

*International Interdisciplinary
Conference*

ISA TOPIC 2009



Bologna, Monday 27 – Tuesday, April 28, 2009

R. Philharmonic Academy of Bologna

Via Guerrazzi 13

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SCIENTIFIC BOARD

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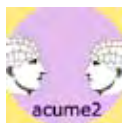
With the collaboration of TRADINVEST.TV (www.tradinvest.tv) the conference is broadcast live at the address: www.tradinvest.tv/livetv/

INFORMATION:

Guglielmo Marconi Foundation, Tel. 051-846121 - www.fgm.it

Centre for Canadian Studies 'Alfredo Rizzardi', Tel. 051-2097190 - www2.lingue.unibo.it/canada/

Project "Marconi Galaxy": www.marconigalaxy.net



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ISA TOPIC 2009

Marconi Galaxy:
Technology, Cultural Models, Myth-making
International Interdisciplinary Conference

Bologna, Monday 27 – Tuesday, April 28, 2009
R. Philharmonic Academy of Bologna, Via Guerrazzi 13

Languages: Italian & English (simultaneous translation available)

PROGRAMME

Monday, April 27, Sala Mozart, R. Philharmonic Academy, Bologna

9:00 am: *Opening and Welcome Remarks. Speakers:*

Roberto Grandi

Provost of International Affairs, University of Bologna

Dario Braga

Director, Institute of Advance Studies (ISA – University of Bologna)

Gabriele Falciasacca

President Guglielmo Marconi Foundation

Giovanna Franci

Director Centre for Canadian Studies “Alfredo Rizzardi” – University of Bologna

Daniela Galligani

Dean Faculty of Modern Languages – University of Bologna

Keir D Elam

Chair Department of Modern Languages – University of Bologna

Ravetti Dario

Art Counsellor, R. Philharmonic Academy Bologna

Luigi Bruti Liberati

President Italian Association for Canadian Studies

Martin Stiglio

Director Italian Cultural Institute in Toronto

Barbara Crow

York University, Toronto

9:30 am: *The Marconi Galaxy: introducing the project and the research group.*
Speakers:

Barbara Valotti

Guglielmo Marconi Foundation

Michael Longford

York University, Toronto

Elena Lamberti

University of Bologna

10:00 am – 1:00 pm: *Guglielmo Marconi: Man, Myth, History, Heritage*

Chair: Dario Braga, ISA – University of Bologna

Barbara Valotti, Guglielmo Marconi Foundation

Guglielmo Marconi and the Origins of ‘Wireless’: between History and Myth

Seth Feldman, York University, Toronto

Guglielmo Marconi, Canadian

Kim Sawchuk, Concordia University, Montréal

Tales from the Marconi Trail

Michael Longford, York University, Toronto

Fogo Island: Process, Communication and Change

Lunch Break

2:45 pm – 3:45 pm: *Voices from the Past: Radio, Witnesses, Imagination*

Chair: Seth Feldman, York University, Toronto

Chris Brookes, Battery Radio Toronto

The View from Signal Hill

3:45 pm – 5:30 pm: *Music in the Galaxy (Part One)*

Chair: Loris Azzaroni, President R. Philharmonic Academy Bologna

Lelio Camilleri, Conservatory of Music G.B. Martini, Bologna

Sound Transmission: Electro-acoustic Music and Radio

Riccardo Piacentini, composer & **Tiziana Scandaletti**, soprano, *Duo Alterno*

The Poetic of “Photo-Sound”

Coffee-Break

5:45 pm – 7:15 pm: *Music in the Galaxy (Part Two)*

Riccardo Piacentini, composer & **Tiziana Scandaletti**, soprano, *Duo Alterno*

Concert performance with video projections set in Guglielmo Marconi’s lounge.

From Telescope to Telegraph, to Photomusic, (1609 – 1909 – 2009)

Music by: Francesco Paolo Tosti, Gian Francesco Malipiero; Alfredo Casella; Riccardo Piacentini.

Lyrics by: Luigi Cesana, Gabriele D’Annunzio, Galileo Galilei, Trilussa, Francesco Cimmino

Tuesday, April 28, Sala Rossini, R. Philharmonic Academy, Bologna

9:30 am – 12:30 pm: *The Marconi Galaxy: Exploring the Infosphere*

Chair: Francesco Paresce, Institute of Space Astrophysics and Cosmic Physics, National Institute of Astrophysics, Bologna.

Gabriele Falciasacca, Guglielmo Marconi Foundation

A Few Steps into the Infosphere

Barbara Crow, York University, Toronto

Retooling for the 21st Century: Digital Citizenship

Sanja Obradovic, York University, Toronto

Archaeology of Radio Technologies and Cultural History of Imagination

Massimo Temporelli, Museum of Science and Technology, Milan

Exhibiting Actuality: New Museum Models between Obsolescence and What Is Known

Lunch Break

2:30 pm – 5:15 pm: *Marconi Galaxy: Cultural Models, Imaginary, Media*

Chair: Roberto Grandi, University of Bologna

Peppino Ortoleva, University of Turin – Mediasfera Firenze

The Second Marconi Revolution

Elena Lamberti, University of Bologna

Primitives of a New Sensibility: Wireless Imagination from the Radio to the Global Village

Simone Natale, University of Turin

Magic and Occult Imagination: the Dynamic between Wireless Communication and Telepathy

Maria Cioni, writer, Toronto

The Net Generation and International Education in the Marconi Galaxy

Coffee Break

5:30 pm: *Further Explorations*

Conference wrap up and presentation of futures events and research activities.

In collaboration with:

Guglielmo Marconi Foundation; Centre for Canadian Studies *Alfredo Rizzardi* – University of Bologna; Alma Mater Studiorum – University of Bologna; ISA – University of Bologna; York University, Toronto; Concordia University, Montréal; Italian Cultural Institute, Toronto; National Committee for the Celebration of the Nobel Prize to Marconi; Emilia-Romagna Region; University of Turin; National Museum of Science and Technology *Leonardo Da Vinci*, Milan; R. Philharmonic Academy, Bologna; Research Workshops on the Cities – ISS University of Bologna; ETNP – Acume2; City of Sasso Marconi

PARTICIPANTS:

Azzaroni Loris President R. Philharmonic Academy of Bologna; Braga Dario Director Institute of Advanced Studies – ISA University of Bologna; Brookes Chris, Battery Radio Toronto; Bruti Liberati Luigi President Italian Association for Canadian Studies; Cioni Maria, writer, Toronto; Camilleri Lelio, Conservatory of Music G.B. Martini Bologna; Crow Barbara, York University, Toronto; Elam Keir Chair, Dept. Foreign Lang. & Lit. University of Bologna; Fabbri Marilena Mayor City of Sasso Marconi; Falciasecca Gabriele President Guglielmo Marconi Foundation; Feldman Seth York University, Toronto; Fortunati Vita, Cordinator Acume2 – University of Bologna; Franci Giovanna, Director Centre for Canadian Studies *Alfredo Rizzardi*; Galligani Daniela, Dean Faculty of Modern Languages University of Bologna; Grandi Roberto, Provost of International Affairs, University of Bologna; Lamberti Elena, University of Bologna; Longford Michael, York University, Toronto; Natale Simone, University of Turin; Obradovic Sanja, York University, Toronto; Ortoleva Peppino, University of Turin; Paresce Francesco, Institute of Space Astrophysics and Cosmic Physics – National Institute of Astrophysics, Bologna; Piacentini Riccardo, *Duo Alterno*, composer; Ravetti Dario, Art Counsellor, R. Philharmonic Academy of Bologna; Sawchuk Kim, Concordia University, Montréal; Scandaletti Tiziana, *Duo Alterno*, soprano; Stiglio Martin Director Italian Cultural Institute, Toronto; Temporelli Massimo, National Museum of Science and Technology *Leonardo Da Vinci* Milan; Turchi Maria Cristina, Emilia-Romagna Region; Valotti Barbara, Marconi Foundation.

SUPPORTING INSTITUTIONS AND SPONSORS:

Marconi Foundation, Centre for Canadian Studies *Alfredo Rizzardi* – University of Bologna; Alma Mater Studiorum – University of Bologna; National Committee for the Celebration of the Nobel Prize to Guglielmo Marconi; Institute of Advanced Studies ISA – University of Bologna; Faculty of Modern Languages – University of Bologna; R. Philharmonic Academy of Bologna; Robarts Centre for Canadian Studies, York University, Toronto; Mobile Media Lab, Concordia University, Montréal & York University, Toronto; Italian Cultural Institute, Toronto; Embassy of Canada in Rome; The Social Sciences & Humanities Research Council, Canada; ETNP, Acume2; City of Sasso Marconi; Tradinvest.tv.

Wireless Communications and the Marconi Galaxy, Culture, Technology and Myth-Making

PROJECT DESCRIPTION:

On December 12, 1901, Guglielmo Marconi and his assistants received the first transatlantic wireless communication transmitted from Poldhu, Cornwall to Signal Hill, Newfoundland. This feat has played a pivotal role in communication practices and has influenced the mythic foundations of the field. In his famous book *The Gutenberg Galaxy*, Marshall McLuhan invokes the name of Guglielmo Marconi to underline the passage from the mechanical age to the new electrical age of radio and television. The idea of a galaxy suggests the existence and the instantiation of a broad constellation of social and cultural changes. We have assembled an international group of Canadian and Italian scholars who are interested in the role that the wireless imaginary has played in shaping our everyday practices. It is these practices that constitute the substance of this constellation. Working within this metaphoric trajectory, we term this shift the 'Marconi Galaxy', an appellation coined by McLuhan. Our international research efforts will investigate these shifts into the electric age, which are still being realized.

In 1909 Guglielmo Marconi received the Nobel Prize in physics, the first Nobel Prize in that field awarded to an Italian. In 2009, Canada and Italy are participating in a series of events to commemorate the 100th anniversary of Marconi's contribution to the invention of one of the first systems of wireless communication, the radio. This important international moment offers the perfect occasion to reassess and revisit Marconi's inventions at the dawn of a new wireless era of the internet and mobile computing devices. It offers an opportunity to investigate the role that these technologies have played in establishing innovative and groundbreaking cultural, sociological and political alignments. In the past hundred years, we have moved from the presence of analogue-based stationary transmitters and receivers to the use of digital mobile devices, from a broadcasting model predicated on the movement of information to new modes of communication that are many to many and highly interactive. These reverberations were set into motion with Marconi's single 'click' created by an electromagnetic impulse. Today, these same impulses are capable of transmitting sound and moving images in real time from 'terra firma' to satellites circling the earth.

It is precisely these reverberations, impulses and interactions that our research team intends to investigate, interrogate and harness creatively for exhibitions and academic purposes. Technological breakthroughs are generally presented in the mythic language of "revolutions" without emphasizing the complex evolutionary processes that have made such developments possible. It is for these reasons that the collaboration between Canadian and Italian academic scholars, designers and curators will trigger a set of unique understandings of these societal phenomena and facilitate their popularisation.

The project is supported by the Social Sciences & Humanities Research Council of Canada (IOF Development Grant) and by the Institute of Advanced Studies (www.isa.unibo.it) – University of Bologna as project ISA Topic 2009. Info. at: www.marconigalaxy.net

Marconi Galaxy: Culture, Technology and Myth-Making.

International Interdisciplinary Conference

ABSTRACTS:

Brookes Chris, Battery Radio, Toronto
The View from Signal Hill

Marconi's claim to have received the world's first trans-Atlantic wireless signal in St. John's Newfoundland (now part of Canada) in 1901 was initially greeted with scepticism from some scientists of his era, but the scientific principles were not well understood in radio's early days. Recently, however, an eminent Canadian physicist declared conclusively that the 1901 reception was impossible, thus extending the scientific argument into its second century.

The author considers this controversy from the point of view of a radio feature program maker, and identifies a misconception that has bedevilled some practical applications of Marconi's discovery. From a program-makers perspective, the scientific controversy reveals the primary property of radio: a medium best suited to stimulate the listener's imagination, rather than to convey factual information. Because the 1901 event on Signal Hill was misunderstood, broadcast radio developed an unfortunate preoccupation with conveying news, weather, and sports scores to the detriment of more evocative programming.

The author lives on Signal Hill where Marconi's signal was putatively received. The presentation will include archival audio selections relating to Marconi's achievements in Newfoundland and Canada.

Camilleri Lelio, Conservatory of Music G.B. Martini–Bologna
Sound Trasmissione: Electroacoustic Music and Radio

On June 1948, the Club d'Essai of French Radio Diffusion broadcast the *Concert de Bruits* by Pierre Schaeffer. It was not the simple broadcasting of a musical concert, but a real concert where the music was conceived inside the radio and was diffused through the radio without losing any aspect of the performing praxis. As a matter of fact, this music was composed using equipment to 'fix' sound on a support: the composer has direct access to sound matter, no matter what that is.

The date of 1948 represents a turning point in the history of music because the composer can now create by manipulating, mixing and putting into a sequence different types of sounds, many of which were not considered as being musical until that moment. The composer can access the totality of the world of sounds; also, she/he can create new sounds starting from pre-existing ones, or she/he can generate new sounds through electronic equipment. For such sound explorations, radio constitutes the environment where you can find recording and reproduction equipment; as well as equipment to generate and transform sound. This equipment is used in radio-telephony and for other goals, and can now be used by the composer for her/his creative intent.

