of repeated opposing demonstrations. A monument to the fallen, a temple to fascism erected on huge Lictor’s Fasces but also a historical building of undoubted artistic value, the “Monument to Victory” was for a long time the background for public commemorations, such as the anniversary of the victory or military parades.

Another bulky sign of the fascist past is the enormous bas-relief located on the façade of the former "Casa del fascio" (now seat of the financial offices), opposite the Palace of Justice. It is 36 metres long and depicts the Duce on horseback surrounded by the acronyms of the regime’s organizations, accompanied by the slogan "believe obey fight" and by a long narrative through images of the "triumph of fascism".

The presentation aims to illustrate the interventions of contextualization and redefinition of the two fascist monuments realized in Bolzano in recent years, taking stock of the effects on the social fabric. The first intervention led to the creation of a permanent exhibition within the underground spaces of the “Monument to Victory”. “BZ’18’ 45 a monument a city two dictatorships”, inaugurated in July 2014 and granted a special commendation by the “European Museum of the Year Award 2016”.

The second intervention was realized in November 2017 and led to the placement of a luminous writing reproducing Hannah Arendt’s quotation "No one has the right to obey" along the Fascist frieze. The installation was accompanied by the creation of an information point with a historical analysis of the events and of the meaning of the bas-relief.

A virtual monument to link physical and digital space in memory of people fallen during First World War.

Giulia Dodi, PopHistory.

The First World War had a strong impact on the population and on the Italian territory, not only those of the areas directly affected by the fighting but also in the back, leaving an indelible memory. The numerous monuments erected in the years following the end of the conflict testify to the importance that the memory of the fallen had in the public discourse, especially during the fascist period. However today the majority of these cultural monuments are in a critical situation: in many cases they are ruined and inscriptions are now illegible, for this it is necessary a new type of commemorative intervention, in order to obviate the signs of the times on physical artefacts and relaunch the importance of the historical events related to the First World War.

A solution is represented by digital, whose language is well suited to the construction of an interactive narrative, able to provide historical information and give a new centrality to events that especially young people seem to perceive as very far from them, instead history can be rediscovered using innovative tools, showing the absolute importance that historical facts had for the local communities.

The paper aims to take into consideration the case of a virtual monument created by the association PopHistory, with some municipalities located in Emilia-Romagna, through which it was possible to give life to an example of a digital public history where documentation and archive material have been made accessible through the creation of an appropriate digital platform. In the
same way the intervention has allowed to exploit the physical evidence related to the Great War on the territory, through the direct involvement of the communities.

*Iconoclasm, oblivion, normalization and privatization: ideological problems of the conservation of monuments in Italy.*

**Maria Elena Versari**, Carnegie Mellon University.

The paper means to highlight some of the current problems concerning the monumental conservation in Italy, with particular attention to monuments built during the 20th century and therefore also during the fascist dictatorship. By examples and comparisons with foreign practices, the paper will point out the recent developments of the discussion both on theoretical and political level and the contradictions that distinguish the activity of private citizens and institutions.

**AIPH24 - The “Memorieincammino.it” project:**

testimonies, documents and online images of an Italy undergoing transformation (1922-1945)

Moderator **Mirco Zanoni**, Alcide Cervi Institute.

Wednesday 13th June 2018 | h. 17.15-18.45 | Room PAO C2


**ABSTRACT**

“Memorieincammino.it” is a digital collection and dissemination project of historical sources, designed by Istituto Alcide Cervi in collaboration with BCC Cassa Padana. It is a multimedia web site, which was developed to contain photographs, images, documents, letters, report cards, interviews and much more: pieces of a mosaic that represent Italy's political and cultural transformations from the beginning of the Fascist Era (1922) until the end of the Second World War (1945), with a focus on the first steps of democracy in our country.

The research and the collection of memorial sources began with the contribution of more than 150 partners of Alcide Cervi Institute, and went on with other subjects, such as historical institutes, local associations, public and private archives that, under the supervision of the editorial staff, made available published and unpublished stories of their communities and families through sources that were poorly valued and otherwise would have remained exclusively on their territories of origin or even private.

The logo of “Memorieincammino.it” is a multicolour tree which is the essential navigation tool for all users to explore the stories of women and men, Anti-Fascism, war and Resistance sites. Biographies, key words, historical facts, timeline and geographical map are the “fruits” of this tree: an immersive navigation and learning tool which is addressed to history fans on the net, but
also and above all to teachers and students who can find unpublished material for educational workshops and deepening approaches to the traditional educational programs.

The panel, giving voice to the different professionalities of the working team, intends to illustrate the multiplicity of skills put in place in the realization of the project, from its genesis up to the most recent upgrades, as well as the socio-cultural impact on communities and territories involved in the research.

*From the house drawer to the web: documents, photos and testimonies about Italian history in the first half of XX century (1922-1945).*

**Gabriella Gotti,** Alcide Cervi Institute.

The “Memorieincammino.it” project was born in 2011 to represent, through sources, the great richness and complexity of Italian memory about over twenty years of history in the first half of the twentieth century (1922-1945): a new collaboration experience between the Alcide Cervi Institute, the project promoter, and numerous interlocutors (starting from its social base), with which it has undertaken a promoting process of a common memorial heritage. The project aims to illustrate the various working phases in the editing and managing of the website contents: the research and collection of documentary and photographic material, the video-interviews recording with witnesses, the data processing in different formats, their online publication.

*Behind the scenes of “Memorieincammino.it” digital archive.*

**Armando Rossi,** BCC Cassa Padana – POPOLIS editorial board.

Database, CMS (Content Management System), Wordpress: the report about the construction phases of a website which puts together the main characteristics of an archive with the potential of a multimedia and engaging platform.

"*It takes a fruit to make a tree*: “Memorieincammino.it” syntax.

**Roberta Bruno,** graphic designer.

In visual, graphic and performing arts, the term 'syntax' indicates the relationship between the elements of a composition and their respective functions. For content structuring and organizing in “Memorieincammino.it”, an original as well as an immediate graphic language has been developed: the logo's symbols and colours, with the tree and its "fruits", represent the access system to main information pieces on the web portal (historical sources), the relationships among them, as well as different kinds of in-depth analysis (biographical, geographical, historical, etc.). The tree and its fruits are therefore elements of an effective syntax that will become familiar to the users, allowing them to create personal paths within the website for exploration and knowledge of the covered topics.
A case study: Varano de’ Melegari, its memory, its community.

Martina Noleggi, ANPI, Varano de’ Melegari.

The experience of a small community in lower Ceno Valley through local ANPI young members' story: the meeting with the “Memorieincammino.it” project, the territory's documentation and testimonies contribution, the research report to the community.

This collaboration path has culminated in the membership of Varano de’ Melegari Municipality and the Anpi local section to the social base of the Alcide Cervi Institute, promoter of the “Memorieincammino.it” project.

AIPH25 - Public History in the time of the capital of culture: deals and tasks

Moderator Chiara Martinelli, Historical Institute of the Resistance, Pistoia.

Thursday 14th June 2018 | h. 12.00-13.30 | Room PAO D1

Themes:

ABSTRACT

Among the several exhibitions organized thanks to the designation of Pistoia as the Italian annual capital of culture in 2017, lot of them were exhibitions of Public History. All of them were organized by cultural institutions established from a long time in the Tuscan town. They show that doing Public History in a citizens-friendly way is possible; furthermore, they are inserted in a long-perspective strategy. The designation made possible for local associations to work together: they are overcoming their narrow-wide identities for devising exhibition that can highlight the manifold connections between citizens’ ascendants, local history and national history.

The recent conclusion of the experience as capital of culture led to think about some pivotal topics. Planning an historical exhibition could be a great opportunity both for prompting academic research and for working on public memories: thanks to it, it is possible to set up public memories mediating on citizens’ way of perceiving the past.

The panel proposed by Istituto Storico della Resistenza di Pistoia (I.S.R.Pt), alongside with the Associazione di Storia locale, Fondazione storia lavoro and Coopculture, includes paper dealing with these topics:

- The Town and its Surroundings: Public History initiatives are feasible only thanks to local administrations and their funding. Hence, they should be conceived in the framework of their links with the citizens and the territory. The panel is going to deal with the integration of Public History initiatives in the Capital of Culture program and how they were linked to other initiatives.
- Past, present and future: Citizens can shape a thorough public memory and can award a concept of citizenship only acknowledging the links between social, economic and political processes and present events. Papers included are going to deal with how chosen topics are concretely dealt in exhibition for prompting citizens’ political involvement and reflections on local and national issues.

- Elaboration and transmission: A far-reaching exhibition can be appreciated measuring how many visitors arrived and how wide was the news coverage. However, the success of an exhibition can be measured acknowledging its legacy in tourists’ and citizens’ way of shaping public memories. Obviously, as the main part of the exhibitions the panel is dealing with has been concluded only from few weeks or months, devising such an analysis is a tough task. Notwithstanding, it’s an exercise we should put in practice for planning a thorough work-in-progress.

*Treasures of war, the art of Pistoia between salvation and destruction.*

*Alessia Cecconi,* CDSE Foundation.

The exhibition “Tesori in guerra” reveals an untold, surprising history. Whereas Pistoia was heavily bombed, its artistic masterpieces were put into safety in an adventurous way. The rich photographic and archival documentation made possible to deal with the history of war in an innovative way.

The exhibition aimed at communicating and divulging such topics for stimulating people to think about present processes about preserving artistic masterpieces. Hence, visitors had the possibility to think about unknown historical and artistic memories of the local past.

*The city at war. Citizens and refugees in Pistoia between 1915 and 1918.*

*Francesco Cutolo,* History and City Association.

The exhibition “La città in guerra. Cittadini e profughi a Pistoia dal 1915 al 1918” dealt with national and local events occurred in Pistoia throughout the Great World War.

Besides the traditional explicative posters, its structure was made by multimedia and scenographic installations: it was aimed at gaining a wider audience. The visitors were plunged in First World War daily-life thanks to the well-structured exhibition path, which was made by four thematic rooms. Their topics concerned warfront and home front daily-life, cinema, propaganda. However, the most pivotal topic lied about fleeing refugees from the invaded provinces of Belluno and Treviso, as they were moved in Pistoia after Caporetto.

Remembering the Great World War is still felt and this assumption is widely demonstrated by the high rate of participation attained: more than 5000 visitors were recorded.
Traveling, deportation to the lagers.

Sara Valentina Di Palma, CoopCulture.

The exhibition “In viaggio” (January 27th -February 3rd 2017, extended up to February 5th), proposed and realized by the historians Sara Valentina Di Palma and Stefano Bartolini in a railway wagon from the Forties put in Piazza San Francesco in Pistoia, in the period in which the city was capital of Italian Culture, offers in ten panels (and an extra eleventh one on the chosen square) the experience of deported Jews through their memories, showing how the transport itself was a stage in the extermination – by killing the weakest ones and above all through the annihilation of people regarded not as human beings but as objects. The square was chosen not by chance, since Piazza San Francesco casts many events of unified Italy in the last 150 years, with its commemorative monuments built in the period following the unification of the country on main Italian events.

Thanks to the novelty of this proposal, which did not just offer to citizens a Holocaust symbol in an urban context (as already done some years ago in Turin) but filled it up with a content, over 5,000 people of all ages, including many school classes which had guided explanations, visited the exhibition in little more than one week.

The star key. Industrial work in the 20th century.

Stefano Bartolini, “Valore Lavoro” Foundation.

Events planned by the Fondazione Valore Lavoro in 2017 followed the achievements reached in 2015 by the exhibition “La mezzadria nel Novecento. Lavoro, storia, memoria”.

The association devised an exhibition which applied the same 2015 format to a different but specular topic, i.e. factory work in XX century. The exhibition, which was planned thanks to historians, museum experts, arts and photographic history scholars, aimed at giving to visitors the global perspective of factory history. Indeed, XX-century factory history exerted not only economic, but also social and cultural outcomes, as it is widely demonstrated by the manifold cultural outcomes. Hence, the project aimed at giving to the citizenship a multimedial exhibition in order to stimulating a long-lasting debate. Exhibition materials included pictures, video, ambient sounds; sculptures, workers’ paintings about factory; tools and machineries which aimed at giving a human and technology perspective on working history.

Meanwhile, historical and iconographic sources and explicative panels highlighted main benchmarks in “glocal” factory history with a stress on ambient, safety and trade unions movements.

Older people’s memories were re-activated thanks to ethnographic settings like the one about a 1950’s kitchen; furthermore, they stimulated younger people as they already saw some the settings elements in their grandparents’ houses. All throughout the exhibition, a series of book presentations deepened public debates about links in present, past and future.
AIPH26 - Historical Geography and GIS: bridging research and application

Moderator Arturo Gallia, Roma Tre University.

Friday 15th June 2018 | h. 12.00-13.30 | Room PAO C2

Themes:

ABSTRACT

In the last decades, the use of GIS (Geographic Information Systems) software has rapidly increase in the historical geography field. Both historians and geographers has developed a large range of methodologies and techniques, which encompass from Historical GIS (HGIS) to historical WebGIS. Digital cartography is by now universally recognized as a heuristic tool for the study of the past, for the management and vectorization of historical maps, as well as for georeferentiation of data collected from other sources. Furthermore, GIS is a powerful tool for data application and sharing, both for territorial planning and for communication to large public. The virtual cartographic representation of the past is one of the new meeting point between research and application. In the research and academic context, the use of this tool and the reflection on its potentialities and limits are increasing; in the context of larger public, new and easier tools have been developed, allowing an increasing number of non-expert to manage data, create their own maps, share geohistorical database. Anyway, the convergence between the two worlds is still difficult to achieved.

This panel (simultaneously with the other devoted to Historical GIS) aims to present and discuss spatio-temporal GIS models, connecting scholars from different field, without disciplinary or diachronic boundaries. The goal is to share of good practices and innovative strategies – as well as problems – with regards of the use of GIS from a public history perspective.

A multiproxy approach to the history of wetlands: combining historical cartography, textual sources and pollen analysis. The case study of Grosseto Plain.

Nicola Gabellieri, University of Genoa.

The importance in shaping level and hill grounds of the “bonifica agraria”, the drainage and improvement schemes pursued in many areas of the Italian peninsula since the XVIII century, has been underlined by many scholars. However, while researches have mostly focused on drainage processes, ecological and social dynamics of past wetlands has been mostly neglected.

This paper deals with the history of wetlands and land reclamation in Italy using the Grosseto Plain (Tuscany) as case-study. By the vectorialization and the analysis of historical and current cadasters (1820-30, 1950, 2012), changes of rural practices, of property system and of material features of the landscapes are retraced. Furthermore, digital cartography has been crossed with a number of different historical sources (textual, iconographical and sedimentary).
Main attention is paid to the material transformation of the landscape, considering changes in the settlement systems and the land use – vegetation cover as result of environmental resources requalification: changes in ownership, access and use. The understanding of environmental resources as social, and historical elements allows us to measure their evolution and imbalances in their use, or in the exploitation systems, during time. The analysis sheds new lights on the environmental history of the area and its complex dynamics in the long duration.

*The Digital Atlas of Portuguese America.*

Tiago Gil, University of Brasilia.

The Digital Atlas of Portuguese America is a website with digital maps which present contents on colonial Brazil, between 1500 and 1808, when it was a Portuguese colony. The digital map permits various forms of interaction, such as the search for specific chronological periods, the alteration of observation scales, the use of the zoom to see the details of a region or city, the measurement tools (with the measurements of the time period) and the multiple possibilities of crossing data to obtain different views. Furthermore, there is a textual complement to the geographic elements represented, which utilizes the mediawiki interface. It is a project made in collaboration with several historians and many research institutions. The basic structure of this site was developed in the Social History Laboratory of the University of Brasilia (LHS / UnB), where different contents were also produced, such as general maps and information on the places existing in that period, as well as other databases of geographical information. It is really a collaborative tool, done in the spirit of the so-called "web 2.0", in which emphasis is placed on teamwork and on the free exchange of information.

ATLAS DIGITAL AMERICA LUSA is a place for interaction. It can present spatialized data from different researches or even information that can go through geoprocessing. The uniqueness is that many researchers can send information from their studies and, at the same time, enjoy this large, revised, organized and certified collective database, as well as the cartography produced.

*The Roles of Plant Disease, Forest Fires and, Industrialization in the transformation of the Monti Pisani.*

Andrew S. Mathews, University of California, Santa Cruz. Fabio Malfatti, Ethno-Anthropological Research Center, Lucca.

The Monti Pisani, located between Lucca and Pisa, Italy, have been cultivated for several millennia. Present day landscapes show traces of histories of peasant agriculture and pastoralism, of agricultural abandonment and plant disease. Most recently forest fires have come to be seen as a major problem, as the elimination of grazing and litter raking has made the landscape more flammable and prone to intense fires.

In this study we use archives, oral histories, qualitative landscape observations, and botanical maps, to demonstrate major shifts in species composition and
cultivation practices between 1843 and the present. The Antico Catasto Borbonico and the Antico Catasto Toscano show evidence of cultivated chestnut forest as low as 50 meters above sea level in the mid nineteenth century. The arrival of the pathogen Phytophthora cambivora in the 1850’s caused extensive damage to lower elevation chestnut forests. In combination with the arrival of a second pathogen, Cryphonectria parasitica (chestnut cancer) in the 1940’s, this caused the replacement of chestnut by Pinus pinaster at lower elevations. At present chestnut is found mainly above 400 meters in elevation. Another important factor in shifting species composition is recorded in oral histories, which recount the abandonment of litter raking in the 1960’s. Forest leaf litter was combined with animal manure to fertilize agricultural fields, including on terraces. Abandonment of litter raking produced flammable landscapes. Increasing fire frequency and intensity have favoured fire tolerant species which have gradually displaced oak, chestnut, and other broadleaves. The combination of plant disease and changing land use caused by industrialization have had a more powerful effect upon the landscape than climate change. Ethnographic interviews show that although people around the Monti Pisani are concerned about climate change, they are rightly more concerned with forest fires and plant diseases. This research has used a historical GIS system that combines multiple types of data, accompanied by the use of Transana, a CAQDA software, for qualitative analysis. This multiple method research and analysis is used to produce an understanding landscape change that can inform climate change policies that are culturally meaningful to local inhabitants.

*The Web-gis as a tool for knowledge of the hospital system of a territory: the case of the road osteries of the Granducato di Toscana (centuries XVI- XVIII).*

**Fabiana Susini**, Higher School for Linguistic Mediators, Pisa.

The persistence, in the Tuscan toponymy, of placenames such as “Osteria”, “locanda” and “albergo”, allows to recognize an ancient system of receptive structures (public and private) that, since the late medieval period, has developed in close correspondence to the expansion and improvement of the road network. The roads, “which have been everywhere and in every epoch one of the fundamental structures of history” (Braudel 1976), are to be considered as the generating element of a set of expansive and complex forms of accommodation and settlement on our territory. Thanks to the study of documentary and cartographic sources and the use of tools for reading and interpreting the data offered by the web-gis software, it was possible to provide a quantitative and distribution analysis on the Tuscan hospitality system, controlled by the Grand-ducal power (first Medicean, then Lorraine) who administered and supervised the functionalities. Taverns, inns and hotels were indispensable infrastructures for mobility and transport, universally recognizable. The focus of this contribution is to underline the importance and usefulness of the Web-gis software in the historical reading and in the qualitative analysis of a territory; even if most of these accommodations have disappeared, the memory of the reception methods and of the anthropic centralization functions exercised by their presence remains firm in the memory of the places.
AIPH27 - Public History and Digital Humanities

Moderator Viviana Gravano, Academy of Fine Arts, Bologna.

Wednesday 13th June 2018 | h. 10.15-11.45 | Room PAO D2

Themes:

ABSTRACT

One of the main issues in the construction of a shared story, produced from below, are possible forms of restitutions to possible different users. This happens both in academic contexts and public memory spaces (such as museums, exhibitions, archives, social media, etc.).

This panel deals with shared forms of authoriality and of “mostrazione” which are generating new opportunities of public history through the usage of new technologies and internet. “Participation” and “co-planning”, as system of shared meanings and practices from the sources(objects) collection to the public exposition, are two important starting points of this panel. Creation of widespread archives, publication of self-produced materials on social media, the usage of interactive installations which can be implemented by the users, construction of storytelling museums, are some of the topics at the core of new forms of public history.

This panel will analyse some experiences of participatory practices applied to the museum, exhibition and archival context, and on artistic and visual production. The papers will investigate different possible meanings of key-concepts such as: interactivity, inter-subjectivity, self-education and self-representation.

The museums of the Resistance in Italy between narratives and interactivity.

Viviana Gravano, Academy of Fine Arts, Bologna.

One of the crucial issues of these first decades of the twenty-first century in European countries is the relationship to the memory of twentieth century events that have significantly determined the identity of the continent. Macro themes, such as those of the great dictatorships and wars, have been included in the great category of “difficult heritage”.

Italy is facing with a first essential turning point before the memory of the Fascist period, which begins to be a subject that no longer has direct living witnesses. For the progressive departure from those events, and for the strong and increasingly determined rapprochement with the iconography of that time by new political formations today, we need a different approach to this matter. The first essential question is the motivation and the consequent modality of transmission of that memory. As a consequence of this, it is essential to analyze and understand the diversification of the public who should use the devices useful to keep alive and make that same memory actual.

For several years in Italy in many places-symbol of the Resistance or of the massacres of nazi-fascism, monuments, museums, memorials have been
erected, as well as foundations, research centres and educational parks. The construction of shared spaces to narrate and together to imagine an actualization of that past passes through an essential path: public history, shared narratives, and the direct involvement of the communities. In many cases, because those places can introduce an idea of a "future" memory, processes have begun that use technological and interactive systems, which allow a narrative that is more suited to a young audience, and that allow different methods of feedback from all kinds of visitors of different age groups. My speech intends to analyze two case studies: the Museum of the Resistance of Fosdinovo, made by the collective Studio Azzurro, and the new display of the Museum of the Resistance in Sant’Anna di Stazzema. Crossing the analysis of the practices of “museums as narration”, with the use of new technologies, with the vocation of these places to become centres of education and research, I will try to understand the state of the art in Italy and its possible developments.

*Diasporic archives and aspirations in Martina Melilli’s visual works.*

**Giulia Grechi**, Academy of Fine Arts, Naples.

My paper will focus on Martina Melilli, visual artist and filmmaker, and on her works “Mum I’m sorry” (2017) and “TRIPOLITALIANS” (2010 – ongoing). In her works the artist explores the possibility of an inter-subjective narration, intersecting different points of view, memories, gazes and imaginations about belonging.

TRIPOLITALIANS is about memories and the construction of a multimedia archive about the Italo-Libyan community spread all over Italy after the coup d’état by Gheddafi in 1970. This archive is articulated every time through a different mode, like multimedia exhibitions and (since April 2015) a movie in progress. The project describes Martina’s research, starting from the affective stories of her grandparents, which lived in Tripoli since their forced repatriation in 1969. Starting from their private archive, made by objects, memories, photographs, the artist find a person in Libya, who helps her to reconstruct the traces of those stories.

In these two works a broad question emerges, about the sense of belonging to a city, to a culture, to a relation, about the meaning of “feeling at home”, from a diasporic and interconnected point of view. The private archives of each one come to cross each other, forming a diasporic and contaminate archive, an archive as “aspiration” and not as “recollection” (Appadurai, 2003). An archive as an uncertain and transcultural map, made by constant re-mediations between the Story and the stories of many people, rooted in completely different experiences, which suddenly find themselves inside an “interstitial intimacy”.

Martina Melilli’s films open up our collective and individual imaginaries, offering a multifaceted perspective about self-narration, through cultural and intimate memories and aspirations. They also suggest how contemporary art can act as a form of social analysis and as a critical lever, through a multivocal and intersubjective narration. In the background, Italian colonial history, and the stories of contemporary migrations; on the scene we can see the exploration of memories, aspirations and desires as barriers, boundaries and possibly bridges, as “(un)homely places” (Bhabha, 1993).
The Black Mediterranean: Liquid traces, music and voices beyond border.

Gabriele Proglio, University of Coimbra.

This paper is dedicated to analyze the Mediterranean border as production of historical traces (Benjamin) by people who fled their countries in order to reach Europe. In particular, the investigation of these fragments of stories has a twofold relevance: on one side, the governmentality (Foucault) related to borders control is connected to the (re)production of narratives from a European-Italian archive (Chambers, Grechi, Stoler, Ellena, ecc); from the other, these traces make visible the cultural relevance of Mediterranean crossings in terms of resignification of European memory.

After introducing the geopolitical and historical context, I will analyse “Liquid Traces”, by Charles Heller and Lorenzo Pezzani, a 17-minute video about events concerning what is known as the “left-to-die boat” case, a boat left adrift for 14 days in NATO's maritime surveillance area, despite several distress signals relaying their location as well as repeated interactions, including at least one military helicopter visit and an encounter with a military ship. As a result, only 9 people on 72 passengers survived.

Secondly, I will focus on some movies posted by Tunisian “harraga” people, who “illegally” crossed the Mediterranean Sea, in which there are people singing “Bella Ciao” in Arabic and adapting the words to their context of resistance to Fortress Europe.

Finally, I will talk about some oral interviews with people coming from Ethiopia, Eritrea and Somalia, collected in several cities in Italy. These three sources show the relevance of the Black Mediterranean, and connected cultural practices, in the construction of new European belongings.

Beyond Borders. Transnational Italy: interattività e intersoggettività ‘oltre i confini’ di una ricerca storica.

Giulio Pernice, IED.

This paper features the experience of co-production of interactive installations for the exhibition Beyond Borders. Transnational Italy/ Oltre i confini. Italia Transnazionale. This is the exhibition of the AHRC Research Project Transnationalizing Modern Languages: Mobility, Identity and Translation in Modern Italian Culture (TML). The project explores memories and translation of Italianness in transnational perspective. The exhibition features a diverse range of research materials (interviews, records, objects, artworks) through a series of interactive installations produced with a team of professional Art curators, interaction designer and video maker. Aiming to stimulate emotional and aesthetic engagement with the memories of the research participants, including the researchers’, the design of the interactive installations draw from Paolo Rosa’s research on Arte relazionale (Rosa, 2011) and the work of the Studio Azzurro collective. The exhibition hence represents an experimental space for TML research on intersubjectivity and the forms of production-circulation of academic knowledge in the era of Digital Humanities.
In this presentation Giulio Pernice (Interaction designer of the Beyond Borders exhibition) will illustrate significant aspects of the process of co-production of the exhibition, notably of the recent experience with students of La Manouba University in Tunis. Through this laboratory of interactive installations the students participate to research on the multicultural and multilingual context of Tunisia. The paper will focus on the potential, the challenges and the expertise gained through this pedagogic experience, to contribute to wider debate on contemporary practices of history and their multimedial languages.

AIPH28 - Knowledge transfer: PH between education, innovation and future challenges

Moderator Roberto Ibba, University of Cagliari.

Tuesday 12th June 2018 | h. 12.00-13.30 | Room PAO B1


ABSTRACT

One of the most important missions of Public History is to transfer the knowledge in an innovative way. This doesn’t refer only to the usage of IT and multimedia technology but mostly to the method of conveying knowledge: no longer unilateral but bilateral and sometimes multilateral. PH in Italy should seek to grow into a vehicle for cultural and social innovation, developing new ideas and ways to feed the community needs in order to strengthen its awareness and empowerment. Public historians come in all shapes and sizes: they can be researchers, mediators or historical consultants with the same interest and objective to make history relevant and useful in the public sphere through active participation within any community (local, patrimonial, virtual and so on).

Within this framework, the panel objective is to investigate and review the diverse and innovative ways of knowledge transmission promoted by public and private institutions, single or associated, operating in the national landscape. Nowadays, ICT implementation related to the cultural heritage sets new challenges, both technical and scientific. Augmented reality, artificial intelligence, gloving and big data are the key topics of Flavio Tariffi speech (Space Spa), where he will explore various scenarios for the transmission of historical and cultural knowledge to a broader audience.

The second speech, curated by Giovanni Serrelli (ISEM-CNR), will showcase key local projects where the community and the local broadcasters partnered up: Las Plassas’ Muda museum, the Sardinian Castles network and various tv shows about history.

Jorma Ferino, co-founder of SJM tech, will illustrate how gaming can become a cutting-edge tool for teaching and spreading historical and cultural knowledge to the new generation.

Last but not least, Aldo Di Russo will present a critical analysis about ICT, cultural heritage and public history.
ICT, cultural heritage and Public History: new lines of flight.

Flavio Tariffi, Space Spa.

The paths along which Cultural Heritage sciences and Information and Communication Technologies have merged, during the last 30 years approximately, are about to delve into a radically new ground, potentially leading to exciting new opportunities. The domains of Cultural Heritage that are going to benefit from the applications of ICT (seen as the enabling instruments of a deeper understanding and social awareness of our common cultural background) may span into sectors that have largely been let untouched until now, such as literature, music, lyric opera, theatre and classical dance. The concept itself of cultural heritage will broaden, to include pragmatic and experiential constructs such as that of “Intentional Heritage”.

On the other hand, ICT itself is going through a deep revolution, wherein new technological catalysts are emerging and stealing the show: big data management techniques, augmented reality, artificial intelligence and the so-called Internet of things are true game changers that will enable radically new application models.

This contribution aims at describing an updated systematics of the relationships between Cultural Heritage and ICT, tracing the lines of flight of the most promising investigation sectors, where research is going to find its focus in the decades to come.

The MudA museum in Las Plassas: from the research to the multimedia communication.

Giovanni Serreli, researcher.

The MudA museum in Las Plassas has been inaugurated in May 2013, after years of historical and archaeological research in agreement with the Municipality and the ISEM CNR. With an historical-archaeological educational tour, it tells the convulsive events of the fourteenth century in Sardinia, through the events that involved the castle and the territory on the outskirts of the medieval Kingdom of Arborèa, at that times in war against the Aragoneses of the Kingdom of Sardinia.

Since the beginning the scientific team equipped itself with a Documentation and Communication Center that has designed the educational path and has followed the design and construction of the museum. In close collaboration with communication specialists, it has been decided to use a multimedia, multisensory and ludic approach, particularly suited to school-aged children, in order to bring the greatest number of people closer to the Sardinian medieval history. Along the way, the visitor immerses himself in sensations, dialogues, atmospheres in the daily life of a rural area and a medieval Arborean castle; the exhibits speak for themselves, in first person, to tell their manufacture, trade and use, and to revive life in a 14th century castle in the Kingdom of Arborèa.

Over the years the difficulties related to the bureaucracy of the municipal administration have been overcome and today the MudA is one of the few Sardinian local museums to have achieved the ICOM requirements for regional recognition; it has won the Medieval Italy 2017 award for its multimedia
approach and obtained state funding to implement research and knowledge transfer.

The gaming approach for cultural heritage and history: experience design.

Jorma Ferino, SJM TECH.

The speech will be focused on developing a content co-creation model to connect people and companies who work in the cultural field with experts in gaming, communication and territorial development in order to create an effective strategy aimed to gather attention of a broader audience – mainly youth – interested in history, cultural heritage and territory. Ferino will showcase best cases where gaming technology and virtual reality have been applied to the cultural studies and what’s the next trend in this field apparently far from the digital world. The idea of leveraging videogames to vehiculate culture and history came into the world to engage a wide audience, not only kids and young people but adults between 40 and 50 years old as well.

New opportunities and old prejudices. The innovation as a place of dialogue.

Aldo Di Russo, cultural projects designer.

Cultural heritage valorization through the use of digital systems seems to be the topic of these years. New technologies, unthinkable a few years ago offer opportunities that have never been explored before. History has the resources to contribute to build a collective Memory that is the centre of a conscious and shared identity. In any PC we can have all we need to make a film, to tell a story, to develop new knowledge, but the spontaneous literacy offered by the possibilities of technique, appears disordered, rhapsodic and confined to the default procedures offered by the seller, offering doubtful results and leaving the sector anchored to the repetition of low profile models.

A technology, when it introduces a novelty, requires an appropriate language and not simply proposed as it is. To think that reality can be "augmented" but not imagination can be a distortion. To understand it is necessary to study the most important manual of virtual representation and simulation ever written: The notes on paintings by Leonardo da Vinci.

If the digital installations connected to cultural products is proposed everywhere and the results are not so brilliant we have to investigate the reason why. Are we sure that "Tout va très bien, Madame la Marquise"?
AIPH29 - #traccedise A Startup on female singularity between Old and New World: from public history to youth social entrepreneurship

Moderator **Giuliana Iurlano**, CESRAM/University of Salento.

Wednesday 13th June 2018 | h. 10.15-11.45 | Room PAO D1

**Themes:** Digital Public History, Mobile App dedicated to History.

**ABSTRACT**

What do women share so far in time and space? Surely, the fact that some of them wanted to “leave a trace of themselves” in the political, religious, administrative, cultural or social contexts in difficult contexts, in which women had no voice or, however, where it was so faint that cannot be heard. From the center to the periphery, from local to national and global history, from the Old to the New World, some women have strongly fought this trend and have “raised their voices”. Some have managed to leave a mark; others have been prosecuted for doing so and their history has been forgotten or even cancelled for a very long time.

The purpose of this panel is to resume the fil rouge that has united them, to reconstruct an ideal path between women chronologically and geographically distant to focus on the theme of female engagement in historical and socio-cultural contexts that are certainly not very receptive, transforming the individual ones and unique experiences in a significant path of knowledge and training, through the use of digital innovation, which allows us to reconstruct places, documents and history.

The general objectives of the project are fully part of the digital history, according to the digital storytelling methods developed by Berkeley’s Center for Digital Storytelling: 1) the point of view is that of six women (the “queen of the suburbs” Maria d’Enghien; the antinomian Anne Hutchinson; the journalist broker and American presidential candidate Victoria Claflin Woodhull; the anarchist Emma Goldman; the philanthropist Clementina Fumarola De Pietro; the blind Anna Antonacci), whose story is reconstructed through a series of sources of the age in which they lived; 2) the narration highlights their commitment in different fields and overcoming unimaginable obstacles; 3) in an exciting and attractive journey; 4) the story will be supported by their voices, as well as images of the places and background music of their historical period; 5) the latter will constitute a soundtrack that will allow you to understand the nuances of the story, according to 6) a narrative balance and 8) a significant rhythmical rhythm.

The six women will bend time and space to meet in some specific places of Salento (the Castle of Charles V, the Park Tower, Palazzo Giaconia and Palazzo de Pietro), which will be open to visitors by a specially designed App. But this trip will give the opportunity to young millennials to create a Startup, able to transform the historical narration into an experience of youth social entrepreneurship.
Maria d’Enghien, periphery queen.

Silvana Arcuti, University of Salento.

Countess of Lecce, princess of Taranto and queen of Naples, Maria d’Enghien was a charismatic protagonist of her time: emancipated and concrete, energetic and courageous. An enlightening document that sums up the undisputed capacity for government of Mary is represented by the “Statutes of the city of Lecce” (1445), the expression of a wise and avant-garde administration, that takes into account the complex aspects of urban life, without forgetting public order, morals, safety and property of people. Many types of sources document the official duties of the countess; we are less informed about his private life. However, in some frescoes that decorate the church of Santa Caterina in Galatina it is possible to see the portrait of Maria d’Enghien. A certainly idealized portrait that makes her blonde, of fair complexion, with an oval face and a slim body, according to the canons of beauty of the period, but the look emanates intelligence, pride and strong personality: qualities that had a great impact in the soul of his subjects and for which he is still remembered with admiration.

Anne Hutchinson, Victoria Woodhull, Emma Goldman: three rebel women of the New World.

Giuliana Iurlano, CESRAM/University of Salento.

Anne Hutchinson organized religious meetings at her home in Massachusetts, to freely discuss the pastor’s sermons, whose mediation she contested, emphasizing, on the contrary, the importance of the personal relationship of every man with God. Executed in 1637 before the General Court, she was condemned for “slander against the ministers of the cult” and exiled from the colony. Formally excommunicated by the Church of Boston for refusing to retract, she died in 1643 at Aquidneck Island, massacred by the Indians together with her sons.

“Progress! Free thought! Lives without obstacles”: with this slogan, Victoria Claflin Woodhull appeared as a candidate for the presidential elections of 1872. Beautiful and unconventional, she was the first to open an office with her sister as a broker at Wall Street in 1869 and to publish the “Woodhull and Claflin Weekly”. Arrested because of the Comstock laws and forced to leave the United States, Vicky died in London in 1927 at the age of 89, after having founded in Breton’s Norton a “model city” and a residential college for women and Ladies Automobile Club.

The Russian anarchist Jew Emma Goldman emigrated to the United States in 1885: her battles for the poorer classes and female emancipation were combined with the important editorial experience of “Mother Earth” (which, in 1914, was published with a lithograph of Man Ray on the cover) and with the realization of the Modern School of Stelton (where Joan Baez lived and studied). Expelled from the United States in 1917, she went to Russia, but in 1921 she left, disappointed by the results of the revolution. She died in Canada in 1940.
Anna Antonacci and Clementina Fumarola De Pietro: two Salento philanthropists.

