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President's Message

Many of you are likely working hard to start the summer holiday with a clean desk. It may also be the time that you are creating the packing list for your holiday – hopefully with us in Cagliari at the Intersteno congress!

I am particularly looking forward to all the familiar, recurring activities at the conference, not just the dynamics of the competitions, but of course also the input from the many speakers during the IPRS sessions and the general conference day. Many topics will be discussed, in the field of technology, reporting and language. I also look forward to the moments of relaxation: the opening ceremony, the farewell dinner, the prize-giving ceremony and everything in between, the excursions and also “my own” IPRS social club.

Expect very warm temperatures. Bring a sun hat and sunscreen and be sure to drink a lot of water!

I wish you all a safe journey, on your way to a good get-together in Cagliari!

Rian Schwarz van Poppel
Intersteno president



1st International Justice Congress and 12th National Typing Competition in Rize, Turkey

By Emrah Kuyumcu



On May 2-4, 2019, 1st International Justice Congress and 12th National Typing Competition were held in Rize, Turkey, hosted by the Vocation School of Justice in Recep Tayyip Erdogan University.

The congress which has been held as “National Symposium of Vocational Schools of Justice” in previous years, became an international congress as the first time with participants from 9 countries. Intersteno Board also involved and made an official partnership with the congress by participation of its 3 members and organizing the 12th National Typing Competition. Previous national symposiums and competitions have been also organizing with the partnership of Intersteno Turkish Group for many years.

Carlo EUGENI, Intersteno Board Member and Chairman of the Scientific Committee made a presentation with his paper on “Technology in Court Reporting – Human Machine Interaction Best Practices Internationally”.

Krystian WAWRZYNEK, Intersteno Board Member, made a presentation with his paper on “Touch Typing Education in Different Countries and Its Connection with Court Reporting”.

Emrah KUYUMCU, Intersteno Board Member also represented Turkey in the same session by his presentation and paper on "Development and Standards of Typing Competitions in the World and Turkey".

12th National Typing Competition

As previous years; 12th National Typing Competition between all vocational schools of justice in Turkey was held by the Jury Members of Intersteno Turkish Group, by mainly principles and regulations of Intersteno in order to have the best results and fair competition.

In total 46 students from 24 universities in Turkey were competed in the competition as 2 sessions: one 10-minute typing contest for individual evaluation in the result list; one 10-minute typing contest for group (universities) evaluation in the result list. In the end 2 separated lists published for rankings.

Jury Members, which consisting of Emrah KUYUMCU, Intersteno Board Member; Sevilay GÜNDOĞDU DURMUŞ, Intersteno Jury Helper; Ümit SERBEST, Intersteno Turkish Group Typing Teacher, were also this year supported by Mr. Eugeni and Mr. Wawrzynek as an international representation as Intersteno during the competitions.



A total of 96 papers have been presented in the congress which was held in the Congress and Culture Center of Recep Tayyip Erdogan University.

The 1st International Justice Congress, which was opened on Thursday, May 2, 2019 with the participation of scientists and members of the justice organization; In the presentation of the congress coordinator, Hasan ÖRÜCÜ, a welcome speech of Emrah KUYUMCU on behalf of Intersteno Board and the protocol speeches of university administrators and local and national state representatives were held.

Competition Results

As a result of the keyboard competition on Friday, May 3, 2019

In Group Contest;

- Yalova University Vocational School of Justice had the 1st place,
- Hacı Bayram Veli University Vocational School of Justice had the 2nd place,
- Ataturk University Vocational School of Justice had the 3rd place.

Individual category;

- Hacı Bayram Veli University Vocational School of Justice students;
- Çağdaş AD had 1st place, Mustafa Yiğit SEÇKİN had 2nd place,
- And Özkan BALİ, the student of Yalova University Vocational School of Justice, had the 3rd place.



You may see the Top 3 Results of each part of the competition:

Place	Name of Student	City	University	CPM	Strokes (10-min)	Error	Error %	Points
1	Çağdaş Ad	Ankara	Hacı Bayram Veli University	478	4786	8	0.167	4386
2	Mustafa Yiğit Seçkin	Ankara	Hacı Bayram Veli University	463	4639	6	0.129	4339
3	Özkan Bali	Yalova	Yalova University	475	4751	14	0.295	4051

Individual competition

Universities group competition

Place	University	Name of Student	Total Strokes (10-min)	Error	Error %	Points	Average Points of University
1	Yalova University	Özkan Bali	4896	7	0.143	4546	4276
		Mustafa Şeker	4756	15	0.315	4006	
2	Hacı Bayram Veli University	Çağdaş Ad	4639	13	0.28	3989	3901
		Mustafa Yiğit Seçkin	4662	17	0.365	3812	
3	Atatürk University	Lale Küçük	4313	9	0.209	3863	3861
		Muhammed Uçar	4209	7	0.166	3859	

At the closing ceremony on the same day evening; Each of the first three students in the individual list was granted with a laptop computer by the Rize Bar Association; the universities in the group list were granted by Cup. The scientific event ended with a consultation meeting attended by academicians and students from the participated universities.



Following the intensive congress, on the 4th of May, a social excursion was held to Rize Castle, Agricultural Botanical Garden, Cumhuriyet Tea Factory, lunch and the travel to Kible Mountain. The next day, on May 5, another excursion was held for Batumi, Georgia. The group were hosted by the Consul General of Batum, Makbule KOÇAK and visited the historical and touristic places in Batumi and returned to Rize on the same day.

Photos from the Congress and Competitions





An official press conference was held on May 10th at the Town Hall of Cagliari in Italy, as part of the preparations for the 52nd Intersteno Congress.

By Emrah Kuyumcu and Francesca Marchionne

The press conference was organized to announce the upcoming 52nd Intersteno Conference to the media and public in Cagliari, Italy. Intersteno's representatives Ms. Francesca Marchionne from the Organization Committee, and Emrah Kuyumcu, on behalf of the Intersteno Board, as well as Mr. Piero Comandini, Vice President of the Regional Council of Sardinia and Mr. Bruno Carcangiu, Head of the Institutional Affairs Service of Cagliari Municipality, presented the event and its competitions during the press conference. Press agencies, newspapers and local TVs from the Sardinia Region attended the conference.



During the welcoming and opening speech, Francesca Marchionne introduced the Intersteno and its history and the 52nd Congress that will be held from 13th to 19th of July, 2019 in Cagliari, the capital city of the Sardinia region. Ms. Teresa Carboni and Mr. Bruno Carcangiu followed with a speech about the importance of this event for Cagliari and the whole Sardinia Island territory, from the cultural and touristic point of view and highlighted the fruitful collaboration of the Organization Committee and the local authorities for the upcoming congress.

Mr. Emrah Kuyumcu then talked more in depth about the Intersteno's history, the competitions, especially typing & stenography advances throughout the years and main activities in the latest congresses. In the end, he also shortly demonstrated what typing on top-level skills during the competitions means.

Below, some articles published by the Cagliari Municipality Press (in English) and L'Unione Sarda, the largest newspaper of Sardinia (in Italian), with also best photos from the event can be seen.

From the Cagliari Municipality Press:

(https://www.comune.cagliari.it/portale/attivita%20oduttive/at02_notizie_dett?contentId=NWS689560)

"A particularly significant moment for the city, both from the cultural point of view and from the promotion of the territory". These are the words of Teresa Carboni, municipal manager, this morning at the Town Hall at the presentation of the 52nd World Congress of the International Federation for the Treatment of Information and Communication "Intersteno", scheduled in Cagliari from 13 to 19 July.

Sponsored by the Municipality, the event will bring together around 600 delegates from all over the world in the city, to discuss and exchange good practices in the areas of shorthand, stenotyping, respeaking and typing. There are also world fast writing competitions in the languages of the participating countries and the official proclamation of the champions for each age group. In bringing greetings from the city and the extraordinary Commissioner Bruno Carcangiu, the head of the Institutional Affairs Service underlined the opportunity for participants and international experts in communication and information to discover the excellences that distinguish Cagliari and its territory, already a few days before the start of the Congress.

To welcome the delegation of "Intersteno" and to support the value of the event, also Piero Comandini, vice president of the Regional Council of Sardinia.



VIII International Congress of the Spanish language (CILE) in Córdoba, Argentina

By Victor Gonzalez

The VIII International Congress of the Spanish Language (CILE) took place in Córdoba (Argentina) from 27 to 30 March 2019, which brought together nearly 250 writers, scholars, experts and professionals from all over the world who discussed about “America and the Future of Spanish. Culture and education, technology and entrepreneurship”.

This year’s CILE Congress is part of the series of international conferences promoted by the Cervantes Institute, the Royal Spanish Academic and the Association of Academies of the Spanish Language (ASA), on this occasion also by the Government of Argentina as host country. It was a forum for reflection on the situation, problems and challenges of the Spanish language, which is spoken by more than 500 million people in the world.

In this important event, 250 speakers from 32 countries of America, Africa, Asia and Europe discussed issues such as the Latin American future of Spanish, the impact of digital technologies, the economic value of the Spanish language, the challenges of cultural industries, language-related tourism, translation, linguistic miscegenation, teaching of Spanish and its literature, or the importance of a plain legal language, among many others.

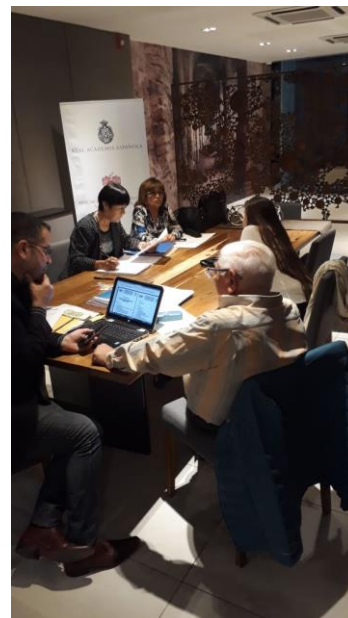
The VIII Congress included four special plenary sessions, one of which was a tribute to Víctor García de la Concha, former director of the Royal Spanish Academy (1998-2010) and the Cervantes Institute (2012-2017), and another dedicated to the Spanish composer Manuel de Falla, who died in Alta Gracia in 1946. In addition, under the title «Viaje y tornaviaje», the cultural relationship between America and Spain in the last century was reviewed.

On the same date, the Executive Committee of the AATP met in Córdoba, and the stenographers also participated as assistants to the CILE. In this framework, we were able to exchange views with Mr. Richard Bueno Hudson, academic director of the Cervantes Institute, a public institution created by Spain in 1991 to universally promote the teaching, study and use of Spanish and contribute to the dissemination of Hispanic cultures worldwide.

On the other hand, our colleague Walter de la Rivera, from Chile, visited us. He arrived in Cordoba with his wife, Claudia Poblete, who was also a lecturer at the Congress.

In addition, an outdoor educational exhibition was organized on the streets of the city of Córdoba, such as "The Prado Museum in Córdoba", composed of life-size photographic reproductions of 53 paintings selected among the most significant in the Museum's collection, including artists such as Rafael, Caravaggio, Botticelli, Bosch, Rembrandt, Goya and Velázquez.





Visit of the University to the Legislature of the Province of Córdoba

The Chair of Urbanism 1A, within the framework of the Week of Actions 2019 by the School of Architecture, together with the students and professors, participated in the "Program of simulations of meetings of the Legislature of the Province of Córdoba", which was an excellent opportunity to debate and share ideas and projects for the city. Likewise, a demonstration of the stenographers' work could be made, explaining from history to the important duties that we develop in the parliaments.



Federal Congress of Parliamentary Integral Administration

By Jorge Bravo

On March 28 and 29, the 3rd Federal Meeting of Parliamentary Integral Administration took place in Ushuaia (Argentina), the southernmost city in the world, whose main objective is to promote continuous improvement in the legislative function. On this occasion, national and international experts and representatives of legislative bodies from different provinces and municipalities participated. The international presence was attended by representatives from Brazil, Peru, Bolivia, Paraguay and Spain.