The historical experiences of electro-acoustic music were born inside national radios and had different aesthetic and composing characteristics; and yet, they all shared the

common goal to find in the radio environment a fertile ground to employ technology, broadcast music and experiment with other radio languages.

Schaeffer's *musique concrète* in Paris, Eimert's elektronische musik and Stockhausen in Colonia, the synthesis among the various approaches of Berio and Maderna in Milan, are all examples of music explorations employing the means used in radio to produce sound explorations and electro-acoustic compositions. In some cases, and especially in the case of the *Studio di Fonologia* of RAI in Milan, the radio environment became the place of reciprocal contamination and influences, with 'radio-dramas' using sound solutions already experimented within the Studio, and radiobroadcasting which originates electro-acoustic compositions.

This paper will briefly discuss the various approaches to the use of the technology of the time for musical composition with special attention to some specific experiences which underline the close relationship which exists between musical exploration and radio languages.

Cioni Maria, writer, Toronto

The Net Generation and International Education in the Marconi Galaxy

Canadian poet Margaret Avison wrote, "Nobody stuffs the world in at your eyes. The optic heart must venture: a jail-break and re-creation." Nobody stuffs knowledge in your head either, the brain must 'venture' to capture, process and then act upon what is useful. This is a process of education and 'venturing out' to exchange, experience and find answers, ideas and values that relate to people in their culture, this is international education. The students who are currently in university are part of the so-called 'Net Generation' and 'digital natives' because they thrive on social networking and use the latest technologies that put the "Marconi Galaxy" at their fingertips and in their orb. This group, with characteristics and interests similar to those of Marconi, are imagined as "probes" sent to explore the frontier of international education: To examine what aspects of international education are effective in individualizing experience, what effects understanding other cultures has on the Marconi Galaxy and what role might this generation might play in this process? Imagining the Net Generation contributing to and 'mashing up' international education as a "counter environment" to the Marconi Galaxy and its infosphere may shed light on whether or not they have the heart to venture, to break out and re-create another environment or at least, modify the Marconi Galaxy.

Crow Barbara, York University, Toronto

Retooling for the 21st Century: Digital Citizenship

New media and various digital technologies have created new expressions and networks bringing together individuals, organizations and institutions in ways neither imagined nor experienced before. In this paper, I will explore some of the ways new media and digital technologies have retooled and forced us to reconsider what it means to be a citizen and citizenship. Consideration will be given to how the corporate and regulatory contexts of new media, social movement practices, and artistic interventions have engaged the particular issues of surveillance, privacy, and community.

Riccardo Piacentini, composer & **Tiziana Scandaletti**, soprano, *Duo Alternò*
The Poetic of Photo-Sound

The museum sound landscapes are based on a precise theory we have consciously developed since 1999. This theory goes from the design of the brand ‘photomusic with photosounds’, to the results of the research *New Museum Languages–Sound Landscapes*, (see www.rivegaucheconcerti.org) commissioned in 2005 by the Compagnia San Paolo. Many in the music world took part in this research, including, Ennio Morricone and musicologists,–Sandro Cappelletto, Franco Fabbri e Attilio Piovano; the historian and sociologist of communication, Marco Ravelli; and finally, a specialised team of engineers, architects and acoustic physicists of the Polytechnic of Turin. So far, we have undertaken five projects: *Music of the Aurora* and *Conditioned Airs*–for the VIII and IX International Biennale of Photography of Turin (1991, 2001); *Lost Trains* for the Museo Ferroviario Feralp of Bussoleno (2003); *Mine my Mine* for the Traversella Mines (2004) and, later, *Music from the Real Venaria Palace*, a pilot project commissioned by the Region of Piedmont and an ice-breaker for Peter Greenaway and Bob Wilson’s scenarios.

The term ‘photo-sound’, which in our theory is an excerpt of the landscape sound (as per Raymond Murray Schafer), may be defined as an acoustic photograph obtained by recording some aspects intentionally chosen from a given environment. It is possible to obtain complete and total harmony among those sounds already inhabiting the environment, and those sound which–softly – will be applied on it through the interactive tool of sounding. The goal is to render a specific museum environment more comfortable and even more appropriate from the viewpoint of the sounds which an ‘audio-visitor’ perceives, always respecting the implicit ‘abundance’ (see Paul Feyerabend, and especially *Conquest of Abundance*, Chicago 1999). We have noticed that this very important aspect is often neglected; it is an aspect that, in various subliminal ways, can affect the perception of space which, as we all know, depends not on the visual but also on its acoustic contributions. Hence, it is a music that, while photographing the environment, improves the clearness and quality of its perception without becoming ‘invasive’; on the contrary, it is a music that harmonises it and makes it more rewarding. Thus in turn increasing the artistic relevance, as well as the fruition of ‘space-time’ typical of each museum.

Space-time: the concept of ‘memory’, is a special consideration in foto-music and quite meaningful and useful when dealing with this issue. The acoustic reportages represented by foto-sounds and, in general, the marked semantic valence implicit in this type of situation, constitute a formidable bridge connecting ‘*memi*’ and *genes* linked to the place chosen for the sound landscape and to the people who inhabit it. Fundamentally, the poetic of foto-sound is a tool for listening and, therefore, a tool fostering dialogue (Rosenzweig, Heidegger, Rorty) with a specific environment and its inhabitant, a catalysers of local–or better ‘glocal’–*signs* and *memories*. It is a sort of go-between facilitating a better realization of the specific physical-acoustics spaces of the so called ‘house of the Muses’ represented – not only etymologically –in each museum which does not intend to deny its alexandrine roots. To do so, foto-music – conceived as the tangible consequence of the poetic of foto-sound – uses the more advanced technological and technical tools, concentrating its most refined functions on the acoustic aspects understood in a-synthesized way.

Falciasecca Gabriele, Fondazione Guglielmo Marconi

A Few Steps into the Infosphere

There are some important innovations whose influence remains within a narrowly defined field; while other innovations have a much broader impact that continues over a long period of time. The work of Guglielmo Marconi is an example of the latter with his defining work on radio developing into what was later defined as the “Marconi Galaxy”. From the scientific-technical point, the Marconi Galaxy is a process of uninterrupted technological innovation which led us from the primordial devices to the microelectronic integrated circuits and the accompanying introduction of new services and applications that have transformed our way of working with information.

