

**HOW TO DEAL WITH DISSONANT HERITAGE  
TOOLKIT FOR THE PARTICIPANTS TO ATRIUM PLUS TRAINING**

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*Summary*

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# INTRODUCTORY NOTE

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Between 2011 and 2013 eighteen partners from 11 different countries cooperated in a very ambitious project co-funded under the South-East Europe Programme with the aim of finding new strategies to manage “dissonant” architectural heritage in the present. In fact, all the partners had experienced a totalitarian regime during the 20<sup>th</sup> Century and this marked both their cityscape as well as their collective memory. This was the origin of ATRIUM. As a result of that early experience, a few partners applied into the Programme of the Cultural Routes of the Council of Europe. ATRIUM, renamed as *Architecture of Totalitarian Regimes of the 20th century In Europe’s Urban Memory*, was recognized in 2014. While the Programme of the Council of Europe is primarily a cultural policy, sustainable tourism has been introduced in the Programme as a way to support local economies and widen the recipients of the Programme.

The city of Forlì was initially the lead partner of the earlier South-East Europe ATRIUM Project and today the city hosts the headquarters of the ATRIUM Route. Under the impulse of these two experiences, the last still ongoing, a set of actions for “dealing” and “coping” with dissonant heritage have been experimented and tested in Forlì and its region. These actions have particularly addressed the potentialities and the risks that such a problematic heritage encounter generally, and even more so when proposed on the ground of tourism.

This toolkit is the result of nearly a decade of cooperation between the Center for Advanced Studies in Tourism of the University of Bologna and the Municipality of Forlì. The path has included confrontation, exchange and cross-fertilisation with policy makers, inhabitants and tourists in Forlì. Researchers have been used their disciplinary tools (knowledges and methods) to come up to an interdisciplinary methodology – what we might call the ATRIUM Methodology – consistent with such an ambitious project. This methodology is still in progress, but the early results are presented in this toolkit.

The toolkit develops through four ideal stages – the first discussing the problematic issues of dissonant heritage presented on the ground of tourism; the second introducing the topic of heritage co-creation and participatory tourism; the third discussing the issue of interpretation and how tourist guides have a crucial role in front of it; the fourth discussing methods to plan a tourist development strategy in line with principles of sustainable tourism. Moving from theory to practice, a variety of examples are discussed, both from international experiences and by drawing from what has been done in Forlì in the last decade.

This toolkit is specifically prepared for the participants to the Training programme “How to deal with dissonant heritage” that is held in Forlì in Oct. 1-3 2018 as part of the activities of the ATRIUM Plus project funded under the Italy - Croatia CBC Programme. The materials are a compendium to the lessons and practical activities developed during the three days. As such the toolkit should not be transferred to third parties, but it should be exclusively used for the participants of the Training programme to involve the

stakeholder network that is a prerequisite to reach the outputs of ATRIUM Plus and develop their own way to deal with dissonant heritage in a conscious and informed way.

# **CHAPTER 1 – WHEN THE CULTURAL HERITAGE IS DISSONANT BY PATRIZIA BATTILANI**

Cultural heritage always conveys the messages and the values of today's society. This comes as the result of that selection process by which the present generation identifies and "interprets" what deserves preservation and "sacralisation", selecting from the infinite set history provides (Tunbridge & Ashworth, 1996). This is true regardless of the typology of heritage users (residents, local tourists or international tourists) and the typology of heritage selectors (the state, municipalities, private foundations or NGOs and non-profit associations). However, being an infinite set of events that contain both "good" and "bad" situations, history also passes down documentary evidence that can embody messages that today's society wants to reject. This is an example of dissonant heritage.

Some widely studied dissonant heritage situations are the colonial past, the slave trade memory or slavery in sugar and tobacco plantations. In Europe, a striking example of dissonant architectural heritage is found in the numerous buildings realized during the interwar period by Fascist governments or the post war Communist regime.

Dissonance includes the ideas of discrepancy, incongruity and lack of agreement. When a resource is contested among different groups, dissonance is unavoidable. Even though a certain degree of dissonance is implicit in the nature of heritage itself, as a consequence of the selection process, there are monuments, practices or memories, which deserve specific attention due to the contested nature of their use and interpretation.

Tunbridge & Ashworth (1996) list different sources of dissonance:

- 1) dissonance implicit in commodification which comes from the over-commercialization of cultural heritage asset. Tourists visiting churches during religious service are a case in point.
- 2) dissonance implicit in place products; it concerns cultural heritage places which belong to communities having separate memory and creating contrasting meaning and storytelling. Take for instance battlefields, included trenches in WWI. Usually trenches were near borders and those regions housed families of both countries at war. After the war the two communities living there created their own memory and narrative of a defeat or a victory.
- 3) dissonance implicit in the content of message. The third type of dissonance comes directly from the history itself, when abruptly changes in the society cause a complete reversal of values and messages. In this situation the preservation of historical memory includes contested values and messages that today's society do not share anymore. An example is the evidence of slavery and segregations in the United States.

Clearly, a strong dissonance can produce undesirable effects from stirring up social trouble to weakening the place identity and pushing residents into holding a negative attitude towards tourism.

Even though there is no magic formula for avoiding completely the dissonant heritage's risks, places have invented practices which permit to reduce them. In this section we will see some of these good practices.