In regard to our role as stenographers, Encarnación Ramos Villajos (Congress of Deputies, Spain), Javier Núñez Hidalgo (Senate of Spain) and Jorge Bravo (Senate of Argentina) referred to the "evolution in the function of the stenographer". A "workshop" on "the role of notary of the parliamentary and judicial stenographer - New horizons in the profession of the stenographer" was also developed. For their part, the stenographers Perla Gallo and Cristina Cejas, from the Legislature of Tierra del Fuego, Antarctica and the South Atlantic Islands, spoke on "Bio-institutionality: the gaze of the stenographer".



(Jorge Bravo, from Argentine; Encarnación Ramos Villajos y Javier Núñez Hidalgo, from Spain)

Other topics were also developed, such as "What is and what a Parliament should be?", "Evolution and Effectiveness of Parliamentary Information services: challenges for the future", "Trends and innovation in the Parliamentary Administration", " The legal technical analysis of the bills ", " The selective processes of the personnel at the service of the Parliaments: best practices and transparency ", " The international economic relations and their impact on the legislative performance of the Nations ", etcetera.



The number of participants exceeded all expectations: almost 250 participants.

Visits to the Collection Palant, of Taquigrafia, at the Library of the Argentine Congress

By Jorge Bravo and Azat Ambartsoumian

During the month of May the Palant Collection of the Library of Congress of the Nation that contains 471 titles of books and shorthand journals in 17 languages, had very interesting visits. One of them was Carmel Taylor, from Australia, a business professor who has worked as a stenographer and personal assistant before teaching. She is also a member of the Commercial Education Society of Australia and is the author of the interesting article "Writing in Shorthand prevents dementia?". Given that she is particularly interested in shorthand and, in particular, the Pitman system, which she uses in her classes for elderly or elderly people, she specifically consulted the bibliography referring to said shorthand system.

(Carmel Taylor and his husband, from Australia, on the visit to the Palant Collection)

On the other hand, in the same week, Ana Fuentes, from Chile, visited the Palant Collection. Ana Fuentes, was a stenographer for 40 years in the Chamber of Deputies of Chile, president of the Association of Stenographers of Chile and active participant in national and Ibero-American shorthand congresses.



Finally, the stenographer Patricia López, from the Deliberative Council of Escobar (Buenos Aires), visited the Palant Collection accompanied by a large number of students in her shorthand courses, who had the opportunity to discover the shorthand heritage of the Library.



(Shorthand students in the Library of Congress, Palant Collection)

Stenography Update Congress

By Jorge Bravo and Patricia López

On June 20 and 21, in the city of Escobar, province of Buenos Aires (Argentina), a Shorthand Update Congress will take place. The objective is to develop activities related to the function of the stenographer, highlighting their work and knowing the technological advances in the development of said professional activity as well as teaching.

The topics to be developed will be many, but here we can mention the following:

- The shorthand in Argentina and the world. Areas of application.
- Parliamentary shorthand: the work of the professional stenographer. The courses at present.
- Digital shorthand: what is the digital shorthand. Testimonials from professionals and students.
- The stenographic reports as a public instrument.

The activities to be developed will be addressed to stenographers, teachers, civil servants, municipal, provincial and national legislators and the general public.

Participation will be free.

Reports and registration: taquigrafia@hcdescobar.gob.ar

Sixth Year of the Radio Program "Palabras Dibujadas" ("Drawed Words")

By Azat Ambartsoumian, Diana Campi and Jorge Bravo

In the month of April of this year began the sixth season of the radio program "Palabras Dibujadas", which is broadcast on the radio of the National Library of Congress (www.bcnradio.com.ar). As always, topics related to the history, present and future of shorthand and the profession of stenographers are discussed, in Argentina and around the

world, interviews are conducted and the shorthand treasures of the Palant Collection, belonging to the Library of Congress.

This year, as in previous years, the radio of the Library of Congress was transmitted from the International Book Fair held in Buenos Aires, where the team of the program "Words Drawings" made known the work that is being done about the stenographer work and the shorthand's history²

In some of the programs of this year, "live" interviews were conducted in the radio studio with students of the Shorthand Courses that is being taught in the Deliberative Council of the city of Escobar and in Buenos Aires. The students were accompanied by teachers, Patricia López and Claudio Benavidez, and by Claudio Araujo.

Shorthand Associations of Italy

By Azat Ambartsoumian, Jorge Bravo and Diana Campi

(Members of the radio program "Drawn Words")

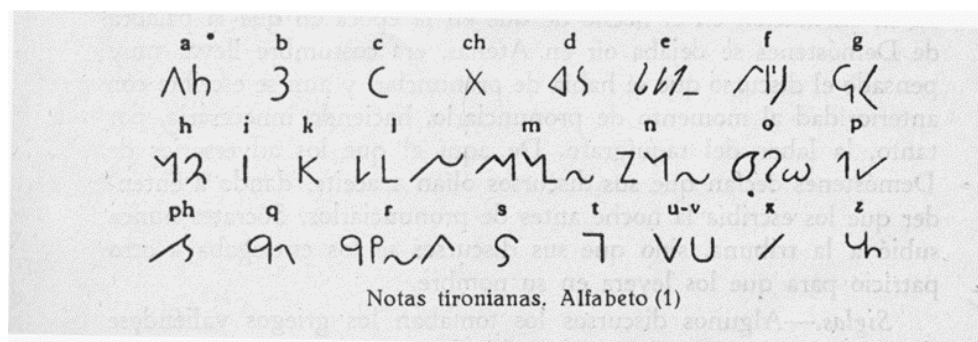
Abstract

The objective of the following article is to discover and continue researching the history of shorthand. In this particular case, on the occasion of the realization of the Intersteno Congress in Italy, about the history of the shorthand of Italy, and with it the associations, institutions, academies and magazines that spread the profession and the exchange of information about shorthand.

I. History of the Shorthand in Italy

A. Tironian notes

The shorthand arose in Rome in the 1st century before our era. There, a slave named Tiro created a system of notation and, thanks to that, he achieved his freedom. The system of notation was composed of 200 primitive signs, from which the others later derived. In this way, a series of arbitrary signs equivalent to the so-called conventional signs of any shorthand writing system were completed. The vowels were represented by modifications of the consonants. The point was also frequently used, and depending on the location given to it, it caused great variation in the word that was to be designated, as Cornejo Carvajal tells in *Reseña histórica del Arte Taquigráfico* (1889). As for speed, according to Martí -the Spanish stenographer-, it was a third of what his system predisposed.



After this birth in the Roman Empire, the shorthand fell into disuse during the Middle Ages, with some flashes in the Renaissance. It re-emerged during the sixteenth century in England and, from there, spread throughout the world.

B. Modern era

Amanti, Delpino, Noe, Francini, Michela Zucco, Estenital

In Italy of the modern era the first stenographic system was published in 1797 in Milan. Its author was Molina but, unfortunately, the result was not as expected. The Italians gave Emilio Amanti the title of father of the Shorthand. In 1809, Amanti published in Paris a stenographic system that consisted of an application of the English Taylor system. As we can find in some manuals of shorthand history, after the publication of Amanti, other works, arrangements and translations based on English and French systems followed, but without much success. Some of those authors were: Grossi (1810), Mill (1811), Delpino (1819, 1822, 1835 and 1848), Milanesio (1819), Caterino (1822), Dupuy (1826), Consoni (1826-1829), Ramón Martí (1828), Santini (1832), Ranieri (1832), Corti (1834), Strannucci (1835), Notarjani (1836), Narducci (1838), Ferrari (1841-1847), March (1845).

Felipe Delpino translated the French system of Coulon de Thevenot in 1819, and its translation received greater reception; up to four editions of its publication have been counted. Delpino himself was the director of the Shorthand Service of the Chamber of Deputies.

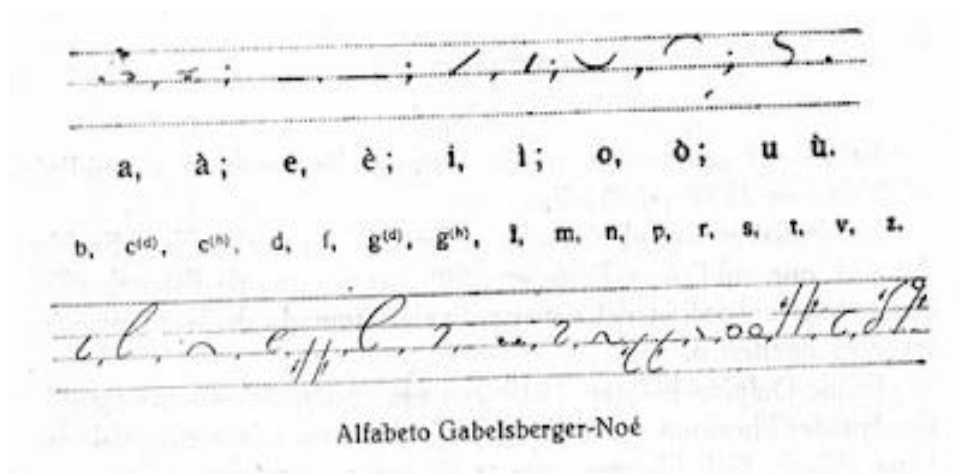
The son of Francisco Martí -Ramón Ángel Martí-, illustrious stenographer and creator of Spanish shorthand, translated and adapted to Italian the system created by his father in Naples (1828).

For this period Cornejo Carvajal (1889) describes to us that the political constitution of Italy did not foment much the diffusion of the shorthand. But over the years, and with the adoption of the parliamentary system by some of the States, Italy was able to accept with greater force the stenographic technique.

In 1858 Captain Leiner tried to apply the German system Gabelsberger to the Italian language without any result. Different was the result of the one made by Enrique Noe 1863, given that it was the one that had the most application -Gabelsberger-Noe system-. Noe had to give samples of knowledge of the germanic system in Dresden, especially on the modifications he had made in order to accommodate the stenograms to the Italian language. The author -Cornejo Carvajal (1889)- tells us that the editions of Noe's adaptation reached nine. For his part, Cornejo Carvajal tells us that since the publication of the Noe system and the success that this has reached, some competitors emerged, for example: Fumagalli; Vigezzi whose publication was New ideographic and semi-graphic Stenography, based on the principles of the Gabelsberger system; and other authors such as Magarini (1870); Bianchi (1871); Fumagalli (1872-1877); Penze de León (1872); Colombetti (1873); Vigezzi (1873); Oltrabella (1874), Michaelis (1874), and Gerín (1875).



As for Noe, we would like to point out that he defined shorthand as "the art of writing the word of others as one's own thought, in the shortest possible time and space" -Italian Taquigrafia Treaty that he published in 1887.



In 1883 a new method emerged in Italy, an adaptation of the Pitman system, made by Francini, which was spread with enthusiasm. There were several societies that spread this system, and its teaching was official at the Superior School of Commerce in Rome.

Antonio Michela Zucco (1815-1886) created one of the most famous stenotype machines. He dedicated himself to study all the vocal apparatus of man, the sounds that he emits and made a complete phonetic classification. Then, Giuseppe Garibaldi wished that the Michela machine was put into operation.



At the beginning of the tenth legislature, the president of the Senate, Sebastiano Tecchio, appointed a commission formed by Senators Erin, Zini and Massarani to evaluate the new and resume the work of the Senate. A handful of volunteer stenotypists, from the thin line of parliamentary journalists, volunteered for the job. It was intended to establish in the best possible way the official office of parliamentary work. On January 30, 1880, the members of the Commission presented an enthusiastic report to the President and the adoption of the machine was decided by the Senate.