The ‘machines’ that we therefore invented—the artificial modalities of participation—have followed an interesting trend that corresponds to the technological innovation that, since the radio first appeared, has constructed its own artificial environment, in parallel to the biological, or human one. I have defined this artificial environment as the *infosphere*, in contrast to the biosphere in which humans live. The purpose of this presentation is to describe how the *infosphere* materialized and to present the analogies and the differences between it and the biosphere. The common element to the two environments is the fact that only living beings and the machines that they design can act upon information. For living beings, this peculiarity is fundamental to their own survival and therefore, to keep track of it means to keep track of the process of natural evolution. For the machine, the process is part casual and part guided, depending on the interplay of biosphere and *infosphere*; therefore, chance intertwines with planning.

Since there are three operations that can be carried out on the information – acquisition, processing and communication—the classification of the artificial world will continue to develop in quantity and quality according to these three elements. So, we are able to arrive as well, at a three-dimensional representation of the *infosphere* that allows us to visualize the evolution of this particular environment and to facilitate unwinding the various considerations. The latter are varied and heterogeneous, operating in parallel to biology, and having to do with the reasons for a greater or a smaller success of a particular innovation. As well, they depend upon the necessity of rules for the market or upon the eventual acceptance of a concept of value inherent in the economics. It will not be possible therefore, to discuss them all adequately here. Although market forces and the concept of economic value have a bearing on technical innovation, the principal focus will be to underline the points and the instances in which Marconi’s actions, or the direct consequences of his work, have determined the direction of the evolution of the *infosphere*.

Feldman Seth, York University Toronto

Guglielmo Marconi, Canadian

Much of the work of Canadian history has to do with looking at accidents of geography and wondering if there is indeed something informative or, at least, less than inevitable about their influence. Radio is one of those instances in which the need to travel huge distances not only enabled commerce or political unity but also bridged the ideas of the physical and the cultural. This presentation begins with Marconi’s geographically

determined choice of St. John's as the Western receiving station for his trans-Atlantic signal and then develops the idea Marconi's Canadian radio enterprises and pre-1945 radio as a whole in the formation of national and regional identities. It attempts to consolidate these events around the idea of a modernist frontier, i.e. the direct juxtaposition of the tools of twentieth century technology (and modernism's belief in the inevitability to these tools leading to social as well as technological progress) with the intractability of Canadian geography.

Lamberti Elena, University of Bologna

Primitives of a New Sensibility: Wireless Imagination from the Radio to the Global Village

New technologies have always had a clear effect on literary and artistic imagination: literature has often offered a fertile ground to educate readers, to popularise technological and scientific debates, and to warn of uncanny side-effects of new environments in which technology dominated. Fascination for what is new, the myth of progress, but also for the fear and mistrust for what such progress could carry, and for the sudden changes that it could induce, constitute two opposite and yet complementary positions constantly pervading all dialogue between technology and imagination. In particular, at the turn of the previous century, the effects that new technologies of communication (telegraph, telephone and especially radio) had on the Modernist and late Modernist literary and artistic productions were groundbreaking; similarly, in the second half of the previous century, artistic imagination continued to explore new worlds determined, contaminated and pervaded by scientific and technological 'progress', in turn exploring borderline situations of the human and post-human domains.

Given the above, to combine the study of literature and the study of technology and media can lead to interesting discoveries. Not only can it become a conceptual game enlightening the fortune and popularisation of scientific thoughts through time; but it also can become a heuristic process to unveil the making of social matrixes and new sensibilities whose side effects are not immediately understood due to the speed of change. In particular, the imaginary of the twentieth (and of the twentieth-first) century could be approached as a counter-environment useful to understand the passage from mechanic (linear) age to electronic (acoustic) age warning of the effects that such a passage had (and is having) on the sensibility of those who inhabit the global village today. Biosphere/bitsphere; memory, history, identity; space, time, spacetime; real/virtual; global, local, glocal are just a few of the concepts which connect wireless technology and wireless imagination and characterise our environment where we become primitives of cultural models always in progress.

Longford Michael, York University, Toronto

Fogo Island: Process, Communication and Change

Fogo Island is home to a number of small fishing communities established in the 18th century off the coast of North Eastern Newfoundland. Despite their size the communities of Fogo Island have significant links Canadian media and communications history. The Marconi Company of Canada built a wireless relay station near the town of Fogo in 1912 which provided communication links to sealing and fishing vessels working off the Grand

Banks until 1933. This remote Marconi station received distress signals in 1931 from the S.S. Viking after an explosion killed 27 men including American filmmaker, Varick Frissell. Frissell had joined the voyage to film “authentic” images of the Newfoundland seal hunt for one of the first Hollywood-style sound movies made in Canada.

In contrast, filmmaker Colin Low from the National Film Board of Canada went to the region in the late 60s to document a controversial decision by the government to relocate the Fogo Island communities as the inshore fishery began to decline. Through filmmaking the islanders were invited to record their concerns and encourage dialogue amongst the communities by participating in a process of self-representation. In all, 27 films were made which in turn were shown to policy makers and government officials providing a voice and a vision of the collective needs and everyday realities faced by the islanders. This early experiment in participatory filmmaking became known as the “Fogo Process” and is a recognized and significant contribution to the documentary tradition in Canada and internationally.

Through current and archival images this presentation will explore Fogo Island and its place in the history of media and communications technologies in Canada.

Obradovic Sanja, York University, Toronto

Archaeology of Radio Technologies and Cultural History of Imagination

This presentation focuses on the interplay between actual and imagined cultural histories of wireless media technologies which are located in scholarly and public discourses of modernity. Within it, the proliferation of radio technologies is briefly traced since its inception, over a century ago, to the present day. This development is considered in parallel to the cultural historical narratives that followed (and at times preceded the creation and development of these technologies) in the West, in which some actual and some imagined attributes have been assigned to radio technologies.

In addition, within the period of the last couple of decades, development and proliferation of the ‘new media’ is examined in the context of imaginations, hopes and fears of wireless technologies, particularly in relation to human body and health. In concentrating on these significant historical periods for the development of radio and wireless technologies, I plan to trace a number of parallelisms in cultural imaginations that emerged when new/novel media and technologies begin to proliferate. In line with Kluitenberg’s (2006) work, I will treat imagined possibilities as possessing capacity to inspire actual changes and developments of media technologies. Moreover, in tracing archaeology of radio technologies, at the pivotal points in history, this project aims to afford a closer understanding of important socio-cultural desires negotiated within the Western society in the past century.