#### ***TOURIST FLOWS MANAGEMENT***

This is usually the practice adopted to overcome the dissonance implicit in commodification. To cope with this kind of dissonance it is important to manage tourist flows by selecting the type of visitors or by separating them from residents. This is how visit to churches are usually organized. During mass, tourists are asked to stay out.

#### ***CLOSE DIALOGUE BETWEEN ALL THE COMMUNITIES OR GROUPS OF PEOPLE COMPETING IN THE USE OF HERITAGE***

This practice is suitable for situations where the same resource is the reference point for more than one community and therefore multiple and sometimes contrasting interpretations can be offered about the same heritage asset. In this case heritage enhancement should take the shape of dialogue between different interpretation and different kind of usage.

Take for instance the variety of activities organize in Northern Ireland, during the "decade of Centenaries", which was the anniversary of the most divisive episodes of the country's history.

#### ***THE PROMOTION OF A CRITICAL MEMORY***

When dissonance is implicit in the content of message the close dialogue between people supporting contrasting interpretations is not sufficient. In this case it becomes important to highlight the dissonance of the message embodied in buildings or statues or paintings. At any stage of the heritage enhancement, local communities, tourist operators, experts of heritage, should pay attention to dissonance and create a discourse about it.

#### ***TAKING ACTION AND CREATING INITIATIVE TO PROMOTE POSITIVE VALUES CONTRASTING THE PAST DISSONANT MESSAGE, IN THE PRESENT TIME***

In case of dissonance implicit in the message, it is also possible to create events based on a critical memory aiming at promoting the positive values of the present (for instance the Human Rights). This is for instance the solution adopted by the Atlanta's Museum on the history of American civil rights movement (called Center for Civil and Human Rights).

#### ***SHARING THE EMOTIONS CONNECTED WITH DISSONANCE***

The rule number one in creating tourist products is to entertain people. If tourists don't enjoy themselves, they won't come back. However, some typologies of dissonance (for of all the dissonance implicit in the

contents of message) required the transmission of negative feelings and emotions. A way to overcome this contradiction is to create a space for emotions and feelings aiming at communicating the sense of oppression or fear that people living in that historical context experienced.

#### ***THE TRANSNATIONAL PERSPECTIVE***

The last aspect concerns the scale of heritage. The transition from a local or national to a transnational dimension can be of great help, because it makes possible to embrace dissonance with a broader reasoning and a wider memory.

## **CHAPTER 2 - RISKS AND STRATEGIES IN COMMUNICATING DISSONANT HERITAGE BY SANDRA NAUERT**

### **2.1 RISKS IN COMMUNICATING DISSONANT HERITAGE**

Dealing with the architecture and history of totalitarian regimes, the ATRIUM Cultural Route is inevitably faced with a dissonance of a “history that hurts”. The communication of a material heritage involving such politically sensitive issues brings about a constant risk of being misunderstood or accused of historical revisionism with regard to the regimes that built that legacy. An accurate analysis of how to interpret and communicate such dissonant heritage is therefore of fundamental importance, including a careful use of language. The conventional strategies applied in texts of heritage promotion are not necessarily appropriate in such a context. As the ATRIUM heritage, though aesthetically appealing in many cases, does not evoke merely positive associations, but also a critical reflection on the respective regimes, its promotion cannot be celebratory.

#### ***CELEBRATIVE VS. DISSONANT HERITAGE***

An illustrative example is given by the comparison (Fig. 2.1) between ATRIUM and EHTTA, the European Route of Historical and Thermal Towns, which focuses on a theme that evokes strong positive associations: wellness, water, health, relax, tradition. In fact, a photographic exhibition was entitled *Les trésors architecturaux des villes d’eaux du Massif Central* [Architectural treasures of thermal towns of the Massif Central]. As there is no dissonance, controversy or discordance regarding the theme, the use of the word “treasure” is perfectly acceptable. Analogously, a phrase like “Architectural treasures of totalitarian regimes of Europe’s 20<sup>th</sup> century” would without doubt provoke a major scandal. An evaluative term like “treasure” constitutes an unacceptable association in the context of totalitarian architecture.



Figure 1 Celebrative language of the promotion by the European Route of Historical and Thermal Towns vs. ATRIUM approach which can't be celebratory

### **RISK OF BEING ACCUSED OF HISTORICAL REVISIONISM**

Another example regarding the exhibition on Cesare Valle in Forlì, Italy shows how easily misunderstandings can arise and how important it is to present this heritage with great attention to an appropriate use of language. On the occasion of the exhibition *Cesare Valle – Un’Altra Modernità: Architettura in Romagna* organised by the Municipality of Forlì and the ATRIUM Association, which took place from September to November 2016 in Forlì, a lack of attention in the use of language for the exposition panels led to criticism from some members of the public. In fact, the English version of the introductory text of the exhibition approached the content exclusively from an architectural point of view, without making explicit the approach of ATRIUM:

“The restoration and reuse of the former ONB building, which had been neglected and left to degradation for many years, offers a **perfect opportunity to celebrate its creator**, Cesare Valle from Rome, an engineer but an architect by vocation.”