Since then, Michela's machine has been a faithful witness of the Italian parliamentary life of the Chamber and the Senate Commissions of the first Kingdom of the Republic. When it began to operate in the fierce parliamentary climate of the government of Cairoli, Depretis, Crispi, there were discussions about the abolition of the tax on land, the special law for capital Rome, the electoral law without list scrutiny, the law on labor of children, about university reform.

In this way, the history of Italy passed through the black and white keys of the Michela machine: the Kingdom, the First World War, fascism, the Second World War, the Republic and all the laws that have been enacted so far.

The Michela machine remained unchanged for more than a century: from 1974 a Vergoni version was introduced, with the same Michela system but with an innovative mechanical construction concept and since 1982 a later electronic version with which it has facilitated the work of the stenographers, who in these years has allowed them to achieve excellent results both in the Senate and in national and world competitions.



Currently, the machine has adopted state-of-the-art computer technology, becoming one of the fastest data entry mechanisms.

The latest versions of the machine, with the help of a personal computer, can produce an instant transcript of perfectly synchronized voice with digital audio recording, which can be made available to users, on the Internet or archived -Information we have obtained from the online site of the Senate of Rome <https://www.senato.it/3056->.

In 1940, after several years of studies and research, Professor Abramo Mòsciaro published a treatise on Taquigraphy in Rome in which he unveiled a system he called Estenital, a name that is the abbreviation of "STENografia ITALiana". Mòsciaro himself said: "There has been much talk of professional and scholarly shorthand, of scientific and empirical shorthand, but never of the scientific method to follow in the study of stenographic problems."

The work begins with an "Introduzione allo studio delle Stenital", which contains the doctrinal foundation of the system: all sound has a single sign, all sign a single value, a simple sound corresponds to a simple sign, a composite sound, composite sign and similar sound, similar sign.

In 1955 Avenir Rosell began to spread this system in Uruguay. And in turn, between 1956 and 1957, two Spaniards and two Italians won twelve distinctions in the Special School of Shorthand of the Matritense Royal Economic Society, the old chair of Francisco de Paula Martí in Madrid, Spain. For its part, in 1957 it was known in Mexico and Paraguay, and in 1958 the Delegación Sténital for Belgium was founded in Brussels, in charge of Clara Malgherini, and in Tehran the Persian Delegation (Iranian) for the diffusion of the system, directed by Liliana Lemahan

In 1973 Argentina's Estenital Taquigrafia (T.E.A.) was born. Through a note dated Rome on March 6, 1973 A. Mòsciaro appointed the Argentine professor Héctor Cataldo as General Delegate of the Estenital Shorthand in Argentina.

In 1959, on the occasion of the First Italian Congress of Shorthand, organized by the Unitary Entity of Italian Shorthand, a meeting of stenographers was held in Spoleto. As of this year, an adaptation to Portuguese also begins to spread in Brazil. Maurício Vasques published part of the system in the Taquigrafia magazine, organ of the Stenography Center of San Pablo. Because since 1937 in Italy were recognized by the Government only the Gabelsberger-Noe, Meschini and Cima systems, the creator of the Estenital had to fight so that his system could be taught officially.

The Estenital system was published in the magazine Notiziario Stenital (1955), in Naples, in which shorthand texts appear in several languages. It is a publication of the Abramo Mòsciaro International Stenographic Federation, which has its headquarters in Princ. Eugenio 3, Rome.

In Paraguay, it was published by the magazine El Sagitario (1956), an organ of the American Institute of Education, which had its headquarters in Cerro Corá 111-119, Asunción. In Spain it was disseminated in the shorthand section of the magazine Noticiario (1957), based in Serrano 60, Madrid. In 1959, B. Bazzoni published a brochure entitled "Genesi della Sténital Mòsciaro", in which the studies and experiences of professor Mòsciaro are reviewed to arrive at the creation of the system that takes its name. In 1960 he published in Madrid Compendio de Taquigrafía Estenital Castellana and Fichero Técnico. Didáctico e Histórico de la Taquigrafía Estenital Castellana.

Returning to the thread that brings us together, by Royal Order of March 18, 1928 was published in the Official Gazette of the Kingdom of Italy, the news that the Teaching of the Stenography is established in all Institutes from the period 1928-1929, with exclusive arrangement to the Gabelsberger-Noe system. But by Decree of 1937 the Meschini and Cima systems began to be admitted for public education.

In the State Schools of Italy in which the teaching of Shorthand was compulsory, it was essential to have the official title of Shorthand teacher or typing teacher. Also in the particular Academies in which Baccalaureate or Scuola media was taught, teachers had to have an official degree. Now, in those Academies where there was no official teaching, there were professors who could teach the official shorthand or any stenographic system.

On July 26, 1945, students were authorized to take exams with any system, just by indicating it in the application. As described by Concepción Porcel de Bordallo in 1954 in her manual *Ligeras nociones de historia de la taquigrafía*.

II. Institutes, Societies and Academies of shorthand in Italy

The Italian nation offers us a wide range of institutes, societies and academies of shorthand. They were responsible for disseminating the importance of the profession through the different journals that published each one. Our goal is to cover the largest number of associations, academies and journals of Italian origin and disseminate the important tasks that they carried out and continue to carry out.

On May 18, 1867, the first stenographic society created to publicize its adaptation of the Gabelsberger system was founded in Padua. With regard to this date, there are other authors who point to 1863 as the year of creation. We use both in order to spread the creation of that society. Later, on January 3, 1869, the Unione Estenográfica Triestina was created, which in 1885 its official organ was published by the stenographic Gazzetta. On July 18, 1871, the Associazione Stenografica Milanese, while L'Istituto Stenografico Toscano, was founded in Florence on April 16, 1877 and its official organ, from 1883, was the *Rivista degli Stenografi*. In 1910, by will of its president Francesco Giuletti, it became the first seat of the Italian Esperantist Federation. In turn, the Società Stenografica Partenopea, was created on July 27, 1879 by Oscar Greco, pioneer of the introduction of the Noe Shorthand in Naples. In 1884 the Napolitano Stenographic Institute was created, whose official publishing organ was *Napoli stenografica*. The Circolo Stenografico Milanese, was founded on June 18, 1896. The Federazione fra le Società stenografiche Gabelsberger-Noe, created in 1905, coordinated the activity of individual social events in favor of stenographic action; the Magisterial Association Gabelsberger-Noe (1910) directed the activity of individual teachers. The Istituto del Magisterio Stenografico, in Milan, was founded in 1931. Then the Italian Stenographic Society of Torino did the same. Another important entity was the Società Stenografica Bolognese Gabelsberger-Noé. The Unione Stenografica Napolitana Enrico Noe (USNEN), was founded in 1922. It published monthly the magazine *La Lettura Stenografica*, awarded with the gold medal at the International Exhibition of Brussels in 1927. The Tuscan Stenographic Institute, chaired by Francesco Giuletti, in 1955 it became the Italian Shorthand Unique Delegation, to group all the schools and all the systems.

We can also mention the Italian Stenographic Union Cima, of Torino, who edited the magazine *Corriere Stenografico*, and the Meschiniana Stenographic School that sought to enhance the shorthand art in general and the Meschinian technique, in particular, whose official publishing organ was *Stenografi*. On the other hand, Arnaldo Marín was the founder of the Federazione Stenografica Regionale Lombarda and president of the Società Stenografica Lombarda.

Other entities were the Italian Academy of Shorthand, which published *Shorthand Studies*; the Società Stenografica Pugliese Enrico Noé, in Bari, which organized the 14th National Congress of the Italian Stenographic Federation Gabelsberger Noé (1956); Francesco e Zaira Giuletti Foundation, in order to support the study, promotion and dissemination of common scripts and the Gabelsberger-Nöe system. There the quarterly publishing organ *Rivista degli Stenografi* was published.



We can also mention the International Stenographic Federation Mosciaro (Rome), which edited *Notiziario Estenital*; the Aliprandi-Rodríguez Academy; StenoClub Gabelsberger Noe.

In October 1929 Giuseppe Quitadamo founded the National Association of Esperantist Stenographers (*Associazione Nazionale stenografi-sperantisti*) in order to spread the Esperanto shorthand among stenographers. For this reason, Giuletti created in Naples in 1929 the *Associazione Nazionale Stenografici-esperantisti* in Naples, and in 1907 he won the Gold Medal at the International Shorthand Exhibition -of Szeged (Hungary), where he presented a study on the application of Gabelsberger-Noe to Esperanto, studying the alphabets of different systems of Esperanto shorthand, in particular Schneeberger and Christoffel, in relation to the Italian system Gabelsberger-Noe.

For its part the Intersystematic Stenographic Institute of Naples edited the *Lettere Mozze* journal, was a center for dissemination of the Gabelsberger Noe, Meschini and Cima systems. It was founded in 1939 by Raffaele Di Pasquale.

The Italian Academy of Shorthand and First Italian Center for Fingerprinting Studies, in Padua, edited the *Bulletin*, which was the organ of the International Secretariat for Shorthand Studies.

Stenografia Nazionale was founded in 1922 in Rome and its official organ was the monthly magazine *Grafía*. The *Associazione Stenografica Magistrale "Gabelsberger-Noe"* was an entity that was recognized as a public utility entity in 1924, while the *Istituto Superiore Di Magisterio Stenografico* was recognized as a public utility entity in 1925 and had as a founding partner Arnaldo Marin.

The *Istituto Superiore di Magistero Stenografico* (1921) refines the didactic attitude of those who want their life noble in the austere teaching office. According to Emino Soldati, from Milan, an interesting activity is done from *Stenografia Gabelsberger-Noe-Stenoclub*. The aim of this online site is to disseminate the study and use of Gabelsberger Noe Shorthand at a historical moment in which, unfortunately, in Italy the teaching of shorthand is difficult. Currently, the group is made up of about 860 adherents, an ever-increasing number, fortunately, which is made up of professors, professional stenographers, students and supporters of the aforementioned stenographic system. On this website you can find for free the study material that includes the lessons of the Gabelsberger system, which includes theory and exercises. The same lessons can be found on YouTube. Also, a practice is available at speeds of 20 to 120 words per minute. Similar actions are attempted by followers of other systems or propagators of multiple systems (*Federazione Stenografica Nazionale Meschini, A.M.A.S., 1923*).

We mention other associations, such as: *Unione Stenografica Triestina*; *Associazione Nazionale degli Stenografi Italiani*; *Società Stenografica di Reggio Emilia*; *Società Stenografica Reggiana*; *Circolo Stenografico di Parma*; *Società Stenografica Pugliese*, in Bari; *Unione Stenografica Monzese*; *Unione Stenografica de Milán*; *Unione Stenografica Pavese*, and *Sociedade Editora Stenografica Italiana*, which published the *Il Progresso Stenografico* magazine in Pavia; *Italian Academy of Stenography*, which published the *Bolettino* magazine; *Italian National Associations of Shorthand or Club of the Stenographers*, of Milan, whose official organ was *Il Giornale degli Stenografi*.

Scripturae Munus is a Higher Institute of Studies, Research and Training in the field of Shorthand and related writings, born in 2008, based in Rome. It was founded by a group of teachers and stenographers of Gabelsbergerian origin who, from the suppression of the teaching of shorthand in state high schools, considered it essential to carry forward the dissemination of manual shorthand. Among the founders, we can mention the current president, Professor Anna María Trombetti, and the late professor Angelo Quitadamo, lawyer, scholar and shorthand professor who gave so much to the Italian and international shorthand world. The *Scripturae* website is www.stenografando.it. There is a tour of the origins of this linguistic science, also defined as art, to disseminate and recover the deep meaning of the Shorthand in the Third Millennium, a specialty that has nothing to compete with modern techniques of recording the spoken. The Institute intends to

improve the very close relationship that shorthand has with the language. Both live in perfect symbiosis, nurturing each other.