Ortoleva Peppino, University of Turin

The Second Marconi Revolution

When Guglielmo Marconi invented radio or wireless communication, his mind was focused on inter-personal or inter-institutional communication; in the field of mobile communication he was thinking of inter-ship and ship-to-land communication, and later

of flying vehicles. He was notoriously surprised by the ascent of wireless-based broadcasting which created a whole new communication system, with the extraordinary success of radio first, and television later. For many decades, the Marconi Galaxy was the kingdom on the one hand of one to many communication, and on the other, very specialized exchanges, such as radars, aviation, the military in general, naval transportation.

The rapid international success of mobile phones, almost a century after Marconi's early experiments, came in many ways as a vindication of his original idea: radio as an interpersonal channel open to the use of everybody. It is now the most expanded of all media in the world: an extraordinary success story, and to think that twenty years ago cell phones were still the privilege of very few. As well, the "second Marconi revolution" may be explained by the result of a specific need such as mobility, and the result of single technological breakthroughs, or as a part of a totally new media galaxy, in which Marconi and his ideas find a totally new role: the fruit of the long term absorption of non-corporeal communication, which has taken one century to be completed.

Sawchuk Kim, Concordia University, Montréal

Tales from the Marconi Trail

In Nova Scotia's Cape Breton region there is a driving route called "The Marconi Trail" that runs along the eastern coast of Nova Scotia, from Glace Bay to Louisbourg. It is the shortest and least well-known of the 5 designated 'scenic' tourist routes that follow the coastline of Nova Scotia. In a land where the government is working hard to find strategies to generate income and employment (to compensate for the decline of coal mining and the seasonal instability of fishing) such tourist routes are important sources of revenue between mid-May until mid-October. Three separate tourist brochures readily available at any truck stop, motel or restaurant in the region will tell you about the museums to be visited. The brochures contain a small amount of information explaining Marconi's connection to Cape Breton; the related small museum forms a small but little known part of the Marconi Galaxy.

The purpose of this presentation is two-fold: to discuss first of all the significance of this museum by engaging in an examination of its rhetoric of display, a rhetoric that tells the story in audio-visual terms of Marconi's connection to the region. The second goal of this presentation is to discuss the lively role that this site continues to play within the area for a small group of wireless radio operators in the region who see themselves as the grateful heirs to the Marconi legacy of wireless transmission and the stewards of a dying language: the Morse code.

Simone Natale, University of Turin,

Magic and Occult Imagination: the Dynamic between Wireless Communication and Telepathy

Oliver Lodge, one of the pioneers of radio technology, was also involved in parapsychology. He was editor of the Society for Psychic Research (1901-03), an organization that aimed to apply the experimental method to the spiritualist phenomena. This is only one example of the many complex results of wireless media; in this case, interlacing wireless

with magic and occult imagination. In particular, para-psychological research during this period focused on both the implicit and the explicit elements of radio-telephony. My presentation will trace some aspects of this dynamic and examine how the relationship between the occult and radio-telephony has influenced the creation of an imagination in which magic has been a continuing element, both at the popular and at the academic level

Massimo Temporelli, *National Museum of Science and Technology Leonardo da Vinci*,
Milan

Exhibiting Actuality: New Museum Models between Obsolescence and What is Known

This presentation focuses on permanent collections in museums of science and technology with a special emphasis on Information & Communication Technologies. In particular, I will discuss the issue of the preservation of contemporary technologies in museums as well as their relation with more traditional collections. This is a relatively new area of investigation constituting a highly challenging issue for modern museology and becoming more and more crucial for all those who operate inside museums, as well as for those who use museums as educational resources. The new trends in the field (which are often connected also to marketing strategies and partnerships with firms) make the museums include in their permanent collections themes (and therefore objects) related to the daily routine and habits of their own visitors. Museum curators are increasingly challenged to design educational activities and exhibiting paths-based on new technologies which are well known and used by the visitors; technologies which therefore, can appear to be less fascinating and 'spectacular', and whose 'museum narrative' is inevitably more difficult. In my presentation I will show some solutions from our experiment at the National Museum of Science and Technology in Milan; as well as others which are under development based on different 'design strategies' (i.e.: social model; techno-evolutionary model; biological model, etc.).

Valotti Barbara, Guglielmo Marconi Foundation

Guglielmo Marconi and the Origins of Wireless: between History and Myth

This presentation will focus on Marconi's work as a pioneer of wireless communication between 1895 and 1901 and on the years that followed his most spectacular achievement – the first transatlantic wireless transmission.

Marconi and his collaborators worked on establishing a commercial transatlantic wireless service, a goal that was achieved with the inauguration of the Clifden Station in 1907. Two years later, the 35 year-old Marconi was awarded the Nobel Prize for Physics. In those fourteen years, Marconi acted as a determined and ambitious inventor and a shrewd businessman becoming enormously famous. The press coverage of his achievements was impressive and contributed to the making of the myth of the inventor-hero. Guglielmo Marconi's career will be presented from these three perspectives: experimenter, entrepreneur and 'wizard of wireless'.

Marconi Galaxy: Culture, Technology and Myth-Making.

International Interdisciplinary Conference

SPEAKERS' BIO:

Azzaroni Loris, R. Philharmonic Academy Bologna

Loris Azzaroni is full professor of Musical Theory and Analysis. His research focuses on the 15-16th, 18th and 19th centuries and on themes such as mode/tonality, counterpoint/harmony and musical form on VI-VII centuries, and IX-XX centuries, and on themes such as mode/tonality, counterpoint/harmony, musical form.

Among his works are: *Ai confini della modalità. Le Toccate per cembalo e organo di Girolamo Frescobaldi*, (Bologna, CLUEB, 2000–II ed.) and “Mobilità modale e mobilità accordale. Nuovi appunti sulle Toccate frescobaldiane del Primo e Secondo Libro”, in *Antropologia della musica nelle culture mediterranee*, (Bologna, CLUEB, 2009); *Canone infinito. Lineamenti di teoria della musica*, (Bologna, CLUEB, 2001–II ed.); “La tradizione scolastica del contrappunto severo”, in *Enciclopedia della musica*, Vol. III, (Torino, Einaudi, 2004); translation and new Italian edition of Diether de la Motte, *Manuale di armonia*, (Roma, Astrolabio, 2007).

He is the President of the Regia Accademia Filarmonica of Bologna, established in 1666.

Braga Dario, University of Bologna

Dario Braga is Full Professor of Chemistry, Faculty of Sciences M.F.N., University of Bologna. He is currently the Director of the Institute of Advanced Studies of the Alma Mater Studiorum and from 2001- 2005, he led the Collegio Superiore, University of Bologna (www.isa.unibo.it). Under his tenure, both these institutions became administratively and financially autonomous. As well, between 1998–2003 he was a member of the Observatory of Research, University of Bologna. He has sat on many scientific evaluation boards in Italy and abroad (UK, France, Finland). As a researcher in solid state chemistry, Professor Braga has authored and co-written some 350 international scientific publications, reviews and book chapters; as well as, presenting papers at more than 150 seminars and conferences in Italy and abroad. He holds 5 international patents and has been Visiting Professor at the universities of Campinas (Brasil) and Strasburg and has taught in India, Brazil, Portugal, Spain and United States.