The verb “celebrate” used in this way, explicitly refers to the architect and his professional qualities. Implicitly, however, it might be understood to refer to the celebration of the regime, under which Cesare Valle realised his works. It could thus be interpreted as an act of historical revisionism. In response to this misunderstanding, ATRIUM created a roll-up, which was positioned at the entrance of the exhibition, clarifying its political position and cultural intentions and substituting the verb “celebrate” with the verb “reflect”:

“While maintaining a strong repudiation of antidemocratic regimes, ATRIUM intends to evaluate this material heritage by means of cultural activities able to tell important, though tragic, stories of European cities and Europe’s twentieth century. [...] The restoration and the reuse of the ex-GIL building represents a **perfect opportunity to reflect on this architecture and its creator.**”

## 2.2 DISSONANT HERITAGE COMMUNICATION STRATEGIES

This section proposes a set of four communication strategies which can be adopted to avoid the risk of celebrating such dissonant heritage. The proposed strategies constitute a kind of *crescendo*, starting from quite simple to rather sophisticated approaches. However, the single communication strategies are not to be considered isolated from each other, but they are rather intended to be used in combination:

- I. Avoiding celebrative language
- II. Making dissonance explicit
- III. Emphasizing reuse in the present
- IV. Conveying dissonance through contrast

### ***AVOIDING CELEBRATIVE LANGUAGE***

Celebrative language, typical of tourism promotion, is much less frequent in the promotional material on the ATRIUM cultural route, which tends to avoid the celebration of the heritage in question. An emblematic example is the comparison (Fig. 2) of the promotion of two sculptures in Forlì, both representing figures from Greek mythology. On the one hand, a neoclassical sculpture from the 17<sup>th</sup> century and on the other hand a sculpture created during the Fascist period: “Ebe, the **magnificent** sculpture of Canova” vs. “a **monumental** Icaro”, placed in front of the former College of Military Aeronautics. The evaluative adjective “magnificent” could not be used in the context of ATRIUM, as it would constitute an unacceptable celebration of the Fascist regime under which the sculpture of Icarus had been created.



*Figure 2 Statue of Icaro (Francesco Saverio Palozzi, 1940) built during the Fascist period vs. neoclassical statue of Ebe (Antonio Canova, 1817)*

### **MAKING DISSONANCE EXPLICIT**

Another way to avoid the risks mentioned before consists in making dissonance explicit. This was the choice of the Town of Dimitrovgrad in Bulgaria, an industrial town, enthusiastically built by the brigade movement between 1947 and 1950 and a symbol of the victory of socialism and the communist regime. In a brochure promoting various events within the framework of a pilot experience of the ATRIUM project in September 2013, we read: “[...] To revive the past doesn’t mean [...] to flood it with a wave of nostalgia [...]. Living the past is an attempt for a **historically responsible and critical look** [...]” (brochure “Europe in the footsteps of ATRIUM”, Municipality of Dimitrovgrad, 2013). Dissonance is made explicit by emphasising the need for a historically responsible and critical look at this difficult heritage.

### **EMPHASISING REUSE IN THE PRESENT**

Another strategy to promote dissonant heritage consists in emphasizing a new meaning or a new use of a material heritage in the present. In Labin, a Croatian member of the ATRIUM Cultural Route, the former coal mining structures have been restored and adapted to new cultural uses. “*The Mine of Culture - The Public Library of Labin*” is the promotional slogan for the recently installed library. The official website of the tourist board of the town of Labin explains the relationship of this built industrial heritage with the Italian Fascist rule in Labin after WW1, when new mining towns were constructed in the style of Italian rationalism. A part of this industrial complex, which is associated with suffering and oppression, has been valorized and given a new meaning by assuming the new function of a cultural centre:

“The monumental marble hall of the building, which once housed the Direction of the coal mining company, where the miners received their salaries and where **strikes** took place, has been **transformed into a mine of contemporary culture.**” (Labin Tourist Board 2015, official website)

The suffering and oppression induced by the Fascist regime is expressed by the reference to the strikes. It might be said, that the dissonance has been negotiated by a resignification of the built material, transforming a site of oppression into a democratic place of knowledge for the wider public.



*Figure 3 Former mining complex in Labin and recently installed public library*

On the ATRIUM website ([www.atriumroute.eu](http://www.atriumroute.eu)), the text on the aeroplane factory Caproni of Predappio (Italy) highlights the fact, that a highly contradictory place has been given a new use and meaning, that of a scientific laboratory of excellence: “Science at the end of the tunnel”.

**“Science at the end of the tunnel.** Once it was aeroplane factory aimed at promoting Mussolini’s hometown as a modern centre, a project that never took off. Today, the tunnels of the abandoned industrial complex have been transformed into a **scientific laboratory of excellence.**”

Another example from the ATRIUM website is the Monument of the Soviet Army in Sofia, described as a site of political reflection and reinterpretation. Moreover, the glorifying element is disrupted by emphasizing that today, skateboarders and bicycle acrobats populate the place.

**“From ideological propaganda to pop culture.** Once a place of ideological propaganda glorifying the Soviet army, after the fall of the regime, the monument became an important stimulus for graffiti artists for **reinterpretation**. Today, it is Sofia’s favourite meeting place for skateboarders and bicycle acrobats.”