Giovanna Bino, CESRAM/Supervision cultural heritage.

In the heart of Salento, Anna Antonacci and Clementina Fumarola De Pietro were, in different ways, two daring philanthropists, devoted to helping the poorest and the weakest persons.

Antonacci, who remained blind at the age of only seven, at the age of 26, in 1906, managed to open a small shelter for blind children in Lecce, using her dowry. She herself wrote, with pencil and ruler, a letter to the Prefect of Lecce to inform him about the administrative and financial situation of Opera Pia, born with the aim of educating and instructing the blind of both sexes, to treat and keep them thanks to charity. In 1906 – encountering many obstacles and overcoming the mistrust and ostracism of public institutions and the local bourgeoisie who did not believe in its ideals – the City granted to “Annina” the use of the historic sixteenth century building wanted by the bishop Giaconia, in which forming to work and life other young women and men affected by his own disability.

Fumarola De Pietro, on the other hand, is active in the context of the wealthy Azione Cattolica and wife of the future minister Michele de Pietro, devotes all its assets to the construction of an institute – “Filippo Smaldone” Institute, built “to relieve human suffering and for the rehabilitation of mute and deaf children” – and realizes, respecting the wishes of her husband, the project of the headquarters of Ordine degli Avvocati and of the professional school in her building in Umberto street in the heart of the historic center of Lecce.

#sirenesalentine: an App for a trip with three sirens and three women out of time.

Deborah De Blasi, CESRAM/USP Lecce.

My task will be to weave the plot of the story into audible voices and enjoyable songs. The narration women of Lecce will be Maria d’Enghien, Clementina Fumarola De Pietro and Anna Antonacci, who will accompany their guests through the alleys or in the squares, on the walls and in the courtyards to the palaces of their life and history; they will have a sound and characterizing dentity, made of a language partly also linked to the time of their earthly life and will lead Victoria Woodhull, Anne Hutchinson and Emma Goldman into historical, social and cultural contexts that are very distant and unknown.

The most modern technology will allow this “impossible meeting”, and to all this will subtend the sound of a land full of traditions and contaminations also from the musical point of view. From the griko songs to Tito Schipa, to the avant-garde pop, to the love stornelli in the Romance language, to the villanelle of the Neapolitan school to the work songs, to the court songs, without forgetting the late Renaissance and Baroque Salentinian authors such as Pasquale Cafaro, the Montesardo, the blind Fabio Peluso of Lecce or Agostino Scozzese.

App and Startup: The narration through digital.

Daniele Manni, Galilei-Costa Institute, Lecce.
Young people have and love their language, a contemporary, multimedia, interactive language, and the best way to open a fruitful dialogue is to use it. Talking to them about “apps” and, above all, guiding their interest towards the innovative creation of an “app” to narrate the story and the stories has a strong attractive power and it is this attraction, along with the skills and commitment, which is at the base of the ideation and management of a young successful startup.

AIPH30 - Shaping Public History in Russia: Forms, Places and Media

Moderator Kirill Levinson, National Research University Higher School of Economics, Moscow.

Tuesday 12th June 2018 | h. 10.15-11.45 | Room PAO E1

Themes:
MEMORY. History and memory. LANDSCAPE. Oral History & Community Memories. NARRATIVES. METHODS. Digital Public History.

ABSTRACT

Public history as a discipline and as a problem field covers a wide range of issues related to the existence of individual and collective ideas about the past, representations of the past in media and educational practices, its political instrumentalisation, and the role of professional historians in these processes. While public history as a discipline appeared in Russia just a few years ago, its practices have existed obviously for a long time. In the 2010s, attention to historical subjects in Russian public space became extremely noticeable. Given the specifics of Soviet and modern Russian history, the past often becomes object of close scrutiny by the authorities and increased interest on the part of various media and the public, turning it into an instrument of political game, propaganda or protest. Suffice it to mention the discussions around the attempt to introduce a “single history textbook”, the installation of new monuments to significant historic figures in different cities (the first monument to Ivan the Terrible in Orel in 2016, the monuments to Prince Vladimir the Great in Moscow in 2016, the monument to Alexander III in Yalta in 2017, etc.), the historical films that were sponsored by the Cinema Foundation of Russia and actively advertised in the Russian box office (Yaroslav. A Thousand Years Ago, 2010; 1812: The Ballad of Uhlans, 2012; Viking, 2016; Salyut-7, 2017, etc.). At the same time, key actors are often not professional historians but politicians, journalists, or civic activists.

In this situation, several educational programs on public history have appeared in Russia over the past few years. Nevertheless, the lack of platforms for presenting expert opinions on various issues related to history and the past is being made up for in different ways: whether it is private initiatives to present military history, civil actions to create museums of Stalin’s terror and repression, or spontaneous civic actions to save memorial places. Our panel aims to understand the specifics of the forms and practices of public history that can be seen in contemporary Russia.
“What is the Public History You Could Ask? We Have Yet to Figure It Out Ourselves!” Establishment of Educational Programs on Public History in Russia.

Irina Savelieva, National Research University Higher School of Economics, Moscow.

Profession of a public historian has existed in many countries already for decades. In Russia there is still no any institutionalized evidence for the existence of this profession (no association, no journal) even though Russian historians actively participate in all practices of the public history such as museum exhibits and expositions, television documentaries, historical preservation planning, projects on collecting and organizing collections of records and converting traditional forms of representation of historical knowledge into modern digital databases. The first evidence of the emergence of the public historian as a profession in Russia were several MA programs on public and applied history (the first program was established in 2015).

In the presentation we analyze the advent of educational programs on the public history in Russia. The goal of these programs is to take history outside the universities’ auditoriums and to prepare specialists that are able to introduce academic historical theories to the broad audience and to work with non-professionals. Analyzing concepts and courses for these programs as well as related satellite events (conferences, seminars, publications proceedings) allows to uncover understanding of the goals and meaning of the public history in the Russian universities, the demand for the professionals who are willing to challenge traditional views on the historical knowledge, museums, archives, libraries and to become a connection between the general public and academic science.

Private Military Museums in Today’s Russia.

Kirill Levinson, National Research University Higher School of Economics, Moscow.

In my talk I would like to present three cases illustrating the forms in which private military museums exist in today’s Russia.

Case #1 is the very successful Vadim Zadorozhny’s Museum of Equipment. It faces certain difficulties but keeps developing and expanding on a big plot of very expensive land near Moscow thanks to Zadorozhny’s ability to convince the local administration that his museum would promote ‘military patriotic education of the youth’, which is in keeping with the Putin regime’s ideology.

Case #2 is a way smaller and less successful private museum in the village of Pogoreloe Gorodishche, about 200 km from Moscow, where a local activist has been collecting WW II military equipment found during illegal excavations and showing it in a two-room basement. Although he tried to persuade the authorities that this museum would be important for ‘military patriotic education’, he couldn’t overcome legal issues about keeping real arms in a private collection and had to close his museum.

Case #3 is not a military museum proper. Memorial, an institution that primarily deals with the history of GULAG, tackles war-related topics in its work but under a different angle, showing in its exhibitions not military equipment but letters and photographs of soldiers, POW’s, forced laborers,
DP's, and their families. Never claiming to be promoting ‘military patriotic education’, this institution actually educates people and helps them develop their individual attitudes towards war and motherland.

“Be Kind Rewind”: Soviet Space Flights on the Post-Soviet Screen.

**Boris Stepanov**, National Research University Higher School of Economics, Moscow.

In 2010-s space race became one of the main topics for the Russian patriotic blockbusters which gained a huge governmental support. Recent jubilee of the sputnik launching was celebrated by releases of two movies – Age of Pioneers and Salyut-7, which represents two episodes from the history of Soviet space program. 

In this paper the conditions of production, aesthetic qualities and modes of reception of these films will be examined. Such examination will give us an opportunity to make some observations on the ideological significance of contemporary Russian historical films, particularly, on the tensions between the goals of patriotic education, local conventions of the screening of the past, historical evidence and genre patterns borrowed from Hollywood space cinema.


**Alexandra Kolesnik Tsoi**, National Research University Higher School of Economics, Moscow.

In recent years, there has been an increased interest in the Soviet period in general and certain social, political, and cultural issues. In this context, Soviet rock music history of the 1980s (the so-called ‘Russian rock’) occupies a special place. Sharp criticism of social and political situation of the Perestroika period presented by rock musicians became interesting for a wider Russian audience, especially youth, in the past few years.

The presentation analyzes the case of the popular eighties rock band ‘Kino’ and its principal songwriter and singer Viktor Tsoi that were rethought in the 2010s prompting interest in various aspects of the Soviet Union history of the 1980s. After Tsoi’s death in 1990 memorial sites appeared in many Soviet and later post-Soviet cities. The most important among them are commemoration Tsoi Wall in Moscow and rock club ‘Kamchatka’ in St. Petersburg. These places have been carefully ‘protecting’ by the band fans for nearly 20 years and were largely closed to a wider audience. However, in recent years, status and significance of these memorial sites have changed due to the massive interest in the history of ‘Kino’ and a spawned lively discussion about the band and Viktor Tsoi in Russian media.

The presentation explores how the Soviet past of the 1980s is being rethought along with the transformation of these places and the role of citizens in this process directly. The research presented is based on interviews and observations conducted in Moscow and St. Petersburg in 2012–2017 years.
AIPH31 - 1938-45 in public: places, monuments, images, stories

Moderator **Valentina Pisanty**, University of Bergamo/INSMLI.

Friday 15\(^{th}\) June 2018 | h. 12.00-13.30 | Room PAO E1

**Themes:**
MEMORY. History and memory, Monuments and places of memory. METHODS. NARRATIVES. Literature, TV Series.

**ABSTRACT**

This workshop investigates some concrete historical experiences of history, memory and representation of the period 1938-45 in Italy (anti-Jewish persecution and the Holocaust), by analyzing sites, monuments, literary, historical and film representations connected to the period. The papers presented study from different perspectives the problems of method, experience and epistemology rising from the history and memory of these sites and events and of their transformation through time. The papers also scrutinize the languages and media of individual and collective public representation of the period. How did these experiences, approaches, and languages of representation of memory rise and then change? Which specific contributions do different kinds of memory and representation have to offer? How can the question of the “limits of representation” (Saul Friedlander, Carlo Ginzburg e Hayden White), be studied and considered anew? How can we also reconsider notions such as sites or realms of memory (Nora and Isnenghi), Memory/Monument (Le Goff), the social frames of memory and “mnemotopos” (Halbwachs), postmemory (Marianne Hirsch), and Holocaust film (Sorlin, Insdorf and others)? What contributions in the investigation, knowledge and memory of the Holocaust – starting from Italy between 1938 and 1945 – can the reflection on, and the experience of, authors, witnesses and writers of memoirs offer, from Adorno’s interdict to works and reflection by such diverse authors as (for example) Primo Levi, Georges Steiner, Elie Wiesel, W. G. Sebald, Irène Némirovsky?

1938-1945 in public: history, story, memory.

**Simon Levis Sullam**, Ca’ Foscari University of Venice.

Memorial sites at the border: the history of the memory of Risiera di San Sabba and Natzweiler-Struthof’s camps.

**Chiara Becattini**, University of Padua.

This paper will analyze the history of the memory of two concentration and transit camps, Risiera di San Sabba in Italy and Natzweiler-Struthof in France. This study is based on a series of analogies between French and Italian history during WWII: among them, we can include the occupation of France by Nazi forces since May 1940 and the Italian territory since September 1943, the rise of anti-Semitic regimes like Salò Republic and Vichy, their collaboration policy
and support to the “Final Solution”. However, at the starting point of this research, we can also find the specific relationship with fascism – and its legacy – including the different ways in which the two states dealt with their troubled past and expressed it through public ceremonies, monuments and memorial sites. In particular, the history of the memory of Risiera di San Sabba and Natzweiler-Struthof situated in Friuli-Venezia Giulia and Alsace, two of the regions of Third Reich’s annexed territories during the war, have become in postwar two of the most important national sites of memory.

The analysis of the transformation process of these two former camps into memorial sites will show the difficult elaboration of Nazi’s crimes and collaboration in two sensitive social and political contexts. This two lieux de memoire are not only sites of memory and mourning, as J. Winter said (1998), but also important monuments for the history of architecture, museums where history is taught and touristic attractions among others.

After a brief review on the role of the two camps during 1940-1945, I will focus on their history from the post-war era to the present, from their immediate use as refugee camp (Risiera) and prison (Struthof) to their transformation into sites of memory.

*Racism on show: a Public History laboratory.*

**Silvia Bettanin, Elena Cadamuro, Marco Donadon**, Ca’ Foscari University of Venice.

*The racial laws and 1938 in TV fiction, between history and representation.*

**Damiano Garofalo**, Catholic University of Milan.

**AIPH32 -Based on a true story: Public History practices in contemporary fiction**

Moderator **Beatrice Occhini**, “L’Orientale” University of Naples.

Wednesday 13th June 2018 | h. 10.15-11.45 | Room PAO C2

**Themes: Narratives, Literature, Comics, Historical Films, TV Series.**

**ABSTRACT**

While the relations between Public History and the new and newest medias have been widely explored – from cinema to social networks, even though within the narrow borders of the discipline – the existing relations between these two areas of knowledge haven’t been fully investigated yet, with a few important exceptions, such as the course in English Literature and Public History taught at Hertfordshire University. Aim of this panel is to further stimulate the discussion and research on this topic, drawing from most recent literary criticism.
If Public History theory and its practices still occupy a marginal position within historiographical research, the question “how to write history” has been at the core of contemporary literary debate: declaring the end of postmodernity – at least as regards artistic production – many scholars have highlighted the comeback of social engagement among authors of the new generation, together with their employ of fiction as an instrument for documenting facts and developing an historical discourse.

Fiction is hence intended as an occasion for thinking about the present times in light of the past and, as stated by Casadei, it aims to reconfigure historical narrative as collective memory. Therefore, many a writer have laid Public History principles as foundation of their poetics, albeit unconsciously, thus reinforcing their role of literary men and, at the same time, gaining an exceptional position in the intellectual landscape because of the shared authorship their works seek to achieve.

Therefore, it's necessary to highlight the process of shared construction that inspires these works: as stated again by Casadei, “the work does not matter on its own, but because of the implications it needs to raise through readers’ interpretation: [...] it’s the cooperation, together with the expansion and creative re-writing of texts, to be crucial as a way of positioning literature in literary landscape, way more than for its role as a stylistic feature», a principle in perfect agreement with the struggle for shared historical authority pursued by Public History advocates.

For a new Italian History in comic books: “Battaglia” between historical tale and pulp comics.

Lorisfelice Magro, University of Modena and Reggio Emilia.

Comic books have been employed in Italy as a tool for historical knowledge dissemination far before their recent global assessment as a medium not only vulgar but also suitable for the communication of deeper meanings: journalists and literary such as Enzo Biagi and Mino Milani, early seized the potential of the medium and thanks to professional artists as Toppi, Pratt, Manara etc. created graphic tales valuable as literary classics.

Although their importance, the graphic historical novels published on “Corriere dei piccoli” or the ambitious opera planned by Enzo Biagi for his “Storia d'Italia a fumetti” by Enzo Biagi, which began its publication in 1978 e concluded it in 2004, appear nowadays excessively instructional and official-history-based, tending to mere notions, without any aim to stimulate different interpretations and interactive construction within the public.

During the last twenty years, a new way of ‘making history’ through popular comic books has animated several successful publishing experiences: a noteworthy example could be “Le storie”, a most critically acclaimed anthological series published by Sergio Bonelli Editore. Another interesting one is “Battaglia”, where the namesake main character goes through the Italian Twentieth Century and its mysteries as a vampire, being friend, lover, counsellor, hitman of figures such as the Caporetto’s soldiers, Andreotti, Pasolini, Berlusconi, set in Ustica, Ostia, Arcore or Palermo at the Nineties; the use of fantasy as a genre let the reader keep on his mind the distinction between fictional episodes and the pretty accurate reconstruction of historical events that marks the whole saga.
The paper aims to offer an overview about these self-unaware works of public history first and then to focus on “Battaglia” by Roberto Recchioni as a case-study, showing its features and extending the reflection to the use of comics and literature as a public history strategy.

“I tell, therefore I am”: identity, tale and revenge in Margaret Atwood’s “Alias Grace”.

Vittorio Bonino, University of Trento.

The accurate description of womanhood in Canada during the 1800 in her novel/tv miniseries adaptation “Alias Grace” (written by the Canadian writer Margaret Atwood) is the main subject of this paper: the way the main characters act and behave during the storyline is due to the conflicting and discriminating historical period in which the plot is settled.

In order to analyse this historical overview and how the plot is strictly interconnected with the historical negation of women’s self-determination, in this paper will be analysed both the novel and the tv adaptation, hoping to clarify the importance of history social settling in this works.

Eppur si mossero: the (nearly absolute) absence of politics in the contemporary lesbian literature in Italy.

Maria Paola Corsentino, University of Pisa.

Lesbian representation in the contemporary Italian literature seems to be hardly noticeable. This literary opacity, which represented a severe insufficiency for many decades, points out the historical condition of marginalization of lesbians during the Nineteenth Century. After the 1968 student protests, lesbians arose founded, through a separatist strategy, several groups, which organized conferences and established magazines.

My research examines novels published after the 1980s by major and independent lgbt publishing houses. The stories narrated take place in Italy and their main characters are always lesbian, but author’s gender and sexual orientation are not relevant. My aim is to pinpoint the presence and importance of the political element in the plot structure and in the construction of the character.

In the Italian lesbian novels, the main characters largely act as individuals within a definite historical context, without any political engagement with the Italian lesbian movement. Also, criticism against governments discrimination of lgbt rights is absent. Moreover, plot development and descriptions prevail over psychological analysis, missing the chance to put readers in contact with the condition of a subject which has been historically medicalized and marginalized. In addition, some novels are set between the Eighteenth and Nineteenth century, and therefore refer to other kinds of bias.

In conclusion, as a large number of these novels has a tragic ending, these sad epilogues, thus, may stress the stigma affixed to lesbians and outcasts in general.
AIPH33 - History in memes era. A challenge for Public History between educational potentiality and simplification risks

Moderator Francesco Mantovani, PopHistory.

Wednesday 13th June 2018 | h. 08.30-10.00 | Room PAO C2

Themes:
NARRATIVES. METHODS. Digital Media, Internet and Collaborative Writing in History.

ABSTRACT

Within the vast landscape of so-called web phenomena Public History could (and should) interact with, memes occupy a remarkable place, from both a qualitative and quantitative point of view. However, if we exclude the recent research of Gabriella Coleman, Linda K. Börzsei, Angela Nagle and Alessandro Lolli, it seems that their phenomenology and development didn't meet specific appeal from cultural studies. Unlike the other viral content diffused by the web, memes aim not only to “reproduce” themselves, “infecting” their users, who reuse them, but also to “evolve”, thanks to the activity of the same users, both producers and consumers at the same time (prosumers). They are in fact a complex cultural product, generated by more than one semantic unit, typically one or more images followed by a tagline: the decode process of this ironic or meta-ironic layering is, most of the time, the reason of the laugh. (A. Lolli, 2017). Then, starting from the so-called “memetic frames”, the fixed part of the meme, entire series or “memetic families” of meme have been developed across years: Advice Animals, Rage Comics, Macro Images.

Once landed on social networks like Facebook, a lot of this series have been reused in many pages, embracing a vast number of contents, including history: like the other cases, the juxtaposition of images or writings from Pop Culture and historic contents is commonly the source of the laugh. Some of them can even summarise, in a simplified way, very complex historic matters: it is not excluded that memes can provide some useful tools for talking about history with an audience get used to web languages. Nevertheless, there are some issues about this particular use of memes which are important for Public History: the absence (or the difficulty to identify) the author: memes are open source, ever-changing objects, products of common imagination. So, who are the memers (memes reworkers) on FB groups like History Meme, Apostrofare Catilina o Prima Repubblica – Operazione Nostalgia?

On the other hand, as Great Meme Wars in 2014 and 2016 have shown, some forums, birthplace of a wide range of memes (like 4chan) have proved to be a sort of “political gyms” (A. Lolli, 2017) for an entire generation of users: the drastic anonymity of this platforms and the meme usage in relation to the so-called mainstream naive optimism of official media led the Anglo-Saxon Alt-right to find in memes a useful tool for cultural and political conflict. It is possible for memes, considering common feelings and history knowledge, to led to simplification or, in the worst case, manipulation of the past?

The speeches given by the rapporteurs will be directed to highlight the possible risks and the strong points of meme, regarding digital narration and history.
Is it possible to describe Rome and the Middle Ages through memes? Potentialities and issues.

Gabriele Sorrentino, PopHistory.

The Web is fertile ground for a classic and medieval humour, especially through memes, combinations of images and text that spread through social media. Memes often have a silly, sometimes intelligent, language, they are usually rude and address issues that, taken as a whole, may seem unnecessary and offensive. On the other hand, their great diffusion shows how they can be an important vehicle for adapting ideals and images of antiquity and the Middle Ages to modern times. Their diffusion carries simple messages and for this reason incisive. Messages that have a clear evocative potential. Their simplicity, however, must warn us of the danger that may arise if used to convey wrong messages because of their assertiveness, brevity and lack of quotation of the sources. In this regard, my speech wants to compare some well-known Facebook pages that offer memes related to the Middle Ages and the Classic, and indicate strengths and negative elements. From pages for "insiders", which presuppose a fairly good historical knowledge (such as “Apostrofare Catilina in Senato”) that proposes memes for "insiders", on pages with more immediate humour (like “Il Triunvirato”), to get to the now celebrated “Feudalesimo e Libertà”, where a medieval language and mythology are used to stigmatize the problems of modern times.

Battlefields of meme – La storia militare tra meme e rap battle.

Matteo di Legge, PopHistory.

Studying the joint between history and meme phenomena it could be meaningful to enlighten the relationship also between meme and one of the most notorious “faces” of history, even at “public” level: military history. Events regarding generals, commanders and armies are indeed a breeding ground for new types of description and diffusion structures, from real memes to their extensions, like for example series of cartoons of Tom and Jerry, Spongebob and Rick and Morty, modified with a specific historic meaning and published on a Youtube channel with the significant name of “Cartoon History Meme”, where the characters become historic figures or even entire countries only with adding a portrait or a banner upon the animation itself. This “contamination” has reached another social phenomenon: the rap battles, who shares with memes a very straight language, short length, repetitive superstructure and wide diffusion. Recently even BBC did a couple of historic videos using the rap battles format, describing for example First World War; this peculiar type of social communication structure helped to build the fortune of a Youtube Channel named “Epic Rap Battles”, where important historic figures of military history challenge themselves in verbal battles with a surprisingly correct historic content, indicating a real concern by the authors for historic themes.
“Meme Frego”? 20th Century Totalitarianisms’ simplification – not always ironic.


In the age of humour on web, anyone can do satire, in the preferred ways and touching often sensitive topics, provided they are mainstream. Contemporary history, which more than any other has links and repercussions on our daily life, does not escape this logic.

In the twentieth century, nothing is more known and (sadly) famous than the great totalitarianisms that governed in Germany, Italy and the Soviet Union. A global analysis of the phenomenon can be very difficult to carry out, considering its vastness; but it’s still useful to understand where it is born, how it develops and above all what messages it tries to convey. Is it just irony, maybe even well documented? Or is it only a simplification, which helps to increase false myths and false perceptions? Or again we are faced with a new form of revisionism?

Prima Repubblica, you never forget it. From the “socialismo gaudente” to Tangentopoli scandal through memes.

Iara Meloni, Ferruccio Parri National Institute.

Especially for young audiences, historical memes are spreading as a very immediate mean of communication, “a unique key for the understanding of social and cultural process”. How did historical memes describe the Italian first republic?

The period from 1947 to 1992 is still very controversial and hard to tackle for historians and history teachers. How do memes portray the polarized country of Italian Communist Party (PCI) and Christian Democracy (DC); the Pentapartito; and the "Milano da bere" of Bettino Craxi and Gianni De Michelis? Why do so many 20-year-olds feel nostalgic for that period and for its style? Facebook pages like "Prima Repubblica – Operazione Nostalgia, Broccoli al forno e Prima Repubblica, Bettino Craxi" publish daily memes that describe with biting irony a country where the "questione morale" (moral question) remains unanswered.

The reason for all that is "The first republic is a place in the soul where you can find post-war ideology, proportional representation and historic compromise".
AIPH34 - GeoMemories: a look into the past

Moderator Andrea Marchetti, CNR Pisa.

Friday 15th June 2018 | h. 10.15-11.45 | Room PAO E1


ABSTRACT

With the GeoMemories project, the enormous wealth of an archive of historical aerial photos kept at the National Aerofototeca of Rome has been brought to the general public. The developed platform proved to be of great interest in archaeological, urban planning (evolution of the natural landscape and in the cities), historical and social (collection of testimonies). The maintenance of the platform over time has become complex both for the feeding with new images and for the technological evolutions that must always be faced. The purpose of this panel is to show the potential of GeoMemories and at the same time start a discussion to identify models for its sustainability over time.

The Rebirth of GeoMemories.

Andrea Marchetti, CNR Pisa.

GeoMemories allows (or should I say allowed as I will explain later) to navigate through time and space to be able to see the landscape of certain areas of the Italian countryside about 70 years ago, before the economic boom. The user can compare the situation then with the current by using transparency techniques that have a strong evocative impact and allow to create storytelling applications which can use social contribution (see the story of Castello Raggio in Genoa).

Let’s look at the numbers: from 2010 to 2013 GeoMemories received a 300K euro funding from the Italian top level domain (TLD).it. The project involved the Institute for Informatics and Telematics of the National Research Council alongside the National collection of aerial photography of the Central Institute for Cataloguing and Documentation (ICCD) in Rome. During the project, 200 historical aerial photos were digitized, mainly located on Pisa and Genoa. The photos were geo-referenced, stitched and pyramidalized and then uploaded to a web platform based on proprietary technology (Google Earth plugin). Unfortunately, the decision to rely on proprietary technology has not been a farsighted vision. In 2016 Google decided not to support this technology anymore and since then the GeoMemories platform is no longer usable. Therefore it was decided to move to an open source technology. In the meantime, however, the funds have run out and the various attempts to relaunch the project have found no resources (H2020, crowdfunding, regional project).

Leveraging other projects, we have developed an open source technology for visualization and georeferencing of aerial photos and in view of this conference we decided to retrieve the material created with GeoMemories, and show it with a simple interface.
What fate for Aerofototeca Nazionale?

Elizabeth Jane Shepherd, Aerial Imagery National Archive – ICCD.

In 2018 Aerofototeca Nazionale (Italy’s Aerial Imagery National Archive, AFN) celebrates its 59th birthday. In these decades, few for a traditional historical archive but many, and very dense, for an archive of aerial photography, its physiognomy has not changed so much in the organization as in its finality.

In 1959 AFN was an innovative creation within the Italian administration of cultural heritage, a modern center of study of the territory, with a strong educational vocation; 59 years later, it has become a traditional historical archive, certainly no longer a center for the development of new knowledge and operational skills, an activity that has long since passed to universities and research centers.

The reason for such a dramatic change in vocation will be illustrated, and the problems – totally unexpected six decades ago – that the AFN is facing today. Finally, a new idea of the role that AFN could effectively play today will be illustrated.

The photo interpretation in archaeology.

Fabio Cosci, Marcello Cosci Association.

Being able to have an observation point that would allow us to look around widely on the surrounding areas has always been a necessity: to be aware of their characteristics, to assess the presence of game, to defend against pitfalls, to manage the battlefield.

Through the creation of the first hot air balloons and then with the evolution of flight techniques, technological evolution has allowed us to have privileged lookouts that can be dislocated anywhere. But the real breakthrough in the control of the territory has been achieved with photography, which has let us capture and preserve the image of a certain moment in time; changes of the territory both for natural and anthropic activities are visible by appropriately observing or comparing single frames. The shooting technology and the evolution in analysis techniques make us able to detect the presence of a previous ditch or wall, thanks to the interpretation of residual moisture.

The GeoMemories project proved to be an incredible tool for consulting the evolution of a territory; its technique of transparently scrolling through all the available images – even photographs interpreted by applying appropriate filters – for that particular area, allow us to re-experience its transformation over millennia.

The pipeline for stereo visualisation of historical aerial photographs.

Anders Hast, University of Uppsala.

Stereo visualization of historical aerial photographs can be a valuable tool for historical research, aerial archaeology and also to be used in teaching, storytelling and museum applications. The main reason why stereo images are important is that they allow to get a better understanding of the situation on the ground than a single photo ever can. The important factor is the depth cue that helps understanding the content and adds the ability to distinguish between bushes and trees, stones and pillars, hills and valleys and so on. Hence, stereo
helps in estimating heights of single objects, just as well as the relative height of all objects on the ground that form a sit and its surroundings landscape. During the Second World War, operation Crossbow was launched by the English to make photographs over Europe in order to obtain stereo photographs that allowed for better examination of the situation on the ground. Some of these photos, available at the Central Institute for Cataloguing and Documentation (ICCD) in Rome, was used in the GeoMemories projects. Today, we can let the computer put together such photos semi-automatically, instead of using special purpose viewing equipment. It will be discussed how the whole pipeline works, including illumination correction and registration, and also how the GeoMemories project benefits from it.

The use of Aerial photography in museums: three Belgian cases.

Carlotta Capurro, University of Utrecht.

Aerial images have been proved to be excellent research tools for the understanding of a landscape. GeoMemoeries has shown that the combination of historical and present-time images enables the comparison of important features and their evolution. Aerial images allow the creation of a completely different relationship with the space: not only the limited subjective perspective of our own observation point, but a more comprehensive view of a larger whole. For this reason, some museums decided to integrate them in their exhibition in order to facilitate their visitors’ relationship with a specific landscape. My contribution will focus on three Belgian examples and on the way in which aerial images have been used to facilitate visitors’ comprehension of the space.

The site of Raversyde is one of the best-preserved section of the Atlantikwall, the German coastal defence built during WWII. One of its main features is Battery Aachen, built during WWI and then modified during WWII. Historical aerial and terrestrial images have been used to create a 3D visualization of the Battery in WWI. Its goal was to help visitors to understand the site and its original structure.

In Flanders Field museum, in Ypers, presents the story of WWI in the front region. One of the central aspects of the exhibition is the landscape surrounding the city, considered as “one of the last true witnesses” of that period. Therefore, WWI aerial images of Belgium have been used to create a digital application that visitors explore to discover the battlefields and the traces that the war has left on the landscape they know.

STAM, the Ghent City Museum, presents the city history. The floor and the walls of the first room of the exhibition are covered by aerial photos of present-day Ghent. In this space, visitors are invited to find “their” places on the amp, in order to build their personal and emotional connection with the city before starting the exploration of its history.
AIPH35 - PH and borders

Moderator Alessandra Fontanesi, Institute for the history of the Resistance and the contemporary society, Reggio Emilia.

Wednesday 13th June 2018 | h. 08.30-10.00 | Room PAO C1

Themes: History and memory, History of the Environment and Landscape, Cultural Tourism.

ABSTRACT

In the first part of the panel the debate will focus on the delicate "border" issues and the responsibilities of history in territories inhabited by communities with different languages and cultures. What role do PH initiatives play in the public and collective dimension of memory, and what are the consequences of restitution and communication strategies?
With these papers we will see how in Alto Adige / Südtirol, a multi-lingual and multi-cultural territory, the identity passions and the persistent re-emergence of ethno-national themes in the political and public debate make this province live in a struggling "long twentieth century". The political use of history, as a polemical reconstruction of events starting from the memory of a group, has reinforced the idea that Italians and South Tyroleans maintain collective memories difficult to reconcile. On the other hand, however, it also underlined the importance and the need to consider history as a common ground, on which to cultivate an approach to the past less deformed by localistic and "ethnic” lens.
In the second part of the panel, we will analyze the phenomenon of "memory travel", and more generally the theme of historical tourism linked to the 20th century, with projects related to the "eastern border" and to the Balkan area, comparing more consolidated experiences regarding the Second World War and the Shoah.
These contributions will focus on various transversal issues: what is the educational potential of these experiences of historical knowledge? How can the educational course consider different targets? How to describe the places and events that happened?

From a divided history to a shared one. Doing history in South Tyrol.


The paper deals with a project concerning a common school book for the South Tyrolean school system, published in three volumes from 2010 to 2013 as a tool for italian-speaking, german-speaking and ladin-speaking students as well. The publications have been launched with the specific target to overcome some divergent historiographical traditions rooted in national or ethnolinguistic traditions, in order to generate a generally accepted historical view for all regional groups as strongly suggested by the bilateral historic commissions formed by the Unesco and the European Council in order to rewriting biased school books.
However, when considering the history of such commissions, one cannot overlook that, in particular, the austro-italian commission has been established only at a very late stage and that their efforts have produced only meek results.
It is telling that other similar projects aiming at a so-called “shared” history have basically failed in South Tyrol. Nonetheless, it is useful to examine one by one the criteria that were at the bottom of the South Tyrolean Common School Book Project. The core principles were:

- the common awareness that ethnic group conflicts, which are periodically emerging in South Tyrol (e.g. with regard to the still existing fascist monuments or the local toponymy), are also linked to different and politically biased historical interpretations;
- the belief that a strong culture of autonomy and living together in South Tyrol may be sustained and fostered by the adequate knowledge of the “own” history and of the history of the “others”;
- the improvement of the local historic research, due to the creation a network of german-speaking and italian-speaking historians which in the meantime has achieved a good standing thanks to its interdisciplinary approach and to its public commitment within the historic debate;
- the increase of the collaboration between the pedagogic institutes of the german, italian and ladin branch, preparing and providing to the public teaching materials with regard to the regional history.

A province of two dictatorships and its public memory revisited.

Hannes Obermaier, University of Innsbruck.

The Bolzano region (South Tyrol) ranks among those, not so frequent, territories that shared two dictatorships, the Italian fascism and the German nazism as well. As it happens, the so-called “Ventennio”, lasting from 1922 to 1943, has been replaced by two years of Nazi rule (1943-1945), and both totalitarian periods were actively forged by the local elites even during the forced Italianization perpetrated by the Fascists first, and the darkest moments of the Nazi genocide later. Both fascisms partly went hand in hand, and to some extent competed against each other. This double-bind-situation led in 1939 to the South Tyrol Option Agreement between Hitler and Mussolini as an attempt to solve the conflicting claims between German and Italian nationalism over the territory by means of racist biopolitics. The population were given the "option" of either emigrating to Nazi Germany (of which Austria was a part after the 1938 Anschluss) or remaining in Fascist Italy and being forcibly integrated into the mainstream Italian culture, losing their language and cultural heritage; a large majority opted to move to Germany.

This very peculiar background initially led in the aftermath of World War II to some very biased and basically ethnocentric elaborations which only in recent years have been replaced by more balanced and reflected accounts, with various attempts. For instance, the remaining outer perimeter of the former Bolzano’s Nazi concentration camp has been preserved and transformed into a memorial, along with two other memory sites dedicated to the inmates of the camp and their hard time. Also, the still existing “Monument to Victory”, erected in 1926-28 on direct order of the italian dictator Mussolini, has only recently been used as the site of a comprehensive permanent exhibition, dealing with the fascist and Nazi period. In 2016, the initiative has been granted a special commendation by the Judging Panel of the European Museum of the Year Award. Similarly, and as a sort of extension of the exhibition installed there, in 2017 the monumental fascist bas-relief still existing on the front of the former
Casa Littoria palace of Bozen-Bolzano underwent a historical-artistic intervention which now displays a quotation of the famous antifascist philosopher Hannah Arendt. While these important goals have been almost recently achieved, it still remains to assess, whether and how the South Tyrolean historic and didactic experience could be further improved by new elements aiming at an ongoing and long-term transformation of public perception and appreciation of 20th century history.

*Travelling the border: historical and memory tourism between Italy and Slovenia.*

**Alessandro Cattunar**, “Quarantasettezeroquattro” Association.

The presentation intends to discuss projects and experiences of historical tourism on the eastern border of Italy. In the last 15 years, the border area between Italy and Slovenia has become a very popular destination for study trips related to historical events of the twentieth century. It offers the opportunity to visit historical and memorial sites related to the First World War, the Second World War and the Nazi occupation, the “foibe” and the Cold War.

The paper will analyse tourist initiatives related to certain places of memory: trenches; military shrines of Redipuglia and Caporetto; Risiera di San Sabba; the Foiba of Basovizza, the Refugee Center of Padriciano; memorial to the Slovenian shootings in Basovizza; the border of Gorizia. I will evaluate valorisation and conservation strategies; rhetorical and narrative modalities; management and communication actions. In this context, it will be important to investigate the relationships between national communities, collective memories and public memories, discussing the issue of “divided memories”.

