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## Invasive heritage: Risks and values in cultivation

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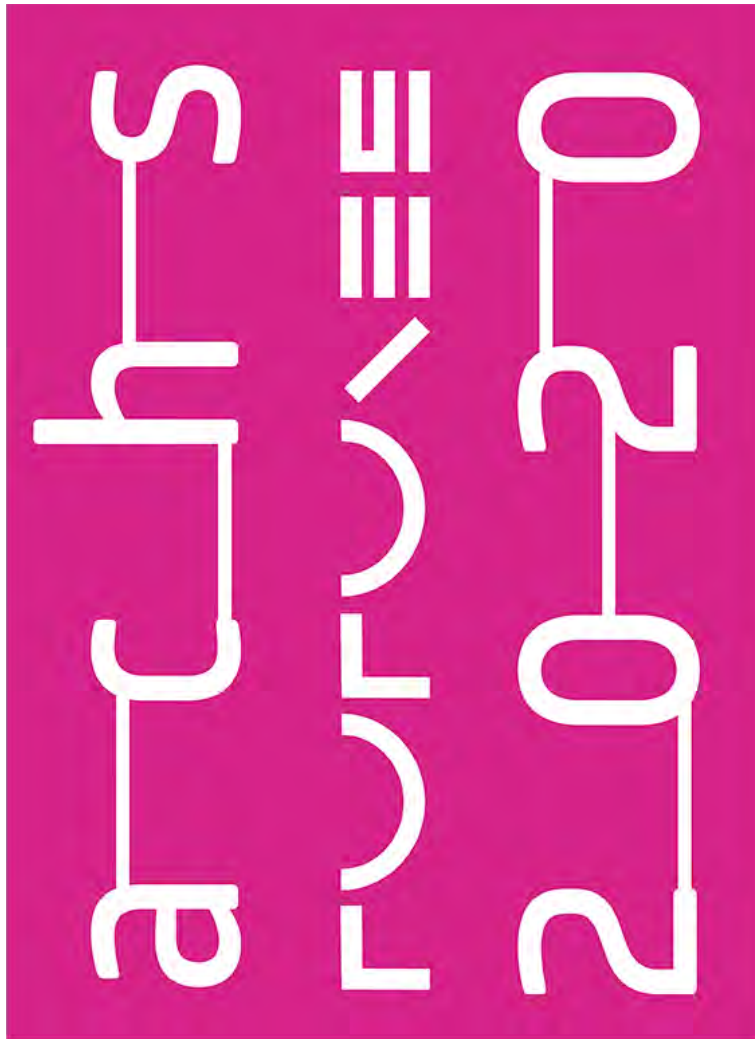
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5TH ASSOCIATION OF  
CRITICAL HERITAGE STUDIES  
BIENNIAL CONFERENCE

UNIVERSITY COLLEGE LONDON, UK  
26TH AUGUST – 30TH AUGUST 2020

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Book of Abstracts & Virtual  
Conference Programme Book

**ACHS VIRTUAL CONFERENCE**  
**12th AUGUST – 8TH SEPTEMBER**

## Background

The [Association of Critical Heritage Studies \(ACHS\)](#) is an international network of scholars, researchers and practitioners working in the broad and interdisciplinary field of heritage studies. The primary aim of ACHS is to promote heritage as an area of critical enquiry. Inspired by the paradigms of change inherent in postcolonial studies, and the developing interest in critical heritage studies as a field of research and academic engagement, it was officially founded in 2012, in Gothenburg, Sweden.

ACHS 2020: Futures, the fifth biennial conference of the Association of Critical Heritage Studies took place across August and September 2020. The conference was chaired by Professor Rodney Harrison, AHRC Heritage Priority Area Leadership Fellow and Professor of Heritage Studies at the [UCL Institute of Archaeology](#), University College London. It was organised by a local organising committee drawn from a range of institutions and disciplinary backgrounds. The local organising committee was supported by a scientific committee who as well as reviewing abstracts and chairing stand-alone sessions, helped to shape the intellectual agenda of the conference. The conference office was supported in the weeks running up to the conference by a small team of staff and volunteers with additional staff and volunteers joining for the conference live dates.

The UCL Institute of Archaeology is one of the world's leading international centres of expertise for research and teaching in the fields of Museum Studies, Conservation, Cultural Heritage Studies, and Public Archaeology. The IoA has a long history of promoting Critical Heritage Studies as a field of academic research and teaching, and a long association with the ACHS.

The conference was supported by the [Arts and Humanities Research Council \(AHRC\) Heritage Priority Area](#).

Originally slated to be held in London, England, on the 26th to 30th August, the decision to pivot to a fully virtual conference was taken in April. ACHS 2020: FUTURES offered a blend of pre-recorded presentations, all available On Demand from the 12th August to the 8th September, and live Q&A sessions across the original conference dates. Alongside 138 oral sessions, 19 discussion panels and 4 poster sessions there were 6 plenary sessions across the five live dates of the conference. For full details of the conference programme, please see the conference website.

The move to virtual, and the associated lower registration fee, meant that the conference was larger and more inclusive than it would have been had it taken place as a face to face event. With over 1100 submissions accepted, the conference included over 800 presentations and attracted a significant number of non-presenting attendees.

With presentations grouped together across 14 sub-themes ranging from Arts and Creative Practice, The Future Museum: Collections and Collecting to Future Methods and Approaches to Critical Heritage Studies and The Futures of Heritage, the conference encouraged an open and genuine discourse between, what was, a broad mix of attendees including scholars and academics as well as students and practitioners from both the Global North and South. The conference's theme – Futures – which aimed to engage seriously and critically with the often stated aims of heritage to address the concerns of future generations, whilst also asking participants think expansively and creatively about the future of critical heritage studies as an emergent field of focus across a range of academic disciplines was, if anything, helped by the move to virtual.

More information on ACHS 2020: Futures can be found here [www.achs2020london.com](http://www.achs2020london.com)

## Local Organising Committee

**Rodney Harrison**, UCL Institute of Archaeology/AHRC Heritage Priority Area Leadership Fellow, Conference Chair

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**Colin Sterling**, University College London

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**Hana Morel**, University College London

**Jennie Morgan**, University of Stirling

**Jonathan Gardner**, University College London

**Nadia Bartolini**, University of Exeter

**Tina Paphitis**, University of Hertfordshire

**Hannah Williams**, University College London, Conference Organiser

**Susan Sandford Smith**, University College London, Conference Organiser

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Yujie Zhu, Australian National University

## Staff and volunteers

We would like to thank all our staff and volunteers without whom this virtual conference would not have been possible.

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*A note on author information in the Book of Abstracts and the Virtual Conference Programme Book.*

*All information has been taken from the ACHS conference online programme. Author information was input by individual authors or Curated Session/Discussion Panel authors – the conference organisers can take no responsibility for the accuracy of this information. In some cases, the session organiser's name may be (incorrectly) included in the list of authors.*

*Lists of Chairs(s)/Organiser(s) do not distinguish between these roles.*

*Where the author is listed as 'Susan Sandford Smith' this should be regarded as a placeholder to meet the online system requirements and not as authorship.*

# Virtual Conference Programme Book

## Table of Contents

|  |          |
|--|----------|
| Plenary Sessions                                   | 2        |
| ACHS Local Organising Committee organised Sessions | 3        |
| Sponsor organised Sessions                         | 4        |
| Sessions   | 5        |
| Stages/Sub-themes                                  | 5        |
| Wednesday 26 August                                | 6 to 17  |
| Thursday 27 August                                 | 18 to 29 |
| Friday 28 August                                   | 30 to 45 |
| Saturday 29 August                                 | 46 to 57 |
| Sunday 30 August                                   | 58 to 71 |

## Plenary Sessions

| <b>Plenary Panel Discussion: Archives, Heritage, Museums and Black Lives Matter</b> |   |                |
|---|---|----------------|
| Type:   | Keynote   |                |
| Chair(s)/Organiser(s):  | Dr. Mirjam Brusius (German Historical Institute of London; Museum Detox)<br>Prof. Rodney Harrison, University College London  |                |
| Date:<br>26.08.20   | Time:<br>17:00 - 18:00  | Stage:<br>ACHS |
| Author(s):  | Ms. Subhadra Das (University College London; Museum Detox)<br>Ms. Benjamina Dadzie (Museum Detox)<br>Rev. Dr. Keith Magee (Social Justice Institute; Founding Director of the US National Public Housing Museum; University College London)<br>Prof. Wayne Modest (National Museum of World Culture; Vrije Universiteit (VU), Amsterdam)  |                |
| <b>Practicing Refusal as a Form of Heritage</b>                                     |   |                |
| Type:   | Keynote   |                |
| Chair(s)/Organiser(s):  | Prof. Rodney Harrison, University College London  |                |
| Date:<br>27.08.20   | Time:<br>9:00 - 10:30   | Stage:<br>ACHS |
| Author(s):  | Dr. Karen Salt, Independent Researcher  |                |
| <b>Re: Worlding Heritage</b>  |   |                |
| Type:   | Keynote   |                |
| Chair(s)/Organiser(s):  | Prof. Rodney Harrison, University College London  |                |
| Date:<br>27.08.20   | Time:<br>14:00 - 15:30  | Stage:<br>ACHS |
| Author(s):  | Prof. Sharon Macdonald, Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin   |                |
| <b>Belongings</b>   |   |                |
| Type:   | Keynote   |                |
| Chair(s)/Organiser(s):  | Prof. Rodney Harrison, University College London  |                |
| Date:<br>28.08.20   | Time:<br>10:30 - 12:00  | Stage:<br>ACHS |
| Author(s):  | Prof. Kavita Singh, Jawaharlal Nehru University   |                |
| <b>The Remains of Extinction</b>  |   |                |
| Type:   | Keynote   |                |
| Chair(s)/Organiser(s):  | Prof. Rodney Harrison, University College London  |                |
| Date:<br>29.08.20   | Time:<br>17:00 - 18:00  | Stage:<br>ACHS |
| Author(s):  | Prof. Dolly Jorgensen, University of Stavanger, Norway  |                |
| <b>Plenary Roundtable: Critical Heritage Studies in and for the Future</b>          |   |                |
| Type:   | Keynote   |                |
| Chair(s)/Organiser(s):  | Prof. Rodney Harrison, University College London  |                |
| Date:<br>30.08.20   | Time:<br>9:00 - 10:30   | Stage:<br>ACHS |
| Author(s):  | Ms. Benjamina Dadzee (Museum Detox)<br>Rev. Dr. Keith Magee (Social Justice Institute; Founding Director of the US National Public Housing Museum; University College London)<br>Dr Karen Salt (UKRI/University of Nottingham)<br>Prof. Dolly Jorgensen (University of Stavanger, Norway)<br>Prof. Sharon Macdonald (Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin) |                |