III. International shorthand congresses that have been held in Italy

In Italy there have been numerous International Shorthand Congresses. In 1926 the XV INTERSTENO Congress was held in Milan. The XXII Congress was also held in Milan in 1957, whose president of the organization of the committee was Ugo Andreini. In 1987 the Congress number XXXVII was held in Florence and the organizer of the committee was, nothing more and nothing less, Flaviano Rodriguez. In 2003, the XLIV Congress took place in the city of Rome, led by colleagues Fausto Ramondelli and Gian Paolo Trivulzio. As is public knowledge, the LII Congress will be held in Cagliari by colleagues Carlo Eugeni, Rian Schwarz-van Poppel and the team of professionals that make up the organizing committee, to whom we wish the best success. The information of the various International Congresses has been extracted from the INTERSTENO website (www.intersteno.org).

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Competition at the Senate of Buenos Aires

On June 4, in the Senate of the Province of Buenos Aires, a contest will be held to cover two charges of Stenographers. Contestants may use manual shorthand, stenography or other form of registration, being prohibited the use of recorders. Likewise, they must prove correct writing, interpretation and correction of texts, general culture and typing.

Stenography Courses in Various Argentine Provinces

The teaching of shorthand and the teaching of courses continues to grow in different Argentine provinces. This year courses are being taught in the Autonomous City of Buenos Aires and in Escobar (Province of Buenos Aires) as well as in different provinces: Catamarca, Santa Cruz, Misiones, Santa Fe, La Rioja Tierra del Fuego, Antarctica and South Atlantic Islands . The systems taught are Pitman, Marti and Larralde.

Prevent dementia by writing shorthand?

By Carmel Taylor, from Australia (*)

This Article was published on the site www.oversixty.com.au. The on-line magazine is directed to an audience in Australia and New Zealand

Prevent dementia by writing shorthand? Who'd have thought? Certainly, when I learnt shorthand nearly 50 years ago my aim was to master the skill, to use it professionally and then one day teach shorthand. I had no idea that what I was doing was learning a skill which is excellent brain training and has now been identified as a method to assist dementia prevention.

Stenography has long been a highly-regarded skill in Europe, with stenography clubs in major towns, many dating back over 100 years - long before shorthand's common purpose was for business purposes mainly used by women. Members of the German Minden club believed that they were not just participating in a challenging past time – they also perceived that there were significant cognitive advantages associated with shorthand. The club teamed with the Gerontology Department of the Coppenbrugge Hospital to research "shorthand against dementia". Members aged between 62 and 73 participated in exercises revising or learning shorthand on a weekly basis over several years. On-going memory test results showed participants experienced either no memory deterioration or even improved memory, in spite of aging during the process. The Minden stenography club received community accolades for this work. Stenography clubs throughout Germany and Switzerland offer courses in teaching and revising shorthand, with titles such as "Shorthand Against Forgetting", and "Shorthand for the Memory". Many groups include social activities as well as the mental stimulation of shorthand.

As a teenager eagerly waiting to learn shorthand at school, I had many conversations with my aunt, also a stenographer. She inspired me with her memory of the theory of this fascinating skill and certainly increased my enthusiasm for my up-coming studies. Whilst learning, I continued to discuss my progress with her. My teacher also influenced my desire to eventually teach the skill. One day I flattered her, saying that I "wanted to do what you do". She asked me what I meant – "to teach shorthand like you do". After a business career, I took the opportunity to become a teacher – this included shorthand. I was in my element! I was teaching shorthand to teenagers; then to adults at night school.

So, what is so magical about writing shorthand that has such an impact on the brain? Shorthand uses several complex, cognitive processes. When learning shorthand, as with a foreign language, we memorise the theory and words to enable us to reproduce the outlines. We store the words we hear in the short term (or working) memory whilst the brain processes the decision of how to produce them precisely on paper, drawing on the long-term memory. When I learnt shorthand as a teenager I had no idea that this cognitive process, known as brain training, was happening – or more importantly, that I was learning a skill which could potentially assist prevention of dementia.

As my fascination for the benefits of shorthand has grown over recent years, so has my knowledge of what groups of shorthand writers overseas are doing. The Shorthand Writers of Maine in USA – a group of highly enthusiastic shorthand writers who meet monthly to revise theory, write shorthand from quizzes and puzzles, and, so importantly, socialise. The group has a wide range of ages, with several members in their 90's. Everything is all good fun – no tests or exams – just personal goals they set themselves to achieve in a convivial environment. My aunt would have been just the candidate for membership of such a group, given the opportunity.

Dementia is the second leading cause of death in Australia. The number of dementia sufferers is spiralling, as are associated financial and emotional costs. The projection is that one in six women will experience the effects of dementia, whilst with men this will be one in eleven. Dementia Australia's website of "Your Brain Matters" advises that people who regularly stimulate their brain with complex mental activities are less likely to

develop dementia. This is further enhanced when social activities are combined with challenging activities.

Shorthand exercises many aspects of challenging the brain. Challenging of the brain leads to neural plasticity, the ability of the brain to form and reorganise synaptic connections, and we now know that this can take place at any age, given the right conditions, so that older people who continue to involve themselves with new and challenging activities can have a healthy ageing experience. It was once thought that neural plasticity ceased to occur with ageing, and that all the connections had to be in place prior to this. Thankfully, we older people can now have some degree of control over this, based on our lifestyle. I find this so empowering.

What these stenographers in Europe and Maine are achieving is exactly what Dementia Australia has prescribed as the essentials for dementia prevention activities – mentally challenging activities which are not overwhelming, which are enjoyable and which are conducted in a social atmosphere. These shorthand groups tick all the boxes!

For me, I now make time on a regular basis to revise my theory and to regain dexterity with my shorthand writing. I am also reading short stories in shorthand, before shortly moving onto classic novels like Sherlock Holmes, and Treasure Island. Who knows, one day I may challenge myself to work my way through the many works of Charles Dickens (himself a shorthand writer) which have been transcribed into shorthand. And why am I doing this? Well, firstly for the satisfaction I feel when I can read a difficult outline – we need to feel accomplished in small feats at any age, but particularly as we get older and may not be in the workforce. Secondly, I now know that I am taking positive steps to not only maintain “the little grey cells” but to increase them. I am taking some control of the situation to avoid potentially becoming one of the one in six women who will be affected by dementia.

Who’d have thought that these ‘squiggles on paper’, as shorthand is often referred to, go hand in hand with the grey matter!

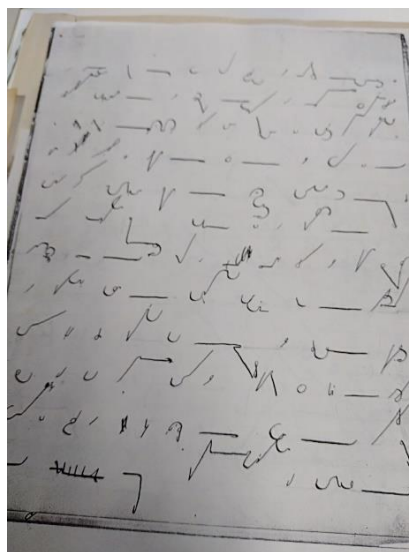
(*) Carmel Taylor is a business teacher. She has worked as a stenographer and personal assistant prior to teaching. Her passion is shorthand and her hobbies are art deco, fashion and sewing. Carmel is a member of the Commercial Education Society of Australia.

Our Russian colleagues have a request to have translated some documents from Sténographie Duployé.

Do you know anyone from "le petit sténographe" (the little shorthand writer) group? We have been addressed by a person asking to translate some documents written in Duployé shorthand. We would be really grateful.

Best regards,

Nora, Olga (People who can help can contact our Russian ladies from GZOS at gzos@mail.ru.)



Visit by an Israeli Delegation to the Italian Parliament

by Siria de Vitis, Yaron Kavenstock and Giulia Torregrossa

The first study day spent at the Italian Senate of the Republic

by Giulia Torregrossa

Two years later, a delegation from the Israeli Parliament's Recors Department honored again with a visit the homologous offices of the two Chambers of the Italian Parliament. Ms. Maya Cohen-Rahamim, Director of the Parliamentary Records Department; Mr. Rami Ben-Shimon and Mr. Yaron Kavenstock, Plenary Record Supervisors; Ms. Oshra Asida, Ms. Yaffa Krintza and Ms. Sharon Rafaeli, Parliamentary Reporters, were part of this delegation, that was accompanied by the Deputy Head of the Mission of the Embassy of Israel, Plenipotentiary Minister Dr. Ofra Farhi. The assistant of the Deputy Head of Mission, Dr Daniel Arbib Tiberi, was also present. On Monday, February 25th, the delegation of the Knesset Records Department was welcomed by some representatives of the Reporting Office of the Senate of the Italian Republic, together with the Head of the Reporting and Institutional Communication Department, Massimo Martinelli, in the hall of the former barber shop of Palazzo Madama (whose name reveals the original intended use and which today is dedicated to welcoming guests and foreign delegations, as it is very cozy and welcoming).

The morning was dedicated to an illustration of the reporting activity at the Senate, with particular attention to its history and tradition - the Senate of the Kingdom of Italy was in fact the first Parliament of the world to adopt stenotypy to transcribe parliamentary reports - and the technological evolution of the reporting techniques. Thanks to the digitization of stenotyping, in fact, the Senate today is able to publish on line the drafts of the reports in just 30-40 minutes: This excellent result is due to the combined digitization of stenotyping and the organizational process that revolves around the device, as well as all the additional revision and publication technologies implemented, which are independent from the text's source.

We then focused on the general aspects and the daily challenges of parliamentary reporting, that are common to many other Parliaments throughout the world, such as the differences between spoken and written language and between the Plenary reports; such as the steps of the revision process, the editing level of the texts and the corrections that the senators are eventually allowed to do; finally, such as the new frontiers of reporting, like the forced alignment between the video recording of the session and the report (starting from the XML format), the methods of rendering non-verbal facts (facta), such as off-mike interruptions and comments or the show of various objects as a sign of protest.



We were very pleased to see our colleagues very interested in our activity, as demonstrated by the numerous and detailed questions they asked us (and we reciprocated with fervent curiosity when we exchanged roles and from speakers, we became spectators of their presentation). and Committee .1

In fact, two were the peculiarities that distinguished the visit of the Israeli delegation, making it particularly profitable and welcome, that is, a mutual exchange, thanks to the presentation of their work that they also wanted to perform, and a valuable informal moment of professional and human exchange at the end of the day.

The study day has therefore become interactive, thanks to the fact that the colleagues of the Knesset also held a presentation to tell us about their working methods. These moments of professional exchange always have a great value, because there is always a lot to learn and improve, after listening to the work patterns of our colleagues around the world and trying to get into their reality. Regardless of the method we use, in fact, we all end up giving life to the same product, that is to say black words on a white background, whether printed on paper or in digital format.

Presentation of the reporting activity at the Knesset

by the Israeli Parliament delegation:

First of all our colleagues explained to us that the Israeli system of Government is Parliamentary, with a unicameral Parliament; the elections take place every four years and the members of Knesset are elected directly; there is the separation of powers and in the Government there are ministries and ministers.

In the Israeli unicameral Parliament there are 12 permanent Committees. There are also some special Committees (currently 7), approximately 40 subCommittees, parliamentary inquiry Committees and the ethics Committee.

In the Parliament, the organisational chart of the service units is as follows: under the Speaker of the Knesset, there are the Knesset Guard, the Attorney General, the Director General and the Secretary General (who takes care of the Knesset Committees and also has at his/her side a Deputy Secretary General).

The Knesset Records Department, a unit of the Information Division, following the Rules of proceedings, is responsible for documenting every session held at the Knesset, both in Committees and in the Plenary, by preparing parliamentary records, that are verbatim reports and not summary minutes, whose purpose is to clearly and accurately reflect the discussion as well as the decisions and votes that took place.