### **CONVEYING DISSONANCE THROUGH CONTRAST**

Conveying dissonance through contrast is a powerful strategy, expressing denial of the values associated with a specific heritage, but at the same time promoting certain qualities of that heritage. As argued before, celebrative language is not acceptable when referring to dissonant heritage. However, expressing positive qualities become acceptable if contrasted with a negative term making clear the rejection of it. “Terrible, yet wonderful. Reminders of architectures and ideologies whose past can still scare us.” can be read in the introductory text of the photographic exhibition *Totally Lost* organized by Spazi Indecisi in collaboration with ATRIUM on abandoned architectural heritage of European totalitarian regimes of the 20th century. On the ATRIUM website, the thermal complex in Castrocaro Terme (Italy) is promoted by contrasting the splendor of the complex with the terrible ideals behind the regime that had built it:

**“Illusory beauty.** The thermal complex of Castrocara Terme is a **splendid** example of beautiful Art Déco, perfectly merged with modern architecture, almost leading us to forget the **terrible ideals** behind the regime, which built it.”

This approach is also used in the context of Nazi dissonant heritage: *“Trügerische Idylle”* [**Deceptive Idyll**] is the title of an exhibition of the documentation centre in Obersalzberg, Bavaria/Germany, a place renowned as Hitler’s mountain residence (Fig. 4). *“Faszination und Gewalt”* [**Fascination and Terror**] is the title of the permanent exhibition in the documentation centre of the former Nazi Party Rally Grounds in Nuremberg, Germany. Accordingly, the documentation centre’s narrative is based on the deconstruction of the myth of the Führer by contrasting the myth (fascination through propaganda) with reality (terror).



Figure 4 Promotion for the documentation centre in Obersalzberg, Germany, conveying dissonance through contrast: *“Deceptive idyll”*

# **CHAPTER 3 - THE CO-CREATION OF CULTURAL HERITAGE AND PARTICIPATORY TOURISM BY CHIARA RABBIOSI**

## **3.1 . MEANINGS AND PRACTICES OF CULTURAL HERITAGE AND CULTURAL TOURISM**

In this Stage, attention is posed to the meanings of “co-creation” and “participation” as they are applied to tourist experiences based on new ways of considering, presenting and reproducing cultural heritage. These terms reveal both some shift in the ways cultural heritage and cultural tourism are conceived theoretically, as well as some shift in the way they are performed. In particular we will focus on the *Faro Framework Convention on the Value of Cultural Heritage for Society*, which was introduced by the Council of Europe in 2005. The Faro Applications suggests a series of activities based on embodied and multivocal performances of cultural heritage, which may turn into participatory tourism products.

### ***PARTICIPATION***

Participation may refer to a variety of experiences: participatory budgets, surveys deliberations, citizens’ panels, territorial pacts, and so on. It is said that a “participatory culture” has evolved and expanded dramatically, advocating participation as a radical form of direct democracy and demanding its implementation outside the traditional territory of institutional politics.

### ***CO-CREATION***

The term co-creation has gained success over the last decade in the fields of management and marketing where it has been used to refer to the active involvement of “end-users” in various stages of the production process (Prahalad & Ramaswamy, 2000). It is considered that firms and consumers are increasingly creating value through personalised experiences that are unique to each individual consumer so that the co-created experience becomes the very basis of value. In line with this, they define co-creation as “engaging customers as active participants in the consumption experience, with the various points of interaction being the locus of co-creation of value” (Prahalad & Ramaswamy, 2004, p. 16). Along these lines, the term has also been used with reference to the public sector. Here “end-users” are citizens, and co-creation is connected to issues such as public participation, collaborative governance or community involvement.

## 3.2 THE FARO FRAMEWORK CONVENTION ON THE VALUE OF CULTURAL HERITAGE FOR SOCIETY

### **PRINCIPLES**

A “paradigmatic change” in conceiving cultural heritage has been introduced by the *Faro Framework Convention on the Value of Cultural Heritage for Society* in 2005. The Faro Framework Convention considers cultural heritage in a cross-disciplinary perspective and suggests cultural heritage to be the core element for facing European societal challenges. The Framework Convention entered into force on 1 June 2011 and has been signed by 18 countries out of the 47 that are part of the Council of Europe as of the 16/08/2018.<sup>1</sup>

### **APPLICATIONS: HERITAGE WALKS AND RESIDENTS’ CO-OPERATIVE**

Since Faro is a Framework Convention, procedures about how to apply it are not detailed. The issues of how to bring the Faro Convention to life, how to implement it and how to monitor its impact have gone through a series of reflections since its introduction. Three biennial Action Plans – 2014-15; 2016-17; and 2018-19 – have been formulated in order to collect common references, create mechanisms and tools to foster initiatives in line with the Convention principles. Some good practices have also been identified, based on some pioneering experiences within heritage communities. Community-based and heritage-led initiatives in line with the Faro Convention’s principles are identified, studied and promoted, bringing these experiences from the local level to the European level.

One of the most tested experiences are heritage walks, which are the outcome of a cooperative action both in its design (at an early stage) and its practice (afterwards). That is to say, the route of the walk is not the outcome of a professional, but of a joint action among a variety of subjectivities according to a bottom up, multi-vocal logic. The result is a route that brings to life heritage as something connected with ordinary life and according to multiple points of views. Whenever possible, these are expressed through oral testimonies. Targets groups are all those who live and work in a certain area or have a special affinity with it: they might be residents, workers, migrants, city users and tourists. Artists are also particularly incentivised to participate since it is considered that culture and creativity can help in value transfer.