I will reflect on the reasons why many schools and groups of adults visit this area. How much are they influenced by commemorations such as the “day of memory” and the “day of remembrance”? What is the role of tourist agencies (and of the packages they offer) and how much, instead, the qualified proposals made by research institutes and associations are relevant? What could be the role of (public) historians, also at the local level, in these projects?

*Narrating the Balkans: “memory trips” to South-East Europe.*

**Marco Abram**, OBC Transeuropa/CCI.

In recent years, "memory trips" and historical tourism in South-eastern Europe have become more popular. Most of the initiatives are conceived for students and schools, but travel proposals for adults are not uncommon. Differently from “memory trips” focused on the Shoah or the Italian "Eastern border", these projects are not encouraged by official politics of memory and institutionalized days of remembrance. Instead, they are often promoted by different subjects active at the local level, composing a varied and fragmented overall picture. The paper aims at mapping and analyzing this phenomenon at the national level, comparing different projects’ framework, approaches and contents. The investigation will be mainly based on Osservatorio Balcani e Caucaso – Transeuropa’ experience in the field – as an institution which is often involved in the training supporting the various initiatives – and will discuss the role of public historians in these projects. The analysis will identify and problematize
the representation of Balkan history, which is generally little known, in particular with respect to the difficult twentieth century experiences and the conflicts of the Nineties. The paper will also address the related difficulties in the conception of the educational program of the trip, taking into consideration the complexities of the dialogue with schools, teachers and students, and the economic sustainability of these initiatives. In a broader sense, the presentation will try to articulate the meanings of these experiences in South-East Europe in the light of the debate on “memory trips” (the parallelism Auschwitz – Srebrenica is often proposed) and on the relationship between history teaching and education.

AIPH36 - Memory Sites, Cultural Heritage and History Narratives. The Case of Fossoli

Moderator Roberta Mira, Fossoli Foundation.

Tuesday 12th June 2018 | h. 10.15-11.45 | Room PAO C2

Themes: History and memory, Monuments and places of memory, Teaching Public History, Schools, Teachers and Public History.

ABSTRACT

The former camp at Fossoli, today memorial and documentation centre, is a key example of the relation between memory sites and Public History. The presence of Fossoli and its relationship with the territory were, and still are, a central element in the construction of memory, in its narrative and in public policies dealing with history and memory, both on a local and a national level. Fossoli is not only a simple memory site corresponding with the area of the former camp – which had a complex and stratified history – but it has also had more functions, it is core of an important restoration and enhancement project, and it is part of an integrated system with the “Museo Monumento al Deportato” and the documentation, research and pedagogy centre Fondazione Fossoli.

First used in 1942 as a POW camp for British soldiers captured by the fascists, after September 1943, up to the summer of 1944, Fossoli became a transit and deportation camp for Jews and political opponents towards Nazi Lager and then a camp for civilians rounded up to be exploited in Germany as forced labour. After the war the camp hosted foreign refugees, prisoners of war and fascists; since 1947 the community of Nomadelfia for orphan and abandoned children and from the Fifties to the Seventies San Marco Village for refugees from the giuliano – dalmatic area.

This stratified history corresponds to a plurality of meanings, highlighted by Daniele Salerno’s paper which deals with the interaction between camp and event and with the role of this interaction in shaping space and its semiotic features. Andrea Luccaroni’s paper focuses on the topographical and architectural transformations of the historical site, investigating how those changes influence the history and memory narratives of the site.
Finally, Marika Losi approaches the specific theme of pedagogical projects of the Fossoli Foundation and she gives us some concrete examples of Public History through the mutual exchange between memory site and its pedagogical translation.

_Camp and Event. Fossoli as Semiotic Space._

**Daniele Salerno**, University of Bologna.

The aim of my contribution is to analyse “Ex campo Fossoli” as space in which the camp form and historical events – conceptualized as narrative structures – have interacted producing different semiotic configurations. The camp is a dispositive that organizes space, distribution, roles and agencies of people that will occupy that very space. With Giorgio Agamben we can call it a “camp form”, a dispositive that governs and articulates spaces and people for different aims, setting different positions to be occupied within a network of relationships (e.g. prisoner vs military/barracks vs watch towers; migrant vs local population/confined inner space vs outer space).

It was in 1942 that the area today called “Ex campo Fossoli” was transformed into a camp. From that very foundation the area has undergone different structural transformations, being adapted to different aims and purposes: from POW camp to concentration camp, from territory of an experimental catholic community to village for exiles and eventually place of memory. Sometimes the camp form was preserved but the identity of those occupying the different positions changed; in other cases, the camp form was deeply transformed but kept its “structuring power”. In other terms the “camp form” and historical events interacted transforming the space and its semiotic features. I will analyse ex campo Fossoli and its different transformations from 1942 to today as a sort of semiotic litmus, a small and very local space on which XX century has written and rewritten its History.

_Visible and Invisible Memories. Architectural and topographical Transformations of the Fossoli former Concentration Camp (1942-1989)._  

**Andrea Luccaroni**, University of Bologna.

The public memory of the Holocaust has been inscribed in a proliferating number of images and memorial spaces. This is particularly true for the main concentration sites, which have become symbols in times, while other lieux de mémoire of the Deportation, such as many transit sites, still suffer from a condition of intrinsic weakness. This circumstance is connected to the frailty of material remains, whose debris are often hard to be preserved/interpreted, and to the frequent transitions in use after WW2 causing transformations in morphology and topography, thus the overlapping of competing memories. The case study of the former Fossoli concentration camp clearly represents this condition, as it questions architecture and topography and their capability in shaping the palimpsest of memories, allowing its layers to be recognizable, in making visible the invisible without imposing new rhetorical meanings. The specific features of topography and landscape can be instrumental to mediate between the need for eloquence and the articulation of memories, as space
could be effectively considered as a language capable of expressing things not necessarily connected with restricted spatial meanings. The aim of this proposal is to give a precise reconstruction of the architectural and topographical transformations of the transit and concentration camp at Fossoli, since its establishment up to the recent attempt of making it a memorial site, investigating how distinct spatial entities, considering their cultural and collective meanings, can be used to implement such an interaction of topological features and meaning, making it possible to consider them as consistent spatial narrations of memories.

Didactics for place of memory. Designing and implementation from the case of Campo Fossoli.

Marika Losi, Fossoli Foundation.

This contribution aims at analyzing Campo Fossoli and its tangible and intangible heritage from a didactic point of view. From this perspective, Fondazione Fossoli sites and heritage are very peculiar, a unicum in the Italian landscape, making them very significant for the elaboration and practical realization of didactic workshops and activities as well as communication of history and memory with their many implications.

With the place of memory “Ex campo di Fossoli”, which was restored and is accessible, we have the “Museo Monumento al Deportato di Carpi”, an artistic and exhibition space which is national museum for the deportation from Italy, and the archival heritage at the Fondazione Fossoli. This "whole" connects "stones" and documents in a very productive way for representing the place of memory for didactic purposes and for realizing educative projects. This allows us to address the methodological question of didactic practices in a place of memory through the elaboration of solutions and educative proposals that are particularly effective and suitable for different audiences.

Our educative offer addresses firstly schools at any level from Modena province and outside it – with ad hoc paths for students and training for teachers. However, it is opened to the public at large including associations, individuals and professionals that work in places of memory. With empirical cases from Fondazione Fossoli projects, this contribution will show the Fondazione’s rich educative offer and the potentialities of didactics for places of memory: from the singular visit to the project to be developed with schools, from the collaboration with cultural institutions to special project such as memory travels.
AIPH37 - Monuments and statues: a global struggle to control the past in public spaces

Moderator Serge Noiret, European University Institute – AIPH.

Wednesday 13th June 2018 | h. 10.15-11.45 | Room PAO E1

Themes: History and memory, Monuments and places of memory, Public Policies, Urban History.

ABSTRACT

Urban architecture, commemorative monuments, statues, plaques, objects placed in urban spaces and street names are today, like yesterday, at the center of public uses of the past and of a – sometimes violent yet multiform – dialogue, in public spaces, with the populations that practice those spaces in everyday life. Politics, but also different communities with conflicting views about the value of the past in the present, tend to enhance their meaning or, instead, to promote iconoclasm against them, but also against architectural styles that represent a specific era.

This happens for the most diverse reasons that link monuments to urban spirit and to what this historical heritage and material culture tells us in the present. A past once hailed, can be re-evaluated after years of oblivion or, on the contrary, stigmatized by the nations and by the political powers as well as by the populations, in different moments of their history. Monuments then become catalyzers of how a society reinvents the past to the dimension of the present and how history can underlie the political will and the sensibilities of the communities.

Do we therefore have to conform to the needs of the present and destroy or send to museums or spaces that are not in keeping with their original location, the monuments that today have a negative aura, bearing witness to a past not appreciated in the present? Do we have to keep all the monuments for what they are, what they say or what they have told about of history? What would then be, between communities and politics, the role of the public historian in the eventual work of contextualizing these testimonies of the past? In this international panel, stories of monuments in Belgium, France, Italy, Lithuania and the United States raise these and other questions.

Public History and monuments in the USA after Charlottesville.

Thomas Cauvin, University of Colorado – IFPH-FIHP.

In this paper, I will explore the impact of the controversies on Charlottesville Civil War Monument (and the alt-right demonstrations) on the manner in which historians have entered the public debates.

I will also discuss my recent experience in teaching a history course on monuments as a way to engage history students into public debates and public history in the United States. Based initially on the controversies over Civil War monuments in the United States, the courses and projects increasingly included a global discussion on the role of monuments in contemporary societies.
Lukiškės Square and the Memorial to Lithuanian Freedom Fighters: a case of selective memory, participation and urban regeneration.

Antonio Chiaese, independent researcher.

This paper seeks to address the process of regeneration of the public space and building of a memorial to the "Lithuanian Freedom Fighters" in Lukiškės Square in Vilnius, a place defined by its overlap of memories that draw on the multicultural identity of the city and the modern history of Lithuania: ancient Tatar necropolis; stage of the executions of the Polish rebels in the anti-Russian riot of 1830-31; prison, during the Nazi occupation for thousands of Jewish inhabitants of the "Jerusalem of the North" and then, since 1945, for the anti-Soviet fighters of the Movement for the Struggle for Lithuanian Freedom; in 1991 a symbol of the independence from the USSR with the demolition of the great statue of Lenin (whom in the Soviet era the square was named after). Since independence, an ongoing conflict around the future of Lukiškės Square has set Lithuanian government and patriotic associations, promoting an agenda based on exclusive concepts of memory and ethnic nationalism, against a heterogeneous network of social actors (associations, citizens' committees, intellectuals) brought together by the awareness of the plural history of the country. This conflict is paradigmatic of recent conflicts on history and memory in Central and Eastern Europe, common to several ex-USSR republics, and is reinforced by the age-cleavage between witnesses of the Soviet era and new generations. Using legislative sources, field-interviews and iconographic material, the paper will examine: the plans of transformation of Lukiškės Square into "shrine of the nation", started in 1992 with the creation of the Museum of Genocide Victims in the buildings of the NKVD, and continued with the calls for a series of competitions (all of them with unsuccessful outcome), for the creation of the memorial to the "Lithuanian Freedom Fighters"; the alternative theoretical proposals and initiatives against the process of "grievification" of the square, implemented through the years by the civil society movements; and the recent hypotheses of shared solutions, based on the search for participatory forms of decision-making, and for integrated approaches that might consider the features of memory, aesthetics and leisure in the future layout of the square.

Monuments and toponymy. Past in public space in Belgium.

Chantal Kesteloot, CegeSoma, Bruxelles.

What should be the place of the past in public space? Every state, every city has always considered as important to celebrate its heroes but also to inscribe some facts of the local, national or international memory in the public space. To do this, it is possible to erect monuments or to make choices regarding the toponymy. These decisions are often a reflection of politics from above, but can also be driven by pressure from below. To what extent should choices made decades ago continue to determine our environment? If the way civil society considers certain facts of the past evolves, how to translate this evolution into the public space? In the aftermath of the First World War, all references to Germany and its allies disappeared from the toponymical landscape of Belgian cities. Monuments were erected, street names were changed. The memory of the Great War became dominant.
Today, new debates are going on. Two key issues periodically involve debates in Belgium: the issue of colonial memory and that of the Second World War. The controversies concern both monuments and street names. Why are these debates rebounding today? What forms do these controversies take? Who are the main actors and what do these debates tell us about the relationship between our societies and their past? Do historians intervene in these debates and can they be considered as public history?

*France facing its slave and colonial past: should slavery and colonial traces be removed from public space?*

**Benoit Vaillot**, European University Institute.

After the events of Charlottesville in the United States of America, the debate about the legacy of Confederate monuments has been imported to France. Since then, several monuments and street names have been reassessed – rightly or wrongly – as manifestations of colonialism and slavery, and produced a debate about their place in public spaces. Historians – and so-called historians – quickly contributed to this debate. Several “black activist” associations are requesting the removal of monuments and street names that they consider a celebration of slavery and colonialism. The debate is not as intense as in the USA and has specific concerns. Should we consider some “great men” as torturer? Colbert, the Prime Minister of Louis XIV, who has several monuments, public buildings and streets dedicated to him, is also the author of the Code Noir (“Black Code”), decree that defined the conditions of slavery. Should we ban the liberal and democratic founding fathers of the République from public spaces because several of them were fervent colonialist as Jules Ferry? And what about Napoléon who re-established slavery in French colonies and fought the Haitian revolution? The paper I intend to present is dealing with the social uses of slavery and colonial memory in urban public space in France today. I propose to present how the current debate is framed in France – with its limits –, to contextualise the creation of the incriminated monuments and street names, and to think about the different propositions already made by social actors and historians, such as the removal of monuments and street names, adding new anti-slavery or anti-colonial ones, their historical explanation rather than their removal, etc.
AIPH38 - Community Archives, Invisible Records and Public History Experiences

Moderator Stefano Vitali, ICAR.

Tuesday 12th June 2018 | h. 15.30-17.00 | Room PAO E1


ABSTRACT

The memory of communities and the stories of people that have long histories of campaigning for emancipation, for coming out from oblivion and claiming to recognize their rights, in specific contexts, result in resources collected in so-called "community archives", grown from the bottom up from the interaction of subjectivity and intention. As the spontaneity of these kinds of archives can be a cause of risk in long-term accountability and preservation. What role do they have within communities where they are expressed? Do documentation centres and archives have an active part in the development of communities or do they highlight the line of demarcation between academics and activists? How can the community archives be used for historical research and for spreading research results inside and outside communities? Archivio delle donne in Piemonte, Il Cassero LGBT Bologna, Maurice GLBTQ Torino will reflect on these issues.

The existence or non-existence of communities involved in battling to become more visible and not only for their social and political rights, has significant consequences in the “institutional archives”. Although records that can be relevant as resource for reconstructing the history of oppressed and marginalized minorities are preserved in mainstream collections, they are almost invisible because they have been neither researched nor even studied.

The fourth contribution will discuss this topic starting from single case histories. It will focus on Roma e Sinti history and on records related homosexuals who were rounded up and consigned to internal exile during the Fascism regime and some enhancements by public history practices.

Cassero LGBT Resource Center in Bologna: Preserving and Disseminating the Collective Memory of LGBTQ People.

Sara De Giovanni, F. Madaschi Resource Center.

The experience of over thirty years of Cassero Resource Center in Bologna with its activity of protecting and disseminating the collective memory of LGBTQ people, tells us a story of osmosis and continuous dialogue with its community of reference and with the general public. The Center was founded in 1982 and its aim is to strengthen both identity and culture of a community whose identity has been too often censored or deleted. The history of the Center recounts the need of a community to regain its past in order to have a future and be aware of its potential, but also to preserve from oblivion, more often from ideological censorship, the history of all the people who lived, loved and struggled for their rights. The social exclusion of a category of persons inevitably determines an exclusion also on the grounds of memory, a deletion from mainstream history.
The Center has been developed since its inception as a community archive placing itself as a link with the world of academia overcoming resistance and diffidence through a continuous dialogue, stimulating new studies and research. The projects of the Center have always been developed towards enhancing LGBTQ history through the organization of initiatives (exhibitions, projections, conferences, public readings, guided tours) that give life to something new (coming from the historical data and from archival documents) favouring the empathy and emotional involvement of the public. These projects are being fulfilled, more and more frequently, by trying to involve museums and cultural institutions, archives, libraries, both public and private. The lecture will reveal some of the most recent experiences curated by the Center in the field of archival art and queer geography.

Centre of Documentation Maurice LGBTQ Torino: Documenting for Whom?

Francesca Ortolano, LGBTQ Torino / Anai.

Maurice LGBTQ started out as an informal group of people in Turin in 1985 and became an association in 1989. Since its beginnings, thanks to some founders' interests, a great deal of energy has been devoted to building a library and preserving the documentation of different activities. Over the years, numerous donations relating to a number of events and national and international associations have enriched the archive, bringing about the need for a Centre of Documentation. Due to this input, the archival documents were rearranged and reordered in 2006-2007 and 2011-2012. Nevertheless, is this attention to preservation proportional to the use and promotion of the archive as a means for (re)founding the identity of the community, which has been living around Maurice for thirty years? In addition, how can the archive be used to help the whole society to understand the LGBTQ community? Despite the Maurice cultural propensity, which marks it out from other LGBTQ organisations in Turin, the perfect role for documents in researching the history must be given form. Even if the archive has been put to work in dissertations and thesis and in scientific articles, practices of public history directed to a larger range of audiences have not yet been fully developed. Maurice and LGBTQ community could be a breeding ground for new ideas for public history initiatives and new perspective – as it was proved by some exhibitions made and collected by Maurice. The paper will discuss the causes behind it, and try to propose new challenging developments.

Women’s Archive in Piedmont: Community, Network, Audience. Today’s Challenges.

Elena Petricola, Women’s Archive in Piedmont.

Stemming from feminist and women’s associations in Turin (Italy), Women’s Archive in Piedmont (Archivio delle donne in Piemonte – ArDP) was established in 2006 with the purpose of instituting an archive dedicated to Women’s History and Feminism History, collecting, preserving and promoting women’s archives and supporting Women’s and Gender Studies. Therefore, ArDP is connected to the very specific community that has promoted it and, potentially, to all women. Moreover, the Archive usually practices
networking and collaborates with other homologous subjects in Piedmont and in Italy. It collects different research and archival approaches, different memories and histories and dialogues with activist milieu and public institutions. Nowadays, the Archive has developed its strategies of public history based on the transformations occurred in the community and in the network over ten years and more, aiming to face some engaging issues: the way how culture and research are changing, the differences among generations, the lack of gender studies in education and the use/misuse of some categories (i.e. Gender) in public narratives.

The sense of the Archive is built both on the empowerment of the community and on the ability of the community itself to involve an audience that doesn’t share the same political and cultural backgrounds. ArDP is now exploring these differences and its own efficacy on translating research and reflections in wider participation. It’s an open challenge and the intervention will offer some considerations developed by the Archive.

Denied History and Emerged Records: the Case of Roma and that of Homosexual Persons.

Cristoforo Magistro, Agedo.
Chiara Ottaviano, Cliomedia Officina.

We do not know how many Roma and Sinti victims of Nazism there were. The most frequent and reliable estimate shows 500,000 people. Nor do we know how many ended up in the fascist internment camps after 1940, or how many were sent to Germany during the Republic of Salò. The documentation on the Porajmos, the "devastation", is fragmented and the number of oral testimonies collected is very small.

In the absence of a representative body of the Roma people and of communities mobilized to claim their "visibility" and presence in European history, as well as their rights, this story is hidden and the few, willing researchers encounter insurmountable documentation problems. Thanks to the activity of militants of LGBT communities, starting from the 80s of the last century, the history of homosexual people began to be recognized. However, it was not until a long time later also in Italy, that some university researchers took an interest in the topic.

Much remains to be done. To give an example, we do not know exactly how many homosexuals were assigned to police confinement as "a threat to the moral, health and integrity of the Italian race". From the recent research carried out at the State Archives of Matera, the number of homosexual confined emerging from the consultation of the Central State Archives (see L. Benadusi, “Il nemico dell’uomo Nuovo”) seems to be much lower than reality. The research carried out by the State Archives of Matera, conducted by an activist from Agedo (the LGBT Parents Association), led to the immediate production of an exhibition and numerous public events (readings and other forms of representation).

These events resulted in the spontaneous emergence of a new family of documentation. They also stimulated the idea of more complex projects for the collection and the emergence of new documentation through research in Italian peripheral public archives. In addition, in this case it seems therefore, that the practices of public history can have very positive repercussions on historiographical research.
AIPH39 - The return of history and the memory construction in post-revolutionary Tunisia

Moderator Renata Pepicelli, University of Pisa.

Wednesday 13th June 2018 | h. 12.00-13.30 | Room PAO C1


ABSTRACT

This panel brings together new perspectives on the public use of history in the post Ben Ali era and on the construction of the memory/ies of the 2011 revolution as two of the most important tools in national identity politics (Raudvere 2016). From different angles, it discusses how memory and history have been established and used in Tunisia at a personal and institutional level after the regime change. It analyses the emergence of a plurality of representations of the memory (both private and official) as well as the multiplication of public spheres after the fall of Ben Ali.

The revolution has given space to a multiplicity of “counter-publics”, to paraphrase Nancy Fraser (1992), who have amplified the narrative space and have legitimized the positions and themes that were, until now, excluded from the debate. Stories that have been kept secret, as Renata Pepicelli uncovers with Islamist women, have become public and are contributing in rethinking the “feminine narrative” of Bourguiba’s and Ben Ali’s eras.

The new narratives that break into the Tunisian public scene are inscribed more generally in the framework of the public use of history by different actors. From an institutional point of view, a paradigmatic example of the process of public memory construction lies in the representation of history school books and civic education. During the first year of school after the revolution – argues Chiara Diana – all school texts were “cleaned” from all textual and visual references to Ben Ali to lay the basis of a new historiography. A similar attempt – with all due differences – is visible in the rewriting of national art history.

Following the revolution – explains Catherine Cornet – Tunisia has “nationalised” the narrative around contemporary art and has produced a new national narrative on art and history. Against the “official” and “institutional” narratives multiple counter-narratives have emerged. They have given birth to a plurality of subaltern subjects who occupy the public sphere and use diverse communication instruments. In this way, they contributed in building a plural narrative and public history in Tunisia.

Writings on the walls and street art, expressions that have emerged for the first time during the revolution pinpoint – writes Luce Lacquaniti – the conquest of the public space by diverse “marginal” actors who, not only channel a memory but often, also offer an alternative narrative of the revolution and transition. In some cases, they also transcend present matters and bring back larger identity issues that have remained unresolved in Tunisian history.

Through different angles, this panel intends to dig into the construction processes of history and memory in the Tunisian public sphere in post-revolutionary Tunisia.
Secret memories and public history: Islamist women narratives in Tunisia.

Renata Pepicelli, University of Pisa.

After the 2011 revolution, history has returned in the Tunisian public sphere states Kmar Bendana, one of the country’s leading historians (2013). Stories that were ignored, marginalized or neglected by the narrative of the “Great History” of Bourguiba and Ben Ali’s regimes, have emerged after the fall of the dictatorship, challenging the official hegemonic history of post-independent Tunisia.

Through books, articles, television broadcasts, films, new media and the public hearings of the Truth and Dignity Commission – responsible for investigating gross human rights violations in the country since 1955 until 2011 – a new form of public history has been created while a series of subaltern subjectivities have emerged. Their stories have become part of plural, and sometimes conflicting, representations of post-revolutionary public memory. In the aftermath of Ben Ali’s fall, the history of Islamist al-Nahda women is a case in point of this process. Considered for a long time only as mothers, sisters and wives of activists, erasing their own political subjectivity, the stories of nahdaoui women have been silenced for decades, both by the Islamist movement and by anti-Islamist and “state feminist” politics conducted by Bourghiba and Ben Ali’s governments that denied their agency.

Based on interviews, analysis of private archives, newspapers, films, documentaries, this paper reconstructs the history of al-Nahda women and analyses how their secret memory has become, after the revolution, public history, even if it is not yet written and is still contested. Emblematic of changes and divisions within the Tunisian society, the history of nahdaoui women shows how the construction of public memory is one of the most important tool in the building of national identity politics.

Memories, emotions, transmission. Revolution in Tunisia through ordinary representations and institutionalized knowledge.

Chiara Diana, Aix-Marseille University/OMAM-MSH Université libre de Bruxelles/LabexMed.

The 2010-2011 Tunisian revolution and its democratic transition are the “immediate” history (Bendana 2015) of Tunisia. This story has a twofold interest: its main actors and its historiography. They are subaltern, social or political actors (women, men, youth, activists and not activists, protesters, trade unionists, political figures) who have contributed to release emotions, to guide the crowd, to organize the revolution, to bring down the regime or to lay the foundations for a democratic transition. The writing of Tunisian revolutionary and post-revolutionary history immediately aroused a general interest due to the complexity and plurality of its narratives. It is the case of history and civic education textbooks adopted in the Tunisian public schools during the first postrevolutionary school year (2011). Those textbooks were “cleaned up” of any textual and visual references about Ben Ali, whose portrait was part of them for twenty-three years.

Within a historical-sociological theoretical framework (from Carlo Ginzburg’s micro-history to Maurice Halbwachs’ one on collective memory), my
contribution compares two opposed types of memories of the Tunisian revolution: on the one hand, Tunisian citizens' (man, woman, youth, child) intimate memory and on the other hand, the “official” memory transmitted through the history and civic education textbooks and adopted in primary and secondary schools since 2011. The ongoing research is based on interviews with Tunisian families and children and the analysis of those textbooks, which are both considered as the historical tools to write the “immediate” history of Tunisia.

The role of the Kamal Lazar Foundation in formulating a Tunisian Public Art history after 2011.

Catherine Cornet, American University of Rome.

The Kamal Lazaar Foundation was founded in 2005 by Tunisian investor and art collector Kamal Lazaar. With headquarters in Geneva and London, it was clearly a “dormant cell” of the Tunisian artistic endeavours during the Ben Ali era that operated from abroad. During these years, the Foundation developed a strong institutional knowledge on the region’s art history through the Ibraaz platform on “Contemporary visual culture in North Africa and the Middle East”, highly recognised in the contemporary art world as a reference for the production of artistic knowledge.

After 2011, the Foundation immediately exploited the space of freedom of expression and creativity generated by the revolution, to launch several initiatives in Tunisia. The headquarters were moved to Tunis, and “Jaou”, a major festival of contemporary art to “celebrate local art”, inaugurated in 2013. The visual arts collection from the Maghreb has now reached 1000 works and since 2016, the Foundation has become a Tunisian association. Through the study of the Foundation’s shift of narrative when adapting to the national context, this paper will address the issue of public art history and the onset of a national art history after the revolution. Following to the works of Boissier (2014) who – in the field of visual arts – refuses to consider the revolution as a “Turning Point” (Abbott, 2009), it will examine the agency of private actors in the public domain partly answering the following questions: How did contemporary art initiatives “adopt a national vision” after the revolution? How did Tunisian art become part of a national debate? Which stakeholders articulated the public discourse (Ministry of Cultures, Galleries...) and against which stakeholders was it developed (examining here the struggle over “Tunisian culture” between Political Islam and Jihadism)?

The launch, in 2017, of the first national Tunisian Pavilion since 1958 – curated precisely by Lina Lazaar, vice director of the Foundation, at the Venice Biennial, will be a case in point.

"The revolutionaries say: you can't make fun of us". Public debate and collective memory in post-revolutionary Tunisia through writings on the walls and street art.

Luce Lacquaniti, “L’Orientale” University of Naples.

Among the transformations brought by the December 2010-January 2011 Tunisian revolution was the spread of a new means of expression, which shows how the civil society won back public spaces: writings on the walls. Ordinary

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citizens started leaving spontaneous messages in public places, while movements of writers blossomed pursuing specific political goals and experimenting in the conceptual and artistic field. Therefore, writings and pictures appeared on Tunisian walls since 2011, which I documented through photography during my field research, are a precious primary source of the post-revolutionary transitional period of the country. All key events are publicly commented on the walls day by day as apparently every component of society wants to have a say through a spray can. We are, in fact, striken by the vivacity of the debate, by the variety of expressive strategies put in place – political slogans, poetry, quotations, questions for bystanders, painting, choice of symbolic places, choice of a certain language or linguistic variety – and especially by the plurality of voices, from trade unionists to the most conservative islamists, from feminists to fine arts students and from opposite political parties to anonymous citizens. Thus, different narratives overlap, sometimes in agreement with the official one, but most often alternative to it, which makes them all the more interesting for public history. Furthermore, walls not only transmit the memory of the revolution and transition, but sometimes go beyond current events and consciously bring to attention broader identitarian issues, remained unsolved through all modern Tunisian history and resurfaced only when the new freedom of expression made it possible.

AIPH40 - Making public history in the places of Nazi massacres

Moderator **Paolo Pezzino**, Landscapes of the Memory.

**Tuesday 12th June 2018 | h. 12.00-13.30 | Room PAO D2**

**Themes:** History and memory, Anniversaries and celebrations, Monuments and places of memory, Oral History & Community Memories.

**ABSTRACT**

In the last twenty years, the Nazi and fascist massacres in Italy during the Second World War have been at the center of historical research. After the pioneering work of Paolo Pezzino, Giovanni Contini and Leonardo Paggi, a new season of studies has emerged (and a new generation of scholars) who have carefully analysed these events, starting from Tuscany and Emilia and then throughout the territory national. The culmination of this intense work was the Atlas created by Anpi and National Institute “Ferruccio Parri”, in collaboration with the German Government, online since 2015 (see www.straginazifasciste.it).

This theme, however, has not only a scientific relevance, but also a strong political value and a significant space in national public opinion, further urged by the reopening of various penal processes after 1996. The massacres also have a strong localization on the territory; and in many cases among the heavier consequences of the massacres, in addition to material damage, the legacy must be recorded in terms of divided or otherwise difficult memories.
Therefore, we are risking encapsulating the community memory into narrow geographical and symbolic boundaries, pursuing strictly identifying aims, and losing the overall dimension of historical events and also the supra-local importance of the values at stake. For this reason the research, didactic and dissemination work, carried out by the structured memory places, is very important, in collaboration, not always easy, with the local authorities, the veteran associations, those of the families of the victims. The “Landscapes of the Memory” network, formally born in 2017, proposes among other things that the various places would start to know and converse with each other, in order to deal with the common problems together, to share good practices, to exercise economies of scale and joint awareness actions. With this panel, we intend to investigate some of the main hearts of public history in the places marked by the massacres in 1943-1945, crossing some of the most relevant cases and comparing operators and experts.

Monte Sole.

Elena Monicelli, Peace School Foundation of Monte Sole.

Monte Sole is an extended mountain area where, in 1944, Nazi and Fascists armies hold a combing out military operation causing the death of 800 people. It was an actual “war on civilians”.

These events were built in the Italian public memory as the “Marzabotto slaughter” and they were built as a pillar of the post-war founding myth for the newborn Italian Republic. Together with other historical events, the “Marzabotto slaughter” becomes the symbol of the anti-fascist sacrifice of all the Italians, the big auto-absoluto ritual for the recent fascist past. Quoting the official explanation for the 1946 Gold Medal of Military Value to Marzabotto: “Marzabotto preferred iron, fire and devastation more than surrender to the oppressor (...). The dead rest on the mountains and in the valleys as an everlasting warning for future generations about how much the love for the fatherland could”.

The public discourse nationalizes all the massacres victims, transforming them into freedom martyrs, building commemorative rituals, monuments and narrations aimed to consolidate this public memory. Dissonant voices and memories stay aside, when not explicitly ostracized. This kind of remembrance policies, that are still going on, find in “Marzabotto” a meaningful case study about the dynamics of the public (ab)use of memory and about the building of strong collective identities.

The Peace School Foundation of Monte Sole had to deal with this past and present public uses, abuses and counter-abuses of the memories of the place, and for this reason it researches a lot about politics and poetics of remembrance. Education on a place of trauma cannot disregard a deep reflection on the place as representation and on its different and dissonant memories. In this respect, the educational process unbuilds the text “written” on the place and through it. The educational process transforms itself from auto-absolutory commemoration and identity building ritual to space and time for a multi-perspective reflection that opens unexpected questions about languages and actions of the own being in the world.
In victims’ eyes. Monchio Massacre between communitarian memory and official celebrations.

Roberto Tincani, Victims of the 18th March 1944 Massacre Association.

On 18th March 1944 Panzerdivision Hermann Goering rounded up Dragone Valley, destroying some villages and killing 136 people. It was one of the dreadful slaughters in the Second World War on the Italian ground, both because of the number of victims and the time and place of the event (so far from the front).

As in some other similar cases, public memory of this event has not been a linear one; and it has also been conditioned by crossing with that of the close partisan Republic in Montefiorino. In this area several (and not always coherent) memory layers have accumulated; and a new project has started recently in Susano thanks to German Government. Since the 90’s, public debate has been further fed by reopening of the trail, that ended in 2011.

In this context, local institutions, victims’ families, civil society associations have conducted an intense and difficult dialogue, in order to collect, preserve and rework different memories and integrate them into an accomplished historical narrative. This paper aims to tell the history of this memory, by showing the different viewpoints and analyzing memory operators’ action in a critical way.

Climbing to the Benedicta: a map for the present.

Luciana Ziruolo, ISRAL.

The visit to memorial sites is a complicated tangle, with different threads: either existential and a social and political. The public history has to bear the burden in the first place.

A first distinction is between pure and simple tourism to the places and study visits. In the first case the risk is to be a voyeur of the horror, in the second to fall into the rhetoric of the feelings; to avoid this we must develop a project/memory trip: a knowledge of the past, enriched by direct experiences, with the goal of building historical competences and citizenship.

Sant’Anna di Stazzema.

Simone Caponera, Simone Tonini, Historical Museum of the Resistance, Sant’Anna di Stazzema.

The massacre of Sant’Anna di Stazzema, accomplished by the Nazis on 12th August 1944, has remained in oblivion for a long time, absent from textbooks, unknown to public opinion and also experienced at the local level as an element of division rather than as a terrain on which to build a shared memory. The commitment of survivors and relatives of the victims, as well as of local institutions, has remained constant over time.

A strong and decisive impulse to the diffusion of the memory and the knowledge of the facts happens in the mid-90s, coinciding with the discovery of the "forgotten" documents of the so-called “Armadio della Vergogna”. From that moment, with the start of the process at the Military Court of La Spezia, Sant’Anna di Stazzema is projected to national and international news, inspiring the work of politics, artists and historians.
Since then, Sant'Anna di Stazzema lives a double dimension: as a physical place, a handful of houses distributed here and there in a series of small villages in the Apuan Alps. As an ideal place – since 2000, the National Park of Peace – instead takes on an international vocation, as a symbol of the martyred cities in Europe and in the world, emblem of the violence of man over man. It is therefore the bearer of important moral and civil meanings, of those principles that were born in the aftermath of the totalitarian ideologies of the twentieth century and which represent indispensable values of civil life: democracy, justice, dialogue between peoples, freedom.

A policy of remembrance for Sant'Anna di Stazzema can therefore move on two tracks. Sant'Anna di Stazzema must first and foremost be a place of remembrance, to keep alive the memory of the massacre and its victims, to transmit intact the emotion and dismay that causes the story of events, even in an era when the figure of the witness is slowly but inexorably disappearing. But Sant'Anna must also be a place for reflection, capable of spreading widely the historical events connected to the massacre (the German occupation, the Resistance movement, the Liberation, the Nazi-fascist massacres along the Gothic Line and, more generally, the "war on civilians" and its historical-juridical implications) and the moral and civil meanings that go beyond a local vision of the facts and memories. This is the challenge we face, aware that, without a clear and recognized vision of its mission, without a medium-long term planning, Sant'Anna di Stazzema and her message would risk being confined to a restricted area, suffocated by local issues and contrasts, limited to a debate without perspective, which appears to the public opinion as sterile and anachronistic.

AIPH41 - Civil rights and sexual liberation: a “Historymap” and a documentary on the Sessantotto heritage

Moderator Irene Piazzoni, University of Milan.

Thursday 14th June 2018 | h. 15.30-17.00 | Room PAO D1


ABSTRACT

The panel aims to present the contents and the format of a “Historymap”, which is being created as part of the training project of the Master in Public History organized by the University of Milan and by the Giangiacomo Feltrinelli Foundation.

The revolution brought by the Sessantotto movement lies at the heart of this project. Specifically, the focus is on topics such as gender issues, sexual liberation, social exclusion, the achievement of new civil rights, the concept of violence and anti-war protests. The urgency of this protest brought about a need for new visual languages and alternative ways of communication. The result was a massive production of iconographical material, such as photographs, posters, art works, illustrations, comic strips, where body representation was key – the
body of women, young people, homosexuals, mentally ill people, marginal people, civilian and military victims of the war – which doubtless contributed to create a break in the culture and in the behaviour of the Italian society.