The Department produces 2/3 of all Knesset parliamentary documents, among Plenary and Committee records, in addition to the legislation. The scope of work is as follows: during the 20th Knesset (from 2015 to 2018), 11,900 Committee meetings were held and 397 Plenary sessions; in the Plenary, among 12 months of sittings, approximately 2,800 pages of reports are produced (this means approximately 700 pages among 3 weeks); in the Committees, 400 meetings are held per month (and then, the same number of reports) and so 100 per week. Just to give an idea of some numbers.

The main records' challenge is to create a reliable and professional tool for Knesset Members, while providing the public with a transparent look at the decision-making process and the spirit of the discussions. The Knesset Rules of Proceedings also require the presence of a parliamentary reporter during the sittings (in the Plenary, the reporters sit in a corner, at the right side of the Speaker's bench).

¹ The Israeli delegation in the hall of the former barber with a representation of the Senate Reporting Office. From left to right,

In the organizational chart of the Records Department there are a Department Director and two coordinators (the Assignments Coordinator and the Department Coordinator, 25 Parliamentary Reporters - several with security clearance - and 4 Plenary Record Supervisors).

The Director of the Records Department mainly takes care of the completeness of the reports (in order to avoid the duplication of items or that some records are improperly received) and of the proper distribution to various databases; he/she has to ensure that work is completed by staff on ongoing basis and that the sterilization of names is in accordance with law and has to streamline work procedures and the collaborations with other Knesset Departments, but also to find study days for enrichment and training. He/she also coordinates, oversees and monitors the outsourcing company that helps the Department to record some of the Committee meetings and promotes innovative computer technology.

The reporters have exclusive responsibility for producing the report and their work procedures go as follows: in the Plenary, they cover 10 minutes and write-up in up to 2 hours per turn, then they transfer it to the Plenary Record Supervisor (language editing belongs to a different office), upload it to the Knesset website and also prepare the table of contents after this it goes to language editing- and they do the final version. In the Committees, the reporters are assigned 2–3 hours of meetings per week (and editing one hour takes about 6 hours of work, so write-ups take place at home, except for classified sessions; this means that the reporters work 2–3 days at the Knesset, normally from Monday to Wednesday, where there are Plenary sessions, and that the rest is done from home).

The main technological aid that the reporters use is the e-parliament system, a database of all the records that permits control over assignments, sessions, record status and more. There is also an Easy Type program for printing records, digital audio and video synchronized recordings in the Plenary and in the Committees (the speech recognition is being introduced, but it's not yet used by reporters).

The professional challenges for the reporter are his/her exclusive responsibility for producing an accurate, final record of Committee meetings; transferring spoken into written language, while maintaining the speaker's authentic voice (thanks to avoiding excessive editing, so as not to affect his/her intent, and to an extensive general knowledge in a variety of fields).

These are the logistical challenges: the Committee meetings have many participants (citizens are allowed to be present and speak too, after asking a permission, and their presence and speeches have to be recorded like others', even indicating their qualifications); the meetings can be heated and last many hours, so there is a great uncertainty regarding working hours; reporters have to respect a strict adherence to timetables for submitting the records, so they also work from home on Thursday and Friday (where there are no Plenary sessions), and finally they have to deal with computer malfunctions and complex computer systems that are unique to their Department.

The second part of the first study day:

Notes on the reporting technologies at the Italian Senate

At the end of this interesting presentation by our Israeli colleagues, we took our lunch break, then met again in the former ex barber shop hall for the second part of the first study day. In this second part of the day, doctor Carlo Marchetti, Head of the Information Systems Development Office showed some notes on the technologies for reporting at the Italian Senate, first of all illustrating the Senate website main reporting page and the report structure (that is divided into verbatim report, annex A and annex B).

There are two service levels for the Plenary sittings reports, that is to say for the unrevised draft version (that is released as an XHTML format that is updated every 40 minutes on the main Senate website, during the sitting itself, in real time) and for the final versions of the report (in XHTML, PDF, XML and ePUB formats that, in case of afternoon sitting, are

published and delivered within 8 a.m. the next morning and that HTML version final version is available about 4 hours after the sitting end). Now the publication is completely autonomous, but the previous versions of the process involved external printing services, and related costs.

The Plenary sitting workflow, apart from the reporters work, includes the building of the Annex A (that is related to discussed bills and amendments and that is realised on both Word and HTML formats) and of the Annex B, that is divided into Annex B1 (related to other documents, that are non legislative) and Annex B2 (related to motions, interpellations and interrogations, whose preparation belongs to the Government inspection office and that are stored in the database, in the shared folders and in Oracle). Similar for the verbatim report are the capture, the mark up and the processing during the sitting: while the reporter only produces a word file with some markup editors (as a file system that is then stored in shared folders), the second level (that is to say the revision, the second level markup and the publication of the draft on internet) works on both word and HTML format and the third level (collation, final publication, linking and storing) works on Oracle, too.

The main technologies involved in this process are, in addition to digital stenotyping and its related software (whose text contains timestamps and timecodes pointing to the audio file recorded by the software itself, that are synchronized to the text), the markup editors, the audio broadcasting and the digital recording and reproduction system, the satellite and WEB video broadcasting (and the RSS), the electronic voting system and the Annex source apps (content feeds).

About the mark up editors (like tags and hyperlinks), that are provided as a service from the Information systems development office to the Reporting Department of the Italian Senate, the first important aspect to say is that the reporters use a set of MS Word-based applications to augment the contents with tags, necessary for publication and indexing. All the report is marked by the reporters autonomously, but the annexes come from other applications, that are used by other reporters (no longer in charge of active stenotyping). In the overall process, the data marked by the reporters are introduced in a centralized database and in the general information system, where the reporters also take some data from (that are inputted by the Parliamentary information office, the Assembly Secretariat Department, the Committee Secretariat, and so on): everything at the end finishes inside the Senate's website. It is also possible to extract and combine steps of this process to put in place other tailored simple solutions.

The tag insertion is automatic in the MS Word-based application used by the stenographer while editing his/her turn: the user fills in a form and inputs the relevant metadata (like the sitting's number, the Speaker's name, the number of his/her turn), so the editor inserts the markup. To realize a statement markup, the user selects the senator's name who made the speech from a list that is updated according to the composition of the parliamentary groups at the time of the sitting: so the system creates the markup and the user pastes the statement text into the custom tags. There is also a custom toolbar, so controls are context and user sensitive: different actions are allowed at different phases on the workflow, so only authorized users can perform some operations (for example, publishing is only allowed to second-line reporters in charge of it) and only valid elements or attributes can be inserted in a given position of the document. Breadcrumbs assist users during editing.

The benefits of this technology lead to autonomous pdf version composition and printing and enables structured information sharing and exchange, even with other Institutions, queries on documents, extractions, etc.

The result of this process is the publication of the final version of the report on line in different formats (PDF, ePub, XML Akoma Ntoso and XHTML). The web version is updated on the Senate's website during the Plenary sitting itself, in real time, every 40 minutes. The PDF version is autonomously produced by on client workstations. The process includes an adequate support from the IT Department (that is to say two people during the

report and three developers) and a contingency action (for coping with all faults) and it's the result of several years of Darwinian refinements.

The informal meeting,

the most valuable moment of professional and human exchange

At the end of the first day of study, spent at the Senate of the Republic, a moment of relax arrived, which was particularly welcome. Our guests organized for us and for the colleagues of the Chamber of Deputies - who they would have met the next day - an aperitif at a delicious restaurant in the Jewish Ghetto of Rome, among the oldest in the world, not far from Palazzo Madama and surrounded by the monumental augustus complex around the Theater of Marcellus and in particular from the splendid Octavia's Porticus (sadly famous for the Nazi raid on October 16th, 1943, in which 1,000 Jews were captured and deported). So we could taste some typical specialties of the Jewish-Roman and kosher cuisine, like, among others, the «giudia» artichokes, fried in abundant oil, the falafel (legume balls), the hummus (chickpea cream), the tanning (fried zucchini, seasoned with oil, basil, garlic and vinegar and beef stew).

The greatest value of the meeting, however, was given by the fact that the moments of informal exchange, on the side of the official meetings, as we know, are precious for a more in-depth professional and human exchange and to cement friendships. In fact, in front of a glass of wine and a good dish, even the most complex topics become simple and, being able to speak face to face, you can deepen in detail many mutual curiosities.



2

At the end of the aperitif, some of us returned to the Senate, due to the contemporary beginning of the Plenary sitting, while the rest of the group continued to visit the Rome's Synagogue and the adjacent Museum. Since I was part of those who have to come back to work, my story ends here and I pass the word to my Chamber of Deputies colleague, Siria de Vitis (old acquaintance of the Intersteno world, who also joined several editions of the pen shorthand writing world championships), so that she can keep on telling the story.

I take this opportunity to thank the delegation of the Israeli colleagues, as well as for visiting us again and for illustrating their activity, also for organizing this very pleasant

² Aperitivo al ghetto, tra cucina kosher e resti romani: da sinistra verso destra,

informal moment of meeting with colleagues from the Chamber of the Parliament, who I never got to know before this occasion - incredibile dictu - because the two administrations are traditionally separated and work with mostly separate offices. So I finally finally got to know Syria in person, about whom I had only heard about.

Thank you, friends!

The Synagogue of Rome and the Jewish Museum

by Siria De Vitis

And after the delicious aperitivo, we had a special private emotional guided tour of the Jewish Museum and the Synagogue of Rome, which none of us had ever visited before!

The Museum collection through the seven rooms tells a lot about the local traditions, the liturgics and the ritual objects, and about the Jewish Community of Rome at present day. Walking through the ancient marble Gallery, admiring the textile preservation centre, learning about year and life cycle celebrations, admiring the treasures of the Cinque Scole was a truly amazing experience. The Museum possesses nearly 900 textiles, some visible in display cases and others used in the Synagogues throughout the city. Most of them are preserved in one of the seven rooms, available to scholars wishing to study them.

After that we visited The Great Synagogue. In 1870, with the end of the papal rule over the city, Rome became the new capital of Italy. Jews finally regained their civil rights and were free to settle anywhere throughout the city. By the end of the 19th century, the demolition of the Ghetto was almost completely accomplished, and the area was divided into four blocks and the Great Synagogue was built on one of them.

The competition organized to build the Synagogue was won by an engineer, Vincenzo Costa, and by an architect, Osvaldo Armanni. The first cornerstone was laid in 1901 and the Synagogue was inaugurated in 1904. The imposing building is built in eclectic style with Greek and Assyrian architectural motifs. The internal layout is a slightly elongated Greek cross, facing the east. An impressive translucent aluminum dome surmounts the entire building. The inside of the Synagogue conveys a great monumental effect thanks to the brightly coloured geometric and floral decorations on the walls and on the dome.

The second study day spent at the Italian Chamber of deputies

On Tuesday February 26th, the Knesset Records Department delegation was welcomed by some representatives of the Reporting Office of the Chamber of deputies (Chiara Frati, Roberto Alessandrini, Marco Debenedetti, Andrea Moriconi and Stefano Sabbatini), together with the Head of the Reporting Department, Renzo Dickmann, the Head of the Verbatim report Office, Carlo Ionta, and me.

The morning was dedicated to the presentation (slide show) of the workflow and the organization of the department, with an introduction on the historical background and the recent progress and changes from the administrative reform in 2000, which abolished the task of shorthand reporters, to the new voice recognition system (ViaVoice) and since 2015 a further technological innovation with the automatic speech recognition (ASR): the system records, cuts and transcribes the debates and sends them to the reporters to be edited.