Professor Braga's personal research and the research of his team have received awards from the Italian Society for Chemistry and from Federchimica. His research group has partnerships with pharmaceutical companies in Italy and abroad concerning the polymorphisms of drugs; as well as, other scientific partnerships in Germany, France, Spain, Portugal, UK, Finland, and India.

He has organized several schools and symposia including: the International Schools of Erice (1999, 2007) and the of Bologna (2000), Bristol (2002), Nottingham (2004), as well as the Euroconferences “Molecular Crystal Engineering” of Maratea (2003) and Helsinki (2005). He is the founder and former *scientific editor* of *CrystEngComm*, a review published by the British Royal Society of Chemistry; at present, he is a member of the

'International Advisory Board of *Chemical Communications*.

Professor Braga was the national coordinator of three PRIN projects and the founder of PolyCrystalLine s.r.l. (www.polycrystalline.it), an academic *spin-off* in 2005, that became a fully independent company in January 2007. Recent graduates and doctoral students are hired to work on research projects on solid drugs sponsored by national and foreign companies.

Since 1991, Professor Braga has been actively engaged in questions concerning university politics and research evaluations and he has lectured widely on these topics including: the universities of Florence, Venice, Turin and the National Academy of the Lincei.

Brookes Chris, Battery Radio, Toronto

Chris Brookes is a Canadian independent radio producer whose documentary features have won over forty international awards including the *Prix Italia*, and have been broadcast around the world.

He has directed documentaries for Canadian network television, is a published author and playwright, and has taught documentary storytelling at festivals and workshops across North America and Europe. As a sound artist, his audio art has been exhibited at international festivals and released on CD. He holds an honorary doctorate from Memorial University of Newfoundland, and is a recipient of the Order of Canada.

Brookes currently directs the production company *Battery Radio* with studios at the bottom of the cliff where Marconi received the first trans-Atlantic wireless message in St. John's, Newfoundland.

Camilleri Lelio, Conservatory of Music G.B. Martini, Bologna

Lelio Camilleri teaches Electronic Music at the Conservatory of Music G.B. Martini of Bologna and in addition, in the Master in Multimedia Program at the University of Florence.

His original electronic and instrumental works have been performed in Europe, North America, South America, New Zealand and broadcast on Italian, Belgian and Argentinean radio. Some works are available on CD, and have received national and international awards.

Mr. Camilleri's research area is the analysis of electro-acoustic music and sound communication in multimedia contexts and he has presented his findings at international conferences, seminars and publications. In 2005, he published a volume on sound communication, *Il Peso del Suono* (The Weight of Sound, Apogeo publisher). He designed and implemented the sound and music for the interactive multimedia installation POINT AT of the Lorenzo Room, Medici Riccardi Palace in Florence. Mr. Camilleri has received several commissions from: the R.A.I. National Symphony Orchestra, a piece for live and electronic instruments performed on January 9, 2007; and the Groupe des Recherche Musicales an acoustical piece which will be performed in June 2009.

He is currently working on a new book on the historical experiences of electro-acoustic music (forthcoming, 2009).

Cioni Maria, writer, Toronto

Dr Maria Cioni is a specialist in international education establishing new offices in the Ontario government, the University of Toronto and York University, facilitating partnerships and exchanges with key universities worldwide, developing courses and training professionals. She has received the Canadian Bureau for International Education Award for Internationalization Service (2002) and the Hohenstaufen Medal from the government of Baden-Württemberg, Germany (2001).

As well, Dr. Cioni has extensive experience piloting/assessing new communications-information technology at TVOntario and in the Indonesia-Canada University Computer Conference Project, mimicking the internet prior to its release. She is a published author in history, communications and literary non-fiction. Her latest work is *Spaghetti Western: How My Father Brought Italian Food to the West*, Fifth House Publishers, Calgary: 2006

Crow Barbara, York University, Toronto

Dr Barbara Crow is the co-Director of the joint graduate-program in Communication and Culture at York and Ryerson Universities. She was a project lead for the Mobile Digital Commons Network (MDCN), exploring relations of mobile technologies and cultural production, and Digital Cities, focusing on the relationship between digital-technology and multi-media cities. She is one of the founding and co-editors of *wi: journal of mobile digital commons network* and *wi: journal of mobile media*, a digital journal focusing on mobile technologies and culture. Her research projects include: the Marconi Galaxy; CWIRP exploring WiFi as public infrastructure; and Canadian-Sexual Assault Law and Contested Boundaries of Consent: Legal and Extra-Legal Dimensions (with Lise Gotell), investigating women's organizations and legal discourses. She was president of the Canadian-Women's Studies Association, 2002-2004.

Duo Alterno, Piacentini Riccardo, composer; Scandaletti Tiziana, soprano.

The Duo Alterno is considered one of the most significant reference points in the vocal-piano repertoire of works by modern composers ranging from the early 20th century to today. Since their debut in Vancouver in 1997, they have performed in over twenty countries. Defined as "The Duo that gives voice (and piano) to the Italian twentieth century" by La Repubblica and as "an electric experience" in the Hindu of Chennai, the Duo has already published 4 monographic CDs with world-first recordings of Giorgio Federico Ghedini, Alfredo Casella and Franco Alfano (Nuova Era, 200/4) and the collection *La voce contemporanea in Italia - volumes 1-4* Stradivarius, 2005/9, with pieces, many dedicated to them, by Abbado, Berberian, Berio, Bortolotti, Bosco, Bussotti, Clementi, Colla, Corghi, Dallapiccola, Donatoni, Gentile, Lombardi, Maderna, Manzoni, Morricone, Mosso, Nono, Petrassi, Pinelli, Scelsi, Sciarrino, Solbiati, Vacchi). Their experimental research into "foto-musica con foto-suoni" © [photo-music with photo-sounds] has led to six CDs of soundtracks for museums: *Musiche della Reggia di Venaria Reale*, *Mina miniera mia*, *Treni persi*, *Arie condizionate*, *Shabar* (Curci, 1999) and *Musiche dell'aurora*. The Duo has performed in Argentina (1998, 2004), Australia (2004/8), Austria (2007), Belgium(2002/5), Canada (1997, 2003/7), China (2002/7/8), Korea

(2001), Denmark (1999, 2008), Finland (1998/9), France (2001), Germany (2007/8), Japan (2006/7), India (2004), Indonesia (2001/4), Kazakhstan (2001), Mongolia (2007), Norway (1999, 2002), Holland (2005), the United Kingdom (2001), Russia (2005), Singapore (2001/2/3), Sweden (1999, 2008), the United States (2000/3/5/6/7/8), Turkey (2005), Uzbekistan (1998/9). They have also given numerous performances in Italy, from the MiTo Festival in Turin to the Concert Society in Milan, the Theatres of Reggio Emilia, the Accademia Filarmonica and La Soffitta Centre in Bologna, the Tuscan Music and Art Foundation, the Tor Vergata University and the Associations “Musica d’oggi” [Music of today] and Nuovi Spazi Musicali [New Music Spaces] in Rome, the Ateneo Veneto and the Levi Foundation in Venice, etc. Tiziana Scandaletti teaches Vocal Chamber Music at the Vicenza Conservatory; Riccardo Piacentini teaches Composition at the Alessandria Conservatory.