The “Historymap” on the Sessantotto revolution and its heritage is being developed as a story, addressed to a large and non-expert audience, in which the narrators’ words combine with visual and audio contents. This project is carried out by a team composed of: professors and researchers of Contemporary History of the University of Milan, a few members of the Giangiacomo Feltrinelli Foundation and of some students of the Master in Public History. On the same topic, it will be produced the documentary called “No Border. Militanti ai confini dell’Europa”, which is the winner of an international competition entitled “1968-2018: What is left, what is right”, dedicated to the Sessantotto heritage.

*Telling the discontinuity and legacy of ’68: history and dissemination, the Historymap project.*

**Spartaco A. Puttini**, Giangiacomo Feltrinelli Foundation.

The 1968 movements represented an element of caesura and transformation of societies, political cultures, customs, collective imagination, languages and forms of expression. It is in 1968 that many actors, to a certain extent marginal, occupied the public agora and marked it with their own languages, with a specific vision of their experience and reality.

Young people broke up, as a subject with their own specific and personal profile, in tension with the society and its customs. Instead, feminist movements claimed its need with an autonomy that had never been so strong. New themes broke out, aimed at influencing the following phenomena: ecology, civil rights, disobedience, anti-authoritarianism. In this context, we find the relationship between individual and collective choral dimension of the mobilizations of those years. A relationship that since then will no longer be what has been in the previous twenty years and which still give us questions today, in our age of fragmentation of society and crisis of collective identities.

What legacy has left the sixty-eight international? How can you tell this to the younger generations? What it wants to tell in terms of Public History is a field of history that, due to its multifaceted dimension and its creative charge, lends itself particularly to a cultural initiative aimed at dissemination. To question ourselves on the roots of our present and on the perspectives of the societies in which we live.

With this in mind, the Giangiacomo Feltrinelli Foundation has created the “Historymap”. The Historymap is a format that has the purpose of combining historical research and the development of sources with the experimentation of new forms of narration. It proposes a journey through history by contacting the sources and the other narrative registers: visuals, graphs, vignettes, dialogues, oral testimonies, interventions by experts, archival documents and experiences narrated with acting methods.
Images and representations of the Vietnam war during the “long” 1968.

Valeria Galimi, University of Milan.

This presentation aims to discuss images and representations of the Vietnam War and its violence in the “long ’68”, i.e. between the end of the 1960s and the beginning of the following decade.

It is known that the student demonstrations in the United States, since the occupation of Columbia University in April 1968, managed to mobilize large sections of public opinion about the atrocities committed in Vietnam. The opposition against this conflict was taken up by youth protest movements throughout the Western world, creating a common language in the various European countries. On the occasion of this conflict, television and reportages documented the events almost day by day, showing faces and bodies of the victims of the conflict itself. These images were then reproduced and shown during demonstrations, sit-ins and protests all over the world.

This material, very heterogeneous, can appropriately be used by the Historymap project illustrated here. In the analysis on the representation of the body during the “long 1968”, and in particular on their circulation in Italy, I intend to exam photographs of war and reports published in illustrated magazines and newspapers, and audio / video documents held by Rai Archives (Teche Rai). These sources document the suffering inflicted on the Vietnamese population, but also allow us to broaden our gaze to the lives of young soldiers sent to fight a war considered unjust and absurd, their daily conditions and the risks to which they were exposed.

Sexual liberation, gender issues and marginalization in the heritage of “Sessantotto”: an iconographical recognition.

Irene Piazzoni, University of Milan.

The paper aims to reflect on iconographical material produced in the wake of the 1968 Movement related to crucial topics: sexual liberation, abortion, women’s empowerment, violence against women, homosexuality, transvestism and cases of marginality and exclusion. This material, in fact, represents a visual heritage that is possible to draw on in order to build a “Historymap” dedicated to such topics and particularly focused on the body’s representation. Artwork, photographs, photographic books, pictures, strips, poster and movies: that all represent a rich production. In this production creativity expressed by radical left movements and feminism movement, originality of artistic avant-garde and disruptive strength of militant photograph went hand in hand with the message’s effectiveness: the result is a masterful balance between aesthetic dimension and information capacity, impetus towards emancipation and purpose to denounce social problems.

Also new magazines and women’s weeklies were important and precious: they understood the new cultural and civil horizons and the new sensibility and modernised both textual contents and iconographical setup. Editorial, artistic and visual productions offer an articulated setup of different ways to express and represent, through the bodies’ images, new needs and claims of new civil rights. All were important in the transformation process of visual horizon and cultural approach in the Italian society after 1968.
No Border. 50 years after '68, discovering a new utopia.

Carlo Greppi, historian and writer.

50 years after '68, Fondazione G. Feltrinelli, laF and DIG–Documentari Inchieste Giornalismi Association launch a call for the development of a documentary titled “1968–2018: What is left, what is right”. “In what context are protest movements generated today? How can they be told and how can we tell their story?”, was written on the call’s guidelines, in which ‘68 was used “as starting point and pretext” to make a film about the transformations of protest movements.

The film-maker Giampaolo Musumeci and I won the prize, thanks to our project “No Border. Militants on the European borders”, starting from the conviction that, among the complex forms of militancy that the twentieth century left us as inheritance, one is of enormous interest because of the process of change that it could start: the “No Border” activism. Rather than the “square”, we do believe that it is now a jagged group of entities with this very powerful common denominator that intercepts residues of radical militancy.

The pre-production phase is now over. The film will tell the urgency of the protest and the fight for “others”’ rights on 4 discovered nerves of European policies: the border between Italy and France (from Ventimiglia to high Valle di Susa), Calais, Melilla and Lesbos. The protagonists of our story are the militants who cover the European borders to question them, who gather in various places with an uncertain future: through the portraits of these people – whose activism often originates from a participation in movements arisen from ’68 – we will give voice to this new form of militancy in the controversial struggle for a Europe without internal and external borders. And we will try to give an image of the people who, on the concrete “front line” militancy, stand up to defend the new European marginality, to defend these stranded – as the migrants said – bodies that can't move on and that don't want to go back anymore.

AIPH42 - Inside Wikipedia: methods, procedures and experiences in the preparation of historical entries

Moderator Igor Pizzirrusso, Ferruccio Parri National Institute.

Tuesday 12th June 2018 | h. 15.30-17.00 | Room PAO C2

Themes: Methods, Digital Public History.

ABSTRACT

Talking about communication and dissemination, web and digital environment have long taken on a major importance. Every individual is now forced to confront this "virtual reality", both in the private sphere and in the professional sphere. Among the most popular and used tools – and therefore more "public" in absolute – there is certainly Wikipedia, the "free online encyclopedia created and implemented by users and volunteers all over the world", which has become in a very short time the main medium to spread knowledge on internet, obviously included the historical one.
The “portale storia” (the section in the Italian version of Wikipedia dedicated to the discipline) consists of over 25,000 articles, divided by period. The one dedicated to contemporary history is by far the most interesting to analyze, because it shows the most critical issues and controversies. A fact in itself logical and predictable, considering how the events of the 20th century are constantly folded and stretched in any public arena according to the needs (more or less ideological) of who is speaking, but in a virtual environment, populated by users not specialized and able to reflect so well the Zeitgeist (the spirit of the time), this becomes even more explicit, excessive and interesting to analyze.

Observing the dynamics, the practices and the methods of an encyclopedia made "from the bottom" (and thus really "public" again) allows to better understand what are its criticalities and where are the possible points of intervention to improve it, trying for example to stem dangerous phenomena such as revisionism. A similar analysis must of course consider reporting experiences and in-depth studies on some of the encyclopedic entries that are extremely problematic for their controversy and actuality.

Wikipedia as public history.

Enrico Manera, Istoreto.

For the ease of use and dissemination, Wikipedia is now a preferential reference for a first approach to any topic. A tertiary source based on secondary sources, Wikipedia is a dissemination tool that aggregates pre-existing information and does not accept original research, using information already disseminated in scientific communities. Editing, correction, writing and overwriting configure an open, reticular and indefinite vision in the outlines that implies a programmatic democratization of knowledge.

On the other hand, the collective and participatory dimension of the free online encyclopedia determines a structural tendency towards eclecticism, generalism and anti-specialization: in spite of the search for a "neutral point of view", the pages of Wikipedia do they show points of view and elements of significance and express the communicative interests of the community of users who, with variable geometry, commit themselves to writing and updating them. In this sense, Wikipedia can be considered an exemplary paradigm of the relationship between the network and history, which we cannot avoid facing.

The “digital gym”: the experience of writing historical entries on Wikipedia.

Flavio Febbraro, Istoreto.

The paper gives an account of the experience gained during the 2016-17 and 2017-18 school years in training courses for upper and lower secondary school teachers, concerning the active and conscious use of Wikipedia, the most used and widespread online encyclopedia both for general Internet users, for students and for teachers themselves. Designed and managed by Istoreto (the Piedmontese Institute for the history of Resistance and contemporary society), the courses focused on analysis and decoding of contemporary Italian history voices, with an eye to specific themes such as biographies of people linked to anti-fascism, resistance and deportation.
In the second part of the work, teachers were asked to become themselves "authors" of Wikipedia (together with their class group), experimenting a laboratory of writing and historical research, that resulted in the creation of different voices. The experience had to face with various problems, such as the criterion of "encyclopedicity" that is established among the guiding rules of Wikipedia but whose definition requires an appropriate investigation. In any case it is necessary to highlight the value of the work of the classes around writing entries on Wikipedia, as it corresponds to an involving and concrete challenge of problem solving, which opens up to a comparison with a community and the goal of the publication on the net.


Antonio Prampolini, Ferruccio Parri National Institute.

It’s well known that Wikipedia does not impose on its contributors the respect of "scientific criteria" and editorial standards as a condition for the publication of encyclopedic entries, but it proposes a "code" of basic principles and a set of practical rules to follow in writing texts and in processing web pages. Theoretical analysis of such principles / rules for historical argument’s entries (and not only) must necessarily be accompanied by an investigation on concrete modalities of their writing / elaboration. In fact, the existence of a chronology of changes / contributions (edits) offers the opportunity of examining – through the "stratification" of the different versions – the process of collective writing of entries, starting from the date of their creation; it also gives the chance of constructing statistical tables representing the dynamics of texts and the various types of contributors (editors).

Among the numerous Wikipedia entries pertaining to contemporary history, the one concerning "Fascism" has been chosen. Indeed, this entry has always been very “participated” and the subject of heated discussions and bitter controversies that make it an exemplary "case study".
AIPH43 - Memorials and historical memory. Public History projects to give new voice and (new) meanings to the "memory stones": Bologna, Catania, Florence

Moderator Giancarlo Poidomani, University of Catania.

Wednesday 13th June 2018 | h. 10.15-11.45 | Room PAO B1
Themes: History and memory, Monuments and places of memory.

ABSTRACT

Italian State and Nation Building between the XIX and XX centuries from 1861 saw thousands of works (statues, busts, shrines etc.) flourishing throughout the country. These were dedicated to the heroes and battles of Italian Unification, to soldiers who fell in the colonial and world wars, to Partisans and to civilians killed in war, etc. This process has been defined, especially with regard to the period between the nineteenth and twentieth centuries, as real "monumentomania". It received particular impetus after the end of the Great War with the construction of myriad plaques and tombstones, memorials and monuments, avenues and Remembrance gardens also scattered in the smaller towns and, in some cases, of royal memorials to hold the corpses of soldiers who fell in war. Today most of those monuments are often ignored, forgotten or, at best, not adequately valued. They have become mute. They speak (almost) to no one (neither from the new nor the old generations).

The three panellists will try to answer the question: Can Public History contributes with proposals and projects to give these monuments a new voice, making them "speak" again, giving them "meaning" and therefore making them useful for (re)constructing a memory and a historical identity of the communities of the places in which they are located. To make them truly become "stones of memory", as a certain rhetoric (above all on the occasion of the Centenary of the Great War) has defined them in recent years. The panel consists of three contributions concerning the cemetery and monumental cemetery complexes in Bologna, Catania and Firenze.

Simone Fagioli will speak about the memorials of the Certosa di Bologna: the Monument to the Martyrs of the Fascist Revolution; the War Memorial of the First World War and the Monument-Ossuary of the fallen partisans.

Francesco Mannino, the President and Project Manager of the Associazione Officine Culturali for the enhancement of the cultural heritage of Catania, and I will analyze the memorial to the fallen of the Great War at the former Benedictine monastery in Catania and the PH projects suggested by students of the History, Politics and International Relations CdS of the Department of Political and Social Sciences of Catania.

Sergio Casprini will examine the Unification's monuments in Florence, silent witnesses of a heroic past, which have lost almost all the political-historical meaning for which they had been built.
The municipal cemetery of Certosa di Bologna is something very unique in Italy. Besides two centuries of burial history, it also has three shrines that cover the whole of the twentieth century period. The cemetery originated in 1801 after the transformation of a convent that was already located on a vast Etruscan necropolis. Over time, the initial convent spaces used for burials expanded regularly, resulting in the creation of new burial fields. The burial field “Cloister VI”, which was completed in the 1920s, hosts the “Monument to the Martyrs of the Fascist Revolution” that showcases the tombs of the 54 fallen Fascists from the province of Bologna. Just over a year later, on 4th November 1933, the “Monument to the Fallen of the First World War” was inaugurated, with tombs for 2,906 Italian soldiers and 140 Austro-Hungarians (who died in Bolognese hospitals). On 4th August 1940, in the middle of the Second World War, Ugo Bassi, a Bolognese hero of the Italian Risorgimento, was buried in the central underground corridor of the monument in one of the tombs. On 31st October 1959, as a continuation of the work completed in the first half of the twentieth century, the “campo degli ospedali” burial field became the location where the Monumento-Ossuary for fallen partisans was inaugurated: five hundred Bolognese partisans are buried or died in the city. The three monuments/tombs, situated close to each other in the Certosa enclosure, in fact, also serve as markers for at least two abysmal zones. Their grandeur, preserved to this day, is completely silent now. Beyond their ornamental value, they can be described as silent servants in a world of blind and deaf people. The dead that have been collectively buried for a cause have become the cause itself, which has incorporated the voice, the testimony, and the search for the names of both the partisans and those who perished in the Great War (but not those of the Fascist martyrs). The effort toward their remembrance is a mere nonsensical stylistic endeavour, since, regardless of the exposure of their personal details, they remain silent because the context that describes them has been altered too drastically. The body's ideological transformation into a "martyr" for a secular religion – and some narrations on monuments highlight this status – has no value after that religion either has dissolved or is in fact forgotten. If the three shrines were made to remember Fascism, World War I (with the incorporation of the Risorgimento) and the Resistance, the mission has completely failed: except for occasional visits or brief homage, there are only three invisible monuments that can be described as disarmed symbolic devices which originated from rhetorical machines and today they serve only as "monuments" and not as "documents". The report aims to fully analyze the aspects indicated here, using both documentary sources and field observations.
The Memorial to fallen soldiers from Catania at the church of the former Benedictine monastery of S. Nicola the Arena: from oblivion to “socialisation”.

Giancarlo Poidomani, University of Catania.
Francesco Mannino, “Officine Culturali” for the enhancement of cultural heritage.

In December 2017 the students of the History, Politics and International Relations CdS of the Department of Political and Social Sciences of Catania visited the “War Memorial of the Great War” located in the sacristy of the Church of the former Benedictine Monastery, one of the most unique memorials of the First World War in Sicily. It is in fact an “invisible” monument, unlike most of the Sicilian and Italian memorials to the fallen, which are usually placed in the most central part of the city so that they could be seen by everyone. It is also one of the few memorials in which the bodies of dozens of soldiers are buried, thanks to an exceptional legislative provision that in 1924 allowed non-compliance with the obligation of burial in cemeteries outside the city provided for in Italian legislation. Yet it is today unknown to most of the people of Catania.

Despite the touristic and cultural revaluation undergone by the Benedictine monastery of S. Nicola the Arena of Catania, this worthwhile process has not yet adequately evaluated the monument located in the sacristy of the Church, which, because of a series of vicissitudes, today remains in a critical condition (detached marbles, blackened ceilings, inadequate lighting) and is not accessible to those who visit it. Its “abandonment” is inversely proportionate to the importance which it could or should have for the community, for the relatives of the fallen buried there and for the tourists and visitors who occasionally go to see it.

Today the memorial is an important place only for those who recognize a symbol that can be traced back to the two world wars, such as the police and the armed forces, or the associations which take care of such monuments. However, new generations of emigrants from Italy in far-away countries (South America, Australia) often re-find their origins by going up to the soldiers whose names are kept at the monument. In general, the memorial, with the church in which it is placed, and the Monastery, allow us to tell the layers of the story. Tens of thousands of people a year visit the monastery and the church, being able to grasp its complexity thanks to targeted cultural mediation activities aimed at interpreting our present as a product of human and natural mechanisms which are not always linear but also, and above all, conflictual.

Francesco Mannino and I, with the students of the History, Politics and International Relations course, have elaborated some examples of Public History projects that could be used by the municipal administration and by the associations that manage the site to give a new voice to an important and vital monument for the (re)construction of historical memory and the identity of the city of Catania and its surroundings. Some of these projects, inspired by the words of the PH rap by Paolo Bertella Farnetti, have suggested aPPs or raps, while others have developed more traditional proposals.
Memorial monuments or monuments to oblivion?

Sergio Casprini, Florentine Committee for the Risorgimento.

In current day Italy, do these Risorgimento monuments still preserve the historical-educational value they once had? In Florence, they are now present and absent figures on its urban landscape: the equestrian monument of Vittorio Emanuele II is relegated to the “Cascine”; Bettino Ricasoli is a neighbour of Ubaldino Peruzzi in “Piazza Indipendenza”, both ignored by hasty passers-by; the stiff Manfredo Fanti, serves as a refuge for the pigeons in “Piazza San Marco”: Garibaldi appears to be under guard by the military who watch over the American consulate.

Silent eye-witnesses of a heroic past, today, these monuments have lost their original political-historical meaning: they only re-emerge from oblivion on recurring state occasions but have no living relationship with the new generations. They exist only as urban signs, as items of furniture and a form of identification of the place where they stand. Urban signs often in a run-down state despite sporadic restoration projects, which take years to complete due to the lack of local authority funding.

It is essential to find valid initiatives so that these iconographic testimonies from the Risorgimento period can regain their status as memorial monuments, stripping them of the rhetorical value that they express as historical-artistic heritage and restoring, instead, the civic and political values that they represent.

AIPH45 - “Being Sardinian”. Territorial and people’s history and memory. The projects of Public History by Autonomous Region of Sardinia.

Moderator Riccardo Porcu, Service of Institutional Communication, Transparency, Coordination of Public Relation Offices Network and Archives of the Autonomous Region of Sardinia.

Wednesday 13th June 2018 | h. 17.15-18.45 | Room PAO C1


ABSTRACT

During the past twenty years, Autonomous Region of Sardinia started a series of projects oriented to the recovery of history, culture, language, territorial traditions of which the Island of Sardinia is composed. In this respect the intention is, on one hand, to build up routes for an active citizenship and, on the other hand, to produce a useful storytelling for a fruitful institutional communication within its wider triennial plan for communication. The aim is to attract the attention to dissemination of the produced knowledge, throughout an advanced multimedia collection of products and a multimedia item creation. This should be for the benefit of the population, for a better understanding, integration, and commitment.
This panel proposal is to present these experiences in order to seize the opportunity of a stimulating and qualified confrontation offered by AIPH Conference in Pisa. As an institutional body, the Autonomous Region of Sardinia has to combine the heritage’s conservation and valorization policies to participation and inclusion’s social policies. We believe that Public History’s practices and experiences can be seen as the ground on which develop projects and initiatives to follow the aforementioned direction. By giving a general frame, where we can find motivations and modality with which projects have been started, as well as their results, in this panel the attention will be focused on three main case histories:

- To narrate the proximal communication and the multiform experiences of welcoming: CamineRAS and the Ethnographic Museum of Nuoro.
- The gamification to increase history’s knowledge within schools. The Public History project and a short story realized with IstoRiAS, an educational game on Sardinia’s history.
- Virtual Historic Archive and Sardinia Digital Library: to project a virtual and social container for stories and tales.

Telling the proximal communication and the multiform experiences of welcoming: CamineRAS and the Ethnographic Museum of Nuoro.

**Fabrizio Meloni**, University Hospital Company of Cagliari.

The Higher Regional Ethnographic Institute - Sardinian Ethnographic Museum – ISRE in Nuoro is the major ethnographic museum of Sardinia. The Museum is undergoing a massive restoration project to requalify and extend it. Its Documentation Center gathers, in addition to the Library and the Archive, materials from a visual and sound archive that includes videos (film and moving images), photographs and sound documents. The Institute also promotes researches and studies that had involved independent researcher as well as university professors whose field is that of local history and culture.

In order to stimulate a wider participation to the knowledge, study, and enlargement of the collections, ISRE promotes the practice of visual anthropology as an analysis and documentation tool of social life in Sardinia and also to see what kind of dialogue could exist with the worldwide culture. ISRE major commitment is to reach something more than a collection of visual documents, the attempt is to help in the knowledge of Sardinia’s history and reality through methods and tools of film shooting. During this contribution, we will see some numbers around this initiative as well as dissemination activities and public’s reactions.

CamineRAS, born in May 2016, has the aim to reach distant territories via a moving office. Welcoming far away users and giving them services usually neglected but normally provided within the institution is a set of practices that allow an increasingly widespread communication that is always available in the everyday life of citizens. By using digital tools, the digital divide is being reduced. CamineRAS is a service capable to reach new exchanging areas due to the promise of keeping a flexibility, updated and customizable information on focused targets for the fruition of a wide range of contents. In this way, an engaging pathway is being built and the bridging to a modern Public Administration is creating a value for diversity and specificity.
The gamification to increase history’s knowledge within schools through the Public History project and a short story realized with IstoRiAS, an educational game on Sardinia’s history.

Stefania Versari, Presidency of the Region of Sardinia.

The anniversary of the approval of the Autonomous Charter (26th February 1948), brought the evidence of nature and tasks the regional autonomy had to face, pointing on the issue to find in political and civil life in Sardinia the beginning of the autonomist idea. Re-thinking the autonomy involves the comprehension of the identity and the relationship between tradition and modernity.

Amongst the several initiatives already realized along the way that headed to the anniversary, is worth to mention the historical reconstruction of the founding fathers of the Region of Sardinia (as for example the first president, Luigi Crespellani). A collection of interviews and the filming of documentaries along with conferences and historical pathways (from the Monteponi mine’s archive to Porto Flavia) designed for specific events within the “Fiera della Sardegna”, were just some of the projects realized. A specific initiative has been dedicated to students from primary and secondary schools: IstoRiAS, a board game similar to Snakes and Ladders, based on facts of Sardinian History, in which every player has to be the first in composing the image of Regional Arms by correctly answering to questions on island history. Within the game box, there is also a brief excursus of historical events: form Peter IV, known as The Ceremonious in XIV century to the New Plan for Renaissance in June 1974 along with notes from the Charter. The basic idea is to help young people to approach history in a different way respect the traditional ones. An interactive participation helps in the use of web resources as a tool to get in depth. Here we will show the results.

Virtual Historic Archive and Sardinia Digital Library: to project a virtual and social container for stories and tales.

Gianluigi Contini, Francesca Serra, Coordination of the Archives of the Region of Sardinia.
Carmen Locci, Presidency of the Region of Sardinia.

Sardegna Digital Library was born in 2009 within the Portal System of the Autonomous Region of Sardinia (www.sardegnadigitallibrary.it). It offers a tool to improve the island cultural heritage, designed for the local, national and international community.

Today, in the 70th anniversary of the Autonomous Charter, the Region has realized a highly qualified control room to engineering this portal and for the creation of new “social” contents aimed specifically for the narration and the history-making. Starting from the early project, a modernizing process has begun to renovate the technology and to build in new narrative pathways. Sardegna Digital Library has been indeed a coordinating center for projects on territorial history and memory realized until now and to be realized yet (SardegnaArchivioVirtuale, SardegnaCultura, SardegnaTurismo). The portal renewal addresses to an intensified role as a general point of convergence for all cultural activities in Sardinia. Through the Sardegna Digital Library, a possibility is given to citizens (historians, researchers, schools, spontaneous
groups, individuals) to develop transversal routes amongst documents, papers, and records heading people to every virtual container. During this speech, we will discuss theoretical assumption at the basis of this project as well as the early results.

In 2014 the Virtual Historical Archive was born, a virtual environment to access the historical fund produced by the offices of regional government. While waiting to realize all those projects to build the Real Historical Archive, the Presidency of Sardinia has started to promote the knowledge of all its archival heritage and of the cultural, institutional and administrative context in which through which that heritage has been produced. It is a kind of guide to the funds, based on archival descriptions blooming from an intense activity of research and surveying within the Regional Administration Repositories.

Thanks to an early integration between these two portals, now fifty volumes of legal documents of the local government (from 1949 to 1956) are available for consultation in Digital Library.

AIPH46 - The relationship between history and memory of natural disasters (XVI - XX centuries): research experiences in comparison

Moderator Elena Riva, Catholic University of Milan.

Friday 15th June 2018 | h. 08.30-10.00 | Room PAO C1


ABSTRACT

The aim of this panel is to investigate on the relationship between history and memory of natural disasters during the modern and the contemporary periods. In this panel we will read the natural disasters with the point of view of the most recent historiography. We will also use a psychological and anthropological approach linked with the “disasters emotions” in the modern and in the contemporary period.

Natural disasters in XVI and XVII centuries were perceived as destructive as wars. We can trace post-traumatic stress disorders, like fear and rage, in the chronicles. The emotions and the perception of the natural disasters depended on the person who wrote the chronicle and by his social position. These chronicles were not “egodocumenti” (where personal emotions are redacted), but essays where collective experiences are reported.

An important perspective is linked on the evolution of the forms: parchment and paper form in the modern period, while in the contemporary period there is the evolution of the vocal registration and the circulation of information by television and, recently, by internet. We will think about this evolution: how has changed the relationship between memory and perception of natural disasters? Which is the relationship between memory and the support where is registered?

The risk concept appeared firstly after the devastating Lisbon earthquake of 1755. During the XVIII century the gazettes, such as the Gazette de France, began to report the European earthquakes to the population, occurrence that
demonstrate a strong attention by the press and by the governments against these calamities. The historiography started to reinterpret natural disasters since the years '70-'80 of the XX century and it started to underline the centrality of the human actions (vulnerable buildings etc.) in the worsening of the disasters. Looking at the modern period, there are a lot of sources – texts, iconography and cartography – that underline the impact of natural disasters on the European society.

So, we want to examine these sources like a narration tool of a disaster and also like a tool that caused a reaction in a community that knew the concept of “environmental risk”. Furthermore, a focus on the way in which social groups modify the environment will permit us to reread the past, and to investigate the critical issues that represented a challenge in the actual globalized world, in which the data access is a very strong tool of supranational governance.

Memory of Remote Disasters. Earthquakes in the Territories of the Spanish Monarchy in the Late 17th century Scientific Literature.

Domenico Cecere, Federico II University of Naples.

Historians of old regime societies have traditionally inferred that, in the aftermath of environmental disasters, emergency response measures were mostly improvised, and the tasks of actual response were de facto left in the hands of prominent local actors. The majority of people, especially in Southern Europe, is often portrayed as passive towards the outbreaks of natural forces. In recent decades, research has challenged such images, and has highlighted the development of coping strategies, based mainly on the recollection of local memories. Nonetheless, it is worth focusing not only on the local dimension.

This paper aims at highlighting the role of the circulation of news and reports of accidents occurred in distant territories, and the exchange of knowledge and experiences among territories belonging to composite political entities. By focusing on two strong earthquakes, occurred almost simultaneously in Peru (1687) and in Southern Italy (1688), I will try to underline the impact of the circulation of news and images on the formation of an imagery and on the accumulation of knowledge of natural phenomena. These two events, occurred in very distant areas, were often mentioned together in the newsheets, accounts and sermons that were circulated in different territories of the Spanish Monarchy in 1688; in the subsequent years, they were frequently bound together in the extensive theological, philosophical and scientific literature on extreme natural events.

Narrating and representing the earthquake: historical cartography as a tool of public history.

Arturo Gallia, Roma Tre University.

Written reports were the main dissemination tool in the circulation of news on disasters, whose information was collected directly and / or indirectly. Often these were accompanied by a geographical description of the place affected by the event and rarely by a drawing, a view or a map of it.

Starting from the seventeenth century, with some cases isolated in the previous century and with a structuring in the eighteenth century, the cartography and landscape painting cover a fundamental role in the description of the
calamitous events, as evidenced by the permanence of the collective memory of it. In particular, and as is known, the earthquake of Lisbon (1755), first, and that of Calabria (1783), then, aroused in the public opinion of the time a particular interest, also witnessed in the copious production of printed works, including cartographic ones (Placanica, 1985).

The present intervention intends to dwell on the cartographic, paracartographic, symbolic and textual languages used in the cartographic works of the seventeenth and eighteenth centuries to narrate and describe the earthquakes and how they have spread in the Mediterranean area, with a specific interest for the southern part of the Italian peninsula.

Representing the “memory”. Natural disasters in Sicily in the second half of XVII century.

Giannantonio Scaglione, University of Catania.

In this essay, through the reinterpretation of the printed and cartographic sources devoted to the lava eruption of 1669 and to the earthquake of 1693, we will try to recreate all the different ways of portraying the memory of the natural disasters that affected the East side of Sicily in the second half of seventieth century.

The analysis of the documentary sources regarding the seismic and volcanic events taken into account through a multidisciplinary approach aims to map the terms of a multidimensional interpretation: the disaster as a physical and social event. Its consequences are both the destruction of parts of territories, houses and streets and the disintegration of whole communities. The material interventions meet the primary needs but we must consider also the social relationships not to destroy the connection between the place where they take place, namely the public spaces, and people.

In accordance with these premises we will use new methodological approaches connected to the Public History for the reconstruction of the memory of the places and of the social networks of the communities of the spaces affected by a natural disaster.

The Vajont Disaster and “la noche de Tlatelolco”: the Perspective and the Memory of the Losers among Calamity and Genocide.

Fabrizio Filioli Uranio, Jean Moulin University Lyon 3.

Environmental disasters are frequently caused by human activities that weaken a territorial context formerly fragile. In this sense the Vajont case is paradigmatic like case study because of help us to understand that when a new element – like a dam – subverts a local delicate equilibrium, it is maybe more important the milieu population knowledge, than the specialists – like engineers, geologists etc. – competence. Furthermore, if, like in the Vajont case, the dam construction caused a huge tragedy, in that moment the link between history and memory become tighter, especially because of the history is almost never written by losers. Losers tales, their trauma, appear a lot of year after the disaster and, only in that moment, their local perspective, in a widespread way, acquire a larger territorial dimension and surround the entire Italian nation.

In this sense a comparable dynamic emerges in others sudden and violent events, just like in Tlatelolco (Mexico City) case, when a student demonstration
was bloodily repressed on the night of 2\textsuperscript{nd} October 1968. In that case 200-250 people died (the number of the victims is still unspecified). So, with a comparative approach, we will examine the anthropology of emotions of local populations, where someone wrote egodocuments of the tragedy, in which the trauma emerges, and where terms like “holocaust” and “genocide” both the survivors of the Vajont tragedy and the survivors of the Tlatelolco massacre employ.

AIPH47 - Analysis of Public History practices

Moderator Enrica Salvatori, University of Pisa.

Thursday 14\textsuperscript{th} June 2018 | h. 08.30-10.00 | Room PAO C1

Themes: Methods, Digital Public History, Digital Media, Internet and Collaborative Writing in History.

ABSTRACT

In September 2017 the Italian Association of Public History promoted a spontaneous collection of the best PH Italian practices in order to better define the extremely varied panorama surfaced from the 1st national conference of Ravenna (June 2017) and propose guidelines for the promotion and the implementation of PH initiatives.

The practices were collected spontaneously after a call on the AIPH website and on the main social networks (FB and Twitter). The data collection was made through a Google module where we asked to provide the project description, types of sources, relationship with the public, favourite medium and context of origin.

The projects reported were examined and discussed during the course of Digital Public History, master course in Digital Humanities at the University of Pisa (2017-2018). The evaluation grid has been first discussed among the students on the basis of: authorship, correctness, transparency, methodological validity, participation and role of the public historian. In this panel the teacher and some students will examine some common aspects of the different practices, trying to highlight the major problems that the authors have faced in building, launching, managing and maintaining a project of Public History.

Public participation.

Stefano Capezzuto, University of Pisa.


In this speech we will try to find together some answers, analysing the projects we received and exploring critically concepts such as participation and engagement. As we will see, strategies adopted by these works are several and different: collaborative practises in schools, crowdsourcing as an opportunity for a dialogue between private memories and official archives, virtual reality and multisensorial experiences. Not all these projects succeed in reaching their
goals, but each one gives us the chance to think about some relevant aspects of DPH. The thesis we will present is that digital public historian should become more and more a “knowledge designer” that uses investigation, analysis, imagination and interpretation as technics to create media environments appropriate for the related communities and that can generate value.

*The source contextualization in Public History projects.*

**Martina Anderlini**, University of Pisa.

The contextualization of the sources in all Public History projects plays – or it rather should play – an important role, especially for the spread of unclear or false information. The exploitation of History has always been a danger for society, since the decontextualization of news or pictures might completely chance the perception of the information or the facts, or even create fake news stories. Therefore, the authoriality of the sources plays a leading part in protecting the truthfulness of the historiographical materials.

Mistakes have been found on the examined projects concerning the submission of the reference sources. Authors frequently convey a personal view of the facts, without introducing properly support references. Some examined projects are not available online and since their fulfilment has been possible just in an analogical way, there is no provably proof of the method used to reference historical sources from time to time.

In other cases, where the projects have their own web page, some analyzed archive subsections turn out to be incomplete (e.g. the table of contents is missing of publications or authors’ names), or rather they have been reported from different non-academic sources. On the other hand, projects have been presented with a precise source contextualization: the use of primary sources from public or private archives, oral histories, original texts (such as family stories, researches or dissertations) has been combined with new media, thanks to the use of metadata (i.e. semantic annotations), which allows sources restoration.

*Digital history: when it is needed and when it works.*

**Nicolò Pratelli**, University of Pisa.

The role that the digital realm had in the practices that have been sent is very varied. Among all raises the use of the website as a means of disseminating the contents. Omnipresent in many of collected projects, it is proposed to replace the production on paper for presentation and diffusion to the public. Today build a website is simpler and faster – Content Management Systems like Wordpress allow you to create a site in a few hours – and very cheap, sometimes free, with the advantage of having much more possibilities to reach the user, who it can be used at any time and in any place.

Web, however, is not limited to being used only for the construction of sites, the use that is made of this meta-medium is very different and if well exploited can elevate the ability to penetrate the public. One of the most exemplary ways is to exploit the social networks that are advanced in recent years. To do this, a powerful tool is crowdsourcing: the historian, the institution or the research group can distribute a task among the public or ask for a spontaneous collection to the community.
Other times, however, social networks are used for the content they allow to share. Making videos for storytelling is a widespread practice, for example by making documentaries and interviews. A new way is to create video dialogues to share on Youtube. The community is not limited to viewing the content, but expresses an appreciation by leaving a like and suggests the content that wants to see leaving a comment. Another new tool that is emerging, but which is still to be perfected is virtual reality, which allows a full immersion by breaking down the distances.

The cases mentioned are some of the ways in which digital makes itself available to the public historian, but it is necessary to observe that not all collected projects make use of digital tools: sometimes a "resistance" willed, others the fact that it makes history in a local context, others because it involves projects involving elementary school students. It’s certain that it is preferred not to use digital tools, choosing in their place organize exhibitions or concerts or publish books. However, this choice cannot be shared, because even the support of a means of communication such as the website is necessary for effective communication in contemporary society of the 21st century.

**The dramatization of history.**

**Francesca Pasqualini,** University of Pisa.

One of the perhaps best ways to approach a wide audience – not strictly academic – to history and to rediscover that sense of belonging to a community and of cohesion within its territory, is to exploit the playful-motor activities with recreational and educational purposes. It’s possible, so, to talk of dramatization of history, a live event realized thanks to the union of different disciplines: music, dance, acting, images, videos and so on. In the PH practices we examined, we enlightened conferences united with concerts, collaborative games, live and virtual exploration paths and real theatrical performances. Almost all the projects focused on making history more attractive, even if sometimes they did not allow the verification of the historical content and show a poor depth of analysis.

**AIPH48** - Collect, preserve and make history with amateur and family audiovisual and photographic sources. Methods, narratives, creative reuses

Moderator **Silvia Savorelli,** Home Movies – Archivio Nazionale del Film di Famiglia.