<https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=09000016806abe1c>

Another best practice that the Faro Action Plan has identified is the residents’ co-operative as the pioneering experience of the Hotel du Nord in Marseille (France). In Marseille a “residents co-operative” has been set up to derive economic benefits from the heritage through a varied range of goods and services offered for

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<sup>1</sup> Italy for instance has signed the Convention in 2013, but has not ratified it yet. Croatia has signed it in 2005 and ratified it in 2011. For an updated list of signatory parties see: [https://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/199/signatures?p\\_auth=dg2WfyCT](https://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/199/signatures?p_auth=dg2WfyCT)

sale by local people, such as visitor accommodation (on a “guest house” basis), discovery tours, books and local products. The co-operative’s action makes it possible to preserve the local heritage and raise its profile, while helping to improve the residents’ quality of life and living conditions. Its activities include identifying the legal frameworks applicable to the accommodation offer (regulations, statutes, etc.), training residents in these matters via a “school for hosts”, promoting the accommodation services through its own brand name and website, and marketing them in the form of a co-operative travel agency.

<https://www.coe.int/en/web/venice/residents-co-operative>

A variety of materials about the Faro Convention are freely available online:

- Faro Convention Website (text Convention)  
<https://www.coe.int/en/web/culture-and-heritage/faro-convention>
- Faro Convention Action Plan (Handbook and a variety of other resources)  
<https://www.coe.int/en/web/culture-and-heritage/faro-action-plan>
- Faro Convention Network Library  
[https://archive.org/details/@fcn\\_library](https://archive.org/details/@fcn_library)

(Last accessed on 16/08/2018)

### **3.3 PARTICIPATORY TOURISM**

Participatory tourism would ideally stimulate more inclusive patterns of urban diversity than socio-economic, cultural and spatial perspectives allow. Within participatory tourism initiatives, urban walking tours under the guidance of residents are gaining success as alternatives to more traditional guided tours.

The common denominator of many participatory tourism experiences is the transformation of the “urban banal”, i.e. those mundane habits and sites often considered common features in the cities in which they appear, into the object of new forms of cultural consumption, based on the valorisation of social interaction between a set of inhabitants and visitors (Rabbiosi, 2016).

<https://journals.openedition.org/viatourism/291?lang=it>

### **3.4 ATRIUM AND FARE FARO FORLÌ**

In 2015, ATRIUM has started to be accompanied by a Faro initiative. The Faro Convention is particularly addressing dissonant heritage in so far as it aims at establishing “processes for conciliation to deal equitably with situations where contradictory values are placed on the same cultural heritage by different communities” (Article 7b) and developing “knowledge of cultural heritage as a resource to facilitate peaceful co-existence

by promoting trust and mutual understanding with a view to resolution and prevention of conflicts” (Article 7c).

ATRIUM has been willing to introduce a cooperative process for the co-construction of an ATRIUM branded tourist-cultural product even before a Faro initiative was introduced. In fact, the involvement of local communities is a principle supported also by the Council of Europe Cultural Routes programme.

The first network solicited by the Municipality of Forlì to propose initiatives for the co-creation of cultural heritage that may support cultural tourism experiences was mainly composed by civic networks or professionals in the cultural sector.

In 2016 a facilitator with a long experience in the Faro initiative was appointed by the Municipality of Forlì and a few meetings and workshops were organised in the spirit of the Faro Action Plan. As a result of that initiative, also called Fare Faro a Forlì, a few “participatory” tourist prototypes have been tested.

### ***HERITAGE WALKS***

A set of participatory *walks* have been organised. They have been planned and managed by some of the local community stakeholders such as urban regeneration/social innovation professionals, local historians, tour guides. These walks have been performed in working sites, educational sites, or housing sites.

### ***PERFORMANCES***

Faro-inspired tourist prototypes can also include performances that brings to life cultural heritage in an embodied manner. Through performances, participants can make a multi-sensuous experience of space and learn from the past through their body.

### ***CREATIVE WORKSHOPS***

The ATRIUM/FARO connection produced also a variety of creative workshops. ATRIUM doesn’t want just to focus on architecture, but also explore issues related to daily life during the fascist times: food and foodways, education, public space, propaganda, etc.

### ***MEETING THE INHABITANTS***

In line with the idea of heritage walks from the Faro Application plan and with the principles of participatory tourism, residents have been often involved as “cultural heritage witnesses” in ATRIUM tourist and cultural experiences.

## **Chapter 4 – TRADITIONAL GUIDED TOUR AND DISSONANT HERITAGE: GUIDES TRAINING BY PATRIZIA BATTILANI**

### **4.1 GUIDES AND PUBLIC HISTORY**

The American Association for Interpretation (NAI) defines interpretation as “a communication process that forges emotional and intellectual connections between the interests of the audience and the inherent meanings in the resource”. More fascinating is the Tilden’s definition which states that “interpretation is the revelation of a larger truth that lies behind any statement of fact” and interpreter “goes beyond the apparent to the real, beyond a part to a whole, beyond a truth to a more important truth”. Freeman Tilden in his 1957’s book *Interpreting our heritage* provided the 7 basic principles of Interpretation, which are the guidelines interpreters use still today. Regardless the method or experience interpreters adopt, dissonance requires specific attention.

Public history is defined as history beyond the walls of the traditional classroom. It involves a myriad of professionals from historical consultants, museum professionals, government historians, archivists, oral historians, cultural resource managers, curators, film and media producers, historical interpreters, historic preservationists, policy advisers, local historians, community activists, and possibly many others. Besides it pursued the collaborative approach between historians and the local community or between historians and the various stakeholders.