Falciasecca Gabriele, Fondazione Guglielmo Marconi – University of Bologna

Prof Gabriele Falciasecca is Full Professor of Microwaves and Radio-Propagation at the University of Bologna. His main fields of research are mobile radio systems, microwaves, optical systems, millimetre waves, radio propagation, radio navigation and landing aids. He is the author of more than 150 technical papers. He has been the chairman of the Guglielmo Marconi Foundation since 1997 and in this role he has also been engaged in several projects for exhibitions and for scientific culture diffusion. He is also a member of the Advisory Board of the Ugo Bordononi Foundation and the chairman of the Scientific Committee of the Consortium “Elettra2000”, devoted to the study and to the diffusion of scientific results in the field of health issues related to electromagnetic waves. He is the president of Lepida S.p.A., the operating tool promoted by the Emilia-Romagna Region for the planning, development and management of the Partners’ Telecommunication infrastructures and for the development and supply of ICT services.

Feldman Seth, York University, Toronto.

A senior scholar in cinema and media studies, Seth Feldman is also known for his work as a broadcaster and administrator. His numerous publications have included some of the first collections of work on Canadian cinema, two books on the Soviet documentary filmmaker Dziga Vertov, and, most recently, a monograph of the Canadian director, Allan King. Professor Feldman is also the writer and presenter of twenty-five radio documentaries for the CBC program, IDEAS for which he has been holds both a George Armstrong International Radio Award and a New York Festivals Gold Medal. A founder and President of the Film Studies Association of Canada, he has served as Dean of Fine Arts at York University and as Chair of the Canadian Association of Fine Arts. His current research focuses on the changing nature of documentary film with particular reference to the place of documentary in the Canadian experience. He is also Principal Investigator on an SSHRC Standard Research Grant on the Canadian Films of Expo ’67 as well as Principal Investigator on an SSHRC Research/Creation grant on the visual presence of concentration camps in German and Austrian towns sharing their names.

Professor Feldman holds the honorific title of University Professor, one of 20 such

positions at York University “awarded to an individual who has made an outstanding contribution to the University by teaching and/or service.” He is currently the Director of York’s Robarts Centre for Canadian Studies.

Grandi Roberto, University of Bologna

Roberto Grandi is Full Professor of Sociology of Cultural and Communicative Process in the Faculty of Letters and Philosophy, University of Bologna. Since November 2000, he has been Provost of International Relations and a member of the Board of Governors of the University of Bologna.

Roberto Grandi represents the University of Bologna in the Coimbra Group (the network of the historical European Universities) and is a member of the Academic Committee of Europeum (the association of the ten leading universities in Europe), the Board of Directors of the Magna Charta Observatory, the Italian Group of the Bologna Experts, and President of the Confucius Institute in Bologna and of the Association College of China.

Roberto Grandi was visiting professor in various North American Universities. He is the author of numerous publications and conference papers and has lead groundbreaking research in the fields of: Fashion Studies, Political Communication, Business Communication, Public-Institutions Communication. Between 1991-1996 he served as the Director of the Course in Specialization of Fashion Management at the University of Bologna.

From 1996-99, he was the cultural counsellor for the city of Bologna and directed the design and implementation of the project Bologna European City of Culture 2000.

Lamberti Elena, University of Bologna

Dr Elena Lamberti teaches American and Canadian Literature and Culture at the University of Bologna, Italy. Her areas of research include: Anglo-American Modernism, Literature and Technology, Cultural Memory, War Literature, Media Studies. She has published several essays on English and Anglo-American Modernism (Ford, Joyce, Pound, Hemingway), as well as Anglo-Canadian culture of the late 20th Century (Coupland, Cronenberg, McLuhan). She is the author of the award winning volume *Marshall McLuhan: Tra letteratura, arti e media* (Bruno Mondadori, 2000); editor of the volume *Interpreting/Translating European Modernists: A Comparative Approach* (Compositori, 2001); co-editor of *Il senso critico: Saggi di Ford Madox Ford* (with V. Fortunati, Alinea 2001), *Ford Madox Ford and The Republic of Letters* (with V. Fortunati, CLUEB 2002); co-editor of *Memories And Representations of War in Europe: The Case of WW1 and WW2* (forthcoming). She is currently completing a volume on *Marshall McLuhan’s Critical Writing. Exploring the Literary Origins of Media Studies*.

Dr Lamberti has served on several boards for European Research Projects and on the Editorial Board of the Journal *Explorations in Media Ecology (EME)*.

Longford Michael, York University, Toronto.

Michael Longford is the Associate Chair in the Department of Design at York

University. His creative work and research activities reside at the intersection of photography, graphic design, digital media, and wireless and mobile communication technologies. He recently completed a three-year project as the co-principal investigator for the Mobile Digital Commons Network (MDCN), a national research network developing technology and media rich content for mobile devices. He has also organized numerous workshops, artist talks, exhibitions and conferences devoted to design and new media. He was a founding member of Hexagram: Institute for Research and Creation in Media Arts and Technologies in Montreal, and served for three years as the Director for the Advanced Digital Imaging and 3D Rapid Prototyping Group. Currently, he is a Co-Director of the Mobile Media Lab, an Editor for *WI: the journal of mobile media* and *Visual Communication*.

Natale Simone, University of Turin

Simone Natale is a doctoral student in the Program in Communication Studies at the University of Turin. His research interests focus on the relationship between media, technique and magic: he is currently working on the study of spiritualistic photography developed in the historical and artistic fields within media history.