Friday 15th June 2018 | h. 08.30-10.00 | Room PAO D2


**ABSTRACT**

The panel aims to illustrate the results of projects of collections of memories and stories based on photographic and audiovisual sources drawn from both
home and amateur context, as well as their reuse in narratives of public history. The intention of the contributions is to highlight the methodologies used in participatory projects of research, organization and enhancement of visual sources, starting by their description according to scientific standards.

We argue that the subjects involved in these initiatives – families, students, individuals, operators in cultural heritage, institutions that hold photographic and film heritage, schools – are able to create virtuous networks, in order to (re)construct and make discover, mainly by the youth, stories and memories which are usually unavailable in the current scholarly programs.

After the phase of collection and organization of the sources, the narratives produced can be used in different projects, all of them participated and rooted in specific communities: these projects range from cataloguing and digitalization of the collected materials, to their publication on the web, with the creation of websites and social profiles, up to multimedia exhibitions in places such as schools, cities, "minor" places, as well as the creation of new audiovisual products distributed in specific networks and the organization of awards dedicated to the creative reuse of documentary materials.

Furthermore, we shall make a first survey of the use of audiovisual sources on the web based projects of public narration, in order to identify purposes, methods of content organization, participation (active or passive) of witnesses, narrators, protagonists and objects of the narratives considered.

Visual sources. From scientific treatment, to historical valorisation, to participatory storytelling paths.

Letizia Cortini, Labor and democratic movement Archive Foundation.

I would like to present the results of some field experiences conducted with the involvement of: university students (future cultural operators), pupils and teachers of secondary schools (I. and II. Degree of secondary education), their families, cultural operators who manage and deal with images heritages. I will illustrate the methodologies developed for the use and reuse of photographic and filmic sources, of family sources and on the web, in the teaching and in the production of the history outside the academic and ministerial programs.

The experiences of public history that will be presented have had as main objectives:
- let students, families, cultural operators in archives and libraries of cultural institutes get in touch, in a virtuous circle;
- develop skills for understanding the specific languages of these sources, compared with those of other types of documents, so-called "traditional";
- provide the framework for the protection and scientific management of cultural heritage of images in Italy;
- carry out campaigns to collect photographic sources and family videos;
- reuse of family sources together with the digital resources of heritages of cultural institutions, for new historical narratives (storytelling?) on the web; at a glance: promote a social, collective, participated and shared way of “making stories” (public history).

Part of the results can be viewed on websites created in collaboration with the various subjects, they are expected to increase over time, as well as future developments such as the creation of exhibitions, documentaries,
strengthening and growth of networks involving cultural institutions, foundations and schools.

Audiovisual spaces of narration on the web: a survey of sharing projects.

Antonella Pagliarulo, Regesta.exe.

How is the web community moving in this area? The intervention is intended as a contribution to a first reconstruction of the uses of non-professional audiovisual sources, collected or produced (home movies, video interviews) for projects of public narration on the history / stories of the different communities (territorial, interests, family, generational, etc). We will try to identify the aims of the projects, the methods of organizing the contents with particular attention to the method of collecting and describing the materials, and the method of publishing the sources (if the content production is accompanied by contextualization metadata); the degree of participation and interaction of the subjects involved; the ability to distribute and display content in other media.

Unarchive-Zavattini Award (Premio Zavattini). A project for building film memory archives using the audiovisual heritage.

Aurora Palandrani, Labor and democratic movement Archive Foundation.

The contribution presents the origin and development of the Unarchive project, aimed at the creative reuse of the audiovisual material of militant and amateur footage, organized by the AAMOD Foundation (Audiovisual Archive of the Democratic and Labour Movement). The Award is addressed to young people aged from 18 to 35. The initiative promotes the creation of film narratives through the presentation of an ad hoc project, and foresees a training on audiovisual production and its language, as well as on the free use of the non-fiction documents of the rich film heritage of both AAMOD Foundation and its partners.

We emphasize the choice for the free use of historical documents, subject "only" to creative commons licenses. More specifically, the phases and the methodologies proper to the Zavattini Award will be highlighted here: from the exploration of the archive, to the research and selection of the documents, up to their elaboration. A particular attention will be given to the clarification of:
- the methods for selecting projects, which take shape after experiences and stories appeared during the first "meetings" with the pictures stored in an audiovisual archive.
- the ways of using "private" pictures: home and amateur films.
- the thousand possible films promoted by the Award, including the creation of the essay films presented in the course of the first two editions of the Zavattini Award.
- the methods of dissemination and promotion of the results: organization / participation in festivals, reviews, open platforms on the web, etc.
Home movie as a source of historical and social tales - a concrete example.

Silvia Savorelli, Home Movies – The Italian Amateur Film Archive.

The contribution will introduce “Sguardi in camera” (“Look at the camera”), a project realized together with Home Movies, the Home Movies National Archive on Ravenna’s territory. The aim of this contribution is to describe how the movies have been collected, how these sources have been treated, the organization of an exhibition where we show a selection of pictures, movie screening, meeting with school classrooms and citizens. The main purposes of this project are:
- to show the methodology applied to the research of family and private movies on the territory;
- to describe the type of family movie and private movie collected;
- how to treat this material in order to enhance its contents;
- what the family movie tells us today? Investigation about the film creation and about the information coming from the movie;
- how to plan events to enhance the material collected and how to involve local schools, citizens, people.

AIPH49 - Photography and Public History: from photo archive to “public scene”: experiences and practices

Panel by SISF (Italian Society for the Study of Photography)
Moderator Tiziana Serena, University of Florence.

Thursday 14th June 2018 | h. 12.00-13.30 | Room PAO C1


ABSTRACT

What are the narrations that connect the nature of the photographic archive and the Public History? How do the archive and the museum, considered until the Seventies as opposing models of knowledge organization, build relationships with History? How do archiving processes and photographic archives access into Web represent a new methodology for knowledge organization? How is the knowledge of an era, represented by photographic images, realized and forgotten? Following which criteria are the archive materials selection made? How is the archive history represented? How is its significant “background”, its organization, the relationships among the “sources”, being represented on the Web and in the uses of Public History? What’s the relationship between memory and oblivion in a photographic archive? What are the differences between photographic archives stored in institutions dedicated to the conservation of memory, and photographic archives kept in museum spaces?
The panel suggests a reflection on the topic of the photographic archive starting from these issues. The aim is to understand how to access the photographic collections, to read into the construction, the communication methodology and the related Public History practices.

The photographic archive is a system determined by singular photographs as well by the sum of regulations and practices, measures and institutions, learning and knowledge. A system with the specific task of management, ordering and determining the opinions and the order of photography, as well of the photographs held in the archive conceived as effective and strategic sedimentation on the political and cultural level.

Some case studies will highlight fundamental topics of exhibition experiences, material or virtual, narratives, participation of the audience and the dynamics that create awareness of citizenship.

The photographic archive out of itself: social uses and narratives.

Tiziana Serena, University of Florence.

The paper provides a record about the communication of photographic archives through Internet. It focuses on the social uses of photographic sources; on the possibility of representing territories, nations, political and cultural ideologies. It considers the narratives from the photographic archive, the advantages, the risks related with the loss of the original context of meanings, and the creation of new ones. The aim is questioning the use of photographs in the Public History keeping in mind the reasons these particular “sources”.

Filing the ’68? Photography, Public History and new strategies for the look.

Lucia Miodini, CSAC University of Parma/ISIA, Urbino.

This talk explores, through examination of exhibitions and initiatives planned this year, the presence or absence of non-traditional historical narration. Conscious or mediated utilization of photographic archives and their diffusion on line. One of the themes it is the verification of affirmation of new narrative models, which are consistent with new look strategies asserted in the Sixties. How does knowledge of history, through language and other different means, communicate and spread the appreciation of social memory? Which narration of the near past, which transmission of experience, can be identified in the meeting between photography and Public History?

The photographic archive as a threshold: contexts and methods of a participated narration.

Silvia Paoli, Civic Photo Archive, Milan.

In my contribution, I deal with photographic archives and their way of telling their heritage. In order to define the delicate balance between preservation needs and promotion purposes, the photographic archives communicate knowledge about their heritage through many organized systems as inventories, scientific catalogues, exhibitions and websites. In this way, they
transmit interpretations of photographic heritage and of cultural heritage in general, becoming also source of authority.
Recently, through participatory methods related to Public History, the photographic archives enhance their mission becoming sites of shared and participated practices in the construction of History.

AIPH50 - The ’68 and the role of the “Institutes of the Resistance and the Contemporary Age” in Public History in Italy

Moderator **Marica Tolomelli**, University of Bologna.
Discussant **Marcello Flores**, Ferruccio Parri National Institute.

Wednesday 13th June 2018 | h. 12.00-13.30 | Room PAO D1

**Themes:** History and memory, Public Policies, Public and Private Patrons in History, The Social Role of the Historian.

**ABSTRACT**

The panel will focus on 1968 and the role of the “Istituti Storici della Resistenza e dell’età contemporanea” as entrepreneurs of public history in Italy. It intends to: consider the history and the memory of 1968 as an issue of public history; debate the peculiar role of the Institutes as holders of a public agency by producing and disseminating historical knowledge outside the academic field. The panel is organized upon the regional collocation of the involved Institutes:
- Trieste, Udine and Venice for the northeast of Italy;
- Modena and Bologna as coordinators of a regional project network involving all Institutes in Emilia-Romagna;
- a working group coordinated by prof. Francesca Socrate for the Roman Institute.
The Milan Institute Parri is the initiator of the panel; coordinator prof. Marica Tolomelli and discussant prof. Marcello Flores will participate as representatives of the Milan Institute.

With regard to 1968, the participating Institutes will illustrate part of the projects they are carrying out, or the results they have already achieved. Most of the projects consist of collecting different kind of sources – oral, visual, written sources – that will be elaborated for exhibitions, short documentaries and web pages addressed to heterogeneous publics outside the academic field: teachers, young people, “ordinary” citizens, high school students. The different projects will be critically discussed both from the point of view of the interpretation and the memory of 1968 they implicitly convey and the efficacy of the dissemination ways they followed (or are going to follow).

The role of the Institutes as public history entrepreneurs – specifically in relation to 1968 – will be tackled focusing on the tension field between the scientific rigour required by specific research methodologies, such as the oral history and the use of oral sources, and the Institutes’ necessity to address generic publics through a more “popular” cultural offer. Furthermore, the panel intends to stimulate a debate on the actual and the future role of the
Institutes in front of public policies that since years are neglecting the cultural mandate at the origin of their establishment. Issues concerning how to increase the public visibility of the Institutes, and how to strengthen their junction role between academic research and broad dissemination will lead the debate.

Institutes in the north-east area (Udine, Trieste, Venice).

Giampaolo Borghello, north-east Institutes.

The talk will illustrate a project led by the Institutes of Udine and Trieste aiming at collecting interviews with witnesses of 68. In cooperation with the association “Quelli del ’68” (http://www.quellidel68.it/sito/index.php), the project has been accomplished with a final exhibition devoted to the memory of 68, held in spring 2018. In addition to a short presentation of the documents used for the exhibition, the talk will also focus on the visitors’ reactions, so to evaluate the efficacy of such a cultural tool both for the preservation of memory and for the spread of historical knowledge. The Institute of Venice is also involved in a similar project, particularly in the collection of oral sources related to the memory of 68 that should be further elaborated in the production of a documentary film. To this aim, the Institute has launched a “call for sources” to the inhabitants of the town so to adopt a methodology referring to the history “from below”. A short commentary to this project will close the talk.

Emilia-Romagna area.

Metella Montanari, Emilia-Romagna Historical Institutes Network.

The talk will present a project carried out by all the Institutes of Emilia-Romagna – from Piacenza to Rimini – coordinated by the Institutes of Modena and Bologna. The – currently in progress – internet portal “Il Sessantotto lungo la via Emilia” contains a reorganization of the results of studies made in the archives about 1968 which were already present in the Institutes, a collection of oral testimonies, bibliographical research, research projects created ad hoc about the places of 1968 in Emilia-Romagna, seminars and conferences. The contribution will focus in particular on the theoretical question of the definition of places of 1968 and on the possibility of the use of this interpretative axis, taking in consideration a substantial lack of tangible elements and of an active collective memory; on the type of places emerged from a first overview of the topic; on the verification in Emilia-Romagna of the interpretative paradigm that considers the research of public and unpolitical spaces one of the main aspects of the student movement between 1967 and 1972; on the possibility of using educational and didactic methodologies (urban paths and/or historical walks), starting from public spaces and places which do not conserve, neither have produced, clear signs of the narrated events and that, therefore, dictate a comparison with such “physical inconsistency” of history. Moreover, considered the Institutes’ role as agents/_vectors of public history, the contribution will analyse also the importance and the efficiency of activities coordinated between several institutes and the essential support of public bodies (firstly regions).
**Rome area.**

**Marco Lo Cascio,** Rome Area Working Group/Irsifar.

The group, leaded and coordinated by Francesca Socrate, wants to focus on the movement of ‘68 as an object of Public History, exposing and showing the making of a collection of oral interviews. The group is part of a national in progress project, which brings together different regional “Institutes of Contemporary and Italian Resistance Movement History”, to create a collection of oral sources on the 50th anniversary of 1968. The roman group has specifically worked on the role that the Institutes – associated in the INSMLI/Parri net – could have on the promotion of cultural events, researches and issues to divulgate the history and the memory of ‘68, and the contribution that Oral History, with its own specific method, could bring to the mission of Public History.

The main themes of the talk are following:

- Illustration of Oral History and its theories, methods and practices; explanation of the methodology and the guide lines of collection; definition of the selection criteria of the group of interviewed; how the gender ant the generation gap can influence the relationship between interviewer/interviewed; the difference about video and audio recording; the report of the results of our work and the ups and downs.
- Contacts and divergences between Oral History, as a historical and scientific research method, and the exigence of the participation of a non-specialized and mixed public.
- The connection between Oral History as a “democratizing” discipline and the spirit of ’68.

**AIPH51 - The memorial laws and the public activity of the Historical Institutes for the history of the Resistance and the contemporary age. A problematic outcome**

Moderator **Claudio Silingardi**, Ferruccio Parri National Institute.

**Thursday 14th June 2018 | h. 15.30-17.00 | Room PAO B1**

**Themes: History and memory, Anniversaries and celebrations, Public Policies.**

**ABSTRACT**

The panel intends to analyze the effects of memorial laws over the years through the experience that took place in some regions and that were organized by the “Institutes of Resistance and Contemporary age” of those areas, all part of the network lead by the Ferruccio Parri National Institute of Milan. The most significant and important dates concerning the civil calendar of these years will be taken into consideration, those on which there has been (two out of three) a precise legislative intervention and those that have mostly been reflected in the schools and on public occasions more or less all over Italy. The dates chosen were 25th April, (the only one of the dates taken into consideration that is also a national holiday of the Republic from the beginning)
on which the interventions of the Resistance Institutes have always been numerous, organized, planned, often involving a notable public; 27th January, which became a memorial day with the law of 20th July 2000, n. 211, and that in 2007 the United Nations established it became an international recurrence to remember the victims of the Shoah; 10th February, which became law by the 30th March 2004 n. 92 the Day of Remembrance for the victims of the sinkholes, the Istrian-Dalmatian exodus and the difficult context of the eastern border.

On these dates there has been, in a different way, a course of public history articulated and differentiated both over the years and in the different regions and in the experiences that have been built by the different subjects who have committed themselves. Telling how the network of the Resistance Institutes – through three very direct different experiences – has been able to deal with the problems that have arisen around the celebration of these three dates of the civil calendar, can be useful on a double track: highlight the difficulties, the tensions, the problems that arise from the officialization of a celebrative date, to make in fact obligatory a public history intervention sanctioned by a law; to illustrate the positive potentialities (but also the limits) that these occasions offer precisely to widen the ground of public history especially within schools and in the youth world, the most reluctant to be attracted by a public confrontation with history.

The Memorial Day and the historical debate on the "eastern border".

Patrick Karlsen, Regional Institutes for the history of the Resistance and the contemporary age/IRSREC FVG.

The Institutes of the Resistance and the Memorial Day in Tuscany.

Marco Manfredi, Istoreco, Livorno/Tuscan Institutes Network.

The celebrations of 25th April in a red region: Emilia-Romagna.

Metella Montanari, Historical Institutes for the history of the Resistance and the contemporary age, Modena.

AIPH53 - Turin, a city which writes its own history

Moderator Stefano Benedetto, City of Turin.

Friday 15th June 2018 | h. 12.00-13.30 | Room PAO B1


ABSTRACT

This panel would like to promote a discussion about Centre-Periphery dialectic relationship, between institutions and citizens' activities, describing the distinct
experience of Turin, a city which has made big effort to research and communicate its own history and where several innovative and well-established projects were born.

Thanks to three speeches which will describe goals, events, and weak and strong points of “MuseoTorino”, City Council’s online museum centrally run but able to cooperate successfully with local groups, of Historical Documentation Centre of District 5 – City of Turin (CDS), long term experience of local participation, capable of becoming reference point for the whole urban community and of Local Libraries Network, first cultural point of access for many citizens, we would like to discuss about the History research’s role in making a problematic but shared memory and in enhancing local pride and engagement, and about strategies for ensuring research rigour and freedom, information trustworthiness, accessibility and consideration for multiform local grass-roots activities.

Making history of the city, between institutional offer and spontaneous experiences.

Paola E. Boccalatte, museum consultant.

In recent decades, the institutions of Turin have wanted to tell the history of the city through cultural initiatives of varying scale and commitment; some of them were aimed particularly to enhance the inhabitants’ participation. At the same time, impulses and experiences emerged spontaneously born of citizens with similar aims. The simultaneous presence of these two components indicates a willingness to regain possessions of spaces and stories of the city and to exercise active citizenship in a promising dialectical relationship.

In this perspective, the “MuseoTorino”'s experience is particularly significant: the City Museum inaugurated on 17th March 2011 on the occasion of the celebrations of the 150th anniversary of the Unification of Italy. An innovative project of online museum, created to collect, store and communicate the knowledge of the city. “MuseoTorino” is a website (www.museotorino.it), designed and structured as a museum, where it is possible to find information about the places, their history, the people who lived there and the events that there took place. It is a project that was born in a participated form and already in the phase of its preparation involved the entire municipal administration, the Superintendencies, the Universities, the Museums, the Research Institutes, the Cultural Associations and the Companies.

A series of “Memoranda of Understanding” has allowed the creation of numerous research "sites", for example: Turin: history of a city; Barrier of Milan; Districts of the city; Industrial heritage; The places of memory of social saints; The sport; The events of the Risorgimento; 150 themes and events in the history of Turin; The places of music; The bridges; Discovering Porta Palazzo; The archaeological map; War damage; That silence is not silence (gravestones and memorials seventy years after the Liberation), Women's archives in Turin; Farm of Turin during the siege of 1706. Many "construction sites" have had as their objective to make available the "local" history and memory, in the meaning of an "urban space", and therefore with a purpose that converges to that of Urban ecomuseum and that of groups and associations of the territory already active in terms of research and dissemination of the many stories that a city carries in itself.
Towards a widespread museum of the territory. Practices of Public History in the suburbs within the urban ecomuseum project of the “Centro di Documentazione Storica”.


Is it possible to think of a peripheral urban territory in terms of a widespread museum? Can an ecomuseum project promote participation in the urban community to generate a more attractive and liveable suburb? These questions are at the core of the action of the “Centro di Documentazione Storica” (CDS) of the District 5 of Turin, born in 2000 on the initiative of a group of students, graduates, PhD, students and history enthusiasts, engaged in a collective research activity on the territory of the North-West suburbs of Turin. The Center is a public cultural institute operating in the sphere of Public History, whose scientific direction and research and dissemination activities are carried out by volunteer researchers. Membership and participation in its activities is open to all interested citizens. In 2005, the City of Turin entrusted the CDS with the task of taking care of the local urban ecomuseum project for District 5, placing among its aims "experimenting with innovative formulas for the protection and enhancement of urban cultural and landscape heritage on a metropolitan scale". Today the CDS ecomuseum experience has reached a very complex dimension that is able to involve a mixed audience of local residents and citizens from other neighbourhoods, through exhibitions on the street, in shopping malls, in parishes and schools; guided tours, even in the evening, organized on foot, by bicycle or by bus; publication of guide on the history of the territory and its communities; public debates starting on articles published in one's own magazine (in cultural centers, parishes, cultural and recreational associations, meeting centers and institutional offices), attended by professors and researchers from the University and Politecnico of Turin as external speakers. More than ten years after the beginning of the ecomuseum project, with the intervention in this panel we intend to present in a problematic form a balance of this initiative to promote a reflection, in particular, on the topic of the "widespread museum" in urban areas.

The network of civic libraries of Turin as a place for research and sharing the history of urban communities.

Davide Monge, Civic Libraries of Turin.

Turin has known how to "change skin" several times during its 2000 years of history, evolving from Roman castrum to capital of the Kingdom of Italy. The consequences of the transfer of the capital in 1864 pushed the municipal administration towards the transformation of Turin from the "city of services" to "city of industry and commerce". The success of this choice marked the internal and external connotations of the capital until the end of the Nineties of the last century. Turin earned the city-industry appellation. After the crisis of the automobile industry, the administration decided to give a new turn to the city’s vocation, transforming it into a center of technological and cultural attraction. The awareness of the historical, economic, social and
artistic importance of Turin has established itself not only in the ruling class but also in large sections of citizenship, thanks to both the studies coming from the academic world and through the initiatives of the institutes dedicated to the collection, to the conservation and enhancement of documentary and bibliographical patrimony attesting these characters. Archives, libraries, documentation centers and ecomuseums in the coming years will also have to be the driving force behind this ability to identify and direct possible changes. No longer just guardians of knowledge of the past and of knowledge, but active agents in the processes of disseminating values within the community of citizens, even recently acquired. Without neglecting the traditional functions, they will become centers of aggregation in which the concept of "culture as a common good" will have a concrete realization. Enhancing the use of new training / information channels and technological updating it will play an important role.

AIPH54 - Stumbling Stones in Italy: to communicate the history and memory of deportation through a contemporary art project


Wednesday 13th June 2018 | h. 12.00-13.30 | Room PAO B1


ABSTRACT

Gunter Demnig’s stumbling stones are by now largely widespread in Italy. Therefore, we find suitable a proper discussion on this project, in order to examine its richness and its potential, against its ostensible simplicity. We also believe this project to be a very interesting and effective tool to spread history of Deportation. We focus on the different shapes that Demnig project has taken in Italy and its potential as a tool for the communication of history.

Nowadays, people who deal with the communication and the diffusion of the history of Second World War and its consequences know well that they have to come to terms with an always greater gap that distances young people, who lack of historical memory – both direct and indirect – as well as of historical awareness. The loss of witnesses put us in a very delicate transition, between memory and history. On the other hand, never before have we faced as often as today episodes of historical revisionism, xenophobia, racism as well as have we heard so many aggressive public speeches, in which the key themes are intolerance and exclusion.

This is why it is extremely important to look for new different ways that can deal efficaciously with those subjects. Stumbling stones can play an important role in creating a concrete and active culture of memory; they can also help to disseminate historical awareness, mostly through young people. Demnig’s project seemed to suit quite perfectly the premises that lead Turin in 2003 to establish a Museum focused on memory and history of Resistance and
Deportation. Turin built the project on two key actions: activating direct involvement of citizens and working extensively with schools – both students and teachers. The main issue has been the involvement of citizens and students in an acquainted historical reconstruction process.

After a general analysis of Demnig project and its very beginning in Rome, led by Adachiara Zevi, we will examine some practice in some other Italian cities that have worked on Demnig project, such as Prato, Reggio Emilia, Torino and Venezia. The creation of the national network “Landscapes of Memory”, of which Turin Museum is a part, brought about the involvement of some project partners of different Italian institutions, in order to stress the features of the project according to different backgrounds and to investigate its potential: starting from its most intimate and domestic level to end with the opportunity it gives to build private memories and to make more information and documentation available for historical reconstruction. Last but not least, the involvement it can activate on schools.

A widespread memorial.


Why are the Stolpersteine (stumbling stones), conceived by the German artist Gunter Demnig in 1993, a turning point in the history of memorial monuments? Firstly, they combine maximum “discretion” with maximum “diffusion”: they are almost invisible, yet their presence amounts to 68,000 exemplars in 17 European countries and in 898 German cities, 5,000 in Berlin alone, over 600 in Italy.

Simple cobblestones but made of brass, engraved with name and surname, date of birth, date and place of deportation, date and place of death of the person deported from the very doorway in front of which the stone is set into the pavement, marking the threshold between normal life among loved-ones and the abyss. They have thus become part of the urban fabric, irremovable unless through an act of vandalism.

What else distinguishes them from the memorial monuments of the past? The absence of verticality, spatial bulk and visibility from afar: they are a horizontal memorial, that can be walked on legitimately; only visible when one stumbles on their shiny surface. They are not a defined and complete artwork but a work in progress, like the tesserae of a mosaic or the pieces of a puzzle. Their number increases in proportion to the request, without a prearranged calendar. They remind us not of the overall number of victims but of each individual victim, giving them a name and a history. Their house is the place where they should be remembered. They are not centripetal like a monument, they do not occupy a place assigned for memory, but are centrifugal like the map of a city: their effect must be dynamic and time-linked. Every neighbourhood has “its” monument to “its” fallen, but the shape, size, material and value is the same as the others.

In contrast with the “conflict of memories”, the Stolpersteine remind us indiscriminately of all the victims of Nazi-Fascism between 1933 and 1945: Jews, political opponents, homosexuals, disabled people, Roma and Sinti. They are requested by the families of the victims but, once installed, become part of the collective heritage. They thus combine private memory with public memory. Lastly, thanks to the incontrovertible truth they bear, they are a powerful anecdote against revisionism and Holocaust denial. You can stop and read
them, or you can ignore them with the same guilty indifference that was accomplice to the barbarity which the stones relate. It will certainly not be possible to say: “nobody knew what was happening”.

**Stumbling stones for political prisoners in Prato.**

**Camilla Brunelli**, Museum of Deportation and Resistance, Prato.

In 2012 “ArteinMemoria Association” of Rome proposed to the City of Prato to join “Stumbling Stones” project; the City agreed and carried out the project in 2013 and 2014 in partnership with ANED, the Jewish Community of Florence and the Foundation Museum of Deportation and Resistance.

Prato has always been attentive to the memory of Nazi-Fascist crimes: since 1940’s ANED has played a very important role and when the few survivors came back managed to draw the right attention for an incident that in 1944-1945 upset many families of Prato workers and left a mark on collective memory. Moreover, thanks to ANED, Prato has been the first Italian city in the 80’s to sign a twinning treaty for peace with Ebensee, the Austrian place where there was the Nazi camp in where the majority of Prato and Tuscany political deportees died. And it is Prato, as well, the place where President Ciampi opened in 2002 the Museum of Deportation, that today has become a Foundation.

In Prato the 40 Stumbling Stones, that are put in the different sites of the town where the captures took place, remember and pay homage to the 133 people that, after the general strike of March 1944, were taken from factories, homes or streets and deported on 8th March 1944 from Florence railway station to Mauthausen, Gusen, Ebensee and Melk. Only 18 of them came back.

Prato’s history is peculiar for two reasons: the first one is that the majority of people were deported on political grounds, because Prato was an important industrial town, where labour movement grew strong. The second one is that the Stones have been placed where the victims have been arrested and not in front of where they lived, as it usually happens. In this way the families of the deportees have expressed the need to show not only the victims and their domestic aspect, forever lost and destroyed, but also who was accountable for these captures; in Prato they were always those who belonged to administrative and repressive system of RSI.

**The spread remembrance of Stumbling stone: the Venice case.**

**Marco Borghi**, Venetian Institute for the history of the Resistance and of contemporary society.

The first edition of laying down the Stumbling stones happened in Venice on 12th January 2014: it was a moment of strong feeling, participation but also of related “unpreparation”. Strongly wanted by the local promoters – Jewish Community of Venice, German Center of Venetian Studies and Venetian Institute for the history of the Resistance and contemporary society – for the Italian reality, a new “instrument” of the past knowledge and transmission was exposed, inserted at a full title in the Public History sphere, that spoke of numerous, and still unexpressed, potentialities of a narration attended by lower population.

The report’s purpose is to illustrate the specific characteristics of the Venetian experience, the organization modalities, and the involvement of institutions,
associations, schools and citizenry. It will also be illustrated the fundamental aspect of communication with the arrangement and the activation of new technological and interactive instruments. We will try to do an overall evaluation of the five editions (with the laying down of 73 stones) dealing with some problematic tangles that emerged during the manifestations and offering, at the same time, programs for the continuation of the initiative, that was able to stimulate the construction of a public spread memory and to foster a community cohesion.

An invitation to stumble. The project for the installation of Stolpersteine in Reggio Emilia.

Alessandra Fontanesi, Institute for the history of the Resistance and of contemporary society of Reggio Emilia.

The first Stumbling stones have been installed between 2015 and 2018 in Reggio Emilia and its territory, from the Appennino to the river Po, to remind the victims of Nazism and Fascism in the last place where they lived as free persons. The research project to give a name and a biography to those names has been curated by a team coordinated by the Istoreco, together with some schools, as a preparatory activity for the “Memory Travels” organized to Kracow-Auschwitz, Prague-Terezin and Berlin. We visited the streets where the Deportees lived, interviewed the neighbours, searched the archives and retraced their relatives. Through workshops, documents and visits to the places, the students were conducted to reconstruct the deportees’ biographies. Nowadays, their names are inscribed in front of their homes: a sort of memory ID, memorial signs that invite people to stop, to read and not to forget these citizens of Reggio, our neighbours, torn from their lives and homes where they never got back again. We find these memorial signs all over Europe, to remind us that Fascism and Nazism have been European phenomena, as well as the deportation; “Auschwitz” also began in the streets of Reggio Emilia, in Cadelbosco, Correggio, Castelnovo ne’ Monti, Guastalla, Toano, Sant’Ilario D’Enza.

Stumbling stones are an invitation to “stumble” in the memory and the stories of all those persons who have been persecuted or simply “used” for war purposes by the Nazi, torn from their homes and never returned. The stones installed are dedicated to Jewish people, Military deportees, antifascist, fighting partisans, people caught in raking up to be sent in Germany as slave labourers, who died in Deportation.
AIPH55 - Meeting up with history: teaching and training at the Cervi Institute during the academic year 2017/2018

Moderator Morena Vannini, Alcide Cervi Institute.

Friday 15th June 2018 | h. 10.15-11.45 | Room PAO B1

Themes: Anniversaries and celebrations, History and memory, Living History, Schools, Teachers and Public History.

ABSTRACT

2018, a date with history. From the First World War Centenary, to the Eightieth of the promulgation of the racial laws in Italy, until the Seventieth of the entry into force of the Italian Constitution. History to “practice” and “live” through research, sources, the audience and the media.

A proposal for teachers and students starting up from the historical fact: analyzing events, memory in all its forms, places, anniversaries, celebrations and monuments, to develop educational tools for students. The opportunity to study history through insights and multidisciplinary approaches arises in the context of civil recurrences. The aim is to study them through an effective educational approach. A full immersion study of the sources, by those who master them, who interpret them, who use them, and who discover them for the first time.

A methodology that runs on a double track, for teachers and for students. Diversified but complementary explorations and analysis of the historical fact, using also archive materials, audiovisual sources, historiographical comparisons and various forms of representation. Training classes for teachers, providing tools, work materials, historical reference frameworks, interpretive analyzes, bibliographic and sitographic notes, support for work in schools. Follow-up laboratories in school for students to focus on subjects according to a proper scientific and analytical method, proposing the historical approach through its many applications. An experimental and innovative way, according to the public history approach, to study history in school.

1918-2018: the Centenary of the First World War.

Eric Gobetti, Simone Malavolti, historian.

The exploratory and geo-historical “research-action” survey starts from the cultural and social framework at the turn of the two centuries (XIX and XX) to re-examine, on several fronts, causes, reasons and motivations that led to the outbreak of the First World War. A new world, a new paradigm, were inaugurated on this background.

With this intention we propose to think of the First World War as the moment of fundamental passage between two historical periods, therefore often indicated as the beginning of the Short Century. Does it make sense in 2018, and what does it mean to remember Europe from one hundred years ago? Is it possible to propose a synthetic reflection over the entire century that goes from the Belle Epoque to the European Union, through an educational tool which is suitable for both teachers and new generations?
Starting from a symbolic event, the Sarajevo attack on 28th June 1914, we propose a journey through the Balkans and Central Europe, a sort of geo-historical investigation in time and space, focusing on what is left today in the collective imagination of an apparently distant and forgotten world. A complex reasoning on the relationship between history and oblivion / memory, between shared and disputed memories, contributing to a perception of history as an essential resource for the present and the future, a concrete educational tool at the service of citizens and young generations.

This teaching proposal offers first to the teacher, and then to the student, useful application tools to review the historical facts from public history point of view. Also thanks to a multidisciplinary approach and a rich documentary system. Big history and small stories which one can re-live on a school desk or follow them on different media, our blog, Facebook, documentaries and archive footage. An effective and compelling proposal to study history through re-enactment.

1938-2018: the 80th anniversary of the racial laws in Italy.

Silvia Tirelli, Alcide Cervi Institute.

The investigation of archive sources, direct testimonies, locations in history and memory, didactic tools and experiences: all cues of reflections at the core of the racial laws. In our workshops we talk about our contemporary schools and Fascist schools, with a special focus on the teaching of mathematics and the rigorously indoctrinating methods that were used, an excursion into history to gather the necessary tools and elements to understand citizenship rights, yesterday and today.

Stories, memories, religions, identities, backgrounds in comparison. A critical exercise that starts with the teachers and continues with the students, working together on the research and collection of testimonies about civil rights, their value and importance.

The racial laws are at the center of our reflection, in order to understand which idea about humanity and citizenship underlie the definition of perfect state and of pure race, re-appearing even today, with emphasis, on the public scene. An active experience between rights, regulations, discriminations, which is useful for a collective self-conscience examination that is at the base of our democracy.


Gabriella Gotti, Alcide Cervi Institute.

In his famous speech about the Italian Constitution, Piero Calamandrei invited, and indeed urged young people to go up to the mountains where the partisans died, in the prisons where they were imprisoned, on the fields where they were hanged, "because our Constitution was born there".

70 years after Italian Constitution’s entry into force, "the most beautiful in the world", Casa Cervi has dedicated part of its cultural activities and educational offer to the reflection on our Constitution and democracy. Dates, research studies, educational workshops: various tailor-made events for different audiences, young people and adults, students, administrators, active citizens, associations.

“The Constitution Days” are a path to the knowledge and re-discovery of the value of our Constitution for men and women, young men and women, today.
AIPH56 - "Public geography" in Italy: definitions, scopes, future perspectives


Tuesday 12th June 2018 | h. 12.00-13.30 | Room PAO C1


Geography for politics and geography for the public.

Francesca Governa, Polytechnic University of Turin.

Pop Geography and Public Geography.

Massimiliano Tabusi, University of Siena.

Museums and the three university missions: for a renewed public role of geography.

Mauro Varotto, University of Padua.

AIPH57 - Racism, racial laws and Shoah: means of communication outside specialized contexts

Moderator Alessandra Veronese, University of Pisa.

Tuesday 12th June 2018 | h. 10.15-11.45 | Room PAO B1

Themes: History and memory, Teaching Public History, Schools, Teachers and Public History.

ABSTRACT

The goal of the proposed panel is to open a discussion between high school teachers and university professor on the topics related to the Fascist racial law, their effects on the deportation of the Jews, and to the Shoah. Particularly, it seems important to understand how it is better to transmit these subjects outside a strictly specialized context. The institution, many years ago, of the so-called "Giornata della Memoria", facilitated a more widespread presence of those topics in the public discourse; nevertheless, without an effective method of transmission, the memory itself of the Shoah is at risk to turn into an empty repetition of its horrors, instead of a way to significantly contribute to a deep change in the approach of both young and elderly people to these themes. The cooperation between high school and universities is therefore of the utmost importance, in order to spread a more precise knowledge of the past and to
foster an increased awareness of its relevance for understanding contemporary society.

In 2018 falls the 80th anniversary of the signing of the racial laws in S. Rossore by the then King of Italy, Vittorio Emanuele III. Since 1938 much has been discussed on the theme of race, on anti-Jewish legislation in Germany and in Italy, on the meaning of their promulgation. However, even today we hear talk of "race", although more rarely in relation to the Jewish people. Mental processes are changed only in appearance, just see what happens in our country every day in relation to the presence of foreigners. If historical narratives are presented only as products developed by specialists, they end up being alien to the overwhelming majority of the population, including the students. For this reason, the first report will focus on the LARP (Live Action Role Playing) methodology, understood as a possible means of rising an interest even in those who do not show a particular interest for history.