Due to that public history involves at least two spheres: the collaborative approach between professionals and non-professionals as residents or tourists; the definition of purposes to achieve (for instance to strengthen the sense of place; to increase civic engagement; to promote the principles enshrined in the Human Rights Declaration; to facilitate the peaceful coexistence of two communities).

Anytime we use history in creating and offering tourist or cultural products, we enter the realm of public history.

Decades of public history projects permitted the accumulation of skills and competencies which can be very useful to cope with the enhancement of dissonant heritage. For instance Liz Sevckenko in the Oxford Handbook of Public history gives evidence of three public memory projects supporting democracy and the principles of Human Rights Declaration: *Memoria Abierta* in Argentina, the *District Six Museum and Constitution Hill* in South Africa, and the *Gulag Museum* in Russia (until 2015 when it was closed by the local authorities).

#### 4.1 TRAINING SCHEME FOR DISSONANT HERITAGE'S GUIDES AND CULTURAL ASSOCIATIONS: THE FORLÌ EXPERIENCE

Training schemes for guides can pursue more than one purpose, from updating guides' knowledge on specific topics or artistic and cultural movements to stimulating the design of interpretation activities, from detecting to overcoming dissonant heritage risks.

Based on the experience of Forlì in November-December 2016 and 2017, this unit aims at providing a training scheme for guides working on dissonant heritage. The Forlì training scheme pursued three aims: providing new materials to widen and deepen guides' storytelling, stimulating the design of innovative experiences or tours for tourists visiting Forlì, highlighting the risks of dissonant heritage's enhancement.



**ATRIVUM**  
Architecture  
of Itineraries  
of the XX Century  
in Europe's Urban Memory

Cultural route  
of the Council of Europe  
Itinéraire culturel  
du Conseil de l'Europe



COUNCIL OF EUROPE  
COUNCIL OF ITALY

*Bozza*

**CORSO DI FORMAZIONE E AGGIORNAMENTO  
PER ASSOCIAZIONI CULTURALI E GUIDE TURISTICHE:**

**“CONSUMI E COSTRUZIONE DEL CONSENSO NELL'ITALIA FASCISTA”**

*ATRIVUM, ISTORECO FORLÌ-CESENA, CENTRO DI STUDI AVANZATI SUL TURISMO (CAST, UNIBO)*

**WORKSHOP N. 1: MARTEDÌ 22 NOVEMBRE: L'ECONOMIA**  
ore 14,30 presentazione del workshop e compilazione questionari in entrata  
ore 15,00 *Prof. Francesca Fauri, L'economia nel periodo fascista*  
ore 16,30 Istoreco Forlì-Cesena, I luoghi e le pratiche dell'economia forlivese nel periodo fascista  
ore 17,45 lavoro di gruppo sulla trasmissione della memoria e la fruizione turistico-culturale  
ore 18,30 confronto sui progetti dei diversi gruppi  
ore 19,00 fine dei lavori

**WORKSHOP N. 2: MARTEDÌ 6 DICEMBRE: LA COSTRUZIONE DEL CONSENSO**  
ore 14,30 *Prof. Stefano Cavazza, La Costruzione del consenso*  
ore 16,15 Istoreco Forlì-Cesena, I luoghi e le pratiche della costruzione del consenso nel territorio forlivese in epoca fascista  
ore 17,30 lavoro di gruppo sulla trasmissione della memoria e la fruizione turistico-culturale  
ore 18,30 confronto sui progetti dei diversi gruppi  
ore 19,00 fine dei lavori

**WORKSHOP N. 3: LUNEDÌ 12 DICEMBRE: I CONSUMI**  
ore 14,30 *Prof. Emanuela Scarpellini, I Consumi nel periodo fascista*  
ore 16,15 Istoreco Forlì-Cesena, I luoghi e le pratiche dei consumi nel territorio forlivese  
ore 17,30 lavoro di gruppo sulla trasmissione della memoria e la fruizione turistico-culturale  
ore 18,15 confronto sui progetti dei diversi gruppi  
ore 19:00 fine dei lavori

**WORKSHOP N. 4: LUNEDÌ 19 DICEMBRE L'EDUCAZIONE**  
ore 14,30 *prof. Patrizia Degliani, L'educazione nel periodo fascista*  
ore 16,15 Istoreco Forlì-Cesena, I luoghi e le pratiche dell'educazione nel territorio forlivese in epoca fascista  
ore 17,30 lavoro di gruppo sulla trasmissione della memoria e la fruizione turistico-culturale  
ore 18,00 confronto sui progetti dei diversi gruppi  
ore 18,30 Questionario in uscita  
ore 19:00 fine dei lavori

**NOTA BENE**

Per garantire la migliore fruizione della formazione proposta, si raccomanda la massima puntualità.  
Si informano inoltre i partecipanti che nel corso delle sessioni di lavoro saranno previsti momenti di pausa.

Figure 1 Schedule of the training scheme for dissonant heritage's guides and cultural associations held in 2016 in Forlì

The first edition was carried out in 2016 and included four workshops covering four topics: the creation of consensus in a totalitarian regime; the economic policies of the Fascist government in Italy during the interwar years; the evolution of consumption in Italy during the Fascist period; finally, education and sport for the same periods. The second edition, in 2017, dealt with storytelling methodologies for dissonant heritage through two workshops.