## ACHS Local Organising Committee organised Sessions

| <b>ACHS Fringe - Virtual Tours Informal Discussion</b>  |   |        |
|---|---|--------|
| Type:   | Fringe Event  |        |
| Chair(s)/Organiser(s):  | Dr. Colin Jonathan Gardener, Independent Researcher   |        |
| Date:   | Time:   | Stage: |
| 30.08.20  | 12:30 - 13:30   | ACHS   |
| Author(s):  | Dr. Jonathan Gardner, Independent Researcher<br>Dr. Tony Butler, Birkbeck College   |        |
| <b>Collecting the Pandemic: Contested Presents, Uncertain Futures</b>   |   |        |
| Type:   | Panel Session   |        |
| Chair(s)/Organiser(s):  | Dr. Colin Sterling, UCL<br>Jilke Golbach, Museum of London  |        |
| Date:   | Time:   | Stage: |
| 27.08.20  | 12:00 - 13:30   | ACHS   |
| Panellist(s):   | Domenico Sergi (P), Museum of London<br>Tamsin Silvey (P), Historic England<br>Brendan Cormier (P), V&A<br>Medha Chotai (P), Tower Hamlets Local History and Archives |        |
| <b>Workshop - booking required: Critical Heritage Studies and Global Challenges: the SDGs and a UN75 Dialogue</b> |   |        |
| Type:   | Workshop  |        |
| Chair(s)/Organiser(s):  | Henry McGhie, Curating Tomorrow   |        |
| Date:   | Time:   | Stage: |
| 26.08.20  | 10:00 - 12:00   | ACHS   |
| Author(s):  | Henry McGhie, Curating Tomorrow   |        |
| <b>Workshop - booking required: Critical Heritage Studies and Global Challenges: the SDGs and a UN75 Dialogue</b> |   |        |
| Type:   | Workshop  |        |
| Chair(s)/Organiser(s):  | Henry McGhie, Curating Tomorrow   |        |
| Date:   | Time:   | Stage: |
| 27.08.20  | 16:00 - 18:00   | ACHS   |
| Author(s):  | Henry McGhie, Curating Tomorrow   |        |

## Sponsor organised Sessions

| <b>An introduction to funding streams with the AHRC</b>   |  |                |
|---|--|----------------|
| Type:   | Sponsor Session  |                |
| Chair(s)/Organiser(s):  | Prof. Rodney Harrison, UCL<br>Ms. Karen Buchanan, Arts and Humanities Research Council             |                |
| Date:<br>26.08.20   | Time:<br>13:30 - 14:15   | Stage:<br>ACHS |
| Presentation:   | Arts and Humanities Research Council (AHRC) Introduction to funding                                |                |
| Author(s):  | Ms. Karen Buchanan, Arts and Humanities Research Council   |                |
| Presentation:   | AHRC Showcase  |                |
| Organiser:  | Ms. Karen Buchanan, Arts and Humanities Research Council   |                |
| <b>Centre for Critical Heritage Studies showcase - Sponsor Session (includes pre-recorded videos)</b> |  |                |
| Type:   | Sponsor Session  |                |
| Chair(s)/Organiser(s):  | Ms. Jenny Högström Berntson, Centre for Critical Heritage Studies (CCHS)                           |                |
| Date:<br>26.08.20   | Time:<br>13:30 - 14:30   | Stage:<br>Live |
| Presentation:   | Centre for Critical Heritage Studies (CCHS) Introduction - Sponsor Session                         |                |
| Organiser:  | Ms. Jenny Högström Berntson, Centre for Critical Heritage Studies (CCHS)                           |                |
| Presentation:   | CCHS introduction to Cambridge Elements Series on Critical Heritage Studies - Sponsor Session      |                |
| Organiser:  | Ms. Jenny Högström Berntson, Centre for Critical Heritage Studies (CCHS)                           |                |
| <b>How to get published - Sponsor Session</b>   |  |                |
| Type:   | Sponsor Session  |                |
| Chair(s)/Organiser(s):  | Ms. Heidi Lowther (P), Routledge Books<br>Ms. Emma Lockwood (P), Routledge, Taylor & Francis Group |                |
| Date:<br>28.08.20   | Time:<br>12:30 - 13:30   | Stage:<br>ACHS |
| Presentation:   | How to get published 1 - Sponsor Session   |                |
| Organiser:  | Ms. Heidi Lowther (P), Routledge Books   |                |
| Presentation:   | How to get published 2 - Sponsor Session   |                |
| Organiser:  | Ms. Emma Lockwood (P), Routledge, Taylor & Francis Group   |                |
| Presentation:   | Routledge Book Launch Presentation   |                |
| Organiser:  | Ms. Heidi Lowther (P), Routledge Books<br>Ms. Emma Lockwood (P), Routledge, Taylor & Francis Group |                |

## Sessions

The sessions below represent the main content of the programme, they are listed in date order by stage/theme. The sessions are made up of Curated Sessions, Poster Sessions, Discussion Panels and Stand-alone Sessions. Stand-alone Sessions are those sessions made up of individual stand-alone submissions; these sessions were put together by members of the Local Organising Committee.

Please note that the information below has been taken from the ACHS conference online programme. Author information was input by individual authors or Curated Session/Discussion Panel authors – the conference organisers can take no responsibility for the accuracy of this information. In some cases, the session organiser's name may be (incorrectly) included in the list of authors.

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A (P) behind an author's name denotes that they were the Presenting Author.

Where the author is listed as 'Susan Sandford Smith' this should be regarded as a placeholder to meet the online system requirements and not as authorship.

The stage name corresponds to the sub-theme the presentation was submitted and accepted to. The exception being presentations on the ACHS stage, the Poster sessions and anything on the Live stage. In these cases, where applicable, we have indicated the relevant sub-theme.

## Stages/sub-themes

Arts and Creative Practice

Conflict Heritage and Conflicted Heritages

Digital Futures in and for Heritage

Environmental Change and the Anthropocene

Folklore and Intangible Cultural Heritages

Future Methods and Approaches to Critical Heritage Studies

Future Policies and Politics of Heritage 1

Future Policies and Politics of Heritage 2

Heritage and Foodways

Heritage and Time

Mobilities and Migration

The Future Museum: Collections and Collecting

The Futures of Heritage

Urban Heritage Futures

Live Stage – sub-themes have been indicated on individual presentations

Poster Stage – sub-themes have been indicated on individual presentations



## Wednesday 26 August

### Arts and Creative Practice

| <b>Arts and Creative Practice 7</b>   |  |
|---|--|
| Type:   | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):  | Jorge Otero-Pailos, Columbia University  |
| Time:   | 9:00 - 9:45  |
| Presentation:   | Heritage in the context of urban regeneration: representing the multi-layered absences of Burgess Park and the Aylesbury Estate  |
| Author(s):  | Dr. Felipe Lanuza (P), DLA Scan // Devilat + Lanuza Architectural Studio   |
| Presentation:   | Transitional absences between Burgess Park and the Aylesbury Estate  |
| Author(s):  | Dr. Felipe Lanuza (P), DLA Scan // Devilat + Lanuza Architectural Studio   |
| Presentation:   | From Building Dreams to Making Myths: (Trans)national Imaginaries and Singapore Urban Heritage   |
| Author(s):  | Mr. Alfonse Shang-Yuan Chiu (P), SINDie  |
| <b>Arts and Creative Practice 2</b>   |  |
| Type:   | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):  | Prof. Liesbeth Huybrechts, Hasselt University  |
| Time:   | 10:30 - 11:15  |
| Presentation:   | The evolution of the Heritage Guidebook: Developing historical narratives in the Digital Age   |
| Author(s):  | Mrs. Kayla Jones (P), Bangor University  |
| Presentation:   | Co-producing Exhibition Histories to Inspire the Future  |
| Author(s):  | Ms. Laura Dudley (P), School of Museum Studies, University of Leicester  |
| Presentation:   | A heritage matter of concern – co-designing digital interpretations with volunteering communities  |
| Author(s):  | Ms. Violeta Tsenova (P), Newcastle University  |
| Presentation:   | Documentary film as critical heritage practice   |
| Author(s):  | Dr. Pawas Bisht (P), Keele University (School of Humanities)   |
| <b>Cultural Heritage Ecosystems in the MENA Region: Actors, Networks and Future Agendas</b> |  |
| Type:   | Curated Session  |
| Chair(s)/Organiser(s):  | Dr. Sarina Wakefield, School of Museum Studies, University of Leicester<br>Dr. Annette Loeseke, Lecturer in Museum Studies, New York University Berlin   |
| Time:   | 12:00 - 13:00  |
| Presentation:   | Projects and impact of the Hellenic Society for Near Eastern Studies in the MENA region: past, present, and future   |
| Author(s):  | Dr. Georgios Papaioannou (P), Associate Professor, UCL Qatar   |
| Presentation:   | Iran's contemporary art scene and its attempt to be seen   |
| Author(s):  | Ms. Gudrun Wallenböck (P), PhD candidate at University of Music and Performing Arts Vienna, Austria  |
| Presentation:   | Examining the role played by non-state actors in Qatar's museum ecosystem: Sheikh Faisal Museum's travelling exhibition 'The Majlis'   |
| Author(s):  | Dr. Serena Iervolino (P), Lecturer, Arts and Cultural Management; Programme Director, MA in Arts and Cultural Management, Department of Culture, Media and Creative Industries (CMCI), King's College London |
| Presentation:   | Aesthetics of Cognitive Mapping: arts-based research to explore global impacts on local arts practice in Saudi Arabia  |
| Author(s):  | Dr. Noura Shuqair (P), Lecturer in Art Education, King Saud University, Riyadh, Saudi Arabia   |