The paper of Fabrizio Franceschini deals with the question of the "dissemination" of historical knowledge through the literary medium. Franceschini focuses on the evidence relating to the moment of arrest, which however does not represent the passage from freedom to imprisonment, but from a condition of "legal imprisonment" (racial laws) to a condition of imprisonment in the concentration camp. In the same way, as shown by Elisa Guida in a recent book, the moment of the "liberation" from concentration camps does not correspond to a recovery of one's own freedom. These are very special emotional conditions, which transpire from letters, memoirs, autobiographical novels and that represent an effective means of involving the reader in the historical narration. The reconstruction of the historian is accompanied by that of the witness.

Finally, the last paper focuses on the importance of initiatives such as the "Treno della memoria". The train presents itself as a highly engaging experience, which deeply changes those who participate, pushing them to build its own history handbook, both through personal study and the reconstruction of facts with the help of documents, and also through a search for individual sources.

Past and present, result and process: communicating history.

Carmen Dell'Aversano, University of Pisa.

One of the challenges facing public history projects is that most laypeople find it difficult to find a point of entry into historical narratives, and to engage actively and passionately with historical themes and materials. This of course has to do with a number of determinants, which interact differently in each social, cultural and political context. One important overarching factor, however, is that historical narratives are presented as finished products manufactured by specialists and having to do with the past; this makes it difficult for non-specialists to conceive of any form of personal active engagement.

In the late 1990s historian Mark Carnes (who was then teaching at Barnard college) developed a new methodology for the teaching of history called "Reacting to the Past". His approach was the result of four main influences; three of these (the use of case studies in medical, legal and business education, debating, and the use of simulations) originated in educational contexts; the fourth, and arguably the most important (LARP – Live Action Role Playing),

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had never been employed in an educational setting. Reacting to the Past presents history to laypeople as a process unfolding in the present, and demanding their active involvement. A number of Reacting to the Past scenarios have been developed for undergraduate courses about several pivotal moments of Western and non-Western political and cultural history. While most of these experiences are geared to an audience of college students, and unfold over the course of a semester, successful attempts have been made to develop so-called “short games” (about five sessions including setup and debriefing) and “microgames”, which can be played over a single session, but of course still require preparatory reading and debriefing.

It is important to point out that, while Reacting to the Past feels like a game, in order to be able to play, or simply to make sense of the “game” as a spectator, it is necessary to acquire an in-depth knowledge not only of the general political, cultural and social history of the period but also of a significant amount of primary sources, and to be able to make sense of them according to the most up-to-date historical perspectives. The amount and the quality of the material students are asked to cover is therefore in no way different from that of traditional history courses; what is different is the nature of their engagement with the material, which results in two very different kinds of experience.

Caught. The recollection of the detention in the literary testimonies of the Jews deported to Auschwitz.

Fabrizio Franceschini, University of Pisa.

After their arrest, the Jews and the Italian Jews who will be deported to Auschwitz do not pass from freedom to detention but from the ruling of persecution to that of extermination. The paper examines a series of memorials, manuscripts and printed texts, in some cases also of great literary value. We try to grasp in them on the one hand the path of this terrible awareness, and on the other the ways of presenting, within certain narrative structures, the connection between racial laws, arrest and deportation. Some of the authors, such as Primo Levi (from Turin) and Frida Misul (from Leghorn), present a different storytelling of the moments that preceded the boarding on the trains that would bring them to concentration's camps. This fact offers reasons for reconsidering the relationship between memorial reconstructions and different historical contexts.

The final remarks will be dedicated to the use of this type of text in a scholastic context and for cultural dissemination among non-specialist population.

Teaching the Shoah: from “Viaggi della Memoria” to the classroom.

Luigi Puccini, Daniela Bernardini, "Marconi" ITI, Pontedera.

A journey to the death camps cannot be considered as a single event, but as a collection of several events: the remains, the survivors’ testimonials, the ceremonies. Some experiences in common between students and teachers: the places are completely absent from the inner life of the visitors, and crash into the lived experience of each participant; at the outset it is difficult to achieve insight into one’s emotions; one of the most dramatic is the feeling to brush for
a few days the lives of children, women and men who passed through those places without being able to single out any specificity.
The journey back is when we come to terms with what we experienced during the journey: on one side we scrutinize our emotions, we try to find a place for what we experienced in the context of our everyday experiences; on the other we feel an even stronger need for scientificity, for a deeper knowledge of history. For both students and teachers, a common need on coming back is that of leaving a trace of our experiences so that it will not be lost; after the 2007 Train many have chosen writing.
Initiatives like the Train allow each to build her own history textbook, both through self-study and through the examination of documents and the search for sources. Emotion and cognition implicit in the experience of the “Treno della Memoria” are thus seen to be indispensable for knowledge. And the function of knowledge, as has been repeated over and over, is to eliminate present-day racism. Today in schools the experience of the “Treno della Memoria” must also serve to rebuild personal and social values to understand the attempts to depict new enemies, according to the same racist logic which formed the foundation of the laws which led to the building of the death camps.

AIPH58 - Public History, history education and teaching history in the globital age of memory

Moderator Claudia Villani, University of Bari.

Wednesday 13th June 2018 | h. 17.15-18.45 | Room PAO E1


ABSTRACT

It was in the 1970s that began the process of pluralization of collective memories we are still immersed in, a process that unhinged the most widespread historical narratives, whether national, European, Western, Gender ones, etc. The most recent memory studies point out that not only the “local” and the “global” influence each other in this complex renegotiation of memories (through which identities, values and forms of social integration are redefined), but that the role of the media and communication technologies is becoming more and more relevant. The digital medium has multiplied in a staggering way the practice of putting online one’s materials in order to reach colleagues, scholars, but also amateurs, and disseminate the results among a wider audience and among teachers and students. In the new globital (global/digital) public sphere there is a proliferation of media memories available for various forms of consumption and use and aimed at producing an immediate identification (Assmann-Conrad, 2010). In this context, what is the place occupied by public history and history teaching? What is their role in respect to the memories that arise from the collective phenomena of traumatic events, migration, war, injustice, nation building, or, even, everyday life? Or in respect to the growing community memory, family myths, private produced narratives
or other institutional-sponsored memories (e.g., national or European commemorations) that contribute to people’s understandings of the past?
This panel starts with these questions, that cross a new interesting literature on the synergies and differences between public history (PH) and history didactics (HD). Researches and scholars, in both fields, work with museums, television, film, games and videogames, digital history, digital tools and social media, etc. “Both put an emphasis on “practicing” history while at the same time grounding practice on theoretical reflection and empirical research, with the ultimate goal of developing the most effective strategies of reaching diverse audiences to enhance historical knowledge and understanding” (Dean-Wojdon, 2017). “The main purpose of both disciplines could perhaps be described with the old term of historical enlightenment” (Martin Nietsche, ibidem). What we are most interested in this panel is the necessity to find a common strategy for a “reasonable and well-reasoned” public approach to our pasts and collective identities, strengthening the fundamental disciplinary skills (for example in the critique of sources) and widening them so that they can include those skills that are crucial for a scholar (and citizen) in the globital age of memory. In a society where history is both academic and public, pluralist and diverse, in summary, PH and HD belong to a broader context of public use of history and public exchange on history, to a wider and multilayer management of memories. Perhaps it is not the topics which distinguish and define PH and HD but their interests, questions, aims.
This panel, therefore, is divided into two distinct but very closely connected paths: the first one is more oriented to inquiring theoretical and methodological questions, starting from the recent international debate on these issues and from a comparative analysis of the relationship between PH and DH in several countries (Cajani, Brusa, Villani), the second one most oriented to reflection on educational and popular practices (Chiaffarta, Dettole, Pellecchia). Both paths will focus on the relationship between dissemination, didactics and historical formation in the time of memory and the proliferation of public uses / abuses of history.

Teaching History, History Didactics and Public History.

Luigi Cajani, “La Sapienza” University of Rome.

PH and DH are the two forms of historiographical dissemination: the first one goes through the school, the second one takes place in the public space outside the school. The continuity between these two forms of communication is very strong, so as to make them indissoluble: while on the one hand the history teacher must take into account the impact that the social representations of history have on students’ learning and attitudes, on the other the public historian, planning his narratives must be aware of the historiographical work chosen by the school about the themes he deals with. In many cases, however, including the Italian one, those who practice public history do not recognize the centrality of the relationship with the history teaching. The purpose of my report is to clarify the theoretical terms of this relationship, in an international comparative context.
For the didactics of historical memory: public history and history teaching in comparison.

**Claudia Villani**, University of Bari.

It is widely acknowledged in memory studies that there is no such thing as “pure history,” and that even history is a special kind of collective memory. However, History, as an archive of all memories, belongs to “everyone and no one”, is a rational investigation of the past, a critical, evidence-based approach, it produces many narratives, but necessarily with openness to review and revision. Nevertheless, History runs the risk of being overwhelmed by the proliferation of uses / abuses of memories. In the end “what history becomes and what becomes history” depends today on the outcome of the clashes between different collective (political, institutional, cultural, social, territorial, generational, etc.) public and mediated memories. In the new globital public sphere memories are characterized by processes of decontextualization (to produce different uses), despazialization (the new "virtual" space is offered by the media); moralization (to excite and mobilize); globalization of the figures of remembrance (global secular icons, etc.) and fundamentalization. This kind of memory escapes from reflection and reasoning and tends to produce an immediate identification.

Is it possible to imagine in this context didactics of historical memory, equal to the new historical awareness required in the age of memory? How can PH and HD respond to this challenge? Starting from some experimental thesis in didactics of the public use of history, in this paper we intend to reflect on the two approaches and the contribution they could give.

Teaching the historical landscape through smart apps: Google Maps and Google Earth Pro.

**Sergio Chiaffarata**, Historia Ludens.

Chrome web browser, developed by Google, offers its users several free tools with different functions for the navigation and the use of the network. In particular, Google Maps and Google Earth’s applications, represent an interesting resource not only for the research but also as a support for teaching the historical landscape.

The features of these software lend themselves to different uses. As well as allowing a layered reading of the landscape with the possibility of selecting different levels, it is possible to interact with the applications in an easy and intuitive way, in order to create maps, use measuring instruments, view and edit GIS data, offer the user a powerful tool in which mobilize transdisciplinary skills between history, geography, architecture, art history, territorial science, ecc. The interaction between historical teaching and new digital technologies derives from an approach whose reference were the great masters, following a well-established tradition that goes from agricultural and landscaping histories of Marc Bloch and Emilio Sereni to current Spatial Turn, whose sources cannot be found only in written documents but in every tangible trace left by man. A large amount of these traces seems to be kept by the landscape, “consciously and systematically” modified by man during the time. The support offered by digital tools is an important contribute and it is more and more relevant for history teaching and for the Public History.
For this reason in this speech we ask ourselves what are the potentiality of these tools for a "historical landscape education" able to respond as much to the need for historical knowledge as the need for education, dissemination, communication. Through examples and case studies related to Puglia, we will therefore reflect on these issues and on the relationship between HD, PH and digital history.

“Puglia 14-18”: historical research and the “profession” of remembrance.

Doriana Dettole, “Gramsci di Puglia” Foundation.

The project “Puglia 14-18” – selected for the World War I’s centenary celebrations by the Presidency of the Council of Ministers and coordinated by “Gramsci di Puglia” Foundation – involves young scholars, universities, research and conservation institutes. The audience reached by the project has been heterogeneous since the research results have not been limited only to the academia. Researchers, teachers, university students, middle school students, local community and institutions have been the target of the initiatives realized over time. Giving back to the community local events happened a century ago has led such “non-expert” audience to approach a history made of places and facts close to their daily lives. The historical events can be presented not as a collection of facts, but as a corpus of knowledge that help answer essential questions. In this paper we will consider the comparison between Public History (PH) and Didactic History (DH) starting from this essential point of view: which type of questions can provide answers to the historical content that we have mediated/disclosed/presented on several occasions? Is it possible to identify a difference between PH and HD as two complementary approaches to the “profession” of memory starting from those fundamental questions?

An e-book on the Risorgimento. Reflections on PH as an educational strategy in the teaching of history.

Gaetano Pellecchia, middle-school teacher.

According to Körber, history teaching is not only concerned with how to use public history for learning history, but also with what and how to learn. Let’s start from these premises for a speech that will be substantially divided into two parts: the presentation of an experience of laboratory teaching (the creation of an e-book on streets and squares of our city dedicated to places and characters of the Risorgimento in a third class of my school) and some reflections on the teaching of history and on the use of public history as a teaching strategy. The workshop activity on the Risorgimento had the following purposes: to take a deeper look into a topic of general history, highlighting its impact on the collective memories; to "build" history with students; use digital technologies to improve learning; in the end, assess the skills and competences acquired by the students. The most important difference between HD and PH is the evaluation. A history teacher must always question the content, the quality, the effectiveness of the "historical knowledge" that transmits. In this paper we will reflect on these issues and on possible synergies between history teaching and public history.
AIPH59 - Public Historians ante litteram. The reading of the contemporary time between the late Middle Ages and the first modern age

Moderator Marco Vito, University of Modena and Reggio Emilia.

Friday 15th June 2018 | h. 12.00-13.30 | Room PAO C1


ABSTRACT

Around the landscape of Public History productions and studies, a look that pores on contemporary time is predominant. The desired contribution of this proposal is to extend the chronological perspective and to research “public history” experiences in previous ages: the late Middle Ages, Italy of first Sixteenth century and Elizabethan England. The intention is to analyse three figures, different from one another in era, education and activity, but associated by the public use of History with specific purposes and ways for the respective periods and belonging contexts.

In Guicciardini pages one can read the possibility of applying a hard marriage between the social role of historian and the experience generated by historical knowledge. The Florentine historian succeeds in joining his personal experience, acquired during his numerous tasks, and the indirect experience obtained from History knowledge. One could see an antecedent of the public role of the Public Historian in him.

Shakespeare’s Histories represent the English dramatist’s attempt to interpret the present through past lenses, suggesting to his own public that it is possible a reflection which starts from the historical event but which affects the present and the contemporary reality too.

Costantino’s fake donation has influenced the politics of the time applying historical studies to a political and public role. Through Lorenzo Valla’s work it is possible to see two fundamental elements: history veracity importance and its political use already during the late Fifteenth century. Two aspects that even today a public Historian must know how to deal with.

Lorenzo Valla between Public History and political History of the Fifteenth century.

Marco Vito, University of Modena and Reggio Emilia.

In the last centuries of the Middle Ages we see an increasing use of History, applied not only to the study of the ancients, but also to political use. In this case the figure of Lorenzo Valla is emblematic: he applies the historical studies to the philological ones to analyse one of the most important works of the Italian Middle Ages, “La Donazione di Costantino”. In his research, Valla succeeded in finding many historical inconsistencies and philological anachronisms and from these elements he wrote a treaty on his discoveries. “De falsocredita et ementita Constantini donation”, better known as “Falsa Donazione di Costantino”, succeeded in modifying the political attitude of the
south-central Italian peninsula, subtracting a state power over some territories from the papacy: territories which it believed to own. In Valla's work we find themes that are typical of an ante litteram public historian, as being careful to look for the truthfulness of the source and not to pause to the surface, through a critical approach, typical of contemporary historians. Like in that case, the political use of History is one of the clearest examples of how history was exploited for other purposes, in the past and nowadays too.

**Guicciardini and the political role of the historian. A difficult combination.**

**Maurizio Scozio**, University of Modena and Reggio Emilia.

In the last decades politics has completely forgotten the one who best showed her the right path, History. In the political institutional field historical science is too often forgotten or abused for selfish or private purposes. The spread of this furthers the already catastrophic national political situation, which, connected to an increasingly loss-making historical knowledge, seems to be adrift with political agendas which are too often fanciful and impossible. It is necessary that History, with its experience and “examples”, returns among the benches of the high levels of governments. The difficult union between politics and History can therefore be analyzed in Francesco Guicciardini. Guicciardini, a public historian ante litteram, took an active part in political activities in a period of great upheaval for Italy. He managed to practise the public role, and also obtaining war duties such as the defence of Parma, while preserving the historian’s own intellectual honesty. Identified as an “historiae parens”, he can be studied, and used following the phrase “historia magistra vitae”, as an “example” of the public use of history and of the social role of the historian, bearing in mind the respective contexts.

**The History Plays of Shakespeare: an idea of Public History?**

**Nicolò Sidoti**, University of Modena and Reggio Emilia.

The last twenty years of the XVI century coincide, in England, with the great success of an entertainment genre, the History Play, in which the interest for the national history melts with an acute ability of observation of the contemporary political reality. To represent history on a stage was a choice that ran into the desires of the audience, but it also was nearly the answer to an impelling necessity, especially in a moment of transition as the years of kingdom of Queen Elizabeth I, in particular from 1580, have been.

Master in this art has been William Shakespeare, who transferred on the stage the historical facts and tried to explore to full regime the potentialities of the dramatic genre. Beyond the narrative exposure of the history, he suggested a reflection to the public, a heterogeneous and variegated audience that was pushed to wonder about the complexity of the problems, on the connection of causes and effects that bring determined reality to the change, on the true sense of the history that lives and not simply reported.

This intervention aims to show as in writing his History Plays, Shakespeare has been able to mix historical divulgation and, at the same time, to transfigure in
the past themes and questions of the present times, stimulating the public to a collective reflection about the facts and the changes.

AIPH60 - Public spaces and monuments

Moderator **Maurizio Ridolfi**, Tuscia University.

Thursday 14th June 2018 | h. 10.15-11.45 | Room PAO D1


*TT Talking Teens – Statues can speak!*

**Paola Greci**, ECHO Education Culture Human Oxygen.

Take the statue of Giuseppe Verdi: what would it tell you if it could speak? And the statue of Correggio? Or the statue of Giuseppe Garibaldi or the Partisan? What about the statue of Arturo Toscanini? The purpose of this project is to give value to 14 statues erected in the squares of the city of Parma. Passers-by (i.e. students, citizens and tourists alike) will be able to make a "phone call" with the character represented in one of the 14 statues while they walk past and/or stand close to it. Each involved statue will bear a sign indicating that it belongs to the “TT Talking Teens – Statues can speak!” trail (referred to as TT below). The sign will also feature some new technologies by which passers-by can start a “communication” using their smartphone or tablet. The user interacts with the technology of the statue signage tower and it takes just a few minutes before the characters, voiced by an actor/actress, tell the user something about their life and the history of the city, stimulating the user’s curiosity and pushing them toward a deeper level of interest of the protagonist or of the history. The project is intended to be free of charge for the users.

Projects similar to Talking Teens already exist in other cities but the TT project is different not only because it is much richer in term of subjects, but, first of all, because it is made by young people for young people, first, and it is also designed to build constructive and significant relationships among the Community members with a view to creating an urban cultural ecosystem: the students and the citizens of Parma will, each in their own way, "adopt" the 14 statues included in the project. The project has a double mission:

- To help teenagers experiment – through an experience-based learning approach – a smart and conscious use of new technologies and to learn more about their cultural heritage through history. Teenagers will be directly involved in the development of the Talking Teens project whose name was specifically selected to emphasize the intent to convert school teenagers from passive and silent users of technology to active players; this will hopefully help developing their critical thinking and their analysis skills, especially in their interaction with new technologies. In particular, the 14 “talking” statues are adopted by 14 schools, and a class is selected in each school to find information, organise contents, and process the messages delivered during the phone call.
with the statue. All the students involved will be taking part in all the project steps, from (co)design to final (co)implementation.
- To help the entire community learn about their cultural heritage and to make the city more attractive for visitors and tourists. The values related to the feeling of belonging to a community are now partially in crisis; we aim to create a sense of belonging through the sharing of a project and the knowledge of the history of the city and of Italy (many statues were erected after the unification of Italy). Moreover, the location of the statues in different districts drives the citizens to places they would not deliberately go to, thus making them familiar with other contexts than those they are used to and more knowledgeable of the city. On the other hand, we want to enhance quality tourism through the creation of projects which may be new and interesting elements to attract visitors from other cities, families with children and teenagers in particular.
A communication campaign will be started to encourage the community to contribute to financing project implementation and its maintenance over time through a crowdfunding initiative. FAI (National Trust for Italy) – Parma Delegation has been collaborating on the communication side and on the launch of the project.

The Southern Confederacy is back: the new white supremacy, the struggle on monuments removal, and conflicts on the politics of memory of the American Civil War.

Alessandra Lorini, University of Florence.

In the aftermath of the 2015 massacre of nine people by a white-supremacy young man in Charleston, South Carolina, at the Emanuel AME Church – an Afro-American institution active since abolitionism and on the front line of the Civil Rights Movement – the Confederate flag was finally removed from the ground of the statehouse. At the same time, a movement to remove statues of “Confederate heroes”, which have colonized public spaces of many Southern cities since the last decade of the 19th century, began. These statues are symbols of a memory/heritage of the “Lost Cause”, which was a romantic version of the rebel cause, seen as lost as noble, of a war fought in defence of State rights. Slavery was not mentioned as a cause of secession, as it was a benevolent institution capable to bring civilization to an inferior race.
The conflict over removal of hundreds of these monuments of generals, soldiers, and other white “bronze heroes” dramatically surfaced in Charlottesville, last summer, where many ultra-right activists of the new white supremacy groups had gathered to protest the local administration’s decision to remove the statue of the Confederate General Robert Lee. The killing of a demonstrator in favour of removal by a white supremacy activist, and the following debate on media and social networks accompanied by President Trump’s twitters, reopened the debate on the public use of the Civil War history. This paper analyzes this debate by looking at the ceremonies of the unveiling of those monuments to Confederate heroes, which were commissioned by the United Daughters of Confederacy at the end of the 19th and beginning of the 20th centuries. This was a period in which the lynching of black people was carried out as a ritual of white communities, and marked the reconquest of white supremacy in the South. In this public history debate conflicts between history and memory, commemoration politics, symbols of unity and division, refocus
the issues by starting from the ashes of the post-racial image of Obama’s America.

New York’s “Columbus Circle” Without Columbus? Reshaping or Understanding the Past?

Claudio Staiti, University of Messina.

On 13th February 1889 the newspaper “Il Progresso Italo-Americano” (“The Italian-American Progress”) launched the first fundraising campaign in order to erect a monument to honor Christopher Columbus in the 400th anniversary of his landing in the New World, scheduled for 12th October 1892. This was not the first time Carlo Barsotti, a naturalized American banker, newspaper editor and owner, took such initiatives to heart. The Columbus monument was erected in the huge circle between the 59th street and the 8th Avenue, facing one of the entrances of Central Park. The public fundraising started quietly in 1889 and at the end of 1892 it would have exceeded the considerable sum of $20,000, way more than the estimated budget to pay the sculptor. A public commission was established in December 1889 by the Italian Minister of Education Paolo Boselli. The commission examined the sketches submitted by the artists in competition and eventually, at the end of July 1890, Gaetano Russo’s project was selected. The statue was transported from Naples to New York on the ship Garigliano in a trip arranged by the Italian government. The Columbus statue finally arrived at destination on 4th September 1892.

125 years later, after the facts of Charlottesville and the debate on Confederate monuments, the Columbus statue in New York began to be the subject of great controversy mainly because many people hold Columbus responsible for the genocide of Native Americans that took place after his discovery of America. A committee established by Mayorde Blasio will have to decide the fate of this and other statues in the city. Someone suggested to destroy it, someone else to remove it and replace it with something else, but the general idea is that of recontextualizing it. Indeed, only by knowing the origins of this monument it is possible to understand its importance and why it is there.

The Columbus statue was in fact donated from the Italian people to the city of New York. With this monument Italians living in the United States wanted to underline their connection to Europe and their homeland, but it was also a symbol of great enfranchisement. As a matter of fact, the Italian community at that time was still victim of social marginalization and cultural prejudice, problems not different from those still lived by African-Americans nowadays.

Fascism, architecture, public opinion. Origins, development and crystallization of a debate.

Giorgio Lucaroni, University of Padua.

In spite of the studies and the analyses of the last thirty years, the “ventennio” is still the subject of discordant interpretations and divergent judgments that continue to engage the national and international public opinion, reinvigorating debates and polemics on many aspects of the fascist period. Debates from which it seems re-emerged today a topic just discussed in the
post-war period and during the Seventies and the Eighties: the character, the value and the heritage of the Italian architecture in the interwar period. By making some examples, this question has been raised: in the debates on the “Casa del Fascio” of Predappio; in the polemics followed to some declarations of Laura Boldrini about the obelisk in the “Foro Italico” of Rome; in the answers to an article from the historian Ruth Ben Ghiat appeared on “The New Yorker” in October 2017; in the report conducted by the Wu Ming “Predappio Toxic Waste Blues”; in the comments to a recent episode of “La grande storia” on the architecture of the “ventennio”; in the appeal of the MAARC (Museo Virtuale Astrattismo Razionalista Como) for a Museum of the Italian architecture of the ‘900. As common trait, these polemics have proposed some rooted topoi on the Italian architecture in the interwar period producing a simplified imagine of its history during the “ventennio”.

Then the aim of the present paper will be to retrace the origins and the evolutions of these topoi reconsidering the complexity of the national architectural history and suggesting concepts and categories useful to approach this wide field of research.

“Vittoria” Square in Brescia: a case of controversial monumental heritage. The historical-critical contribution of a cultural association to the citizen debate.

Massimo Tedeschi, Brescian Artists Association.

AIPH61 - Photography and Public History

Moderator Luigi Tomassini, University of Bologna.

Friday 15th June 2018 | h. 12.00-13.30 | Room PAO D2


Adult-child relationships in family photo albums: an experience of public history to train educational professionals.

Gianfranco Bandini, Paola Caselli, University of Florence.

In the field of Education, studies have generally aimed to enhance the relationship with the territory and with all those subjects that, for several reasons, operate there, as teachers, educators, service managers, physicians, parents, etc. However, university teaching can easily become a place disconnected from society, and its contributions can often appear inaccessible from the outside. Within the Master’s program in Early Childhood Education and Care services coordinator (ECEC) of the University of Florence, we tried to reconnect all those links that over time, also due to the dynamics of the Italian University System Reform, have been interrupted, or lost.

Within the Master module of History of Childhood and Family, all the participants were invited to collect and document a historical source – as
important as unexplored – as their own family photo album. They were deeply involved in looking for pictures and talking to people, so that those narratives allowed them to read and understand the photos themselves, so as to place them within the dialectic between local and national history. This way, a digital archive of almost 2,000 images has been built, and all the pictures have been accompanied by the basic elements of documentation and contextualization: so, a private historical memory that has been removed from drawers and attics, to be made accessible to all (cf. https://www.flickr.com/photos/150176771@N07/).

The dialogue with people and sources has thus contributed to the training of future ECEC coordinators, by listening to the past and making them aware of the relationship with the territory, with the many changes in family relationships, and also with the various forms that affectivity between adults and children can take. Further initiatives aimed to involve other subjects – such as educational professionals, but also a wider public, interested in its own personal and social roots – are planned. All this in the belief that History of education – which is always in dialogue with the essential aspects of social life – should be used in public utility tasks.

The comparative photography to read and interpret the changing landscape.

Fabrizio Frignani, Emilio Sereni Archive.

Take a photo from the past and compare it with another taken today, with the same view, same shot, it can be an easy also trivial exercise. In reality, this research method allows to understand the changes that have occurred in the landscape, due to human action and at the same time know the attitudes and actions from the past which can allow us a better action in territory government. With this we can understand better our present.

For those involved in the landscape’s study, photography become an inexhaustible source of information. In the intervention some comparative shots (10+10) of landscapes from the Appennino to Po river will be represented.

From image to imaginary. Historical photography as a repository of narratives.

Vittorio Iervese, University of Modena and Reggio Emilia.

What is an imaginary? An inextricable network of links between immaterial images (images) and material images (pictures) produced and exchanged daily. Starting from a series of examples taken from "iconic" historical photographs, this intervention will illustrate a method of working with images that leaves behind the iconographic tradition to follow an approach in which a photograph is considered as a "repository of meaning" or "condensed narrative". In particular, ways of analysing images for writing essays and non-academic articles and for organising workshops with children and youth will be discussed.
Historical photography and urban regeneration.


The speech will focus on the activities of the “Ukkosen Teatteri” Association, regarding the collection and spread of the photo "pop" heritage, where "pop" means the photograph without copyright not intended for commercial or artistic use, in the Collio area. Topics covered in detail are:

- Peculiarities of the cross-border territory;
- The use of different skills in project implementation;
- Detailed rules for collection of images and the dynamic of involvement of the population in the project and the role of public institutions;
- The urban regeneration projects, aimed to the recovery of areas with a conflictual relationship and "refusal" by citizens. In this debased context has been made an intervention of urban regeneration, implemented through the Public History tools, in order to generate a different dimension in the enjoyment of urban space, facilitating the socialization and education of citizens. So, several permanent photo galleries were installed, representing the history of the territory;
- The strategy by which families were involved in the project, which it made possible a real repossession of space not only physically but also culturally, generating in fact a new way of perceiving and living the relationship with the regenerated areas and surrounding urban spaces;
- The role of public institutions in the project;
- Strategies used to explain complex messages using historical photography. We will show a project that uses a particular wine yard (a botanic garden of resistant vine plants) as exposition base;
- A short analysis of the results obtained (expected and less expected) according to the different disciplinary approaches.

AIPH62 - Comics and Public History

Moderator Mirko Tavosanis, University of Pisa.

Wednesday 13th June 2018 | h. 08.30-10.00 | Room PAO E1
Themes: Narratives, Comics.

Comics and 1989.

Costanza Calabretta, “La Sapienza” University of Rome.

The fall of the Berlin Wall was a crucial event in contemporary history and had important consequences, which can be inscribed in the major shift determined by the German reunification in 1990, the collapse of USSR and the end of the Cold war.

These events have been analyzed at length by contemporary historiography. In focusing on Germany as a case study, we have to consider that the memory of the '89, from the manifestations against the SED and the collapse of DDR to the transition and the reunification, is a key element in the field of public memory.
and of public history. In particular, the politics of memory have focused on the '89, organizing commemorations and building public monuments. Reflecting on the '89 has been also an issue for theatre, cinema, literature and comics. Today we can find many comics talking about the division of Berlin, the life in DDR and the '89, from different perspectives. The language of comics and its sequential structure, in fact, is especially suitable as a medium of storytelling. This paper focuses on comics characterized by an oppositional stance towards DDR and the '89, analyzing their narrative structure, the type of memory they encourage and the position they assume within collective memory and public history of the “Wende”.

The comic mafia. Education to legality through graphic novels.

Anna Di Giusto, independent researcher.

For some years now, the various world of the graphic novel has been interested in the history of the Mafia, in particular, that of Sicily. Some publishers decided to develop this theme with the explicit intention of bringing the young comics audience closer to the problem of legality education. Today, in fact, Italy is at the forefront of the production of this alternative form of study and knowledge of the mafia phenomenon. Within this new artistic universe, we must, however, distinguish the guidelines of the leading publishing houses involved. In the case of the famous Beccogiallo, the intent is to make the protagonists of the anti-mafia even more famous, starting with Falcone and Borsellino (Rizzo, 2009; Bendotti, 2012; De Francisco, 2016; Bendotti, 2017). The intent of Mondadori was different: this matter is not dealt on numerous works, but it gave expression to one of the best products on this theme, seven years of work for the reconstruction of places and the precise use of dialects (Giffone et al., 2011). The result is a collective work aimed at telling the struggle of the anti-mafia pool through an operation that explicitly takes inspiration from the famous Spiegelman's Maus. Finally, the work of minor publishers is different, like Round Robin, because it is interested in giving voice to those characters often too soon removed from the collective memory (Lupoli, 2009, Politano, 2010, Lupoli, 2010, Scornaienchi, 2012).

So today the graphic novel is imposing not only as an instrument of denunciation and civil commitment but also as a means to promote the knowledge of the history of the mafia phenomenon among the younger ones, even though with the risk of simplification and sometimes Manichean presentation of an event somewhat complex.

Historical comics in Italy: from translations to independent productions.

Marika Michelazzi, comics artist.

In the last years comics have been revalued by mainstream public, so that many traditional publishers are currently developing editorial series for graphic novels. Notwithstanding the liveliness of the moment, among the great range of different genres produced in Italy, historical narrative in all of its variations has little spread: classical history, and historical fantasy, ucrony, investigative, fiction, biography, comics strips, sci-fi.
In comic stories we can find the historical accuracy mixed with other ingredients, that can be fancy and astonishing, just for scenery, intertwined with extreme agility without damaging the event horizon where History is placed, often proposing great re-enactments, notwithstanding the presence of genre elements. And although it is supposed that a country with such an important cultural heritage like Italy should make use of it, this niche literature suffers from further reduction: most of the titles printed in Italy are imported from other countries, and as a consequence the local production of historical narrative and its rich subgenres is very limited. Just a few brave publishers, in Italy, are facing off the difficulties of this genre and producing original projects, while in other country this is absolutely normal since years, as Japanese manga, franco-belgian BD, anglo-saxon comics, narrating often stories sets in ancient Mediterranean and Italian Renaissance, prove.

But although this little presence in publishing, a little anomaly is surfacing in the Italian market: independent and self-published production. As a matter of fact, while we have few editors ready to take the risk of a production, in the universe of self-publication we can find many projects with history melted with other genre element (from historical fantasy to mythology) in a wide range of different formats (manga, strip, comics, bd). It is opportune in a moment like this to ask the reason why single, independent creators and not industries are the most interested in developing complex projects, focusing on myths and ancient ages.

Comics and the vision of ancient Rome: “Murena” as a case-study.

Silvia Orlandi, “La Sapienza” University of Roma.

Comics have always been one of the ways that ancient history has reached not only young people, but also the general public: from Asterix to Micky Mouse, from Neil Gaiman to Bastien Vives, there is no comic-strip that has not had one of its stories set in ancient Rome. In the French-speaking world there is a whole line of “historical graphic novels” with a wide reading public, including many academics. Not surprisingly, the series “Murena”, in 10 volumes so far (of which the Italian edition is as accurate as the original one) originated in this “hybrid” environment, between historical reconstruction and fiction.

What is the image of ancient Rome depicted in these graphic novels? Is it possible to recognize the ancient sources used for the reconstructions proposed? And how were the modern authors and historical consultants who advised these projects consulted? To what extent are the carefully drawn antiquarian details (weapons, decorations, clothes, everyday objects) reliable? Analysing these aspects means not only evaluating the historical reliability of these stories but above all asking ourselves what sort of vision of ancient Rome is embedded in our collective mentality and is reflected in these stories.
AIPH63 - Public use of history

Moderator Francesco Mineccia, University of Salento.

Thursday 14th June 2018 | h. 10.15-11.45 | Room PAO C1
Themes: Public Use of History, Anniversaries and celebrations.

Transformation of Russian holidays (1918-2018).

Vladislav Kokoulin, University of Novosibirsk.

The author analyzes changes in the 100 years of the meanings of formal and informal celebrations of the modern Russian calendar. It is noted that the reasons for the emergence of new holidays (23rd February, 8th March, 1st May and 7th November) were the political events of the Russian revolution of 1917. However, for a hundred years, while preserving the external ceremonial aspects of these events (rallies, demonstrations, parades), said events have radically changed their meaning, and their contents have gradually cancelled the original anti-capitalist and anti-imperialist orientation: 1st May – International Workers’ Day was transformed into a day of peace, work and spring; 8th March – the day of Female Beauty and Love; 23rd February – Men’s day, although officially referred to as the Defender of the Fatherland Day. We want to investigate the attempt of the authorities to replace the anniversary of the revolution on 7th November, the Day of Reconciliation and Accord, with 4th November, linking these developments with the Troubled years of the early 17th century, which led to the fact that 4th November, although an official holiday, not celebrated by Russians.

We study the transformation of religious holidays – Christmas, Epiphany and Easter: from their attempts to replace the Komsomol holidays, prior to the actual transformation in the events of private life and return to the regular festive calendar. We also want to identify the reasons of the stability of meanings and contents of such holidays as New Year’s Day (old New year is associated with the transition in 1918 on new style) and Victory Day on 9th May, and to identify the blurring of mass historical consciousness of modern Russians.

A divided memory. The commemoration of Garibaldi and celebration of the Unification of Italy on occasion of the 2007 and 2011 anniversaries.

Andrea Possieri, University of Perugia.

This paper aims to evaluate two anniversaries: the bicentenary of Garibaldi’s birth in 2007 and the 150th anniversary of Italy’s unification in 2011. The central part of the analysis, which takes into account a historical comparison of past commemorations, considers the most important ritualistic-celebratory moments of 2007 and 2011: the main narrative themes, opposing viewpoints, the intellectual debate, and political declarations. Historically, juxtaposed with the “official” Italy there has always been an opposing, “alternative” Italy. And, essentially, all of the most important political cultures of the country have developed a critique of the Resurgence. Within public discourse between 2007 and 2011 – with special attention given to the debate that took place in print news media during the summer of 2009 –
these “two Italies” persist, but with several new elements: a partial review of the figure of Garibaldi himself; the public emergence of the theme of the “losers” of the Resurgence and the myth-building surrounding ancient pre-unitary city-states; the discovery of new "small homelands"; and a critique of the various governments’ planning of the celebrations. Ultimately, what remains is a divided memory of the unification process and a weak national identity.