In 2006 he received the Roberto Radicati Awards from the Museum of Cinema of Turin for his dissertation on the relationship between media and X rays. In 2005 he was a visiting student at the University of Colonia (Germany) with a post-graduate scholarship awarded by the German Academic Exchange Service (DAAD) and in 2006 he obtained a summer internship at the Centre for Creative Photography of Tucson, Arizona. Since 2008 he has been researcher at the International Centre of Study Primo Levi, Turin. Mr. Natale is a member of the Italian Society for the Study of Photography (Sisf); he is a writer and photographer for numerous magazines, including *Diario* and *Narcomafie*.

Obradovic Sanja, York University, Toronto.

Sanja Obradovic is doctoral student in the Joint Programme in Communication and Culture at York and Ryerson Universities in Toronto. Her research interests focus on the study of intermediality, histories of media and technologies, and digital cultures.

She is presently affiliated with the Mobile Media Lab in Toronto, under the supervision of Prof Barbara Crow. Ms Obradovic has previously worked and taught at the Mel Hoppenheim School of Cinema, Concordia University, Montreal.

Ortoleva (Giuseppe) Peppino, University of Turin.

Giuseppe Ortoleva, more widely known by the name Peppino with which he signs his books, essays and other works, has been active for more than thirty years as a scholar, critic, creator, at the crossroads of history and media studies.

He is currently full professor of Storia dei mezzi di comunicazione at the University of Turin; previously he has taught in the Università di Siena. He has also been visiting professor and developed research projects in Sydney, Paris, Lisbon, at the Interaction Design Institute in Ivrea. He is *correspondant étranger* for *Le temps des médias* and member of the board of OBS, the multilingual on line journal on communication. He is member of

the supervising boards of various cultural institutions.

His most recent book, *Il secolo dei media. Riti abitudinari mitologie* was published in January 2009. *Mediastoria. Comunicazione e mutamento sociale nel mondo contemporaneo* has been published originally in 1995 and has been reprinted twice. He has also published books on the youth movements of the Sixties, on private television in Italy and its cultural and political role, on cinema and history. His *La société des médias* has been published by Giunti in Italy and by Castermann in France and Belgium. He has been the editor, with Barbara Scaramucci, of *Enciclopedia della radio*, Milan, 2002. He has recently published, with Maria Teresa Di Marco, *Luci del teleschermo. Televisione e cultura in Italia*, Milan, 2004; with Francesca Chiocci, Giovanni Cordini, Gianni Sibilla, *La grana dell'audio. La dimensione sonora della televisione*, Rome, 2003; with Giovanni Cordini and Nicoletta Verna, *Le onde del futuro. Presente e tendenze della radio in Italia*, Milan, 2006; with Giovanni Cordini *Trent'anni di libertà d'antenna*, Bologna, 2006. Moreover, he has published more than one hundred essays on media, culture and the XXth Century social changes.

Ortoleva's knowledge of the media is not only based on research. In 1985, he started Cliomedia (now called Mediasfera) in Turin, the first consulting and producing enterprise in Italy completely dedicated to history, social sciences and media.

Paresce Francesco, Institute of Space Astrophysics and Cosmic Physics, National Institute of Astrophysics, Bologna

Francesco Paresce is a physicist and an astronomer and has held research positions in these fields in various North American and Italian universities, the European Space Agency, and the European Southern Observatory.

He is the author of 180 essays published in well known specialised journals; he has received several awards from NASA. Among his most recent publications, *Tra Razzi e Telescopi* (Between Rockets and Telescopes, Di Renzo: 2005), a narration of his scientific career, his studies, and his extraordinary achievements.

He is the son of Degna Marconi and grandson of Guglielmo Marconi.

Sawchuk Kim, Concordia University, Montréal.

Dr Kim Sawchuk is an academic with a publishing record in feminism, medicine and the media arts. She comes from an interdisciplinary research program, Social and Political Thought, and has since acquired a vast amount of administrative and scholarly experience as the former director of the MA in Media Studies Program, The Joint Doctoral Program in Communication, and most recently as the Editor of the *Canadian Journal of Communication*. She has worked collaboratively for many years on numerous projects.

Stiglio Martin, Istituto Italiano di Cultura, Toronto.

Dr Martin Stiglio is a cultural attaché and has organized Italian cultural events in the sectors of visual arts, architecture and design, fashion, music, publishing, theatre and cinema. He has collaborated with visiting scholars, academic representatives, and arranged academic exchanges between Italian university professors and their local counterparts. He

has coordinated European cultural projects with the support of other European Union cultural attachés in the host country.

Temporelli Massimo, National Museum of Science and Technology *Leonardo Da Vinci*, Milan

Massimo Temporelli graduated in physics in the year 2000 having completed research on electromagnetic waves and on the work of H.R. Hertz. In the same year, he received a scholarship from the company St:Microelectronics—in Milan—to develop the telecommunications pathways throughout the museum for the Foundation National Museum of the Science and Technology.

At present, he is the curator of the Department of Communication of the National Museum of Science and Technology ‘Leonardo Da Vinci’, including the sections on Telecommunications, Sound, Photography, Cinematography; Informatics; as well as, the Laboratories of Electricity, Telecommunication, Light and Internet. Recently, he has worked as a consultant for radio and television broadcasting on the history of technology; he has published several essays on the history of radio, television and other mass media.

Turchi Maria Cristina, Emilia-Romagna Region.

Since 1991, Maria Cristina Turchi has been responsible for the cultural promotion of the Region of Emilia-Romagna. In the year 2000, she was the regional representative on the Committee Bologna, European Cultural City 2000, and a member of the Board for Export and Internationalisation of the Region Emilia-Romagna. Since 2005 she has been a member of the ‘Interdirections’ Group overseeing implementation of digital radio in the Emilia-Romagna Region .

She was regional—representative for the Italian Ministry of Foreign Affairs for: *National Celebrations Italy-Japan 2001*; *Three-Hundred Anniversary of the Founding of the City of San Peterborough 2003*; *Festival Europolia 2003 Italy* on the occasion of the semester of the Italian presidency of the European Union; *Italy Egypt 2003-2004* and *2006 Year of Italy and China, Italian Spring 2007* in Japan; *International Book Fair of Guadalajara 2008*; and *Italian Autumn in Japan 2008*. At present she is the representative for the *Marconi Centenary Abroad 2009*.

Valotti Barbara, Fondazione Guglielmo Marconi

Dr Barbara Valotti is curator of the Marconi Museum and coordinates the museum activities of the *Guglielmo Marconi Foundation*, Italy, since 1998. In 1995 she graduated from the University of Bologna with a thesis in the history of science on Guglielmo Marconi’s background. She has collaborated in many publications, exhibitions (in Italy and abroad) and multimedia products devoted to Marconi and the history of radio communication. Her role enables her to consolidate the collaboration with the international museums networks, vocational agencies and to consolidate the establishment of international programs of internships for students.