|               |  |
|---------------|--|
| Presentation: | Regional heritage on the global art scene: A case study of the Sharjah Biennial  |
| Author(s):    | Dr. Sabrina DeTurk (P), Associate Professor of Art History and Assistant Dean for Research and Outreach Zayed University, Dubai, UAE   |
| Presentation: | The Heritage of the Saltmen of Zanjan – Sustainable Preservation Strategies in Times of Social Transformation and Volatile Political Climate   |
| Author(s):    | Ms. Maruchi Yoshida (P), kurecon, expertise in preventive conservation and preservation strategies<br>Dr. Natascha Bagherpour Kashani (P), Frankfurt Archaeological Museum, German Mining Museum Bochum, Coordinator Iran Projects |
| Presentation: | Nabu Museum – new space for cultural heritage and art in North Lebanon   |
| Author(s):    | Dr. Diana Jeha (P), Independent researcher and visual artist, Bishmizzine, Al Koura, Lebanon   |

#### Arts and Creative Practice 4

|                        |  |
|------------------------|--|
| Type:                  | Stand-alone Paper Session  |
| Chair(s)/Organiser(s): | Dr. Colin Sterling, UCL  |
| Time:                  | 13:30 - 14:30  |
| Presentation:          | Learning from Artists: Everyday Creativity, Care & Action  |
| Author(s):             | Dr. Jenna C. Ashton (P), University of Manchester  |
| Presentation:          | A New Way Forward? Engaging in Creative Co-Productions   |
| Author(s):             | Mrs. Anna Szöke (P), Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin   |
| Presentation:          | Contesting Historiography of Cultural Heritage Sites   |
| Author(s):             | Ms. Clare Chun-yu Liu (P), Manchester School of Art - Manchester Metropolitan University                       |
| Presentation:          | To Preserve an Imagined Past   |
| Author(s):             | Dr. Marisa Brown (P), John Nicholas Brown Center for Public Humanities and Cultural Heritage, Brown University |

#### Conflict Heritage and Conflicted Heritages

|   |  |
|---|--|
| <b>Activist Heritage: Challenges for Future Practice, Research and Teaching</b> |  |
| Type:   | Curated Session  |
| Chair(s)/Organiser(s):  | Dr. Annette Loeseke  |
| Time:   | 15:00 - 16:00  |
| Presentation:   | Censorship or Sacralisation? Coexisting with the Disruptive Legacy of Fascist Heritage in Italy              |
| Author(s):  | Ms. Erica Capecchi (P), PhD student, University of Bristol, Cardiff University                               |
| Presentation:   | Passing it On – Knowledge Transfer and Political Resistance  |
| Author(s):  | Ms. Iris Rajanayagam (P), Director, xart splitta, Berlin   |
| Presentation:   | Changing Visions: Artists, Protest, Exhibitions  |
| Author(s):  | Prof. Kirsty Robertson (P), Associate Professor of Contemporary Art and Museum Studies, Western University   |
| Presentation:   | Die Effekt Gruppe in the New Tendencies Network: Socialist Utopias through Participation, Ephemera, and Play |
| Author(s):  | Ms. Cindy Evans (P), Doctor of Philosophy student, Patricia Rose Fellow, Florida State University            |
| Presentation:   | Activism Across the Political Spectrum: Rethinking Participation   |
| Author(s):  | Dr. Annette Loeseke (P), Lecturer in Museum Studies, New York University Berlin                              |

#### Digital Futures in and for Heritage



| <b>Participatory memory practices: Human-centred approaches to digital heritage collections</b> |   |
|---|---|
| Type:   | Curated Session   |
| Chair(s)/Organiser(s):  | Ms. Angeliki Tzouganatou, University of Hamburg   |
| Time:   | 9:00 - 9:45   |
| Presentation:   | Hacking and Remixing: Exploring Co-creative Uses of Digitised Collections                 |
| Author(s):  | Ms. Franziska Mucha (P), University of Glasgow  |
| Presentation:   | Heritage & death in digital futures   |
| Author(s):  | Mr. Lorenz Widmaier (P), Cyprus University of Technology                                  |
| Presentation:   | From closed to open digital futures: Untapping the potential of open knowledge            |
| Author(s):  | Ms. Angeliki Tzouganatou (P), University of Hamburg                                       |
| Presentation:   | The shaping of memory and identity through digitised photographs in big data repositories |
| Author(s):  | Ms. Myrto Theocharidou (P), Cyprus University of Technology                               |

### Environmental Change and the Anthropocene

| <b>Environmental Change and the Anthropocene 1 a</b> |  |
|--|--|
| Type:  | Stand-alone Paper Session  |
| Chair(s):  | Dr. Esther Breithoff, Birkbeck, University of London   |
| Time:  | 10:00 - 10:45  |
| Presentation:  | Ghosts of the Anthropocene: Spectral Accretions at the Port Arthur Historic Site   |
| Author(s):   | Prof. Emma Waterton (P), Western Sydney University<br>Dr. Hayley Saul (P), Western Sydney University                       |
| Presentation:  | The Endangered Heritage of the 'Elephant Kui' in Thailand  |
| Author(s):   | Ms. Alisa Santikarn (P), University of Cambridge   |
| Presentation:  | Re-emerging from the Local in the face of Global Change: A Nature/Culture-based approach to Conservation                   |
| Author(s):   | Dr. Maya Ishizawa (P), UNESCO Chair on Nature-Culture Linkages in Heritage Conservation                                    |
| Presentation:  | Ambivalent toxicity - the radioactive monuments  |
| Author(s):   | Ms. Aleksandra Brylska (P), Faculty of Artes Liberales, University of Warsaw   |
| <b>Environmental Change and the Anthropocene 1 b</b> |  |
| Type:  | Stand-alone Paper Session  |
| Chair(s):  | Christina Fredengren, Stockholm University   |
| Time:  | 11:30 - 12:30  |
| Presentation:  | Strange forms, an invitation to play   |
| Author(s):   | Mr. Benjamin Richards - Presenting<br>University of South-Eastern Norway   |
| Presentation:  | Environmental Change and the Anthropocene - The Red Cedar: More than a Tree  |
| Author(s):   | Mr. Michael Dieminger - Presenting<br>Humboldt Forum   |
| Presentation:  | The critical heritage and future of historic ornamental rose cultivars   |
| Author(s):   | Mr. Peter Boyd - Presenting<br>Independent Researcher and Holder of UK National Collection of Scots Roses (Plant Heritage) |
| <b>Environmental Change and the Anthropocene 2 b</b> |  |
| Type:  | Stand-alone Paper Presentation   |
| Chair(s):  | Dr. Nadia Bartolini, University of Exeter  |
| Time:  | 13:30 - 14:15  |
| Presentation:  | The transformative power of ICH as Heritage Futures in societies   |
| Author(s):   | Dr. Katriina Siivonen, University of Turku   |

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|                        | Mrs. Reetta Karhunkorva, University of Eastern Finland<br>Dr. Leena Paaskoski, Finnish Forest Museum Lusto  |
| Presentation:          | Tracing social values; understanding the associations between human and more-than-human actors in flood management  |
| Author(s):             | Mr. Seb O'Connor, University of Leeds   |
| Presentation:          | Invasive heritage: Risks and values in cultivation  |
| Author(s):             | Dr. Katarina Saltzman (P), Department of Conservation, University of Gothenburg<br>Dr. Carina Sjöholm (P), Lund University<br>Dr. Tina Westerlund (P), Department of Conservation, University of Gothenburg |
| <b>Toxic Heritage</b>  |   |
| Type:                  | Curated Session   |
| Chair(s)/Organiser(s): | Dr. Elizabeth Kryder-Reid, Indiana University, Indianapolis (IUPUI)   |
| Time:                  | 15:00 - 16:00   |
| Presentation:          | Waste Sits in Places: Rethinking Waste in Post-Extractive Zones   |
| Author(s):             | Dr. Melissa Baird (P), Michigan Tech University   |
| Presentation:          | Environmental Justice Tours: Transformative Narratives of Struggle, Solidarity and Activism   |
| Author(s):             | Dr. Ana Baptista (P), The New School  |
| Presentation:          | Rubber as toxic heritage: The creation of a material that changed the world and the materiality of rubber period (1850-1920) at the Brazilian Amazon  |
| Author(s):             | Mr. Tiago Muniz (P), Visiting researcher at Dept. of Cultural Sciences - Linnaeus University  |
| Presentation:          | Containment and Control: Toxic heritage and liminal legacies  |
| Author(s):             | Dr. Sarah May (P), University of Swansea  |
| Presentation:          | The Future Heritage of Toxic Waste  |
| Author(s):             | Dr. Cornelius Holtorf (P), Linnaeus University  |