The removed Revolution: 1917. 100th anniversary and official public history in Russian society.

Giovanni Savino, RANEPA, Mosca.

The balance of 1917 anniversary in Russia gives some elements of reflections about public history discourses in the Russian society. There were no official initiatives about the centennial, and this choice was in contradiction with the ideas of a reconciliation (“primerenie”) of national history, as usual advanced by the Kremlin. This choice wasn’t casual at all: as Boris Kolonitskii stated, Putin avoided every kind of event connected with 1917, and decided to be present at the inauguration of Alexander III statue in Yalta and to the opening of Prince Sergey memorial. Both events are linked to a particular vision of the past, in which 1917 events and the Bolsheviks are viewed by Putin as a national catastrophe, promoted by defeatist forces.

Sheila Fitzpatrick underlined how for the Kremlin was difficult to celebrate the 1917 Revolutions. This ambiguity is clearly tied with the peculiar position of Putin on Soviet past: it wasn’t Putin to give an end to the USSR in 1991, but the Russian president didn’t share the same values of the Soviet experience: an intricate situation with no analogies with other anniversaries, as the remembrance of 1916 Irish Revolt and 1889 commemoration of the French Revolution. In this sense, 1917 is excluded from the official historical narrative promoted by the Kremlin, because, not as other events like the victory in World War Two, represents big problems in giving a more pacified representation of the past.

The public use of history in India: the case of cinema and Hindu fundamentalism.

Francesco Brunello Zanitti, University of Siena.

There has been a series of protests and animated debate against the movie “Padmaavat” (Bollywood movie) in India. The movie is a fictional and glamourized representation of poem “Padmavat”, written by the Sufi poet and spiritual guide Malik Muhammad Jayasi in the 16th century. The film tells the story of jauhar (a practice of mass suicide) committed by Padmavati, the legendary Rajput queen of Chittor, to protect herself and the women of the court from the conquering army of Allaudin Khilji, the Muslim ruler of Delhi Sultanate.

The debate and the controversy surrounding this movie can be used as a tool to reflect on the public use of history in India. The latter is used to justify certain domestic policies, choices that are an important aspect of contemporary Indian society. This practice, in a similar manner to other parts of the world, has characterized the country since independence, favouring the construction and reconstruction of certain historical or legendary facts for political and identity
purposes. However, from the eighties this phenomenon is used by several Hindu fundamentalist groups. The projection of Padmaavat has therefore been stalled by Hindu fundamentalist groups on the ground that it misrepresents a historical fact. The story is actually a legend as indicated by the community of Indian historians. To what extent can an epic poem and its revival through a movie influence the political, social and cultural dynamics of modern India? The paper proposes a survey on the public use of history in India through the extremely popular Bollywood films and other examples in order to provide one of the different perspectives of public history in this country.

AIPH64 - Theatre and Public History

Moderator Francesco Catastini, University of Padua.
Wednesday 13th June 2018 | h. 08.30-10.00 | Room PAO B1
Themes Narratives, Theater

Reconstruction of the memory of Italian colonialism in contemporary theatre: "Acqua di Colonia" by Elvira Frosini and Daniele Timpano.

Mariangela Barbarito, Alessia Tortolini, University of Pisa.

The fifty years of Italian colonialism have been "without costs and without faults" for a long time, suspended in a period that now seems distant and almost forgotten. The non-memory of the long and atrocious colonial experience is the result of the failure to elaborate the process of decolonization and the removal of Italian colonialism. The Italian public opinion has been for a long time detached and excluded from the debate on Italian colonialism, often confined to a merely academic dimension.

The choice of the Frosini/Timpano theatre company to give voice to the memory of Italian colonialism, which has been denied for too many years, represents a practical virtuous experience of public history, a new and important challenge to raise awareness of the collective historical memory as an essential tool of knowledge and dissemination of history and a new key to understanding the present.

The performance Acqua di Colonia (Eau de Cologne) offers a lucid picture of how the knowledge of the "imperial" past has been lost. Thanks to two year-research, the theatre company has been able to reconstruct the Italian colonialist context, as this has been handed down to us today and, above all, how the colonial past is responsible for most of the current complexities in the Euro-Mediterranean context. The type of research carried out, oriented to investigate every single aspect of the colonial propaganda and how this is permeated and handed down in the Italian culture, is extremely interesting. Italian colonialism is retracted through a two-voice conversation, with a desecrating and ironic dramaturgy, full of citations, academic and cultural references. The title of the show encompasses the essence itself of the perception of colonialism in the Italian society: the colonial experience remains only a distant scent, Italian colonialism is water under the bridge, Eau de Cologne indeed.
**Historical Narratives: set-up and site-specific. Experiences and practices from Salento.**

**Patrizia Miggiano**, author and theatrical trainer.

The report aims to study and highlight the complex and fruitful relationship between Public History and the theatrical dramatization. Indeed, theater is an instrument of immediate and communicative narration, which, therefore, allows a widespread and horizontal participation.

This can happen thanks to the recourse to site-specific events aimed at the reconstruction of historical occurrences, subject of investigation. An interesting example is the experience of some groups engaged in Salento. Thanks to theatrical events, supported by the Province of Lecce, by the municipal administrations of the territory and by contributions deriving from the European Cultural Program, some Salentine realities have been involved in the set-up of historical shows, as well as moments of theatrical training for the recovery of historical heritage.

The dramaturgy of these performances was about significant events for the local memory (the siege of the Aragonese city of Gallipoli by the Venetians in 1484, the reconstruction of Jewish community’s life of Tricase right after the emanation of the racial laws), furthermore these experiences have dealt with the life and work of characters and events of general interest (the sinking of Santo Stefano, the Austrian battleship, by two small boats of the Italian Royal Navy during the First World War, the drafting of the European Manifesto di Ventotene, during Altiero Spinelli’s confinement).

Therefore, the report, after an opening examination of relationship between Public History and dramatization (audience development and possible and future implications), means to offer a picture of experiences and practices more significant in this way.

“**Aiax**” – Ancient Tragedy and Italian “**Anni di Piombo**”

**Marcello Reggiani**, Scuola Normale Superiore, Pisa.

The Theatre Group of Scuola Normale Superiore wants to explain and debate its play Sofocle’s “Aiax”, staged on 7th-9th July 2017 in Teatro Sant’Andrea, in Pisa (see the video registration at this link: https://www.youtube.com/watch?v=I2v79MT5aEs).

The amatorial Group, composed only by Scuola Normale students, tried to adapt the ancient tragedy to the phenomenon of Red Brigades in the 1970s Italy, believing that a dialogue between classical theater and modern history could have been stimulating. The idea was not only to bring back once again the original meaning of Sofocle’s tragedy, but also to rise interest and questions about a matter – Italian terrorism – that is not often studied at school.

Playing on stage, one can stress the greatness of the ancient text, confronting it with one of the most dramatic episode of our recent history: thanks to the fiction of the play, the problems and the complicated dynamics of this historical moment can amplify the meaning of the old myth, giving back interesting parallelisms that can be intriguing for scholars and history enthusiasts. It is not a play of a specific historical content, and so it does not have any goal of tell rigorously a story. It is more an attempt in order to enlighten the potentiality of dramaturgy for letting history enter the theaters in careful and non-trivial ways,
thanks mostly to a great philological attention to the Greek text and to a meditated confrontation with a different historical reality. Different matters will be examined: most of all the concrete actions of this revival (the idea of Aiax as a red terrorist, Athena as a member of secret services, etc.) and how costumes, music and scenes recreated the atmosphere of the 70s; then the translation of the text (done by the same student of Scuola Normale), and in the end some concrete examples, with the vision of some of the most important scenes of our play.

*Herstory: women stories beyond displays.*

**Monica Macchi**, Formacinema / Historia Magistra.

“HERSTORY”, a pun relating to the feminilisation of the term “History”, is a web project about oral history in Creative Commons, created by the Mosereen team with the aim of displaying the female role in the Egyptian Revolution in 2011. They do so in eight monologues. I would like to show how this project is used in different fields.

My interview with the director Leil Zahra Mortada, in which the director explained how a militant act can be turned into an artistic form of historic memory, was published on “Historia Magistra” and it was the starting point for the panel “Making History in a digital era” at Bookcity Milan, in 2015. The poster of “Herstory” was used in a conference at Bicocca University to illustrate the plurality in Islam and some short films were screened during the Round Table “A gender focus on Arab-Mediterranean Countries” to reveal the revolution in an anthropological-cultural-social sense. After that, the artistic director at Pacta Teatri, Annig Raimondi, offered me to make of it a theatrical event for “DTD. Donne, Teatro e Diritti” Festival.

That’s why I edited the interview with a mix of readings and video-photos. I have recently been teaching the Egyptian Revolution in an Arts high school by means of its murals, and my students are currently creating videos and images for my new show. It will be a spin-off called “Quelle p(i)azze delle madri”, about mothers taking to the streets to reclaim their missing children, kidnapped by the regime.
AIPH65 - Public History and communities

Moderator Gianluca Fulvetti, University of Pisa.

Friday 15th June 2018 | h. 08.30-10.00 | Room PAO E1


Space – memory relation: the “Villaggio Artigiano” in Modena

Matteo Di Cristofaro, Swansea University.
Silvia Tagliazucchi, Amigdala Association, Modena.

How deep is the relation between one’s life narrative and the spaces where this life has been lived? The research on “Villaggio Artigiano” (lit. “Artisan village”) – located in Modena and first example of such model in Italy – arose from this question. Originally conceived by the mayor Alfeo Corassori, Villaggio Artigiano was developed as an opportunity for the workers fired from the industries after the end of the Second World War to develop new work possibilities: in few years – from 1953 to 1968 – the area bought by the local public administration accommodated 73 workshops.

The unique trait of Villaggio Artigiano is well exemplified by the concept of “casa-laboratorio” (lit. “house-workshop”), that identifies a building typology addressing both the personal and work needs of the inhabitants, by blending together the workshop (ground floor) and the residential area (first floor). The strong architectural characterisation – the buildings were built and later modified by the artisans themselves on the basis of their production needs –, together with the personal and working experiences has given birth to a community with strong communal values, which have made Villaggio Artigiano a virtuous example that – despite the financial crisis and the closing of many workshops – still lives through its inhabitants.

On the basis of the experience gained during the past edition of the festival Periferico – held in Villaggio Artigiano – this research aims at examining in more depth the relation between the space and the personal experiences that have shaped the place Villaggio Artigiano.

Maccarese, a farm and a community: a business archive for Public History.

Francesca Ghersetti, Benetton Research Studies Foundation.

The Maccarese Agricultural Company, founded in 1925 on a large landed estate of the Rospigliosi Princes in the Agro Romano, constitutes - with its 3,200 hectares of land, one of the largest Italian agricultural entrepreneurial realities.

Its history is closely connected with some major themes of the Italian history of the twentieth century (reclamations and internal migrations, techniques and policies of agricultural and zootechnical production, the labor struggles after World War II) and as closely with the community around the life of the company has developed - in some periods passing in a whirl from less than a
hundred inhabitants in the late nineteenth century to almost five thousand at the end of the thirties of the twentieth century.

The history and life of this community – which still maintains a strong identity character – has been the subject from several years of numerous studies and research initiatives by historians and enthusiasts, who have disseminated, communicated and transmitted the results of their work in various forms (to signal the presence of the Maccarese pole of the Ecomuseum of the Roman coast constituted by the CRT - Cooperative research on the territory).

Starting from 2014, the company archive is the object of a recovery and enhancement project commissioned by the Maccarese Company in collaboration with the Fondazione Benetton Studi Ricerche and includes about five hundred linear meters of documents, registers and folders, tens of thousands of sheets, notes, statutes and budgets, minutes of meetings, photographs, technical drawings and plans, account and production records, project documents, letters with bodies and institutions, roles and personnel files. Open to the public use since the early months of 2018, and already subject of some public meetings starting from 2016, the archive returns to the community of scholars and people interested a precious source and so far not available integrally and systematically for the research but it also constitutes a possible space to live around which to renew the dialogue between company and community, interacting with other realities of the territory.

The report intends to present the current synthetic framework and focus the attention on its potential for public history, also delineating some concrete lines of action.

_A factory that becomes a neighbourhood, a neighbourhood that becomes a world, the world changes, the factory disappears, the new digital life: Aulla’s “Filanda”._

**Melania Sebastiani**, independent researcher.

From Facebook to a virtual Museum: the work, the rise, the passions and the fall of the Montecatini factory in Aulla Lunigiana, north of Tuscany. A cultural association of local amateur historians aims to recreate and preserve the “little world of the past” which has been active for the whole XX century around the factory.

The first brick of the Museum will air in May, as a conclusion of an annual memory project created together with the local Lycée.

_“Ligurian Traces: Oltregiogo and Oltremare”, a Public History project._

**Cecilia Bergaglio**, University of Genoa.

My proposal of contribution concerns the presentation of the project called “Ligurian traces: Oltregiogo and Oltremare”, inserted in the category “Territories” promoted by the call and, in particular, is about the following themes: material and immaterial cultural patrimony, public policies, urban history, landscape and environment history, cultural tourism.

In my double position of PhD in History and of Assessor for culture of Novi Ligure (Al), I’m dealing, with cultural association Oltregiogo, a project of
strategic partnership about the cultural themes, which make the Oltregiogo a unique area (Oltregiogo is a historic pennine region situated on the border between the modern regions Piedmont, Lombardy, Liguria and Emilia-Romagna) and six overseas regions which have kept traditions and typically Ligurian architectures: Baklava, Sudak and Caffa (Crimea, Russia), Bonifacio (Corsica, France), Cachoeira (Brazil), Castelsardo (Sardinia), Chios (Greece), Istanbul (Turkey).

The project, now involving the University of Genua, local public institutions, public and private associations, is in preparation for obtaining the Unesco recognition. This is due to extraordinary universal value of the aspects characterizing the areas interested, all have the common feature of the Ligurian historical legacy. The project guidelines are founded on the evaluation of the “cultural landscape” of the territories examined, promoting their common features of a wide area connected to the Ligurian tradition offering numerous opportunities of development, thanks to interrelated set of historical, artistic, environmental, cultural and culinary attractions. Novi Ligure City Council is engaged by 2014 to make the citizens and institutions aware of the project’s potential, with the general goals to promote the touristic and cultural development of the region attracting new ideas and stakeholders, creating open networks.

*Campania e Basilicata's earthquake (1980): an hard path to preserve memory and identity.*

Stefano Ventura, MidA Foundation.

The impact of earthquakes is a break that divides human lives in a “before” and an “after”. The problem of the ruptures of temporal continuity resulting from natural disasters is an interesting area of investigations for historians and other social scientists. Earthquakes aftermaths introduces to specific characteristics on social, cultural, political and economic fields.

This work focused on the Campania and Basilicata’s earthquake (1980). There are different points of views and ways of telling stories about a reconstruction process after an earthquake: a traditional and an in-depth approach to institutions and public actors or a listening path of individual and subjective histories and memories. It is possible to prefer this second choice paying attention to anniversaries and to public discussions after other Italian recent earthquakes.

The historical judgement on a reconstruction process is generated by a lot of reasons and factors: a real satisfaction of population’s needs by policy makers, reconstruction of buildings and structures in a timely manner, recreate employment opportunities and economic development’s conditions. The case of 1980’s earthquake suggests that population’s judgement was significantly influenced by a negative general evolution of the reconstruction process.

Is it possible to change this general approach in a positive and useful strategy that will be a moral and civic lesson? It would be interesting a response that consider interactions between this earthquake and other similar events. Sharing experience on emergency and aftermaths of natural hazards could make citizens more resilient.
AIPH66 - Museums and Public History

Moderator Alessandro Tosi, Museum of Graphics /University of Pisa.

Friday 15th June 2018 | h. 12.00-13.30 | Room PAO D1


Sara Bruni, Marina Sabatini, University of Pisa.

Since a long time ago, historical museums committed themselves to experience the different ways and meanings of art exhibitions focusing on history education. This approach is very uncommon in the Art museums; nevertheless, making art, using art for political propaganda, creating a collective and national visual imaginary play fundamental roles in the transmission and elaboration of History.

This is particularly true in the “Museo Civico Fattori” in Livorno: the canvases of its collection were realized between 1850 and 1950 and they represent, through a new artistic language, events of the very recent contemporary history that very soon will be suitable for the creation of the myth of Garibaldi, for the “building of a nation” and later for the political propaganda of the Fascist regime. Working on these artistic, iconographic and cultural peculiarities, the thematic pathway “Storia e storie” of the educational project “Nel/Col/Dal Museo Civico Fattori di Livorno: opere, percorsi link” (developed and lead by the University of Pisa in collaboration with the City of Livorno) involves students of different ages from several schools of the city since 2016. “Storia e storie” intends to make History with the images, educating the gaze in a slow observation of the paintings, trying to activate a subjective deduction and comprehension of the historical events.

Other kind of materials are involved in this peculiar way of reading the paintings of the Museum: students are provided with song’s lyrics, letters, chronicles, photos, documents which they have to recognize and relate to work of art. In this way, a series of unexpected links, interdisciplinary knowledges and sources is activated. Outside the museum, another challenge: to find the traces of the past in the town of Livorno, visiting places and monuments shown in the museum’s paintings. In short, this pathway combines different scientific fields and disciplines, subjects and places, with the aim of a greater historical knowledge.

We intend to share this experience showing its potentiality (related to different ages and schools’ curricula) on building educational contexts of participation and realization of a conscious and active citizenship, capable to look at the past for building the future.
Importing the British model. Community museums, new audiences and public use of history. The Museum of London as a case study.

Ester Lo Biundo, University of Reading.

The proposed talk will focus on practices of history divulgation in the context of British museums. The talk will particularly concentrate on the Museum of London, its public engagement activities, its audiences as well as its role as a community museum.

The Museum of London leads a number of cultural projects taking the most of the urban spaces of the city and collaborating with external cultural institutions and ordinary citizens.

The first part of the talk will offer an overview of activities organised by different departments of the Museum (Curatorial, Learning and Visitor Services). The second will reflect on collaborations between universities and museums and the new professions that this exchange could create.

The aim of the talk is to create room for an exchange between Italian strong tradition in the Humanities and British excellence in the museum and heritage sector.

Two Museums for One History. The "Macedonian Struggle" viewed from Skopje and Thessaloniki.

Sheyla Moroni, University of Florence.

The "battle for the independence of Macedonia" is the name given to two museums that arose between the end of the '80s in the 20th century and the start of the 21st century, in Skopje (in FYROM, the former Yugoslavian region, calling itself Macedonia) and Thessaloniki (in Greece). These museums recount the events that led to the disintegration of the Ottoman Empire (1903-1923).

This struggle saw Serbian, Bulgarian, Ottoman Turk, and Greek interests, alongside Western powers, contend or support the rebels of the so-called Macedonian province.

The museum in the new Balkan republic offers visitors a window onto nationalist politics, favouring a postmodern style that links the path of independence to the movement that then led to the birth of the VMRO, precursor of the party that achieved a government monopoly in FYROM in the years between its independence and 2016. The exhibition arrangement, the specially constructed black building and the wax figures are mixed with recognizable Slavic-Macedonian influences: from the post-Soviet paintings to the lack of integration of the Albanian minority into the "national" history. The historians and architects who worked on its creation shared the sensibilities of Nicola Gruevski's government (2006-2016), giving rise to a political museum with a strong (ex) communist fingerprint.

Instead, the museum in Thessaloniki has a much more Western and classical style, more economic and snug, which is defined by some guidebooks as the "Ground zero for Greek nationalism" (Lonely Planet 2017), telling a story of a struggle against its enemies, both Bulgarian (de facto associated with the Macedonians) and the Turks (common contenders against the cause). Its strong points are the availability of historical documentation and the philological authenticity of the pieces on display.
These two museums present the narratives of national and subnational identity envisaged in the Balkan territories (today "multinational") with diverse objectives: the Macedonian museum glorifies and contributes to the strongly neo-nationalist political trend, while the Greek museum promotes cohesion with "Western" horizons.

*Who has the right to be a public historian? Teaching Roman History in Croatia and Italy in Living History Museums.*

**Andelko Mihanovic**, School for Advanced Studies IMT, Lucca.

Teaching Roman history and the history of Roman civilization on the territory of today's Croatia is considered to be prestigious in Croatian academia. Certain scientists during the period of Croatian national revival have partially established Croatian national cultural identity on the remainings and achievements of Roman colonies, therefore, all the museums, institutions, collections and research projects related to Roman heritage have a distinguished position within national history of art, archaeology, and history. However, several years ago Croatian National Theater and Croatian Tourism Board in Split have started a project of the re-enactment of the so called “Diocletian’s Imperial Salute” and “Changing of the Diocletian’s Guard” at the peristyle of the Diocletian’s Palace in Split. Out of this project a historical re-enactment NGO “Diocletian's Legion” originated, that founded “Live Museum Split”, a living history museum dedicated to ancient Roman military and quotidian life. It seems that the museum and its organizers have enjoyed an extraordinarily good institutional and financial support. However, the important question is what kind of cultural product this museum provides and for whom? What kind of history do they teach? The research has shown that the model for this museum is the “Historic-Didactic Museum of Roman Legionaire” in Rome, organized by the historical re-enactment NGO called “Gruppo Storico Romano”. Therefore, this paper analyzes the two cases, the organizational structure of the museums, their exhibition solutions, the artefacts and programs they offer. It discusses the profile of persons responsible and working at the museum in Split and in Rome, their educators and educational instruments, strategies and goals, in order to identify good practices and negative aspects. The paper presents unpublished research, comprising field work, interviews with reenactors in Split and Rome, and review of the reception of the museums’ public.

*The Museum of Historical Figurine in Calenzano: a resource for the region towards Public History.*

**Daniele Vergari**, AFBIS, Florence.  
**Paolo Coturri**, 113° Régiment de ligne.  
**Cristina Cisterino**, Museum of Historical Figurine, Calenzano.  
**Ugo Barlozzetti**, Modeling & History Group of Railway Afterwork, Pontassieve.

The experience of the Museum of Historical Figurine in Calenzano is almost unique in Italy. In our country, this type of museum has not easily been able to establish itself in an environment where the toy soldier is often seen only as a playful element or relegated to collecting aspects. The collections of soldiers,
often of high quality and of significant collecting value, however, remain linked to a more private than public use and, in any case, poorly oriented towards teaching and historical dissemination.

The experience of the Historical Figurine Museum is substantially different: born from an intuition of a network of subjects in the Florence area and supported by the Municipality of Calenzano that has made available adequate and prestigious spaces for exposition (Castle of Calenzano). The Museo has been, since birth, turned to the use of the toy soldier as an element for didactics in history and the historical divulgation towards a wide public anticipating the themes of Public History.

AIPH67 - Reading the city

Moderator **Marcello Ravveduto**, University of Salerno.

Thursday 14th June 2018 | h. 08.30-10.00 | Room PAO E1

**Themes:** Urban History, Public Policies, Digital Public History.

**Naples: civil memory and town toponymy.**


Public space says a lot about a community. The way it is organized is revealing of the history, identity and future evolution of any urban settlement and its civic components. The systematic suppression of major historical personalities from collective memory, women in particular, is a telltale example. Naming public spaces after local heroines and heroes from the past has played an important role in the programming of public space and its governance and spurred the reform of the toponymy legislation in order to bridge the gender gap.

This paper presents all the significant goals reached by the city administration, such as a participatory decision-making process, the use of gender-conscious language in sign-posts, an open public debate about civic choices.

In 2017 the Assessorato ai Giovani e alla Toponomastica del Comune di Napoli (the City Service for Youth Policies and Toponymy) supported the organization of “Civil Hub-Festival dell’economia civile” where a section is devoted to Civil Remembrance with the involvement of several associations, schools and other stakeholders working for the re-opening of a public green area in memory of the city’s most remarkable personalities.

**Roman itineraries of Urban History: from "Radio Sapienza" to a virtual tour in the San Lorenzo neighbourhood.**

**Lidia Piccioni**, “La Sapienza” University of Rome.

The contribution is aimed at investigating the potential of Public History starting from the Urban History research, taking inspiration from two experiments held in Rome in 2013 where I participated, with other people, as originator and coordinator:
- A series of radio broadcasts (in the Spring) from “Radio Sapienza” (the Sapienza University webradio), based on the volumes dedicated to the history in 1900’s of various districts in the suburbs of Rome, in a series published by Franco Angeli (“Un laboratorio di storia urbana: le molte identità di Roma nel Novecento”), under my supervision. In those broadcasts, the authors narrated the neighbourhood they had studied as if they were walking around it. It was possible to download the broadcasts and use them as a guide for a personal tour. The initiative received many positive feedbacks from the student audience.

- In July, during the memorial for the 70th anniversary of the bombing of San Lorenzo (19th July 1943), it was held a "virtual tour" in the history of the neighbourhood with the participation of a large audience and with a live coverage of the event by Radio Sapienza.

Two events where "time" and "space" fed off each other in the narrative and, with reference to the variety of sources on which each single study had been based (from large public archives to oral and written memory), there was an attempt to convey the relationship between the "city of stone" and the "city of people", the pleasure of research and the multiplicity of interpretations that originates from such research.

*Streets to anarchists. Instructions for a public subversive memory. A collective experience in Tuscany (2007-2017).*

**Giorgio Sacchetti**, University of Padua.

I have just discovered that I am too – certainly, in my own way – a public historian, “function” that I have in fact played, almost unconsciously, alongside the usual professional teaching and research activity.

In the last decade I have participated, as main promoter but involving hundreds of people in various ways, in committees that, through a long administrative procedure and political and media mobilization, have pursued the objectives of naming streets to important personalities of history of anarchism. This is a consolidated tradition that has had important precedents in Tuscany (the main ones in Carrara, Piombino, Pisa, Empoli).

In our specific case we are talking about the Scalinata Camillo Berneri in Arezzo and Via Otello Gaggi in San Giovanni Valdarno. In this regard, I point out the respective reference pages available on social media: https://www.facebook.com/groups/78290681228/ , https://www.facebook.com/groups/118375594870198/ .

The experience involved the patient, long and complex construction of a diverse network of personal, institutional and associative relationships that I would like to share with you. One could thus sketch out a sort of small manual of “instructions for use”, useful for highlighting the related problems:

- How to create the favourable cultural terrain (books, conferences, scientific initiatives);
- How to establish a link between the "character" identified and its "local" public memory;
- How to build an ad hoc association (finalized but lasting) and how to motivate members;
- How to manage the relationship with the media, broadcasters and local press;
- How to use social networks and in particular Facebook;
- How to deal with local institutions: Municipality and Prefecture in particular;
- How to deal with political parties and movements that show their interest.
When history stops. Bringing back memory after earthquakes.

Silvia Mantini, University of L'Aquila.

What is the role of Public History in creating a dialogue between communities and their cultural heritage, and what characterizes this role after an earthquake? An earthquake crumbles places and memories. It makes a historical centre disappear – empty, silent, broken – for a decade. The reconstruction eventually creates a new city, different from the one before. After a catastrophe, history is called upon to relate with new languages, connections, digital archives, virtual and 3D reconstructions that bring back to life what mere architectural reconstruction cannot, bringing back that which disappeared, all or in part, from that traces that can still be perceived. Through the use of media and ICT, one can recover disappeared and remerging architectural traces, those that encompass a territory’s memory, and show to those who did not know the city before what it was like to live there before the quake caused Great Divide, even with the help of video.

This proposal is a case study that takes into account that city of L'Aquila almost a decade after the 2009 quake. We historians are called upon to intervene in the reconstruction with a public history project in which urban history is supported by technology within the framework of INCIPICT: INovating CIty Planning through Information and Communication Technologies. INCIPICT is a large, interdisciplinary, multi-step project at the University of L'Aquila to make the cultural and religious heritage of the city usable through applied technologies, enabling the translation of scientific research, starting from archives, into collective knowledge. The university’s main building as a pilot project and ICT tools will be able to recreate, virtually and in 3D, the architectural and historical environments of places that can no longer be visited post-quake. Using the research of historians in archives and library, the project will create hypertextual applications capable of historical reconstructions and the deciphering of symbols, creating links between the past and today to create paths useful for education and research.

AIPH68 - History and Memory

Moderator Elena Dundovich, University of Pisa.

Wednesday 13th June 2018 | h. 08.30-10.00 | Room PAO D1


Memories from the Spanish War of Independence in Valencia.

Rafael Zurita, University of Alicante.
Pilar Hernando, University of Valencia.

The Spanish War of Independence (1808-1814) was part of the Napoleonic wars and had a great influence in the construction of Spanish nationalism. This nationalism offered a particular viewpoint at its history and that conflict has
become a fundamental episode in Spain’s own history. This is why the War of Independence continues to be present in educational programme and in the collective memory of society.

The objective of our proposal is to highlight the various war-related elements that are still present in the public space of the cities of Valencia and Alicante: buildings, monuments, sculptures, paintings, commemorative plates, street names, museum spaces and re-enactments. With all this, we will offer an interpretation of the meaning given to the places of memory of war. Thus, the historical memory we discover in our cities is saved, becoming present in the daily lives of citizens of the 21st century. Past and present have merged into the same space.

Digital society, History and Collective Memory of the Spanish Civil War and Franco’s dictatorship.

Matilde Eiroa, Carlos III University of Madrid.

The Spanish Civil War and Franco’s dictatorship are two important milestones in the history of Spain, whose interest transcends the field of specialists and extends to society.

Beyond the works of historical research and the cultural, literary and cinematographic transmission of these events, several collectives of different types have found their own way to contribute to the knowledge of these events and share their memory. It is a collective memory oriented to the construction of a more complete and integrating historical discourse of the multiple individual actors who lived both times. The Internet and new technologies are presented as the best channel for the fulfilment of these objectives since they allow not only collaboration and interaction between the memorial movement, but also a broad and quick dissemination of their contributions to history and memory of this traumatic past and its transmission through an audiovisual and hyperlinked narrative.

For its analysis we have based on the database of the HISMEDI project (http://evi.linhd.uned.es/projects/hismedi/om/) which includes more than a thousand records of all the digital genres: webpages, blogs, social media, digital media and documentaries on YouTube, whose authors are from different profile.

“SARAJEVO REWIND 2014>1914”, a Public History project.

Simone Malavolti, Eric Gobetti, historian.

On 28th June 1914 two gun-shots in Sarajevo killed the Belle Époque and marked the beginning of “The Short Twentieth Century”, the century of two World Wars, mass conflicts, totalitarianisms, great ideologies and huge tragedies. Gavrilo Princip and Franz Ferdinand. Two men, two journeys leading to an end and a start. Their destiny was accomplished in Sarajevo. What remains of that world today, 100 years later, what is left of these two protagonists of the XX century in our memory?
This is an historical road-movie: from Vienna and Belgrade to Sarajevo, two journeys in the heart of Europe through a century of history; two journeys among different nations, political situations, nationalisms, supranational and multinational entities.
Disaster and defiance: The delicate commemoration of past migration to Germany and Italy.

Constantin Eckner, University of St Andrews/St Leonard's College.

In my PhD project, I investigate how the influx of asylum seekers influenced policymaking and public debates in Western European countries in the 1980s and 1990s. Since the process of asylum seeking is hard to grasp physically and intellectually due its fluidity, and often purposely neglected due to its political brisance, the possibility to commemorate how hundreds of thousands of asylum seekers came to Western Europe – notably from the Balkans and the Middle East – has been overlooked or handled very differently across the continent.

My paper examines two specific stories: the first story concerns the decision made by German authorities to deport politically-persecuted refugee Cemal Kemal Altun and his suicide in 1983; the second one concerns the ship named “Vlora”, which hosted over 10,000 refugees from Albania, its arrival at and forced departure from the port of Bari in August 1991. In both instances, the events that took place led to public criticism towards the authorities and questioned the ethical standards of the Western society in regard to asylum seekers.

Both cases were remembered and reviewed differently. While the German state first negated any accusations but later made an attempt to acknowledge mistakes by naming squares after Altun and putting up a memorial in Berlin, the Italian state denied any wrongdoings for the most part, as “Vlora” was mainly remembered in independent movies dedicated to the events on the ship and in the port of Bari. Also, national and international media covered the events extensively which shed a light on actions by the Italian state and the humanitarian situation in Albania.

Both cases illustrate different spaces in which stories such as the two can be reported, remembered or brought back into public memory. In addition, the two cases emphasise the difficulty of commemorating events which are not necessarily graspable on typical places of commemoration like battlefields and such and how different forms of commemoration, e.g. memorials and motion picture, make use of various techniques to pay tribute to what took place.

AIPH69 - History festivals

Moderator Marcello Flores, Ferruccio Parri National Institute.

Tuesday 12th June 2018 | h. 12.00-13.30 | Room PAO D1

The making of a transmedia history festival: a new outreach strategy?


The “Boîte à Histoire” is a public history association created in 2017 by young graduates in public history. Its aim is to offer new forms of historical mediations
by organising events during which the audience can take part in “historical experiences”.

The “Boîte à Histoire” would like to present its first main project: a transmedia history festival that will take place next September in Paris. This two days event has been thought as a meeting space between professional historians and various publics throughout different types of workshops and participative activities. The festival will deal with the revolutions and massive protest movements that occurred in 1848 and had a knock-on effect around the world. This historical episode remains not very well-known in France, yet many social issues raised at that time still echo nowadays as for instance discussions about women’s role, slavery, political representation etc.

The originality of this project lies probably in the variety of the activities the festival will propose but also in the close collaboration of professional historians along with the integration of a central artistic dimension. The program will include traditional historical mediations as a guided tour of revolutionary Paris, a round table conference with specialists and an art exhibition, but also an escape game, staged readings of historical sources, a historical trial re-enactment, a twitter fictionalised debate between historical characters and a counter-factual history workshop.

This public history festival also contains an essential digital aspect, that would be the main focus of this conference paper. Indeed, the website of the festival, that is being developed at the moment, is not limited to a traditional information website but has rather been designed as a gateway to 1848 historical context. Using interactive maps, original drawings and literary fictions referring to the event (including Flaubert, Hugo, Jules Vallès etc.), the platform offers an immersive entry to the past and to our upcoming festival.

A "glocal" way to public history: the experience of “èStoria”, an International History Festival.

Matteo Giurco, University of Florence and Siena.

Disputed between the Kingdom of Italy and the Austro-Hungarian Empire during the WWI, crossed by the “Iron Curtain” since 1945, the last western outpost during the Cold War, Gorizia is one of the Italian centers where the events of the contemporary age have left a more marked sign on places and human communities.

Perhaps it’s not a coincidence that it’s precisely this remote town to host a cultural event that for the huge audience and the prestige of the speakers involved is reported as one of the well-established practices of public history in Italy: “èStoria”, International Festival of History. Created for the first time in 2005 under the name of “La Storia in testa”, the initiative was held annually, enriching itself with spaces, themes and perspectives of study, up to establish itself as the main festival of history in the country. The investigation aims to deepen the history of this big event, with particular reference to the link created between historical dissemination and local dimension.

Likewise, paying attention to the particular context of a border region, the research will investigate the relationships between the Festival and the cultural policies led by the institutions, and its impact on the audience, with regard to the formation of a historical common sense. Conducted through the study of press reports and radio and television services, thanks to the promoter (the
“Libreria editrice goriziana”), the research will also benefit from the access to unreleased sources, contained in the private archive of the organization.

Some activities of the “Milanosifastoria” Project focused on films, songs and literature on contemporary Milan.

Maurizio Gusso, IRIS/“Milanosifastoria” network.

Some activities of the “Milanosifastoria” Project (promoted by Comune di Milano and “Rete Milanosifastoria”) focused on films, songs and literature on contemporary Milan:

a) a literary anthology on the history of work and labour in Milan, by M. Gusso and Marilena Salvarezza; two public readings (by “bovisateatro”) “Dalla fabbrica al precariato” (Milan, Teatro di via Pavoni, 7th November 2015, and Circolo Filologico Milanese, 8th November 2016); two Seminars “Dalla fabbrica al precariato. Le trasformazioni del lavoro a Milano negli ultimi 70 anni, fra letteratura e storia” (Camera del Lavoro di Milano, 9th November 2015 and 11th November 2016);


The Medieval historians and the History of Costume and Fashion. Some considerations from collaborative experiences in the context of historical reconstruction.

Elisa Tosi Brandi, University of Bologna.