1



3



4

We described our organisation and tasks as follows:

The reporting process

The current reporting process comes from the deep experience gained in a century and a half of Italian parliamentary life, and has at the same time quickly grasped all the opportunities offered by the technological developments emerged in the field of computer transcription over the past years. In 2015, in particular, we had an important technological breakthrough with the introduction of the automatic speech recognition (ASR), an automatic system of transcription which allowed a significant decrease in the

³ The visit to the Synagogue

⁴ The two delegations at work

number of units of staff employed in this process, without changing the high standards of accuracy and speed that have always characterized the Italian Parliament.

The current reporting system is divided into four steps: 1) the preparation of an outline in the Plenary Hall; 2) a revision activity; 3) the online publication; 4) the successive additional revision and final publication.

The outline in the Hall - The first step in preparing the verbatim report is in charge of a reporter present in the Plenary Hall, which switches on and off the recording server through an interface web page (Panel); and, above all, first-hand witnessing the proceedings, writes an outline, shared online, which gives an account of the procedural steps, i.e. who is carrying out the functions of President, the timings, the speakers who take the floor, extemporaneous comments outside the recording and, in general, everything that happens in the Plenary Hall of Montecitorio. This outline is the "skeleton" the verbatim report will be then written on.

The revision activity - During the sitting, the ASR system cuts the transcription into 5-minute segments and sends two consecutive segments to the reporter, so that the reporter has 10 minutes of proceedings to process. The reporter editor shall listen to the part he/she is responsible for and introduce the following modifications: he/she corrects the errors of automatic transcription (the accuracy guaranteed by the system is 95,5% on average); adds the punctuation; inserts the procedural formulas in compliance with the Rules of Procedure (the use of these formulas, very structured and formal in the past, has been reduced over the years and they have been simplified); inserts corrections into spoken texts, as regards quotations from laws and other languages and slips of the tongue, at the same time giving them a more formal character; introduces the markup (use of different styles to mark the different stages of the report). The duration of this step may vary, but it takes an average of 40 minutes to process 10 minutes of sitting.

The online publication - The edited parts are at this time connected to one another and sent to the internal IT Department, that, without making any changes, publishes them on the website of the Chamber of deputies (www.camera.it) with the caption "bozza" (draft). The publication on the website takes place within one hour from the actual debate. Deputies are allowed, within a limited time frame, to introduce modest changes into the text of their speeches.

Additional review and print publication - Eventually, during the debate and in the evening, the text, still divided into segments of 10 minutes, is revised a second time, and the markup is verified again. This operation is carried out on different workstations, managing the allocation of the various parts always by the Panel; in addition, the coherence of the markup and the presence of any anomalies is verified by the Internet page <http://indexws.intra.camera.it> (which the internal IT Department is responsible for), that reproduces the report already published on the website of the Chamber of deputies with the caption "bozza".

The checked parts are sent to a further level, called "Gletto", where they are connected one another into one file, corresponding to the final version of the report, that replaces the on line draft version by a periodical updating during the sitting. The "master copy" is made by the IT Department, and is lastly published also on paper, the day after, by the printing company.

Secretariat - In addition to bureaucratic and administrative activities, the secretariat has specific tasks in drawing up the verbatim report: editing the index of the verbatim report; formal check of the main sections (titles and speakers) of the verbatim report and the summary report and verification of their consistency; verification of the final layout, according to prearranged stylistic and formal criteria, addition of texts of speeches authorized for publication at the end of the verbatim report; publication of corrigenda; other functional activities related to the drafting of the reports.

Storage - The collection of all parliamentary documents, including the reports, in paper printed copies is kept in the Library of the Chamber of deputies. In addition, it was decided

to digitize the reports of all Parliaments, from those of the Kingdom of Sardinia (1848) on the historic portal www.storia.camera.it

Technological and IT elements

Audio System - The conference system of the Italian Chamber of deputies is a Bosch DCN system in standard configuration to create a public address of distribution. We have an analogic audio infrastructure connected to the central server, that receives an MP2 format for live sittings in the Plenary Hall, but many different formats too, as MP3, wav, for the pre-recorded broadcast.

ASR System - The ASR system is composed of a central server, the ASR software is installed in and several computer workstation are connected to the server by an Intranet. The server is linked to the Audio net and is controlled via a web page, the Panel. Each computer workstation has the Office package installed and, in particular, an MS Word plugin developed by the contractor.

In the Plenary Hall, our Department has one computer workstation – equipped with the Panel – that communicates with the server and can manage the recording. The server records the audio captured live, cuts it into segments and transcribes it as MS Word files. Behind an MS Word document there is an XML file, which allows links between each word and the audio (sincrony).

The revision clients locally download the transcribed files and revise them by using the MS Word plugin. This is also a provider of a digital player, you can listen to the recording by using the pedal connected to the computer. As soon as the processing is finished, the client sends it to the server, which, in turn, distributes it to the next level, Publishing Client.

The Publishing Client, using the MS Word plugin, joins the reviewed files and saves them in network folders shared with the IT Department for the online publication as “draft”.

At that moment, files are sent by the server to the additional revision clients, where such an activity is carried out, and then to the “Gletto” Client, which joins all segments into a single file.

The Panel - It is a web interface you can access to from every computer workstation. It communicates with the central server and allows you to manage all the data flow, planning in advance a “sitting event” session and organizing the working levels. We have four computerized levels: revision workgroup, Publishing Client, additional revision workgroup and “Gletto” Client.

By the Panel you can also change the workgroup and reassign a file to a different reporter; you can also plan the duration of the segments and of the overlaps between segments, how many segments should be assigned to a reporter and an automatic start of recording. This tool is a customization we asked to the contractor, so as to prevent any inability to start recording by hand.

Recognition and dictionary - The distinguishing feature of ASR software is that it is “voice independent”: independent of both the voice recognition of the individual reporter and of the specific vocal timbre of the Deputy you need to transcribe the intervention of, so that it does not need user profiling. In this sense, recognition does not improve if the speaker speaks more and more.

The ASR software guarantees an average of 95,5% recognition accuracy if the speaker is clear (obviously the level of recognition is not so high in case of regional dialects) and is provided with a parliamentary dictionary, made up of more than 300.000 words, which is developed and implemented by the contractor every two months or before, if needed.

Useful tools - During the drafting of reports, the following useful tools facilitate the process: a digital player as MS Word plugin to listen to the recording; and the “stretch” to play the recording faster or slower without losing the right sound of voice; a pedal to play, rewind or fast forward the recording and an headphone with microphone attached; respawning system that is integrated into MS Word plugin and uses Dragon software;

keyboard shortcuts and macros to insert glossary formulas into the report to observe formal rules; the web page <http://indexws.intra.camera.it>, that allows to view the xhtml version of the report during the sitting and its PDF version. On the same web page it is possible to check the semantic markup and the presence of anomalies; scanning of written speeches delivered by deputies; documents by Plenary Hall Department in shared folders (speeches read by the President, agenda, programme of work, etc.); the results of votes are reported in the form of charts by the IT Department and published at the end of report.

Advantages of ASR - The advantages of the ASR System are the following ones: the indication of overlaps between consecutive files with a different colour facilitates the joining of files; the synchrony between each word and the audio recording allows you to listen just to the word you have doubts about (it is kept in subsequent levels even after adjustments, but if the corrections increase, a greater amount of synchrony is lost: that's also why we tend to insert the least possible corrections); the organized management of the workflow is flexible and prevents the possible loss of parts of the report; the end of dictation has allowed a greater professional development of the staff and less expenditure of energy.

For all the reasons we have mentioned the ASR System has enabled a reduction of 30 percent of the human resources employed and 40 percent of the working times, as well as a significant reduction in printing costs.

Our team – Our team consists of: 1 official (Renzo Dickmann) heading the Department, who is in charge of editing the official report (Art. 34, Rules of procedure of the Chamber of deputies: «Minutes of the sittings of the House and of the Committees shall be drawn up respectively by the Editor of the Official Report or by the clerks attached to individual Committees»); 3 officials (Carlo Ionta, Annunziata Lucci and Siria De Vitis), who coordinate the various activities; 22 reporters performing the following activities: outline, revision, sending, additional revision, summary and attachment; 3 administrative office personnel.

At the end of the morning session, the delegation gave their presentation followed by a very interesting discussion and an exchange of working practices.

After lunch, the delegation attended a Plenary session from the public gallery and met the team of the Reporting office and observed them at work. This part of the meeting was particularly dynamic and useful.

The visit ended with a guided tour of the Chamber.

The whole experience was delightful, and we are looking forward to having the same experience in Israel!



The commentary of the Israelian delegation about the visit at the Italian Parliament:

By Yaron Kavenstock

A delegation representing the Records Department of the Knesset (the Israeli Parliament) carried out a working visit to its counterparts at the Senate and Chamber of Deputies of Italy. The delegation, composed of five parliamentary reporters and the director of the Department, was deeply impressed by the work of the two Houses of Parliament.

In the Senate, it was fascinating to see the combination of conservatism and innovative technology. For example, they managed to preserve the use of the Michela stenotyping machine (which originally dates to the mid-19th century), though it is now connected to a computer with advanced software that translates the shorthand into words and sentences and allows to publish on line the drafts in only 30 minutes.

At the same time, it was extremely interesting to learn about the work schedule at the Chamber of Deputies, which is very advanced in terms of the use of technology. (At the Knesset, we are only in the earliest stages.) Since as early as 2015, using ASR technology, they have been able to transcribe recordings of the plenary at 95.5% accuracy. We were very impressed by this technological progress.



5

The stand of the Senate of the Italian Republic at the Turin International Book Fair



6

From May 9th to 13th 2019 the 32nd edition of the Turin International Book Fair was held at the Lingotto, which was once again attended by the Senate of the Italian Republic.

This is the largest Italian publishing event - born in 1988 from the idea of two Turin-based artists, a bookseller and an entrepreneur - that makes use of a huge space with many initiatives, an infinite number of stands, conferences and editors' proposals. Since its first

⁵ The Israelian delegation in one of the Senate's courtyards.

⁶ Picture source: <http://sugarpulp.it/salone-internazionale-del-libro-2019-il-gioco-del-mondo/>

edition, this readers' paradise has always been characterized by an annual theme: this year the game of the world was the common thread that led visitors, readers and curious, through the reflections and dialogues matured around books and reading by authors and publishers from all over the world, so everyone has been able to find each other to talk about high content, but within everyone's reach. The idea has a precise base: culture has no barriers or dividing lines, it skips the boundaries and shatters the walls; today, in the period in which it seems that there is a - presumed - battle between people and elites, the great challenge is to understand more about all of us and the plurality of visions in the world and to guarantee bibliodiversity.

The organization of the Fair has created an excellent entertainment program with various conferences, presentations and proposals, accompanied by the presence of prominent personalities and guests: visitors were able to meet their favorite authors and have their latest works autographed or take part in the many insights on how to write a book or re-order the bookshop and on how publishing moves in Italy.

There were many exceptional stands, some with a roof of artificial plants, other full of plants and flowers, a true spectacle for the eyes. The host region was the Marche, while the host language was Spanish (with a delegation of authors from Central and South America to strengthen the synergy created with a series of important institutional subjects) and the city of honor was Sharjah instead, to which a real Arab-style building was dedicated, to house its books and initiatives.

The Bookstock Village was dedicated to children and young people up to the age of 20 who also visited the fair this year in a high number, with a cultural schedule full of great guests, hundreds of hours of free workshops (from illustration to science, from the digital world to comics), bookshops and games to train tomorrow's readers, with a particular focus on special books for children with disabilities and a series of initiatives, projects and awards aimed at teaching families the importance of reading from from the cradle and of reading groups in schools and libraries.