#### Folklore and Intangible Cultural Heritages

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| <b>Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible</b> |   |
| Type:   | Curated Session   |
| Chair(s)/Organiser(s):  | Dr. Taku Iida, National Museum of Ethnology, Osaka  |
| Time:   | 9:00 - 10:00  |
| Presentation:   | Tribal Crafts and Arts in the Museum versus knowledge systems surviving among the communities in Uganda |
| Author(s):  | Mx. Abiti Adebo Nelson (P), University of Western Cape and Uganda National Museum                       |
| Presentation:   | Re-embedding Museum Objects into Local Communicative Networks   |
| Author(s):  | Dr. Taku Iida (P), National Museum of Ethnology, Osaka  |
| Presentation:   | Tangible vs intangible? What West-Tanzanian kihaya calabash lids tell on intangible cultural heritage   |
| Author(s):  | Dr. Thomas Laely (P), University of Zurich  |
| Presentation:   | Local Practices around the Tombs of Buganda Kings at Kasubi   |
| Author(s):  | Prof. Kiyoshi Umeya (P), Kobe University<br>Dr. Taku Iida, National Museum of Ethnology, Osaka          |
| Presentation:   | Traditional Medicine as local heritage: Conditions and Politics of knowledge transfer and preservation  |
| Author(s):  | Dr. Jacqueline Grigo (P), Department of Religious Studies, University of Zürich                         |
| Presentation:   | Local Belief at a Hidden Heritage Site on Kilwa Island in Tanzania                                      |
| Author(s):  | Dr. Ryo NAKAMURA (P), Fukuoka University  |
| Presentation:   | Historical monument and Nostalgia of Comorian Diaspora  |
| Author(s):  | Prof. Keiya Hanabuchi (P), Health Sciences University of Hokkaido                                       |

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| Presentation:  | Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible -The Sacred Kaya Forests as Mijikenda Archives Along the Kenyan Coast  |
| Author(s):   | Prof. Katsuhiko KEIDA (P), Kumamoto University  |
| <b>Retromania? Problematizing Popular Music Heritage Futures</b> |   |
| Type:  | Discussion Panel  |
| Chair(s)/Organiser(s):   | Dr. Robert Knifton, University of Leeds   |
| Time:  | 10:30 - 11:30   |
| Author(s):   | Ms. Synnøve Engevik (P), Norwegian University of Science and Technology / Rockheim<br>Dr. Robert Knifton (P), University of Leeds<br>Dr. Marion Leonard (P), University of Liverpool<br>Prof. Paul Long (P), Birmingham City University<br>Dr. Áine Mangaoang (P), University of Oslo |

Future Landscapes of Heritage - No presentations today

Future Methods and Approaches to Critical Heritage Studies

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| <b>New Ways of Making Heritage Futures: Critical and Creative Approaches to People-Centred Methods a</b> |   |
| Type:  | Curated Session   |
| Chair(s)/Organiser(s):   | Ms. Elizabeth Robson, University of Stirling<br>Prof. Sian Jones, University of Stirling<br>Prof. Tracy Ireland, University of Canberra<br>Ms. Tessa Bell, University of Canberra |
| Discussant(s):   | Prof. Tracy Ireland (P), University of Canberra   |
| Time:  | 9:00 - 10:30  |
| Presentation:  | 'Assembling' Future Practice: Multi-Method Approaches to Social Value Assessment  |
| Author(s):   | Ms. Elizabeth Robson (P), University of Stirling  |
| Presentation:  | Making makeshift ruins: a methodological experiment with flawed digital heritage objects  |
| Author(s):   | Ms. Tessa Bell (P), University of Canberra  |
| Presentation:  | Flight across Country: an experiment with visual cultural and Indigenous research methods in critical heritage studies  |
| Author(s):   | Ms. Ashley Harrison (P), University of Canberra   |
| Presentation:  | New Methods for Extraordinary Places? Practising and Performing Wonder on the Isle of Staffa  |
| Author(s):   | Prof. Sian Jones (P), University of Stirling<br>Dr. Stuart Jeffrey (P), Glasgow School of Art   |
| Presentation:  | Talking to the Wall: the challenges of experimental participatory methods in an urban WHS   |
| Author(s):   | Prof. Chris Whitehead (P), Newcastle University<br>Dr. Gonul Bozoglu (P), Newcastle University<br>Dr. Tom Schofield (P), Newcastle University                                     |
| <b>New Ways of Making Heritage Futures: Critical and Creative Approaches to People-Centred Methods b</b> |   |
| Type:  | Curated Session   |
| Chair(s)/Organiser(s):   | Ms. Elizabeth Robson, University of Stirling<br>Prof. Sian Jones, University of Stirling<br>Prof. Tracy Ireland, University of Canberra<br>Ms. Tessa Bell, University of Canberra |
| Discussant(s):   | Prof. Sian Jones (P), University of Stirling  |
| Time:  | 13:30 - 15:00   |
| Presentation:  | The Human Bower: Harnessing Arts-Research Synergies for Approaching Heritage Futures  |

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| Author(s):    | Dr. Jennie Morgan (P), University of Stirling  |
| Presentation: | Heritage conservation in international cooperation: the dynamics between disciplines and cultures  |
| Author(s):    | Dr. Qian Gao (P), University of Stirling   |
| Presentation: | Elusive Heritage: facing the challenge of public policy implementation. The case of the Archaeological Protected Area in the Checua River Valley, Colombia |
| Author(s):    | Dr. Sonia Archila (P), Universidad de los Andes  |
| Presentation: | Heritage research and improvisational art practices: an exploration of urban space   |
| Author(s):    | Ms. Laima Nomeikaite (P), Norwegian Institute for Cultural Heritage Research (NIKU)  |

## Future Policies and Politics of Heritage 1

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| <b>Heritage as pseudo-public space</b> |   |
| Type:                                  | Curated Session   |
| Chair(s):                              | Dr. Harald Fredheim, Museum of London Archaeology   |
| Time:                                  | 9:00 - 10:15  |
| Presentation:                          | Contextualising heritage as pseudo-public space: symptom or core characteristic   |
| Author(s):                             | Dr. Harald Fredheim (P), Museum of London Archaeology   |
| Presentation:                          | Melbourne's Rotten Apple: Federation Square, Public Space, and the Future of Urban Heritage   |
| Author(s):                             | Dr. James Lesh (P), University of Melbourne   |
| Presentation:                          | Enclosing the commons? The politics of public parks as heritage spaces  |
| Author(s):                             | Dr. Abigail Gilmore (P), University of Manchester   |
| Presentation:                          | People and memories move; heritage actually does not  |
| Author(s):                             | Dr. Laia Colomer (P), Norwegian Institute for Cultural Heritage Research-NIKU   |
| Presentation:                          | Owning the past on the streets of Belfast, Northern Ireland: grassroots memorialization and conflicted place identity of the Troubles |
| Author(s):                             | Dr. Laura McAtackney (P), Aarhus University   |
| Presentation:                          | Insurgent heritage: Decolonizing the futures of the industrial landscape of Lota, Chile   |
| Author(s):                             | Dr. Magdalena Novoa (P), University of Illinois Urbana-Champaign  |
| Presentation:                          | People, place and politics in Jordan national museum  |
| Author(s):                             | Dr. Shatha Abu Khafajah (P), Hashemite University<br>Dr. Rama Al Rabady (P), Hashemite University                                     |
| Presentation:                          | From insiders and outsiders to relational action as method for change   |
| Author(s):                             | Ms. Julia Ankenbrand (P), University of Leeds   |
| Presentation:                          | From conceptions to transgressions: reflections on the production and uses of heritage spaces   |
| Author(s):                             | Ms. Ellinor Dunning (P), Archaeoconcept<br>Ms. Camille Aeschmann (P), Archaeoconcept  |
| Presentation:                          | Heritage as pseudo-public space - Discussant - Celmara Pocock   |
| Author(s):                             | Dr. Celmara Pocock (P), University of Southern Queensland   |
| <b>Heritage over borders</b>           |   |
| Type:                                  | Stand-alone Paper Session   |
| Chair(s):                              | Prof. Tim Winter, University of Western Australia   |
| Time:                                  | 12:00 - 12:45   |
| Presentation:                          | Mazu touring across the border: the politics of mobility of heritagized religion  |
| Author(s):                             | Prof. Ming-chun Ku (P) The Institute of Sociology at the National Tsing-Hua University  |