Every year in Italy there is a multiplication of historical re-enactments, which mainly concern the Middle Ages. This is due to the fascination aroused by this era, which has inspired literature, theater and fashion since the nineteenth century, contributing to foster an imaginary more fantastic than real. For a couple of decades, the awareness of the need for greater precision to be adopted in historical re-enactments has been developed to carefully reconstruct a specific context through artefacts and environments. Among the requests of re-enactors and those who practice the living history, those relating to clothing are the most frequent. Despite the growth in demand and supply in the field of clothing reconstruction and the availability of a specialized historiography, in Italy the level of quality of medieval reconstructions is low.
The aim of the contribution is to present some considerations from who have been dealing with History of Costume and Fashion in Medieval History at the University of Bologna for over twenty years, studying the history of craftsmanship and the production of fashion objects, dresses in particular, in Italian cities. In particular I’d like to present, on the one hand, the contribution that medieval history can offer in this field, on the other hand, experiences of collaboration and fruitful comparison between university researchers and those who practice the living history. The sharing of information between these last two areas of research helps to reinforce the awareness that historical knowledge cannot and must not be of exclusive academic domain, especially in research fields such as the historical reconstruction in which sharing and comparison between who practice different and complementary studies approaches enrich the knowledge.

**AIPH70 - Movies and Public History**

**Moderator Vanessa Roghi**, Rai Tre.

**Wednesday 13th June 2018 | h. 10.15-11.45 | Room PAO C1**

**Themes: History and memory, Historical Films, Digital Public History.**

Autobiography, history and contemporary docufilm in Latin America.

**Juana Schlenker**, National University of Colombia, Bogotá.

During the last decades there has been a growing interest in what has been called a subjective turn in the field of documentary. In Latin America there have been numerous recent examples in which the author inserts him or herself somehow within the film. Through the analysis of recent documentaries produced in different countries, this paper analyzes the scope of this turn in the region and raises questions about the potentialities and limitations of the autobiographical format in cinema. To understand the extent to which these productions may be called filmed autobiographies, I will address the arguments of Elizabeth Bruss about first-person cinema. Two key elements of the language of cinema are essential in the creation of a first-person character in these documentaries: voice and body.

Following Michael Pollak's reflections on memory, the paper will discuss how these personal accounts deal with recent aspects of Latin American history and how they relate to the collective memory of each of the countries involved and of the region as a whole. Finally, it will reflect on what it means for a Latin American audience to see its history represented in these personal cinematographic stories. How do we see ourselves and how do we choose to be represented? How these narratives become part of our collective history?

Private vices and public virtues. For a public history of femicide.

**Cristina Lombardi-Diop**, Loyola University Chicago.
The paper moves from the title of a rather controversial soft-porn film from the 1970s to explore the historical path (and its ramifications in the collective imagination) of the relationship between the private dimension and the public sphere in the perception of sexual and gender-based violence in contemporary Italy. The title seems to indicate a dichotomy between behaviours and values considered morally flawed that exist within the private, and a morally virtuous image to be exhibited in public. Following the etymological meaning of the term virtue (lat. Virtus-útis “strength, courage”, der of vir, “man”), the paper identifies a fracture between the virtuous public sphere pertaining to individual masculine behaviour and a vicious private one that primarily invests women. Stemming from this formulation, my initial hypothesis is that, in the history of public discourse about gender-based violence and femicide, women have often been and still are publicly assessed through the lens of an interpersonal narrative in which violence is understood and analyzed closely within the intimacy of gender relations, relationships in which women are presumably victimized by non-virtuous male individuals.

In public discourse, violence tends to be interpreted as internal to family and gender dynamics and as alien to public affairs, an approach that creates a clear separation between the two spheres, obstructing the possibility of a transfer from one to the other. Such isolation from the public sphere of the violence of gender relations (although they are in fact sanctioned by socially pre-established roles), precludes the possibility of public action on the social logic of violence itself, risking preventing even the possibility of its interpretation in the open realm of public history.

How to do a historical video-photoreportage? And why is it so cool?

Valeria Palumbo, Rcs journalist.

What is a video-photo reportage of history? Can we talk about a "reportage" for a historical event? How could we use current journalism techniques to investigate the past, tell it and illustrate it to a mass audience? How do we choose events based on a journalistic criterion? How we organize the collection of documentation, the journey, the field survey, how we choose images, how we create the different media products (reportages on paper, web reportages, video-doc, audio-doc, etc.)?

The report will propose some experiences realized by Valeria Palumbo together with the photographer and videoreporter Carlo Rotondo for “L’Europeo”, “Il Corriere della Sera” (web and digital edition), “Focus Storia”, “Sette”, “Dove” and will explore the articulation of a report on the various current media platforms. The experience chosen as an example (with references to other reports) is about Cyprus. A short report will concern also the multi-platform reportage about Maria Pasquinelli. In 2013 an analysis was made of the anniversaries that joint historical interest and journalistic up-to-date relevance. The Turkish-Cypriot war and the Cyprus fracture were chosen. The Greek economic crisis, then, and its links with the Italian one and with the Cypriot one, brought out the debate on the meaning of the Union and the new nationalisms. The Cypriot crisis of 1974 was born from the "Megali Idea", the idea of a "Great Greece". Photos, videos and documentation collected were used to produce reportages and photo reportages (“Sette” and “Focus History”), videos and a theatre
reading, whose last staging was in October 2017 at the “Casa della Memoria” in Milan on the occasion of the 50 years from the coup of the Greek colonels.

_Eyewitnesses: 8mm fragments from the German occupation in Italy, 1944 Recovery, historical interpretation and public use._

_Elena Pirazzoli, Paolo Simoni_, Home Movies - National Archive of Family Films.

Images in 8mm, shot by unknown operator and lost during the WWII, coincidently recovered in their original film magazine, then developed and restored more than seventy years later. Watching these “orphan” amateur film sequences, the risk is to make interpretations deformed by emotional or aesthetic aspects. In order to do a responsible use of these sources, it is necessary to make historical-hermeneutical hypotheses.

In this case, historical analysis triggered a process of rapprochement to the daily history of German occupation in Italy, that was a very hard two-year period to the central-northern regions: raids, deportations, tortures, shootings, massacres. Images of different kinds emerge from these two found reels: relaxed behaviours, parodies of military salutes and drills, smiles of soldiers, women, children. Thanks to the investigations made, we were able to recognize the division, the time, the place. Paduan area is the place, nearby the Feld-Lazarett of 5th Gebirgsdivision, the time most likely late summer or autumn 1944. Meanwhile 16th SS-Panzergrenadier-Division Reichsführer SS did several heinous massacres of civilians between Tuscany and Emilia. Tuscan-Emilian Apennines and Euganean Hills during those months were very different territories as for the war: the former being a front line, the latter a rear.

We tried to get more information posting the footage through one of the main Italian newspapers web channel and the images have been viewed over 138,000 times in a few days. This provoked different reactions: questions but also doubts and attacks (https://video.repubblica.it/edizione/bologna/tedeschi-italiani-insieme-durante-la-guerra-il-filmato-che-commuove-e-sconcerta/288363/288972?video&ref=RHRD-BS-I0-C6-P1-S4.6-T1).

Once the images have been restored and the context reconstructed, it will be necessary to think about public use of unpublished and private images like these, which offer themselves to present times as open texts and strange historiographical objects, susceptible of different readings, set between academic research, artistic reuse and historical evaluation.
Beyond archival science. Elements for defining a public archival science.

Federico Valacchi, University of Macerata.

This contribution aims to outline the physiognomy of the emerging public archival science. The archival science is a certainly public discipline. But there is a problem. A discipline with a solid epistemological system has lost itself. The ghost of archival science is around old shelves. It is a subject of heavy digital advances, while in clouds increasingly dense and capacious complexes of documents increasingly distant from reassuring binding sediments are being diluted. The archival sciences are in crisis. Identity crisis? Growth crisis? Consumption crisis? On the brink of implosion, archival science must question itself. It must consult a glass ball, interpret wishes that are not always benign. The risks of extinction or, better still, of reabsorption in a new documentary order made of axiomatic taxonomies and of unquestionable document algorithms, are tangible. Does the archival science of the 21st century make sense in this scenario? It makes sense if it is declined as public archival science, an archival science that goes beyond mere cataloguing and opens to communication, integration and communication with other disciplines. An active archival science, able to dialogue, to question the real needs of users. Able to tell the archives and their contents.

Archival science and public history. If one day an archive would narrate itself: mediations and contaminations in “Il Cartastorie”.

Concetta Damiani, University of Salerno.
Giorgia Di Marcantonio, University of Macerata.

The paper is structured in two parts: the first one (edited by Giorgia Di Marcantonio) is dedicated to an analysis of the relationships between public history and archival science, the identification of mutual influences and the state of the art of the methods of communication of archival heritage; the second one (edited by Concetta Damiani) accounts for an experience of interpretation and restitution achieved starting from the traditional inventorial description to get to the narrated archive, aimed at approaching a not necessarily specialized public to documentary heritage, to foster processes of knowledge and integration.

In the first part of the article we propose to find synergistic contact points between public history and public archives, starting from the definition of the latter as it has been presented by Federico Valacchi in a recent contribution. In fact, thanks to the public history, it is possible to focus on methodological and
applicative strategies to achieve a more widespread communication of archives, from the inventory to the archival narrative.

The second part describes and analyses – also in perspective and comparison with similar experiences in international field – “Il Cartastorie”, the museum of the historical archive of the Banco di Napoli, which represents an experiment in communicating archival heritage, achieved by forcing the boundaries of traditional formulas.

The orientation was to try to realize an overall knowledge strategy and to translate its specific vision into models of communication and diffusion; the commitment was to imagine a path that does not generate a short-circuit between two worlds, the one of the museum structure and the other one of the archival funds, already problematic themselves.


Stefano Casati, Galileo Museum, Florence.
Federica Viazzi, BEIC Foundation, Milan.

Museo Galileo and Fondazione Biblioteca Europea di Informazione e Cultura (BEIC) have been working together since 2011 to develop methodological approaches to digital libraries and enhancement systems for digital resources. Current research strategies of information call for a number of ways to access resources as well as a differentiation of information experience. From this point of view, information retrieval has to meet the curiosity and interests of remote users and encourages them to visit the web portal apart from bibliographic researching.

We will discuss here the case of “Acta Eruditorum”, a journal published from 1682 to 1782 that brought European scholars up to date on latest scientific discoveries and literary news, so becoming one of the main media to communicate knowledge in the age of Enlightenment. Given the importance of “Acta Eruditorum”, Museo Galileo and Fondazione BEIC have been working together for the last three years to digitize, record metadata and publish the journal online. Both Museo Galileo and Fondazione BEIC decided to follow the new trends with regard to copyright policy and image and metadata sharing by taking a clear step towards the fruitful opportunities the Wiki world gives.

Consistently with this approach, the freely licensed visual files of “Acta Eruditorum” have been uploaded on Wikimedia Commons, in order to be used in Wikipedia articles or downloaded for offsite use. First results show that this is the right way, considering that the images from “Acta Eruditorum” in Wikipedia articles are viewed over 500.000 times per month.

“COMMONS”: historical archives and engaged narratives.

Anna Maria Pecci, “Passages” Association.

The paper will discuss two interdisciplinary practices of valorisation of historical archives experimented within the participatory project “COMMONS. Sharing Heritage and Stories” (2016/2017). The initiative – which was coordinated by the Cultural Association Passages in partnership with Archivio Storico della Città di Torino, Polo del ‘900, Biblioteche Civiche Torinesi and the University of Turin – aimed to activate a process of audience engagement, i.e. to try to reach and broaden audiences through the involvement of cultural operators and the proximate stakeholders’ “community”.

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On the one hand, the digital stories made by archivists offered unprecedented interpretations of their profession: based on subjective views, they enriched the institutional “voice” with personal emotions, values, and meanings. On the other hand, the archival materials being used to make videotales on the history of the Contrada dei Guardinfanti encouraged a process of rediscovery and a new sense of belonging to this area of Turin by its “community” and other citizens.

The results achieved show that while meeting the challenge of audience engagement, historical archives took the chance to try out participatory narratives and question the issues of cultural mediation and accessibility, interpretation, and shared authority.

AIPH72 - Public History and teaching History

Moderator Aurora Savelli, University of Florence.

Thursday 14th June 2018 | h. 08.30-10.00 | Room PAO B1


Public History in classrooms. A catalogue of educational experiences.

Anna Laysa Di Lernia, University of Milan - Feltrinelli Foundation.

A musical about a wealthy merchant from Milan in 15th century, an interactive game about the evolution of soldiers and weapons during 20th century wars, an exhibition about the story of a typography-stationary store in Sesto San Giovanni through original and unpublished documents from family archives, a video about the profession of washers in Milan from 18th to 20th century and the city planning evolution related to this activity.

These are only some examples of outputs I achieved with my students during my teaching career. We participated in several projects fostered by cultural institutions and archives and the students got more and more involved in analysing the historical subjects we were studying and were keen on working on the products, most of which were awarded. Some projects involved students’ families and other local participants, some other are the result of partnerships among different schools, even in far areas of the country, which worked together using the IT.

This paper is meant to describe the steps of the product making and also the problems and the solutions that were found.

"Trips through time": a project to bring 5-years-old children closer to history.

Laura Rossi, kindergarten teacher.

"Trips through time" is a project born for approaching 5 years-old children to history. Since time flows and cannot be touched, during kindergarten, it's
important to treat this theme having as references concrete experiences. For this reason, I have realized a life strip for every child.
A life strip is a strip of paper on which every child, through interviews, reconstruct with pictures and explanations their own life from birth to their actual age. During the construction of the strip, we start from the present and we guide every child with the question: "And before?" to go backwards up to the moment of his/her birth. Subsequently, we have analized with the construction of a placard created by the group, on those that are his/her fundamental needs; both material and spiritual. Every child will understand, through the comparison with the others, that these aren't his alone but in general also those of modern man.
In parallel to this job, we have gone to the discovery of the people and the environments of the past, through didactic exits and laboratories in school of practical nature. Life environments have been reconstructed together with the children through "question-guides", formulated by the teacher departing from the man's fundamental needs. A parallel was born among the needs of today's man and the needs of the people of the past that has brought the school's 5 years-old children to the construction of a personalized strip of history on which all the protagonists of the past that we have met have appeared including the 5 years-old children belonging to the present.
Thanks to this strip every child will see himself as part of a greater history and he will understand that time is made of a past/yesterday (people we have met), a present/today (themselves attending kindergarten) and a future/tomorrow (next year I'll attend an elementary school). To testify the route, a pop-up book and a videostory have been created by every child.

Public History. Research and Creativity. Multimedia installation and didactic path.

Manfredi Scanagatta, independent researcher.

The intent of this paper is to focus on the link between history, creativity and education. At the center of the reasoning are the historiographical sources that can be loaded with aesthetic-narrative value and which take on a central role in the understanding of history within didactic paths. The staging of sources such as photographs, propaganda graphics, vintage advertising or, more generally, repertory images, used by the artist or curator as context tools, or as real aesthetic elements, is increasingly common in contemporary art exhibitions.
The sources, besides being the base on which to build every historical research, have a strong narrative or artistic potential; this reasoning is particularly true and easy to understand when confronted with audiovisual sources such as interviews, films, photographs, soundtracks, songs. Jacques Le Goff in "Time of the Church and Time of the Merchant. Essays on the Work and the Culture of the Middle Ages" wrote that "the story is made with the documents and the ideas with the sources and the imagination" so as not to be crushed between the bias of "calculable" data and the approximation of hazardous reconstructions. I believe that Public History, with its multidisciplinary intent, fully embraces this request by Le Goff, and tells the public historian the need to compose an imaginative effort to identify which and how many different sources may be useful for the construction of research, and impose an effort of imagination to understand how to "stage" the research produced.
Case studies are the multimedia installation created in collaboration with “Istituto Luce Fonti in piazza, dal fascismo alla liberazione. Storia per immagini e suoni”, and the workshop “Narrare a storia. Ricerca e creatività”, carried out in “Alternanza Scuola Lavoro”, in collaboration with Istituto Luce and Liceo Cornelio Tacito in Rome, where students were confronted with the search and staging sources in the realization of a multimedia installation.

Doing Research: never so simple? The historian’s competences in the struggle against fake news.

Paola Lavarini, University of Padua.

“Fare Ricerca, mai così facile!” [“Doing Research, never so simple!”] is a project by the “Associazione Alumni della Scuola Galileiana” [Association of Galileian School’s Alumni] of Padova. The project was born in 2013 within the program of supplementary didactical actions “AttivaMente” [wordplay between “active-mind” and “actively”] in the “Imparare a imparare” [“Learn to learning”] section, that the CA.RI.PA.RO. Foundation [Bank of Padua and Rovigo’s Foundation] proposes for free to every school of the Padua and Rovigo’s area every year since 1991. The Association offers to primary and secondary schools four different didactical itineraries about doing research, consciously and critical using of traditional and digital sources, writing and oral exposition. These itineraries have received a great deal of attention by local press as “anti-fake news courses” and most of the collaborators graduated in historical disciplines (many of them are Ph.D. students). This proves that the skills of an historian can be fundamental basis of critical knowledge, which could also be spent outside the academia and in the daily life. This project does not deal with the transmission of contents, but with the transmission of methods, and with the object of teaching new generation how to evaluate sources’ reliability, how to use them consciously and how to critically approach to the social media. With this project, the Association and its collaborators give back to the territory the critical and scientific skills obtained during their studies and the face-to-face with the sources research.

In this year, forty class will take these itineraries, with a total of 849 students, doubling the count of the last year. This and the 265 applications received this year, prove both that the school acknowledges the urgency to give these skills to its students and that it understands its teachers’ lack of expertise to deal with this problem. Historians, on the other hand, prove to be flexible professional figures, who can adapt their competences to many different problems that concern society by using methods and not only knowledges specifically derived from their field of studies.
AIPH73 - Digital Public History

Moderator Pierluigi Feliciati, University of Macerata.

Tuesday 12th June 2018 | h. 10.15-11.45 | Room PAO C1

Themes: Digital Media, Internet and Collaborative Writing in History, Open Access and Communication in History.

“OggiSTI”: reporting IT history every day.

Giovanni A. Cignoni, Nicolò Pratelli, University of Pisa.

“Hacking the Macchina Ridotta” (https://www.progettohmr.it) is a research project that adopts the stubborn curiosity of hackers to investigate the history of computing through documents, memories and, in particular, by studying past hardware and software – “Macchina Ridotta” was the nickname of the first electronic computer built in Italy in 1957. Moreover, HMR is a communication project to narrate the history of computing without the simplifications, overstatements and mythical protagonists typical of journalism and instant books. To reach a widest possible audience, several communication experiments have been carried out: teaching workshops, online articles, events. OggiSTI, a HMR sub-project, narrates the history of computing focussing on daily events and arousing curiosity for what “happened today”. The single event allows to provide sufficient details while keeping short and easy the reading. OggiSTI is an experiment of collaborative storytelling: editing of events is open to everyone. Before publication, however, events are reviewed by experienced users. The mass of web contents is today uncontrolled: it relies on the opinion of the majority, on the will of the most active lobbies, on the judgement of “likes”. On the contrary, OggiSTI tries to reintroduce a reliable preemptive peer review, as is usual in research communities. The idea of OggiSTI and its software infrastructure have been developed during an apprenticeship and a BSc thesis in Digital Humanities at the University of Pisa. Students of the course on History of Computing are currently involved in writing events.

“Storia Digitale – Contenuti online per la Storia”: digital competences for historical studies in a private experience of digital public history.

Stefania Manni, storiaadigitale.it

In the digital era, communication strategies have changed and the process of retrieving, analyzing and reviewing sources cannot ignore the considerable amount of web pages that cover historical topics, and the public use of history. Among these products of disintermediation, there are many sites which are difficult to evaluate in historical terms. Adopting criteria for analysis and evaluation to determine the reliability of information found on the web is an integral part of the historian’s profession, and is the objective of Digital History and its online content. It consists of a subject directory that selects and signals free digital resources to a public of scholars, applying the key skills of digital literacy: the knowledge of information
sources in one’s subject area, the ability to construct effective search strategies, the ability to critically appraise information sources and the ability to use these sources appropriately.

The directory is in the form of a blog, a ready and easy-to-use tool whose posts make it possible to photograph the resource and assign it a date, thereby automatically creating a chronological archive. The chronological scope of interest ranges between the Middle Ages and the Contemporary Age. The geographical area is identified by country of origin, favouring Europe and Italy, while the type of resource is described within the broader concept of meta-resource and tools. Several markers are allocated to each resource for temporal, spatial and thematic navigation.

Digital literacy means having a familiarity with and facility in navigating and using the Internet, for the public historian means having the digital skills needed to conduct historical research and present the results of that research online: information processing, communication, content creation.

“Storia di Firenze”. The Portal for the city history.

Andrea Zorzi, Piero Gualtieri, University of Florence.

The “Portale di Storia di Firenze” is an initiative born within the University of Florence thanks to a group of scholars of humanities and social sciences in a multidisciplinary research perspective. Among other things, SdF provides on the internet a large quantity of scientific materials and a publishing site for scholars and researchers, proposing itself as a disclosure tool of critically reliable information for the public audience of history enthusiasts (as well as for the citizens of Florence). It's a well-established institution that, as shown by some simple figures (in 2017 the site has reached nearly 33,000 contacts), has established itself as a prime resource also in Public History’s perspective.

During the Conference, taking into account the nature and content of the Portale, we would like to address the themes of Digital Public History and Urban History to illustrate our identity, the experience developed during the years about these issues, and what emerges of the profile and of the demand for history of the Portale’s readers.

Narrator of a Nazi massacre on the web:
www.mausoleofossear淡定ntine.it

Augusto Cherchi, Alicubi.

In the post truth society, how can you communicate a nazi-fascist massacre? How can you combine memory, history accuracy and descriptive effectiveness? These answers are the basis of the project www.mausoleofossear淡定ntine.it that was promoted by Regione Lazio in 2017 together with other initiatives aimed at putting the citizens close to the history of their own country.

Ardeantine Caves is one of the cruelest reprisals made by German occupation forces in a large European city. It represents an important and intensive part in the history of Rome and Lazio and the Italian identity. Up until 23rd of March 2017, its story had not been told on the web. The creation of this has been the responsibility of ANFIM, “Associazione nazionale famiglie italiane martirii”.

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Immediately after this, the struggle has been to transform a website into a public history experiment. The structure and the materials published on the site have been thought to have become a continuous historical and narrative path. The focus of site and the project are on the areas "i Fatti" and "le Vittime". The choosing of essential texts, records, iconographic, audio and video sources studied and collected came from the ANFIM Archives and went on to public and private institutions, the narration given by the records themselves, are expression of which the project is marked by. It is the creation of a fully emerged experience, based on an expert use of records. The goal is to establish a new relationship with the public, one that should not be only passive but also active on a plane of participation. The public is stimulated to search, for themselves, information suggested by the records, and to make their sources available to the enriching and deepening of the telling of the massacre. A year after the presentation of the website, we intend to analyse the results of the experiment using the data of site, public engagement and the information brought to light by a new way to make resources available.

*The digital archive 14-18 between documents and private memories. The digital sources and the recovery of individual stories.*

**Elisa Sciotti, ICCU.**

The WWI was the first conflict massively documented with all media known at that time, reason why all those who are interested in that historical moment have to analyze an impressive amount of material, whose accessibility is now more direct thanks to the digital networks. The web presence of documents and images documenting the Great War is stimulating new approaches to the historical research and putting questions of method and analysis for historians and scholars; on the other hand, it also allowed people to reconstruct family events and memory.

“14-18. Documents and images of the Great War”, coordinated by the Central Institute for the Union Catalogue of Italian Libraries, gathers 600,000 resources from over 70 Italian institutes and is today one of the most important digital archives on the WWI. “14-18” was created in 2005 to reconstruct in a virtual environment the so called “Fondo Guerra”, the War Fund collected by the National committee for the history of the Italian Risorgimento to document the war period. Today the users can find aggregated many other documents of various kinds that testify all aspects of the period, from the military actions to the satire, from the personal memories to the war songs to the harsh living conditions of civilians. Among the objectives of the project there is therefore the intention to enhance the digital collections as much as possible, facilitating their access and consultation to an even wider audience. The digital technology has the fundamental role of reducing the distance between those seeking information and the information itself, and of increasing the cultural value of the data thanks to the presence of additional resources that extend its private meaning and put it into a collective historical context. The user and the information provider have then never been so close thanks to the Internet; in “14-18” this proximity almost becomes confidence because this space, even if it’s virtual, is perceived as an authoritative and welcoming place of collective memory. This
therefore stimulates people to entrust and share their family memories over the years of First World War.

AIPH75 - Engaged narratives and interaction with the public

Moderator Alberto Banti, University of Pisa.

Tuesday 12th June 2018 | h. 15.30-17.00 | Room PAO D1

Themes: Digital Media, Internet and Collaborative Writing in History, Videogames.

eMemory. Digital Media, Internet and the collaborative writing in History.

Federico Bottino, eMemory.

In digital era, it seems that history’s value, memory’s value and cultural content’s value are going to increase their importance in our world, since they tell a lot about us and about our story. New technologies offer us a lot of instruments which we can use to operate different actions to gather, to spread and to save historical content. It’s not there yet a digital tool focused on saving and caring memories and historical content, which is also able to protect and to guard data inside of a safe digital space.

We have to mention also that the most common social networks and digital services don’t offer to users a contemplative navigation, coherent with a cultural and historical vocation of certain content. Internet is supposed to be about learning, not just joking, playing and posting useless staff around. It is also important to mention the great privacy issue about the biggest American digital platform that actually don’t respect fully the European and Italian law in matter of privacy and personal data.

eMemory is a platform thought for gathering personal memories and guarding personal data. Over the individual memory, we can join forces and write together the collective memory. For that reason, we believe that offering a safe and private platform, which is privacy oriented and memory oriented, can actually be a great chance for us all to build a strong community who care about history, memories and saving our collective story. For our stories are a main part of our identity and we must protect them, for those who’ll come.

Gaming Italy. On the composition of a shared historical memory through videogames.

Carmine Ruocco, University of Milan.

In the light of popular cultural products, videogames represent a heritage and a tool of growing importance. Therefore it becomes essential to analyse how they can affect the public space and the re-elaboration of the memory. Memory is, in fact, the real field in which historians play their game to affirm a past that
goes beyond a purely re-evocative and celebrative dimension. Even in Italy, videogames have recently occupied this field by proposing a historical narrative.

We feel the necessity of analysing some of these: “Venti Mesi”, for example, describes the horror of a war lived day by day, the life of ordinary people. It is no longer the time of the Hollywood narrative full of heroes and explosions, of the pure and simple Manichaean division between the good and the evil: this is about remembering the twenty months from the armistice to liberation by introspecting ourselves in the daily life of a Country torn in two and looking at the mirror of the ethical and political decisions that men and women of the time had to take.

Along the same lines, “Wheels of Aurelia” takes us back to Italy during the ’70s, a Country that coexists with terror, where attacks are seen as a frightening event as much as unavoidable, discussable during a car journey, maybe in between gossip about the Sanremo Festival or other areas of interest.

The same theme is embodied by “The town of light”, which in the perspective of removed memory allows us to relive the experience of mental illness in the ’30s. Finally, the last game which we feel worthy of analysis is “Riot: the civil unrest”, which placing us in the most conflicting manifestations of our time (from the Italian No-Tav to 15-M Spanish), deliberately subtracts control from the player making the single mass protagonist along with the chaos and violence that it may generate. This leads us to reflect not so much about the reconstitution of a distant memory in the past, but about a future composition of those events, which are reference for political and social forces.

Therefore, we believe that the unique feature of videogames, interactivity, are a means of imprinting decisions and consequences faced by the actors of the past, putting discordant memories in communication, allowing them to interact and thus pushing them to change. In this light they would become a medium of a history that, more than ever, needs to move closer to its social function.

Study of a new communication method, determined by a profound semantic research and aiming at the outmost delivery of historiographic research through social media.

Marta Bassanetti, University of Modena and Reggio Emilia.

The idea, moving from the experience carried out via the realization of the final project for the Master in Public History [PH] in 2017, is to advance a new communication method for social media. Such new approach has been tailored for the application in closed local communities, which feel their history as distant and primarily flattened on present memories. The suggestion is to apply a method dictated by the opposition of two different approaches and languages, which would cause in the public a chronological disruption, resulting in a restitution of profoundness to history:

(1) On the one hand, historical documents taken from archives and rare images, with brief historiographical introductions, are posted, basing the reconstruction of local memories, long forgotten, on visual images;

(2) On the other, a second manager is counter posed. He will post documents and images related to the very same places, objects and peoples, moving from present memories and with a reportage angle. The angle would result fast and linked with community knowledge, thus being extremely distant from the first administrator.
The two angles must be managed by different professionals: a specialized Public Historian and a journalist specialized in local news. In other cases, the historian can be paired by a musical or art critic, or by an individual coming from other specialized environments. What matters is that the rhythm of the communication remains thick and almost aggressive toward the public, so that it is opposed to the in-depth-raids of the historian. Another pivotal feature of the method designed must be the absolute autonomy of the two administrators, not only in terms of proposed themes, but also (and mainly) of the choice of day and time of publication.

Only in this way, in fact, a spontaneous chronological overlapping can be created. Such overlay will restore the depth of history. The theme will be developed at first in a theoretical section, followed by examples from the Facebook page created with the proposed method for the Master in Public History 2017.

_Tiptoeing on thin ice: Public History and game controversies._

Aldo Giuseppe Scarselli, University of Florence.

Historical videogames are nowadays widespread and largely appreciated. They often involve players in a general rethinking of past and memory. This proposal addresses some recent examples of videogames that have lighted public debates and heated criticism for their historical settings and representations, questioning the role of historians. The cases taken in consideration are:

- “Battlefield 1” (2016): Italian “Associazione Nazionale Alpini” (ANA) attacked this videogame about the Great War for taking stage (also) on Monte Grappa, a patriotic landmark.
- “Wolfenstein: the new colossus” (2017): the game, an uchronia where Nazi Germany rules the world and the player leads the resistance, started an outcry of the so-called ALT RIGHT movement in the US, annoyed by the Anti-fascist disposition of the developers and by their identification of Nazism as the primal evil.
- The Cree in “Civilization VI: Rise and Fall” (2017-2018): an expansion programmed for the renowned game “Civ VI” allows the player to choose the Cree Nation as a playable faction, starting a controversy with the Canadian Cree.

It is also advisable to encourage reflection on videogame representation of World Wars and Nazism, and non-European civilizations’ portrayal with hints to Subaltern Studies.
AIPH75 - Hidden or controversial stories: museums and libraries paths between the 19\textsuperscript{th} and 21\textsuperscript{st} centuries

Moderator \textbf{Christine Dupont}, Curator, House of European History, Bruxelles.

Thursday 14\textsuperscript{th} June 2018 | h. 12.00-13.30 | Room PAO B1
\textbf{Themes: History in Libraries, Archives, Museums & Exhibitions.}

\textit{History in the Historical Museum of the Carabinieri Force: the “La Musica e l’Arma” project.}

\textbf{Flavio Carbone}, Carabinieri Force Historical Office.

\textit{The development of the Neapolitan people in museography from Masaniello to Matilde Serao.}

\textbf{Maria Antonella Fusco}, Central Institute for Graphic Design, MiBACT.

Behind the image of the population of Naples, which is still widespread and imbued with stereotypes, there is a secular weaving that originates in the paintings on the history of Masaniello and the 1647 revolts, passing through the figures of the eighteenth-century “presepe” (nativity scene), and culminates in the characters pictured by Matilde Serao, journalist and writer, both in the novel “Il ventre di Napoli” (1884) and in the chronicles written for “Il Giornale di Napoli” and “Il Mattino”.

It’s the creation of a picturesque world, which is systematically uncovered and demolished by Serao, while her writings inspire the modern photographic artworks of Fratelli Alinari and the painting of Vincenzo Migliaro. The museographic narration has been retraced through the original paintings of the “bamboccianti” Aniello Falcone, Micco Spadaro, Andrea de Lione, Salvator Rosa, as they illustrate the history of Masaniello, the Vesuvio eruption of 1631 and the plague of 1656, the popular celebrations and the eighteenth-century “cuccagne” and the respe figures of great sculptors such as Sammartino and Bottiglieri as well. During the Risorgimento epopee the Neapolitan museographists are left without photographic or pictorial narrations and are forced to turn to the scholars to depict a virtual hagiography.

The history of the 1884 epidemic cholera, while being the source of a Savoy celebration (“Pordenone celebrates, Napoli is dying: I go to Naples!”, said by Umberto I on the 8\textsuperscript{th} of September 1884), and while presenting a great chance for the estate agents of the Risanamento, upsets completely more than two centuries of iconography and constitutes a new narration, soon to be source of inspiration for two theatre writers such as Raffaele Viviani and Eduardo De Filippo, both protagonists of the very same Museo di San Martino.
The foundation of the Ucei Bibliographic Center: some of the projects carried out during the last years.

Gisèle Lévy, librarian and archivist.

Strongly desired by the former President of the Union of the Italian Jewish Communities Prof. Tullia Zevi, it was founded in the late 90s, after about a decade of structural works, permits and furnishings. The purchase of the premises, the request for permits by the City, the change of use of the building and the authorization by the Lazio Superintendency, required a long procedural time, but at the end the Institute became part in the prestigious Register of Cultural Institutes of the Lazio District; it became an important Center for the studies and the research of the history of Italian Judaism. It dealt with the visibility, the image, and the historical archive, promoting conferences and relations with the Superintendencies during exhibitions also in other Institutions. Among the projects: The Museum virtual tour, an application that allows to make a short visit of some Italian Jewish Museums, and the Open Access inventories of the historical archive.

The exhibitions about the history of the “Internati”.

Luciano Zani, “La Sapienza” University of Rome.

I have been working for many years on a topic in which the connection between memory and history is particularly strong and meaningful: the Italian soldiers who have been interned in German camps after September 8th 1943, the so called IMIs (Internati Militari Italiani). I have been collaborating with the main Associations of IMIs, ANEI (Associazione Nazionale Ex Internati) and ANRP (Associazione Nazionale Reduci dalla Prigionia). In particular I am a consultant for the permanent exhibition that ANRP is setting up in the premises of via Labicana in Rome, and the curator of a temporary exhibition that displays objects and documents belonging to IMIs and unpublished papers from the GABAILG fund (RSI, Gabinetto Assistenza Italiani Lavoratori in Germania) of the Historical Archive of the Italian Foreign Office. This temporary exhibition has been set up first at the Italian Foreign Office (27th June 2017), next at the Italian Culture Institute in Berlin (8th to 19th January 2018) (http://www.anrp.it/italia-germania-insieme-politica-della-memoria/) and has just been requested by the Historical Archive of the President of the Italian Republic.

Places. memory, local history. About the Centro Studi David Lazzaretti (Tuscany, Monte Amiata)

Anna Scattigno, University of Florence.

The David Lazzaretti Study Center (from now on, DLSC), of which currently I am the president, is located in Tuscany, on Monte Amiata, in the small town of Arcidosso. Intended for the study of the David Lazzaretti’s figure and works (1834-1878), the DLSC has an archive and a museum section that are both located in the halls of the Castello Aldobrandesco, in Arcidosso. Both the archive and the museum are the result of a lengthy process of collecting, conserving and studying of the heritage of scriptures, iconographic
testimonies and materials belonging to David Lazzaretti (From this point on, D. L.) and to his followers. 
In July 2017, at the Castello Aldobrandesco, I have curated an exhibition on D. L. which has been organized in collaboration with the Museum of Popular Arts and Traditions of Rome: the exhibit collects objects and documents of extraordinary interest from different collections and funds. It will remain open until August 2018, 140th anniversary of the death of D. L. Starting from this experience, I’d like to propose some topics for debate:
- the relationship between history and memory. The figure and the death of D. L. have given rise to divergent readings: his "believers" have taken further the memory of D. L. until the seventies of the '900. A memory with which local historians (represented in the DLSC) have compared themselves proposing it again in their way. On the other hand, the research promoted in the 1980s by the DLSC in collaboration with the academia has proceeded improving a debate on the heritage of D. L, a reflection able to open questions and build connections between past and present.
- the places, the territory. The Monte Labbro, where D. L. fixed the dwelling for himself and for his community, is an extraordinary heritage of memories. Here I would like to discuss some possible and desirable actions on the Monte Labbro territory so that those places do not lose their ability to restore history and memory.

AIPH76 - The permeable border between history and literature: sources, subsidiary function, general and methodological problems
Moderator Alfonso Botti, University of Modena and Reggio Emilia.
Friday 15th June 2018 | h. 10.15-11.45 | Room PAO C1
Themes: Narratives, Literature.

History and literature: problematic aspects and questions of method.
Alfonso Botti, University of Modena and Reggio Emilia.

History adapting to its audience: the transition from historical novel to telenovela in the Latin American case.
Irina Bajini, University of Milan.

Literature as a complementary narrative to historiographic interpretation: the identity and geo-historical construction in the Mexican Norte.
Anna Marta Marini, University of Modena and Reggio Emilia.
The representations of Italian crime between noir literature and historiography.

Luigi Vergallo, University of Milan.