The Senate of the Republic was also present this year, with a stand shared with the

⁷ The Turin Lingotto during the opening day of the International Book Fair: like every year, the large column of books set up at the bottom of the first pavilion is of great scenic effect, showing guests all its beauty as soon as they enter the fair. Picture source (Ansa/Alessandro Di Marco): <https://www.corriere.it/cultura/salone-del-libro-torino/notizie/salone-del-libro-di-torino-2018-4b05fc70-547c-11e8-9a5b-9f97999a0713.shtml>

Ministry of education, university and research (MIUR), with the usual space for meeting with citizens, in which information material was distributed free of charge (the current text of the Italian Constitution; the anastatic reproduction of the 1947 original Constitution, kept at Palazzo Giustiniani, that Intersteno delegates will be able to visit on next July 11th; the universal declaration of human rights; information material on the Senate buildings and how to visit them; an illustrative leaflet on the Michela digital stenotyping system, in use at the Senate to record the verbatim reports of the sittings of both the Plenary and the Committees).

Events and activities related to the world of the two institutions and presentations on the legislative activity were also held at the Senate and MIUR stand. For schools visiting the Turin Book Fair, in particular, the Senate has proposed a calendar of appointments and educational activities aimed at getting to know some of its aspects: the Constitution of the Republic; history, composition, constitutional bodies and their functions; activities, documentation produced and information channels for citizens; phases of the legislative procedure, from the presentation of a bill to its possible approval by Parliament; the Palazzo Madama Floor of the House, the voting system, the roles performed and the positions occupied by the people present inside it, from the senators to the administrative employees; history and characteristics of parliamentary reporting, secrets and curiosities of Michela digital stenotyping system, accompanied by live demonstrations; activities for schools and competitions promoted by the Senate of the Republic and by the MIUR.⁹



10



At this year's edition I had the honor of participating together with a very close-knit team of colleagues, firmly directed by the guide of Raissa Teodori, head chief of the institutional communication, who was always present, highly trained, professional and humanly very helpful. This was my first time at the Turin Book Fair, giving presentations and live demonstrations to the public on the Senate reporting system, but also distributing free books and leaflets to visitors. At the end of this interesting experience, I can say that I found enthusiasm, admiration and curiosity about the work carried out by the Senate (and its senators, administration, employees and reporters). Maybe it's been little easier thanks to the fact that the audience was an already partially selected one, because it was interested; anyway, the interest I met gratified me and gave me a lot of satisfaction. Contact with the public was certainly challenging, because to transmit an institutional message in a professional manner, that indeed has to be still friendly and flexible, depending on the interlocutor, it is necessary to get involved, with availability and enthusiasm. Once this effort has been made, however, the return was incredible, in terms of human warmth, which made the experience truly enriching: there is nothing more rewarding than a young boy or girl happy to receive a copy of the Italian Constitution, because he/she can't wait to read it at school with his/her classmates.

⁸ Pictures by Giulia Torregrossa.

⁹ <http://www.senatoragazzi.it/notizie/scopri-il-senato-al-salone-del-libro-di-torino/>

¹⁰ Pictures source: <https://twitter.com/SenatoStampa>

Is it possible to play music with a Michela steno keyboard like a piano?

For all the people who always asked themselves - and to us, when visiting the Senate - if the Michela stenokeyboard plays music when we press its keys, now we have an answer: yes, it does; we can play the Michela stenokeyboard.



To be honest, we, the Senate reporters, always knew it, as it's intuitive just at a first glance at its shape: in the mid-nineteen century, when it was invented as a way of writing all the sounds that the human vocal apparatus could produce and as an aid to visually-impaired (thanks to the punches that produced the original steno symbols in relief on the stripe of paper), its shape was mutated from the piano outline, because it was the easiest to find and reproduce at that time; it was also considered the most ergonomic and it had been inspired by musical notation as a universal language. In addition to this, the latest model of the keyboard, in order to interface with the computer and the AI of the software we use, has a MIDI protocol, the same of the musical keyboards. But as we never needed to prove it, we never tried to find a way to do it concretely.

11 The occasion to listen for the first time to the sound of the words we write through our stenokeyboard was recently offered by an Australian artist with Italian roots, Angelica Mesiti. She found by chance an old Michela stenokeyboard while browsing Porta Portese, a very famous flea market in Rome, and initially thought it was a particular kind of pianola. But then her companion, a lawyer, enlightened her, so she discovered what the keyboard was used for: the typewriter-style machine was adopted by the Italian Senate in 1880, as a way of preserving transparency within government¹².

It was 2017 and the "world seemed to be in crisis mode and I thought about this little machine, and it sort of being witness to the democratic process for over a century. So many historical events had passed over the keys ... as it recorded every utterance in the Parliamentary process and I thought what a timely little device to be thinking about as we are considering the state democracy is in now ... I was fascinated that I was looking at a typewriter as well as a musical instrument: ... my first thought was 'you could translate text into music [with this] - you just have to decode the musical notes that were being depressed while it was writing text'." The idea sat idle in her mental bottom drawer for a couple of years, until she came to consider making a proposal for a new work to be shown for the 2019 58th Biennale di Venezia¹³.

¹¹ https://mobile.twitter.com/auscouncilarts/header_photo

¹² The Michela shorthand machine is used to generate a system of shorthand symbols in real time. Professor Michela Zucco, who had a passion for linguistics and phonetics, classified all the components of the syllables contained in words and ascribed to each a graphic symbol and numeric value so as to reflect the exact sound - thereby creating a mechanism which could record the symbols corresponding to groups of sounds at the same speed at which words were uttered. The invention was considered groundbreaking, and Michela Zucco was subsequently awarded medals at international Expos. (Source: <http://biennalediveneziarte.blogspot.com/2019/03/news-dallaustralia.html>)

¹³ Australia has been represented at the Venice Biennale since 1954 by many distinguished contemporary visual artists. The Venice Biennale provides Australian artists with critical international coverage, exposing them to key new audiences, markets and contexts. The Venice Biennale 2019 sees artistic team, Angelica Mesiti and Juliana Engberg representing Australia at our

She then understood that, in the intentions of its inventor, it was aimed at recording and making possible to reread, even at a great distance of time, all the sounds that the human vocal apparatus could pronounce, in order to make all the man brothers, and that it had been “inspired by the universality of musical notation to create a form of recording that could be universally understood” 15.



The stenographic machine prompted the video artist to start thinking about the relationship between music and lawmaking across many different societies and cultures: “I had this question that led the project: What kind of music would be generated if we were to translate a text through this machine into music?”

The result is *ASSEMBLY*, a three-channel video and installation, a multimedia and multi-layered visual work that uses metaphor, music, poetry and performance to suggest ways communities can come together rather than pull apart¹⁶. It features an ensemble of performers reflecting the diverse cultural heritage and ancestries of contemporary Australia: it’s a testament to the “human necessity to come together, whether it’s to memorialise, to act in solidarity, [or] to come together¹⁷”, that we feel even more “at this historical moment, where we are dealing with multiple crises, whether it’s political, humanitarian or environmental”. The idea is explored through a series of translations and reinterpretations, both musically and choreographically, through performance and a range of generative actions that take place within the work.

To join the installation (composed of three videos presenting the same scene from as many different points of view) the viewer is invited to freely take a seat in the small red-carpeted amphitheater (which recalls the same parliamentary classrooms for colors and structure - the Italian and the Australian one - projected onto the screens) recreated by Mesiti, and to interact by choosing from time to time which video to observe and - therefore - with which part of the work ideally dialogue¹⁸. In fact, the sequences were



pavilion in the Giardini. (Source: https://www.australiacouncil.gov.au/international/venice-biennale/?fbclid=IwAR3cnEp5FZx2NJxT4YK3jaihU2gq0xubqPSLLu9gENegjQxxjX7_r2I_XCU)

¹⁴ Angelica Mesiti (b. 1976) lives and works between Paris and Sydney. She is currently presenting a solo exhibition at the Palais de Tokyo Paris, and has previously held solo exhibitions at MAXXI Rome, Musée d’Art Contemporain de Montréal, O Space, Aarhus, Williams College Museum of Art Massachusetts, and Nikolaj Kunsthal Copenhagen. Her work is held in national and international collections including the National Gallery of Australia, Museum of Contemporary Art Australia, Art Gallery of New South Wales, Queensland Art Gallery, Gallery of Modern Art, FRAC Franche-Compté France, and Kadist Art Foundation Paris/San Francisco.

¹⁵ <https://newsroom.unsw.edu.au/news/art-architecture-design/unsw-alumna%E2%80%99s-venice-biennale-entry-examines-collective-power-%E2%80%98-people%E2%80%99>

¹⁶ <https://www.smh.com.au/entertainment/art-and-design/visual-artist-angelica-mesiti-puts-unity-into-art-for-her-venice-debut-20190319-p515fb.html>

¹⁷ <https://www.abc.net.au/news/2019-03-20/venice-biennale-australian-pavilion-angelica-mesiti-assembly/10916964>

¹⁸ <https://www.nonsolocinema.com/australia-biennale-arte-2019.html>

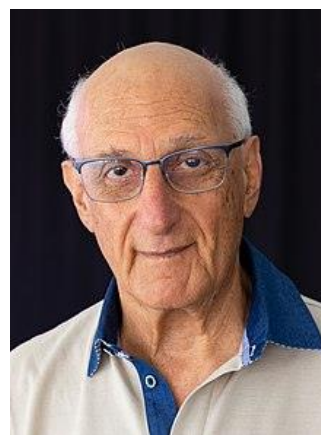
filmed in Australia's Old Parliament House, in Canberra, and the Italian Senate in Palazzo Madama, Rome.

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Once the instrument was found, the text remained to be chosen: what text to play and translate in music with the Michela (as it uses a syllabic abbreviated language and can be used in every language)? The logical place to start was legislation, the bread and butter for a machine such as the Michela, but Mesiti quickly realised it was too "dogmatic or prescriptive" for her tastes and she wanted to stay far from politics: so, using a piece of legislation would include but then also disclude certain arguments or ideas, or groups: "it's not about protest. It's a communal gathering, and a returning to democracy²²".



So she looked to poetry instead and found her way to David Malouf's Poem "To be Written in Another Tongue", in which he grapples with the language of his Lebanese grandfather: "it immediately struck a personal chord with me ... there's an imaginary conversation going on with an ancestor with whom the writer no longer has a linguistic link ... it's about the impossibility of translation and the distance between one language and another."



As for example, the language in which my grandfather dreams now he is dead, or living, muttered in his sleep. Clouds flow to a different breath, daylight moons hatch from the stillness of a different dark, where owls drop from the sun, dirt-coloured starlings by other names than we know them gather the dusk, grain by grain let fall the shadow of their bodies.

Such ordinary events are poems in another tongue and no translation possible. Owl with its heavy blood and vowel an open mouth too slow to snatch the heads off dustmotes. Humming-birds like Giotto's tear-stained kamikaze angels sorrow, having learned their name in a dead language is entrée to a steel-meshed aviary or Table of Contents, some grey Jardin des Plantes. Grandfather mumbles our names in the earth. We come to light out of his mouth, oracular bubbles.

I range through the thesaurus for a word: homesickness, yearning of grandsons for a language the dead still speak, the dying in their sleep still mutter, the advent of common objects, strange upon the tongue. 23.

¹⁹ The Biennale Austrian Pavilion <https://www.australiacouncil.gov.au/international/venice-biennale/>

²⁰ The Italian Senate's Floor of the House, in Rome (with a stenotypist in action) - same picture's source.

²¹ The Australia's old Parliament House, in Canberra (with a pianist in action) - as above.