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| Presentation:                                     | Shared Heritage of the Community in Indonesia and Malaysia: Case Study of Songket  |
| Author(s):  | Dr. Diyana Sulaiman (P), Universiti Teknologi MARA   |
| <b>Authorised Heritage Discourse and Heritage</b> |  |
| Type:   | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):                            | Dr. Esther Breithoff, Birkbeck, University of London   |
| Time:   | 13:30 - 14:15  |
| Presentation:                                     | Urban planning and heritage: the urgency of multisetorial dialogues  |
| Author(s):  | Ms. Vivian Barbour (P), Universidade de São Paulo  |
| Presentation:                                     | Investigating Japanese "Heritage for Diplomacy": An Analysis of Local Narratives at Controversial UNESCO World Heritage Sites in Japan   |
| Author(s):  | Ms. Shannon McNaught, School of International Service, American University   |
| Presentation:                                     | Heritage Activism and Communities: Mentalities and Manifestations of Resistance  |
| Author(s):  | Mr. Efkan Oguz (P), Queen's University at Kingston   |
| <b>Heritage and the Futures of Difference</b>     |  |
| Type:   | Curated Session  |
| Chair(s):   | Dr. Duane Jethro, Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin<br>Mrs. Christine Gerbich, Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin         |
| Time:   | 15:00 - 16:15  |
| Presentation:                                     | Heritage and the Futures of Difference - Discussant  |
| Discussant(s):                                    | Prof. Sharon Macdonald (P), Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin  |
| Presentation:                                     | On the Futurabilities of Museums: Unlearning Privileges in the Museum for Islamic Art in Berlin  |
| Author(s):  | Mrs. Christine Gerbich (P), Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin  |
| Presentation:                                     | Museum Objects As Avatars. Thinking Within and Beyond the Museum's Infrastructures   |
| Author(s):  | Ms. Margareta von Oswald (P), Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin  |
| Presentation:                                     | Remapping Difference: Colonial Street Names, 'Decolonisation' and 'New' German Futures   |
| Author(s):  | Dr. Duane Jethro (P), Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin  |
| Presentation:                                     | Re-politicizing Participatory Data Practice: Citizens, Nightingales and Science in the Natural History Museum  |
| Author(s):  | Ms. Chiara Garbellotto (P), Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin<br>Dr. Tahani Nadim (P), Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin |
| Presentation:                                     | Queer Entanglements of Translocality: Turkish-Speaking New-Comers Negotiate Solidarity in Berlin   |
| Author(s):  | Ms. Nazlı Cabadağ (P), Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin   |
| Presentation:                                     | Beyond Compare? Juxtaposition, Enunciation and African Art in Berlin Museums   |
| Author(s):  | Ms. Debbie Onuoha (P), Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin   |
| Presentation:                                     | Dis-Othering Diversity: Curating as Institutional Troubling  |
| Author(s):  | Dr. Jonas Leonhard Tinius (P), Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin   |



| <b>Museological policies, the study of care and the ethics of custodianship</b> |   |
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| Type:   | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):  | Dean Sully, University College London   |
| Time:   | 9:00 - 10:00  |
| Presentation:   | Heritage for whom? Understanding the role of heritage-related planning in Chinese traditional rural settlements   |
| Author(s):  | Ms. Qi Mu (P), Politecnico di Torino  |
| Presentation:   | Heritage is the care for precious things: thinking through a more-than-human heritage practice  |
| Author(s):  | Prof. Tod Jones (P), Curtin University  |
| Presentation:   | 'Red Listing' Heritage: Revisiting Endangerment as Policy and Collective Action   |
| Author(s):  | Mr. Scott Goodwin (P), Graduate School of Architecture, Planning, and Preservation, Columbia University   |
| Presentation:   | Researching human remains and Tibetan material culture: A methodological case study   |
| Author(s):  | Ms. Ayesha Fuentes (P), SOAS University of London   |
| Presentation:   | Curatorial activism and Rapid Response Collecting at the Victoria and Albert Museum   |
| Author(s):  | Ms. Michelle Cook (P), SOAS, University of London   |
| Presentation:   | Sticky Stories and Hidden Histories: constraints on future-making in cultural heritage  |
| Author(s):  | Dr. Sarah Lloyd (P), University of Hertfordshire<br>Ms. Barbara Wood (P), Doctoral Researcher, University of Hertfordshire  |
| Presentation:   | Heritage as an Activist Tool: Heritage-Led Activism in the 1960s  |
| Author(s):  | Dr. Mesut Dinler (P), Politecnico di Torino   |
| <b>Problematising the Production of Heritage and Heritage Knowledge in Asia</b> |   |
| Type:   | Curated Session   |
| Chair(s)/Organiser(s):  | Dr. Yunci Cai, School of Museum Studies, University of Leicester  |
| Time:   | 10:30 - 11:15   |
| Presentation:   | Problematising the Production of Heritage and Heritage Knowledge in Asia - Francis Buchanan-Hamilton and the "Collecting" of Knowledge  |
| Author(s):  | Dr. Salila Kulshreshtha , (P), New York University Abu Dhabi<br>Dr. Yunci Cai, School of Museum Studies, University of Leicester<br>Dr. Roslynn Ang, New York University Shanghai   |
| Presentation:   | Problematising the Production of Heritage and Heritage Knowledge in Asia - Reconceptualising the Ethnic Ecomuseum in China: Ethnic Minority Communities and their Cultural Heritage |
| Author(s):  | Ms. Yahao Wang (P), University of Leicester<br>Dr. Yunci Cai, School of Museum Studies, University of Leicester<br>Dr. Roslynn Ang, New York University Shanghai                    |
| <b>Democratising Heritage and the Power of Agency</b>                           |   |
| Type:   | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):  | Prof. Rhiannon Mason, Newcastle University  |
| Time:   | 12:00 - 13:00   |
| Presentation:   | The use of French or Derja (Tunisian Arabic) in Tunisia's cultural heritage conservation. Is democratic access to cultural heritage contested?                                      |
| Author(s):  | Ms. Mathilde Bielawski (P), Université Lumière Lyon 2   |
| Presentation:   | Confederate monument removals in Dallas, TX: Decisions in conflict with charters, designations and established heritage conservation policies                                       |
| Author(s):  | Mr. Ryan Sisak (P), University of Birmingham  |
| Presentation:   | Urban Memory and Heritage-Making in Postcolonial Harbin: Russian Colonial Pasts, Decolonisation, and Colonial Nostalgia   |
| Author(s):  | Ms. Wenzhuo Zhang (P), The Australian National University   |



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| Presentation: | Heritage and Peacebuilding: Challenges, Possibilities and Sustainability Practices  |
| Author(s):    | Dr. Feras hammami (P), University of Gothenburg<br>Dr. Diana Walters, University of Plymouth<br>Dr. Daniel Laven, Mid Sweden University           |
| Presentation: | Shifts in materiality, agency and discourse in the Bammiyan Buddhas in Afghanistan: A multimodal discourse analysis approach to critical heritage |
| Author(s):    | Ms. Sophia Diamantopoulou (P), Senior Teaching Fellow   |
| Presentation: | “Conflict Heritage and Conflicted Heritage - The People in Arms: Museums and the Armed Forces in Modern Mexico”                                   |
| Author(s):    | Dr. Robert Mason (P), Griffith University   |
| Presentation: | Public Perceptions of ‘the Other’s’ Heritage: Trikala's Ottoman Monuments   |
| Author(s):    | Mr. Hakan Tarhan (P), IMT Lucca   |
| Presentation: | Advancing nationalist identity politics through heritage preservation   |
| Author(s):    | Dr. Laura Demeter (P), Leibniz Institute for the History and Culture of Eastern Europe  |
| Presentation: | Conservation in Jaffa, Israel as a site of “missing heritage”: utilizing conservation to devoid an historic city of its heritage                  |
| Author(s):    | Mr. Chemi Shiff (P), Tel Aviv University  |

## Heritage and Foodways

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| <b>Food Heritage for Global Challenges</b> |   |
| Type:                                      | Curated Session   |
| Chair(s):                                  | Dr. Theano Moussouri, UCL<br>Dr. Georgios Alexopoulos, University of Innsbruck  |
| Time:                                      | 12:00 - 13:00   |
| Presentation:                              | Food Heritage for Global Challenges - Food heritage from below: politicising foodways to ignite social change                                 |
| Author(s):                                 | Dr. Raul Matta (P), Taylor's University   |
| Presentation:                              | Food as sustainable cultural heritage: Women farmers’ millet memories and performances from southern India                                    |
| Author(s):                                 | Dr. Sandip Hazareesingh (P), Open University  |
| Presentation:                              | Food Heritage for Global Challenges - African Diaspora food culture in Belgium; an intersection of food heritage                              |
| Author(s):                                 | Dr. Maureen Duru (P), The Food Bridge vzw   |
| Presentation:                              | Food Heritage for Global Challenges - Food heritage as a pillar for food security and sustainability: insights from the BigPicnic project     |
| Author(s):                                 | Dr. Theano Moussouri (P), UCL<br>Dr. Georgios Alexopoulos (P), University of Innsbruck  |
| Presentation:                              | Food Heritage for Global Challenges - Cultural and social change in traditional food production practices at the World Heritage Site of Subak |
| Author(s):                                 | Ms. Diana Rahman (P), UCL<br>Dr. Kalliopi Fouseki (P), UCL  |
| Presentation:                              | Food Heritage for Global Challenges – Food as Craft as Heritage: A View from Japan, with Focus on Sushi                                       |
| Author(s):                                 | Dr. Voltaire Cang (P), RINRI Institute  |

## Heritage and Time

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|----------------------------|--|
| <b>Heritage and Time 1</b> |  |
| Type:                      | Stand-alone Paper Session                        |
| Chair(s):                  | Prof. Rodney Harrison, University College London |
| Time:                      | 9:00 - 10:00                                     |

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| Presentation:   | Monastic heritage in time: a critical approach to the heritagisation of monastic architecture in Portugal  |
| Author(s):  | Prof. Catarina Almeida Marado (P), Centre for Social Studies - University of Coimbra   |
| Presentation:   | Engaging with the Past by Imagining the Future: Co-Creating Future Memories with Young Greenlanders Living in Denmark and Greenland  |
| Author(s):  | Ms. Anne Chahine (P), Aarhus University  |
| Presentation:   | A realist ontology for future heritage   |
| Author(s):  | Prof. Richard Sandford (P), University College London  |
| Presentation:   | Temporalities of heritage knowledge – situating the past in relation to the present and the future   |
| Author(s):  | Dr. Leonie Wieser (P), Northumbria University  |
| Presentation:   | Time and value at Bath Abbey: erosion, fragmentation and the role of the replica   |
| Author(s):  | Mr. David Littlefield (P), University of the West of England, Bristol  |
| Presentation:   | Cold war, hot heritage? Making new meanings out of demilitarised Cold War landscapes   |
| Author(s):  | Ms. Simona Bravaglieri (P), Poli<br>Prof. Mattias Legnér (P), Uppsala University   |
| <b>Inadvertent Commemorations: Against the Historical Grain</b> |  |
| Type:   | Discussion Panel   |
| Chair(s):   | Mrs. Valentina Vavassori, King's College London  |
| Time:   | 17:30 - 18:15  |
| Author(s):  | Dr. Alyssa Grossman (P), University of Liverpool<br>Dr. Patrick Laviolette, New Europe College Bucharest<br>Ms. Chitra Sangtani (P), London School of Economics<br>Dr. Isobel Whitelegg, School of Museum Studies, University of Leicester<br>Ms. Selena Kimball (P), Parsons The New School |