The Forlì training project was developed through 6 steps:

- I. Entry Survey
- II. Academic Lectures on historical or artistic issues in international or national perspective
- III. Local historians' lectures
- IV. Group work and group discussion
- V. Exit survey
- VI. Guided tour with trained guides

In conclusion guides and cultural association dealing with dissonant heritage need a complex mix of competencies. When they organize traditional guided tour or design innovative interpretation activities, they face a variety of “dissonance” risks and they have to find the good practice to overcome them. Professionals, like academic or public historians can help in designing suitable experiences.

## **CHAPTER 5 – DISSONANT HERITAGE, TOURISM AND SUSTAINABILITY: FEASIBILITY STUDY GUIDELINES BY ALESSIA MARIOTTI**

Between October 2012 and March 2014, the School for Advanced Studies in Tourism (now Center for Advanced Studies in Tourism – CAST) performed a feasibility study for the Municipality of Forlì in the framework of the SEE – ATRIUM project. The aim of the study was to establish a set of minimal criteria in order to ensure the sustainability of tourism development with a long-term perspective.

Being able to deal with sustainability within a tourism development framework means, in the specific case of dissonant heritage, to build a participatory process allowing visitors, residents and tourism service providers to contribute to the definition of the acceptable forms of heritage “consumption”.

### **5.1 EVALUATING THE RESIDENTS ATTITUDE TOWARDS DISSONANT HERITAGE AND TOURIST DEVELOPMENT**

For this purpose, during the first SEE – ATRIUM project, CAST helped the Forlì Municipality in identifying the state of the art about heritage perceptions of both, residents and visitors, comparing their interest/sensitivity in the specific architectural heritage of fascism. To do so, a multidisciplinary perspective has been used, mixing ethnographic method (participant observation), archives and historical research as well as quantitative analysis (surveys). What follows is the description about the tools used during this starting phase of the project, which can be used as possible guidelines for all ATRIUM route’s members willing to promote tourism development avoiding conflicts or non-controlled negative impacts related to the visit to dissonant heritage places.

The work carried out on the city of Forlì focused on identifying the potentials related to its heritage. In constructing the survey, we had as a goal the identification of the awareness level of the community and its degree of identification with its own architectural heritage. Actually, it is not possible to build a tourism product based on cultural heritage for an external audience of visitors (outsiders), if the community (insiders) does not perceive it as its own.

For the construction of the analysis, about a thousand questionnaires to visitors, potential visitors (online survey) and residents of Forlì and of Predappio have been submitted.

The basic idea behind the construction of the questionnaires and the overall report was that the cultural product ATRIUM should be integrated with the already existing tourism offer in the destination. This was in

line with the need of supporting synergies and allowing the cultural route perform its functions of territorial networking both at the urban and at the infra-regional scale.

By surveying the sample of tourists in Forlì, we have evaluated the tourist profile, the characteristics of the visit, the external image of the city and the differences and similarities between the image of the city for tourists and residents.

The process developed made it possible to measure the willingness of residents to deal with the arrival of tourists and with the promotion of new products related to cultural tourism.

The survey produced three relevant results.

- I. The profile of the hosting community has been drawn, showing a good level of satisfaction for the urban quality of life. Residents are very attentive to the dimension of cultural heritage, which is identified as the component with the highest appreciation. The city can count on a rather wide cultural heritage supply, built in different historical periods, including the period between the two World Wars. Perhaps the most unexpected result was the high percentage of residents who include modern architecture as a component of their heritage.
- II. A product of this type, however, should be addressed to specific “vertical tribes” of tourists, because it still requires a particular aptitude for artistic and architectural culture. It is no coincidence that not all the residents have shown interest in deepening their knowledge on this heritage, regardless of the level of education.
- III. The city shows a very positive attitude towards tourism, despite being aware of not having attracted many tourists so far. Residents believe that an increase in tourism would have a positive impact not only on their individual income but also on the city as a whole. In other words, they are ready to receive new tourists.

The results of the feasibility study were positive, despite highlighting some elements that require particular attention: need for a better involvement process of shop owners and hoteliers, integration between existing tourism products and the surrounding area, particularly high sensitivity towards the political impacts related to the specific heritage. The positive output of the feasibility study is given by the potential interest of a population of good cultural level, towards a product that allows to deepen even the historical aspects of modern architecture and its transnational interpretation.

## **5.2 EVALUATING THE STAKEHOLDER’S PERCEPTION ABOUT CULTURAL HERITAGE**

In order to help the Municipality of Forlì in drawing the state of the art about its own cultural tourism system and to plan a consistent and coherent tourism development around the heritage of totalitarian regimes, we have first evaluated the current visit experience to the city of Forlì using participant observation and

ethnography. In 2012 we could conclude that Forlì wasn't a well-established tourism destination. Fifteen years ago, Forlì began a new and important urban planning phase, addressing more attention to the cultural dimensions of the city's surroundings.

The most tangible and evident result was the opening of the Musei di San Domenico (a museum compound of five buildings) in December 2005, which became the cultural hub of the town, and host to the majority of local cultural events, workshops and exhibitions. The Musei di San Domenico have played a pivotal role in re-shaping the cultural image of the town, by integrating Forlì into the regional network of cities of art, but still the visitors in Forlì are daily tourists.