²² <https://ilglobo.com.au/news/42680/venice-biennale-will-house-cinematic-ode-to-solidarity-by-sydney-born-artist-angelica-mesiti/>

²³ <https://www.poetryinternationalweb.net/pi/site/poem/item/7294/auto/0/To-Be-Written-in-Another-Tongue>

24As the Michela transposed the poem via keystrokes, MIDI software recorded a musical notation. Angelica Mesiti then invited Australian composer Max Lyandvert to extrapolate this set of notes into a musical score: he has "massaged" the dissonant code into a music score played by an ensemble of musicians while performers from different cultures that make up cosmopolitan Australia dissemble and then come together. Evolving as performed translations in the styles of polyphony, dissonance and cacophony, and finally culminating in a moment of harmony, Angelica explored the transformative power of group communication through interpretation and non-verbal languages and Max has created an imaginable, musical world in which a "contingent" gathering of "the people" is allowed to disintegrate and resolve by perpetually reforming and revolutionising itself²⁵. Central to the performative video piece are the musical notions of "polyphony" and "cacophony". Polyphony is the effect of individual voices or instruments which have their own inherent sound but which come together as one: "it's made up of individual voices or instruments that all have their own inherent sound, but when brought together can create a new music". Cacophony is the moment of release: "This work is about respectful listening, it's about opening oneself to others and joy" Engberg said.

During the 25-minute video, musical responses move from a classical to a cacophonous interpretation, and in performance from the traditional dance to improvisation and gesture. Translation and the way it forms a community has been a particular enquiry and methodology for Mesiti for a number of years and it occurs in a variety of contexts in her work. Perhaps most notably expressed as a movement from verbal and written language to non-verbal, gestural and musical translations. Translation of codes into non-linguistic languages such as music or dance, provides an expansion of meaning, and a possibility of personal connection through the elaboration of the hidden. The artist has physicalised this desire for communication and communality in the architectural installation that houses her three-screen projections in Venice. Mesiti's musical transpositions are generative, inclusive and perform a future that is multiple and fluid. Through poetry and metaphor Mesiti shows the joy of making a hospitable place for the "Other" in the processes of society and for those who seek hospitality in the community - the young, the female, the Indigenous, the arrived, the exiled, the hopeful, the refugee and the artist. As a second generation Italo-Australian who now resides in Paris, Mesiti focuses on diasporic cultures, gestural communication and multi-cultural dimensions through musicality and movement²⁶.

Having found the first piece of her artwork's puzzle in the streets of Rome, Mesiti found the final piece on the streets of Paris, during the Nuit debout demonstrations in 2016 and 2017. There she discovered the so-called "gestures to save democracy", adapted from the Occupy movement and designed for communication and consensus-building without words. Using the basic gestures of the protest movement, she worked with dancer Deborah Brown (a senior artist with Bangarra Dance Theatre until recently) to devise a "choreography of movements".

https://www.australiacouncil.gov.au/international/venice-biennale/?fbclid=IwAR3cnEp5FZx2NJxT4YK3jaiH2gq0xubqPSLLu9gENegjQxxjX7_r2I_XCU

²⁴ David George Joseph Malouf (born 20 March 1934) is an Australian writer. He was awarded the Neustadt International Prize for Literature in 2000, his 1993 novel *Remembering Babylon* won the International IMPAC Dublin Literary Award in 1996, he won the inaugural Australia-Asia Literary Award in 2008, and he was shortlisted for the Booker Prize. In 2016, he received the Australia Council Award for Lifetime Achievement in Literature. In 2009 as part of the Q150 celebrations, David Malouf was announced as one of the Q150 Icons of Queensland for his role as an "Influential Artists". Source: https://it.wikipedia.org/wiki/David_Malouf

²⁵ <https://www.e-flux.com/announcements/249649/angelica-mesitiassembly/>

²⁶ <http://biennalediveneziarte.blogspot.com/2019/03/news-dallaaustralia.html>

Scientific Committee

By Dr. Carlo Eugeni

Dear friends,

The next Intersteno congress in Cagliari is going to be a particularly rich congress. Many innovations have been introduced. And many others are going to be introduced thanks to the extraordinary activity of the Scientific Committee I am honoured to chair. That is why this year the Scientific Committee meeting is going to be open to all those people who: want to join the Scientific Committee; are interested in at least one of the topics below; would like to contribute to our activities.



The agenda is the following:

- Launch of Tiro: the new online journal of Intersteno (Eero Voutilainen – SC member);
- Creation of an International Association of Live Captioners within Intersteno (Rocio Bernabè Caro – invited member);
- Reports on conference attendances (Henk-Jan Eras and Tatsuya Kawahara – SC members; Takahashi Maki, Mitsuhashi Mai – invited speakers);
- Language Comparison project: proposal of a new scheme (Jean-Charles Le Masson & Carlo Eugeni – SC members);
- Results from SC, RT, and AT competitions with ASR technology plus Live Editing (Carlo Eugeni – SC member, Georgette Sante – invited speaker);
- Progress in the creation of ISA, the Intersteno Stenography Archive (Jorge Bravo – SC member);
- Proposal of a new competition for the Youth Event: the text messaging competition in Sardinian Language (Marta Riccò, Isa Crippa – invited speakers);
- address of president of Educational Committee;
- Miscellaneous.



Intersteno Anthem

Dear friends,

As the English ethologist and evolutionary biologist Richard Dawkins says “Science is the poetry of reality”. In line with Dawkins’ thought, I collected some ideas to try to create the Intersteno anthem last year. Through this e-news, I asked you to send some ideas. Many of you sent me lines, ideas, or only words. I did my best to put these together in an anthem. Then, I met US songwriter Hannah Kohl and Italian composer Matteo Magris, who turned that text into the Intersteno anthem. In the next days, Matteo will record a first draft of the anthem so that you can listen to it before the official version is presented at the opening ceremony in Cagliari.

I have tried to put together all your ideas. The first stanza is a reference to our history: from Tiro – considered as the founder of shorthand – to Sir John Westby Gibson – who organised the first Intersteno Congress in 1887 in London – and Marcel Racine, to whom

we still dedicate the flag show during the opening ceremony. The second stanza concentrates on the notion of family, as Intersteno is usually considered, and our activities as a federation. The third stanza refers to another piece of story with a special focus on our techniques and professions. The fourth stanza more abstractly refers to the ideal speech capturer who works and competes. Last but not least, the refrain, after which the title is named, is a clear reference to the very famous Latin motto “Verba Volant, Scripta Manent”, meaning “the spoken word flies away, the written word remains”. However, I wanted to personalize it to Intersteno, which sort of breaks this rule, by making the spoken word remain “Verba Manent”. Ends the anthem with a surprise you will experience directly in Cagliari

Ladies and Gentlemen, I am particularly happy and moved to publish here the lyrics of the Intersteno anthem “Verba Manent - The Spoken Word Remains” (Lyrics by Hannah Kohl)

<p>INTRO Intersteno! Intersteno!</p> <p>Oh, long live Intersteno!</p> <p>Intersteno! Intersteno!</p> <p>Oh, long live Intersteno!</p> <p>Inspired by Tiro preserving Cicero</p> <p>And by the great transcribers of the modern age -</p> <p>From Sir Gibson to Racine, as Intersteno, we convene</p> <p>To humbly add our own names to the page.</p> <p>REFRAIN Verba volant, verba volant - The spoken word flies away. Scripta manent, scripta manent - The written word remains...</p> <p>But Intersteno captures words so the spoken word remains!</p> <p>Verba manent, verba manent –</p> <p>The spoken word remains!</p> <p>An extended international family</p> <p>Made of hundreds of friends, collectively.</p> <p>Delegates who discuss our craft respectfully.</p> <p>Intersteno! Intersteno! Intersteno! Intersteno! Intersteno!</p>	<p>REFRAIN</p> <p>From pencils and papers, to fingers and keys</p> <p>To voices and screens and fast minds and machines.</p> <p>Writing and editing, fingers that fly - Capturing speech before words can fly by.</p> <p>REFRAIN</p> <p>“Clever! Open-minded! Alert!” is our creed.</p> <p>We make our advances with thought, care and speed.</p> <p>Immaculate, accurate, always complete, With excellent sportsmanship when we compete.</p>
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BIVR Awareness Week – Monday, 8 July to Friday, 12 July 2019...

Leah Willersdorf, Vice President

bivrawareness.leah@gmail.com

(#BAW2019 #BIVRaware)

For our detailed programme of activities and excursions:

<http://bivr.org.uk/wp-content/uploads/2019/05/DETAILED-PROGRAMME-BAW2019.pdf>



For our Summer of Seminars schedule (Wed/Thurs 10/11 July):

<http://bivr.org.uk/wp-content/uploads/2019/05/A-SUMMER-OF-SEMINARS-Schedule.pdf>

A quick rundown of the week's events:

Monday evening Meet & Greet at London's oldest wine bar, and also a spot where Samuel Pepys, who famously wrote his diary in shorthand, was a lodger for a short time.



Tuesday morning and afternoon guided tours: First up, a tour at the Houses of Parliament will take us through the corridors of history as we learn about the House of Lords, the second chamber of our UK parliament.

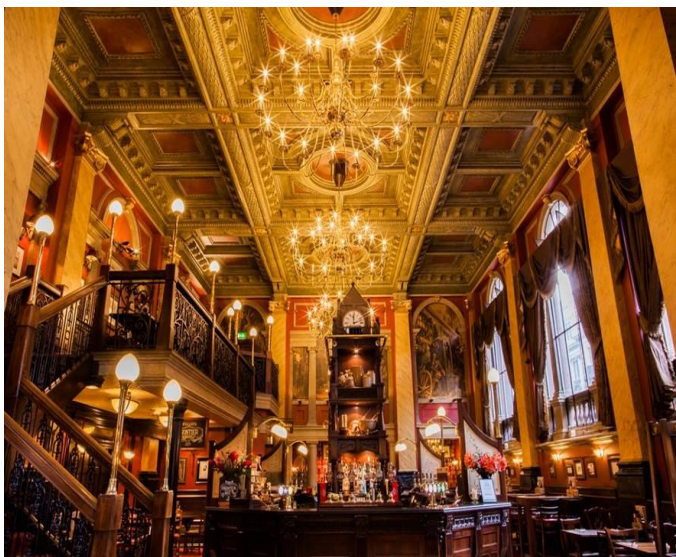


After lunch, we head over to Tower Bridge, where not all is at it seems. Find out, amongst other things, what exactly happens when the drawbridge opens, as we delve into the engine rooms which house the original Victorian engines that would have raised the drawbridge for the first time back in 1894.

Wednesday (all day/early evening) and Thursday (morning): Over these 1.5 days, we have 12 seminars and interactive workshops from a variety of people and organisations, including: Intersteno's very own Carlo Eugeni; one of the UK's most eminent ergonomists; leading organisations in the court reporting and captioning/speech-to-text industries; suppliers of the world's

leading technologies and machines for stenographers around the globe; and many more (all detailed in the link above).

Thursday evening: Join us at the Bank of England pub on Fleet Street, in the heart of Legal London. As the former branch of The Bank of England, the basement still contains the original vaults used to store bullion, and indeed some of the Crown Jewels during the First World War. Whilst two safes have now been changed to hold the cellars and kitchens, the main vault is intact – and still contains the huge steel bullion cupboards.



Friday evening: Friday is a free day and we will be gathering at Daly's Wine Bar to say farewell and thank you. Situated across the road the Royal Courts of Justice, Daly's is favoured haunt of many a lawyer, and we shall be there from late afternoon.



Additionally, we are delighted to announce that we have been pre-approved by the National Court Reporters Association (NCRA) for CEUs. For those attending all the seminars, you will be awarded 0.9 CEUs, or 0.075 per seminar, and also 0.075 for the House of Lords tour.

Writer Refresh Spa brought to us by Stenograph: Just as we all need a bit of TLC, so, too, do our machines, and we are so pleased to be able to offer this throughout BIVR Awareness Week <http://bivr.org.uk/wp-content/uploads/2019/05/Writer-Refresh-London-2019.pdf>

Event Calendar

July 9-11, 2019.....BIVR Awareness Week

July 13-19, 2019 52nd Intersteno Congress – Cagliari, Sardinia

August 15-18, 2019.....NCRA convention – Denver, Colorado (USA)

June 8-10, 2020 Languages & the Media Conference - Berlin

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Fédération internationale pour le traitement de l'information et de la communication