#### Live Stage

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| <b>Centre for Critical Heritage Studies showcase - Sponsor Session (includes pre-recorded videos)</b> |   |
| Type:   | Sponsor Session   |
| Chair(s)/Organiser(s):  | Ms. Jenny Högström Berntson, Centre for Critical Heritage Studies (CCHS)                      |
| Time:   | 13:30 - 14:30   |
| Presentation:   | Centre for Critical Heritage Studies (CCHS) Introduction - Sponsor Session                    |
| Organiser:  | Ms. Jenny Högström Berntson, Centre for Critical Heritage Studies (CCHS)                      |
| Presentation:   | CCHS introduction to Cambridge Elements Series on Critical Heritage Studies - Sponsor Session |
| Organiser:  | Ms. Jenny Högström Berntson, Centre for Critical Heritage Studies (CCHS)                      |

#### Mobilities and Migration

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| <b>Theorising and doing British Chinese heritage: a dialogical approach</b> |   |
| Type:   | Curated Session   |
| Chair(s)/Organiser(s):  | Dr. Cangbai Wang, University of Westminster   |
| Time:   | 15:00 - 16:00   |
| Presentation:   | Negotiating diasporic identities in glocal heritage discourses: the case of London's Chinese New Year Celebration |
| Author(s):  | Dr. Cangbai Wang (P), University of Westminster   |

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| Presentation: | The articulation of heritage through socially engaged art practices and objects for British Chinese women                    |
| Author(s):    | Dr. Denise Kwan (P), University of Westminster   |
| Presentation: | Chinatown Stories: capturing, curating and celebrating British Chinese heritage in multicultural London                      |
| Author(s):    | Ms. Freya Aitken-Turff (P), China Exchange<br>Ms. Xiao Ma (P), China Exchange<br>Dr. Cangbai Wang, University of Westminster |
| Presentation: | Soul Relics Museum: identity, culture and mental wellbeing of the Chinese in London  |
| Author(s):    | Ms. Vanessa Yim (P), University of Oxford<br>Dr. Cangbai Wang, University of Westminster                                     |

### The Future Museum: Collections and Collecting

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| <b>Vying for Museum Space: Re-writing Object Biographies in the Age of Decolonization</b>     |   |
| Type:   | Discussion Panel  |
| Chair(s)/Organiser(s):  | Dr. Mirjam Brusius, German Historical Institute, London   |
| Time:   | 10:30 - 11:30   |
| Author(s):  | Dr. Mirjam Brusius (P), German Historical Institute, London<br>Dr. Alice Stevenson (P) University College London<br>Dr. David Francis (P), University College London<br>Dr. Jonathan Fine (P), Ethnologisches Museum Berlin<br>Latika Gupta (P), Curator<br>Dr. Golda Ha-eiros (P), Curator<br>Dr. Heba Abd el Gawad (P), Cairo and University College London |
| <b>Disposal as collections legacy: refining, restitution, repatriation and representation</b> |   |
| Type:   | Curated Session   |
| Chair(s):   | Mrs. Jennifer Durrant, University of Leicester<br>Dr. Alice Stevenson, UCL  |
| Discussant(s):  | Dr. Alice Stevenson, UCL  |
| Time:   | 12:00 - 13:00   |
| Presentation:   | Transparency and representation in collections disposal   |
| Author(s):  | Mrs. Jennifer Durrant (P), University of Leicester  |
| Presentation:   | Te hokinga mai: Holding institutions, relationship building and exchange  |
| Author(s):  | Ms. Samantha Callaghan (P), Kings College London  |
| Presentation:   | Refining Archaeology Collections  |
| Author(s):  | Ms. Sam Paul (P), University of Birmingham  |

### The Futures of Heritage

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|------------------------------|---|
| <b>Futures of Heritage 1</b> |   |
| Type:                        | Stand-alone Paper Session   |
| Chair(s):                    | Prof. Rodney Harrison, University College London  |
| Time:                        | 10:30 - 11:30   |
| Presentation:                | The Futures of Heritage - Heritage Submerged: Towards a critical approach to underwater cultural heritage                                       |
| Author(s):                   | Dr. Natali Pearson (P), The University of Sydney, Sydney Southeast Asia Centre and the Department of Art History                                |
| Presentation:                | Beyond The Burra Charter: questioning the relevance of a traditional heritage values management framework for contemporary and future societies |
| Author(s):                   | Ms. Caitlin Allen (P), The University of Sydney   |
| Presentation:                | Historic Urban Landscape: Reconciling popular and official understandings of urban heritage values in Alexandria, Egypt                         |

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| Author(s):  | Mr. Ahmed H. Moustafa (P), Bauhaus-University Weimar, Germany & Alexandria University, Egypt<br>Ms. Lama Said. ICCROM's Regional Office in Sharjah, UAE |
| Presentation:   | Liabilities of smallness: exploring governance in small museums   |
| Author(s):  | Ms. Sarah Fitzpatrick (P), University of Hertfordshire  |
| Presentation:   | Preserving digitality: ruminations about digitally based heritage transmission  |
| Author(s):  | Dr. Anca Claudia Prodan (P), Institute Heritage Studies   |
| <b>Transforming, Not Saving: Intangible Cultural Heritage, Museums and/or the World</b> |   |
| Type:   | Curated Sessions  |
| Chair(s)/Organiser(s):  | Prof. Marc Jacobs, Universiteit Antwerpen - Vrije Universiteit Brussel  |
| Time:   | 15:00 - 16:00   |
| Presentation:   | "Transforming, Not Saving: Intangible Cultural Heritage, Museums and/or the World." A special issue of Volkskunde                                       |
| Author(s):  | Ms. Jorijn Neyrinck (P), Workshop intangible heritage Flanders<br>Prof. Marc Jacobs, Universiteit Antwerpen - Vrije Universiteit Brussel                |
| Presentation:   | Transforming, Not Saving: @Museums. Follow the Guideline OD109?   |
| Author(s):  | Prof. Marc Jacobs (P), Universiteit Antwerpen - Vrije Universiteit Brussel  |
| Presentation:   | Intersections. Diminishing the unease in future-oriented heritage practices   |
| Author(s):  | Ms. Tamara Nikolic Deric - (P), Ethnographic Museum of Istria<br>Prof. Marc Jacobs. Universiteit Antwerpen - Vrije Universiteit Brussel                 |
| Presentation:   | Squared circle? In Search of the Characteristics of the Relationship between EU, Europe, Intangible Cultural Heritage and Museums                       |
| Author(s):  | Dr. Hanna Schreiber (P), University of Warsaw   |

#### Urban Heritage Futures

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|------------------------------------|---|
| <b>Envisioning the future city</b> |   |
| Type:                              | Stand-alone Paper Session   |
| Chair(s):                          | Anna Källén, Stockholm University   |
| Time:                              | 9:00 - 10:00  |
| Presentation:                      | The Politics of Heritage and Futurity in Hong Kong  |
| Author(s):                         | Dr. Sonia Lam-Knott (P), University of Oxford   |
| Presentation:                      | Fast Development, Slow Futures: Urbanism in the High North Mining Towns   |
| Author(s):                         | Mr. Anatolijs Venovcevs (P), UiT - The Arctic University of Norway  |
| Presentation:                      | Between nostalgia and utopia – old buildings and new cities in Egypt  |
| Author(s):                         | Ms. Katrine Bach (P), School of Culture and Society, Aarhus University  |
| Presentation:                      | The (over)touristification of European historic city centers: possible comparative evaluation through the short-term rental market data |
| Author(s):                         | Dr. Łukasz Bugalski (P), Gdansk University of Technology  |
| Presentation:                      | Adaptive reuse of industrial heritage for housing purposes in Brazil and the UK   |
| Author(s):                         | Mrs. Rafaela Citron (P), USP  |
| Presentation:                      | From Europe to South America: Barriers and Opportunities for Energy efficiency in historic buildings on the urban scale                 |
| Author(s):                         | Ms. Isidora Larrain (P), Architect-Planner and Consultant<br>Mr. Dennis Rodwell (P), Architect-Planner, Independent Consultant          |
| Presentation:                      | Urban heritage conservation for radical futures: Cape Town, South Africa  |
| Author(s):                         | Dr. Naomi Roux (P), University of Cape Town   |