The local hotel system was working rather with business tourists than with cultural tourists. Another type of typical visitors were relatives of people hosted in the local hospital. During the research, a number of structured interviews was conducted, inquiring representatives of the local tourism industry and shop owners, in order to collect their perception about the possible development of a tourism product around rationalist architecture. The aim of the interviews was double faceted: on the one side our goal was to collect data, but on the other we took the opportunity to inform local stakeholders about the aim of ATRIUM project.

In the box below we summarize the set of questions for hotel owners:

*Box 1 Summary of the set of questions for hotel owners*

**First session:**

1. Which is the target of your hotel?
2. In which period of the year there is a consistent flow of customers?
3. Do you know the motivations of visit of your customers?
4. Do you know if your customers encounter some specific problems in the access to public services in town? (i.e.: public transport, Tourist Information Office, signage, etc.)
5. Are you satisfied with the performance of your hotel in terms of overnights?
6. Would you support a project of tourism promotion of the city in order to obtain a better visibility and more customers?
7. Have you ever cooperated with the Municipality of Forlì and, in particular, with the Office for Tourism promotion?
8. If yes how and for which purpose?

**Second session:**

1. Do you know the ATRIUM project?
2. If yes how do you evaluate the investments in this initiative?
3. If no, (after a short explanation about the project from the interviewer) do you think that this project could have positive impacts and benefits for the town and for your business?

4. Would you be interested to be officially involved and mentioned on brochures, website and leaflets of the project?

**Third session:**

1. In your opinion which are the assets on which the city should focus for tourism development?

An analysis of the town accessibility was conducted in order to highlight the main strengths and weaknesses of the city under this aspect. In particular, the location of the rationalist neighbourhood plays a positive role in the multiplication strategy of possible tourism activities. While in 2012 tourist signage was very poor, in the last six years the municipality has invested in the integration of the ATRIUM tourist product in the visit to the city and as an offer for those who are visiting temporary exhibitions in the Musei di San Domenico compound, also thanks to an improved signage system.

Further sets of interviews were conducted to shop owners within the historical city centre, along the main roads and tourist itineraries. In 2012, the information we were able to collect from shop owners was quite deceiving: two thirds of them didn't see Forlì's potentials for cultural tourism development and the whole set of interviewed people wasn't aware about ATRIUM project. The position of the shop owners was therefore quite sceptical towards the possibility to promote Forlì as a cultural tourism destination.

### **5.3 A TOOL TO IMPLEMENT THE SUSTAINABILITY OF TOURISM DEVELOPMENT**

During spring 2013, parallel to the surveys conducted in Forlì, a qualitative assessment of socio-cultural carrying capacity was performed for Predappio. The consumption of memory tourism in Mussolini's birthplace was at that time and still is, quite a delicate issue. A number of fascist pilgrims come yearly to this little village paying their tribute to the Duce. In order to apply a sustainability approach to tourism planning, we decided to evaluate first the socio-cultural carrying capacity of Predappio's community. The tool used is also the one included in the step by step guide to Cultural Routes of the Council of Europe, to which we refer to for more details (Council of Europe, 2015).

Local communities could be socio-culturally sensitive host communities, but this condition could also change during the implementation phases of a tourism development project. Sustainability, for the local community, is translated in the management of the social carrying capacity. Not all local communities are sensitive the same way, generally urban communities are less sensitive than rural ones. Sensitiveness changes also in the development process of the project, following its results and effects. Each community is different, so each tourism development plan has to consider this difference.

#### ***THE VALUE STRETCH MODEL (VSM)***

Using this tool, we can have a picture, a photography, of the population and its normative socio-cultural character and get also an idea about the groups in which the society is divided on the basis of shared cultural

values. The interest of this methodology is that using a relatively cheap qualitative tool, it is possible to find out which are the main characteristics of the local population, and give the local authorities interesting guidelines on tourism management. The VSM gives a measure of the Limit of Acceptable Change.

The impacts of tourism are conceptualized following three different levels: tolerance level; current situation level; expectation level.

The first one is the line dividing what we can accept from what we do not accept. In traditional communities, tourism development is a game of equilibrium between what is unacceptable and what is acceptable under specific conditions. Tourism development could introduce therefore a new “red line” (alcohol, prostitution, etc.).

- I. First we have to find the “red lines”
- II. Then we try to understand which the current situation is, how the community perceive tourism.  
At this level the community is able to define both positive and negative effects of tourism.
- III. How would we like that tourism influences our life? Which are our expectations?

To make this tool working in a proper way as a monitoring tool, we have to call periodically for a meeting of the focus group in order to know how the evolution of tourism is going, and the perception people have about its effects. The members of the focus group should be preferably the same.

It is a dynamic approach to a dynamic process involving the population as a whole and that have to be monitored. It is a barometer of the local community sensitivity.

The distance from the current situation and the tolerance level, give us an evaluation about the situation: when the gap is large we are in a good situation, when the gap is little, the situation is dramatic.

The satisfaction gap is the difference between what we have and what we want to have. If the gap is wide, in the current situation we do not have a lot of the expected positive effects, it means that the population do not see tangible benefits coming from tourism. So, we have to work hard in order to reduce the gap.

The gap between the tolerance level and the expectations is the Value Stretch. We have a good situation when the values of both levels are low. This give us an expression of the challenges we have to face in order to make the population accept tourism and local development.

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