## Thursday 27 August

### Arts and Creative Practice

| <b>Arts and Creative Practice 3</b>   |  |
|---|--|
| Type:   | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):  | Prof. Chris Whitehead, Newcastle University  |
| Time:   | 12:30 - 13:30  |
| Presentation:   | Beyond an institutional comfort zone: the independent contemporary art scene of Myanmar as a mindful site for cultural (re)definition  |
| Author(s):  | Ms. Borbála Kálmán (P), Ludwig Museum - MoCA, Budapest; Alumni / Central European University, Budapest / Vienna  |
| Presentation:   | Creativity and Innovation as Means for Sustaining the Intangible Heritage of Flamenco  |
| Author(s):  | Dr. Kalliopi Fouseki (P), UCL  |
| Presentation:   | Contemporary artists meet traditionalcraft communities: Reflections on artistic intervention in a historic road  |
| Author(s):  | Ms. Rishika Mukhopadhyay (P), University of Exeter   |
| Presentation:   | Familiarly Long Conversations: investigating the sound-art of communication between two aliens   |
| Author(s):  | Ms. Abigail Stoner (P), Independent scholar<br>Ms. Eunice Fong (P), Universität der Künste Berlin  |
| Presentation:   | Kartoffel Community. Archiving intangible post-migrant heritage live and in public   |
| Author(s):  | Mr. Michael Annoff (P), Potsdam University of Applied Science  |
| <b>Arts and Creative Practice 6</b>   |  |
| Type:   | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):  | Dr. Colin Sterling, UCL  |
| Time:   | 16:00 - 17:00  |
| Presentation:   | Dislocate and reproduce: an artistic approach to uncomfortable heritage.   |
| Author(s):  | Dr. Haizea Barcenilla Garcia (P), University of the Basque Country (UPV/EHU)   |
| Presentation:   | Against linear thought: Decolonizing the notion of time in heritage through the work of Cecilia Vicuña   |
| Author(s):  | Ms. Victoria Vargas-Downing, University of Leeds   |
| Presentation:   | "Still I Rise"   |
| Author(s):  | Dr. Jenna C. Ashton (P), University of Manchester  |
| <b>Re-conceptualizing colonial Heritage/s Through the Arts and Curating</b> |  |
| Type:   | Discussion Panel   |
| Chair(s)/Organiser(s):  | Dr. Isaac Marrero-Guillamon, Goldsmiths University   |
| Time:   | 17:30 - 18:30. Isaac   |
| Author(s):  | Dr. María Inigo Clavo (P), Open University of Catalonia<br>Dr. Isaac Marrero-Guillamon (P), Goldsmiths University<br>Dr. Janna Graham (P), Goldsmiths University<br>Dr. Jonas Leonhard Tinius (P), Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin<br>Ms. Clare Carolin (P), The University of Oxford<br>Mrs. Teresa Cisneros (P), Wellcome Collection<br>Dr. Roger Sansi - P) University of Barcelona |

### Conflict Heritage and Conflicted Heritages

| <b>Conflict Heritage and Conflicted Heritages 3</b> |   |
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| Type:   | Stand-alone Paper Session                               |
| Chair(s)/Organiser(s):                              | Dr. Mirjam Brusius, German Historical Institute, London |

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| Time:  | 11:00 - 12:00  |
| Presentation:  | Off the Map: Spatializing Access to Memory in Beitunia, Palestine  |
| Author(s):   | Mr. Adam Lubitz (P), World Monuments Fund  |
| Presentation:  | Medinas between destruction and reconciliation, a Syrian & Moroccan approach   |
| Author(s):   | Ms. Rim Yassine Kassab (P), University of Liverpool  |
| Presentation:  | Co-exist or not: Archaeological Sites and Historic Rural Settlements   |
| Author(s):   | Ms. Ayça Orhon (P), Middle East Technical University<br>Dr. Guliz Bilgin Altinoz, Middle East Technical University                                       |
| Presentation:  | Contested perceptions and politics: post-war heritage management of fascist architecture in Italy  |
| Author(s):   | Ms. Ankie Petersen (P), Independent scholar  |
| Presentation:  | Transforming Heritage, Experiencing Indigeneity  |
| Author(s):   | Prof. Carsten Wergin (P), Ruprecht-Karls-University Heidelberg   |
| Presentation:  | Heritage for Just Futures: Dispossession, elimination and co-resistance in Palestine   |
| Author(s):   | Dr. Feras hammami (P), University of Gothenburg  |
| <b>Urban Fallism: Monuments, Iconoclasm and Heritage</b> |  |
| Type:  | Curated Session  |
| Chair(s)/Organiser(s):                                   | Prof. Sybille Frank, Technische Universität Darmstadt<br>Mr. Georg Krajewsky, Technische Universität Darmstadt   |
| Time:  | 16:00 - 17:00  |
| Presentation:  | What to do with the Bandeirantes? A Challenged Monument in São Paulo, Brazil   |
| Author(s):   | Dr. renato cymbalista (P), University of São Paulo / UNINOVE   |
| Presentation:  | Critiquing the "Lost Cause" in the streets: The Fight against White Supremacy and its Monuments in 21st-Century New Orleans                              |
| Author(s):   | Prof. Mary Niall Mitchell (P), University of New Orleans   |
| Presentation:  | Iconoclasm in Syria: The Case of Hafez Al-Assad's Statues  |
| Author(s):   | Dr. Antonio Gonzalez, Alfred Deakin Institute for Citizenship and Globalisation at Deakin University<br>Mr. Nour A. Munawar (P), University of Amsterdam |
| Presentation:  | The Institutional Afterlife of Fallen Monuments. The Case of the »Askari-Reliefs« in Hamburg   |
| Author(s):   | Mr. Georg Krajewsky (P), Technische Universität Darmstadt  |

#### Digital Futures in and for Heritage

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| <b>Creating and capturing heritage values online 1</b> |  |
| Type:  | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):                                 | Dr. Chiara Zuanni, University of Graz  |
| Time:  | 12:30 - 13:30  |
| Presentation:  | "Assassin's Creed" as Popular Heritage   |
| Author(s):   | Dr. Bjarke Liboriussen (P), University of Nottingham Ningbo China  |
| Presentation:  | Making sense of globalizing culinary practices in the digital era; a case study of kimchi making on YouTube and Instagram  |
| Author(s):   | Ms. Sumi Nam (P), Research Institute for Cultural Heritage, Hankuk University of Foreign Studies<br>Ms. Heejun Yoo, Research Institute for Cultural Heritage, Hankuk University of Foreign Studies<br>Prof. Sangmee Bak, Division of International Studies, Hankuk University of Foreign Studies |
| Presentation:  | Digital production of a sense of place: Shaping local heritage through digital film tours in Scotland  |
| Author(s):   | Ms. Rosa Schiavone (P), Erasmus University Rotterdam   |
| Presentation:  | The Swedish Cold War Heritage through Youtube Algorithms   |
| Author(s):   | Dr. Christian Widholm (P), Södertörn University<br>Dr. Victor Lundberg, Malmö University   |

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| Presentation:  | Factory smokestacks, intangible cultural heritage, and digital heritage experiences   |
| Author(s):   | Dr. Tiina Äikäs (P), Archaeology, University of Oulu<br>Dr. Eerika Koskinen-Koivisto, Ethnology, University of Jyväskylä                            |
| Presentation:  | Digitised collections and the social museum: sharing of Science Museum Group collections through social media                                       |
| Author(s):   | Ms. Rhiannon Lewis (P), School of Advanced Study, University of London  |
|  |   |
| <b>Creating and capturing heritage values online 2</b> |   |
| Type:  | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):                                 | Dr. Chiara Zuanni, University of Graz   |
| Time:  | 16:00 - 16:45   |
| Presentation:  | Our factories on WeChat: social media and heritage discourses of industrial heritage in Zhengzhou   |
| Author(s):   | Ms. Xiaopei Li (P), Beijing Urban Planning Technical Service Centre   |
| Presentation:  | A Different Kind of Pilgrimage: Digital Communities and the Expansion of the Queer Heritage Landscape   |
| Author(s):   | Ms. Katelyn Williams (P), Brandenburg University of Technology  |
| Presentation:  | "Does This Count as Cultural Heritage? A Critical Analysis on Users' Categorization of Heritage Objects in the 3D Model Sharing Platform Sketchfab" |
| Author(s):   | Mr. atanur andic (P), The University of Texas at Dallas   |
| Presentation:  | Social Media Platforms and Intangible Cultural Heritage: The Digital Dissemination of Community Practices on YouTube.                               |
| Author(s):   | Prof. Sheenagh Pietrobruno (P), Saint Paul University   |

#### Environmental Change and the Anthropocene

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| <b>Cosmological heritages: resistance and reconciliation in catastrophic times</b> |  |
| Type:  | Curated Session  |
| Chair(s)/Organiser(s):   | Dr. Walter Lowande, Universidade Federal de Alfenas-MG<br>Prof. Caitlin DeSilvey, University of Exeter   |
| Discussant(s):   | Dr. Thora Petursdottir, University of Oslo<br>Prof. Caitlin DeSilvey, University of Exeter   |
| Time:  | 16:00 - 17:15  |
| Presentation:  | Time experiences and cosmological heritages: futures beyond modernity  |
| Author(s):   | Dr. Walter Lowande (P), Universidade Federal de Alfenas-MG   |
| Presentation:  | "Imperfect objects" - heritage resistance and subversion   |
| Author(s):   | Dr. Stein Farstadvoll (P), UiT - The Arctic University of Norway   |
| Presentation:  | Wild attachments: the origins and power of multispecies collectives  |
| Author(s):   | Dr. Sarah Crowley (P), University of Exeter  |
| Presentation:  | Archaeological patrimony of the coastland of north of São Paulo: sustainability and creation of qualitative and quantitative indicators of vulnerability |
| Author(s):   | Dr. Aline Carvalho (P), Universidade de Campinas   |

#### Folklore and Intangible Cultural Heritages

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| <b>Sensory Experiences of Heritage</b> |   |
| Type:                                  | Stand-alone Paper Session                                     |
| Chair(s)/Organiser(s):                 | Prof. Kristin Kuutma, University of Tartu                     |
| Time:                                  | 16:00 - 16:45   |
| Presentation:                          | Is that you Thor? Storytelling in the modern Viking landscape |
| Author(s):                             | Ms. Katherine Burlingame (P), Lund University                 |



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| Presentation:                            | Engaging Legacies with the Future: A Participatory Approach to Performing Arts Archives  |
| Author(s):                               | Ms. Yunjing Huang (P), University College London   |
| Presentation:                            | Emotional encounters of the historical kind  |
| Author(s):                               | Mrs. Jenny Pistella (P), Queen Mary University, London   |
| Presentation:                            | 'Something' Happened: Comprehending Intangible Heritage at War Commemoration Ceremonies  |
| Author(s):                               | Mr. Darren Mitchell (P), The University of Sydney  |
| <b>Music as heritage in Iberoamerica</b> |  |
| Type:                                    | Dr. Georgina Flores, Universidad nacional Autónoma de México   |
| Chair(s)/Organiser(s):                   | Curated Session  |
| Time:                                    | 17:30 - 18:30  |
| Presentation:                            | Trafficking in pirekuas. Problems with copyright and cultural rights amongst Purepecha composers in Michoacan, Mexico                                      |
| Author(s):                               | Dr. Georgina Flores (P), Universidad nacional Autónoma de México   |
| Presentation:                            | On music, canoes, and conch shells: Engaging palimpsests, memory and sonic bodies in contemporary Mexico   |
| Author(s):                               | Dr. Ruth Hellier (P), University of California, Santa Barbara<br>Dr. Georgina Flores, Universidad nacional Autónoma de México                              |
| Presentation:                            | Charango Futures: Heritage claims and Indigenous disruptions in a Bolivian Meeting of Masters and Researchers  |
| Author(s):                               | Dr. Henry Stobart (P), Royal Holloway London<br>Prof. Michelle Bigenho, Colgate University<br>Dr. Georgina Flores, Universidad nacional Autónoma de México |
| Presentation:                            | The political instrumentalization of traditional music from Extremadura and its safeguarding in a context of globalisation                                 |
| Author(s):                               | Dr. Aniceto Delgado Méndez (P), Instituto Andaluz de Patrimonio Histórico<br>Dr. Clara Macías Sánchez (P), Universidad de Extremadura                      |
| Presentation:                            | Flamenco, Mariachi and Fado: Music as Intangible Heritage and its Political Uses   |
| Author(s):                               | Dr. Clara Macías Sánchez - (P), Universidad de Extremadura<br>Dr. Aniceto Delgado Méndez (P), Instituto Andaluz de Patrimonio Histórico                    |

#### Future Landscapes of Heritage

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| <b>Future Landscapes of Heritage 1</b> |   |
| Type:                                  | Stand-alone Paper Session   |
| Chair(s):                              | Dr. Nadia Bartolini, University of Exeter   |
| Time:                                  | 11:00 - 12:00   |
| Presentation:                          | Future landscapes of heritage: "This is hurting us!": Emotive and affective responses to visitor behaviour in Uluru Kata Tjuta National Park                                      |
| Author(s):                             | Ms. Vanessa Whittington (P), University of Western Sydney   |
| Presentation:                          | ACTING IN AN ABANDONED CHALLENGED LANDSCAPE. Issues of heritage adaptation in transforming cultural landscapes of memory. The case of depopulated villages at Sobrepuerto, Spain. |
| Author(s):                             | Mr. Ignacio Galan (P), KU Leuven<br>Dr. Yves Schoonjans, KU Leuven<br>Dr. Gisèle Gantois, KU Leuven<br>Dr. Kris Scheerlinck, KU Leuven  |
| Presentation:                          | Heritagization and the Landscape-in-the-making - The case of Trilateral park Raab-Goričko-Órség   |
| Author(s):                             | Dr. Marjeta Pisk (P), ZRC SAZU  |
| Presentation:                          | The Understanding of Southern Xinjiang Cultural Landscapes - A Case Study on the Oasis Routes of the Silk Roads   |
| Author(s):                             | Ms. Yunxiao Liu (P), University College London  |
| Presentation:                          | Ruins in Antarctica   |



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| Author(s):    | Dr. Maria Ximena Senatore (P), CONICET National Council of Scientific and Technological Research   |
| Presentation: | The Great North Wood: Fragmentary objects in a South London landscape  |
| Author(s):    | Dr. Katherine Hughes (P), Independent scholar  |
| Presentation: | Heritage in motion   |
| Author(s):    | Prof. Sverker Sörlin (P), KTH Royal Institute of Technology<br>Dr. Katarina Saltzman (P), Department of Conservation, University of Gothenburg<br>Dr. Daniel Svensson (P), Chalmers University of Technology |
| Presentation: | Landscape-Oriented Investigation of the Future of Heritage Sites in the Meander Delta in Turkey  |
| Author(s):    | Mrs. BASAK KALFA ATAKLI (P), Cankaya University<br>Prof. Ufuk Serin, Middle East Technical University  |
| Presentation: | Tracking heritage: Examining the role of gardens and plants along Swedish railways   |
| Author(s):    | Mrs. Anna Lindgren (P), Department of Conservation, University of Gothenburg   |

### Future Methods and Approaches to Critical Heritage Studies

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| <b>Defining “Textual Heritage”. Multidisciplinary approaches to the heritagization of texts, with a focus on Japan</b> |   |
| Type:  | Curated Session   |
| Chair(s)/Organiser(s):   | Dr. Edoardo Gerlini, Ca' Foscari University of Venice / Waseda University   |
| Time:  | 11:00 - 12:00   |
| Presentation:  | To Which Category of Heritage do “Literature” Belong to?  |
| Author(s):   | Dr. Edoardo Gerlini (P), Ca' Foscari University of Venice / Waseda University   |
| Presentation:  | Tawada Yōko: the “mixed-writing” of local myth from Greece and Japan as a shared intangible heritage for the future?  |
| Author(s):   | Dr. Francesco Eugenio Barbieri (P), University of Catania   |
| Presentation:  | The Creation and Reconstruction of Saibara in the Edo Period: Uragami Gyokudo's Attempts to Reproduce the Musical Culture of Heian Japan  |
| Author(s):   | Prof. Emiko Takenouchi (P), Kyoto City University of Arts   |
| Presentation:  | Making Future Heritage: How a Lost Japanese Performing Art Was Recreated for the Future   |
| Author(s):   | Dr. Andrea Giolai (P), Leiden University  |
| Presentation:  | Under the volcano: designing architectures in Kagoshima as interpretive texts on local heritage features  |
| Author(s):   | Prof. Andrea Innocenzo Volpe (P), University of Florence  |
| Presentation:  | The eye of the beholder. Maps as metaphors to reshape the landscape/territory   |
| Author(s):   | Prof. Iacopo Zetti (P), University of Florence  |
| Presentation:  | “Edo Castle”: Digital Deep Mapping as “Virtual Heritage”  |
| Author(s):   | Dr. Sonia Favi (P), University of Manchester  |
| Presentation:  | Digital Representations of Textual Heritage, or What is Text anyway?  |
| Author(s):   | Prof. Franz Fischer (P), Ca' Foscari University of Venice   |
| <b>UK Chapter Meeting: The Future of the UK Chapter</b>  |   |
| Type:  | Meeting   |
| Chair(s)/Organiser(s):   | Prof. Bryony Onciul, University of Exeter   |
| Time:  | 12:30 - 13:30   |
| Author(s):   | Prof. Bryony Onciul (P), University of Exeter<br>Dr. Katherine Lloyd (P), Information Studies, School of Humanities, University of Glasgow<br>Dr. Anna Woodham (P), King's College London |
| <b>Sensory/Affective/Performative/Perceptual</b>   |   |

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| Type:                  | Stand-alone Paper Session   |
| Chair(s)/Organiser(s): | Dr. Jennie Morgan, University of Stirling   |
| Time:                  | 16:00 - 17:00   |
| Presentation:          | Atmospheres and Affect: Data Collection at Beauport, the Sleeper-McCann House Museum  |
| Author(s):             | Ms. Hillary Walker (P), University of Toronto   |
| Presentation:          | New Methods to Understand Senescent Environments: Introducing a Psychological Perspective to Critical Heritage Studies  |
| Author(s):             | Dr. Jeremy Wells (P), University of Maryland College Park   |
| Presentation:          | Beyond Maps and Emotions - Emotional Cartographies  |
| Author(s):             | Ms. Nevena Marković (P), Incipit  |
| Presentation:          | Sennott Park  |
| Author(s):             | Ms. Isadora Dannin (P), Massachusetts Institute of Technology (MIT)   |
| Presentation:          | Memories of the Past, Imaginations of the Future: Young People, Conflict and their Future in post Conflict Northern Uganda  |
| Author(s):             | Mr. Francis Nono (P), National Memory and Peace Documentation Centre<br>Dr. Kate Moles, Cardiff University<br>Mx. Abiti Adebo Nelson, University of Western Cape and Uganda National Museum<br>Dr. Lizzi Milligan, University of Bath |
| Presentation:          | Greenland's Dynamic Cultural Landscapes in the Digital Realm: A Virtual Tourism Ethnography   |
| Author(s):             | Dr. Caitlin Curtis (P), University of Wisconsin-Parkside<br>Dr. Hans Harmsen (P) Greenland National Museum and Archives   |
| Presentation:          | Remixing as Praxis: Arnstein's Ladder Through the Grassroots Preservationist's Lens   |
| Author(s):             | Dr. Andrea Roberts (P), Texas<br>Ms. Grace Kelly (P), Texas A   |

#### Future Policies and Politics of Heritage 1

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| <b>Collaboration and Disruption within Critical Heritage: Geographical Perspectives on Problems, Practices and Ongoing Processes</b> |  |
| Type:  | Discussion Panel   |
| Chair(s)/Organiser(s):   | Dr. Iain Robertson, University of the Highlands and Islands  |
| Time:  | 11:00 - 12:30  |
| Author(s):   | Dr. Iain Robertson (P), University of the Highlands and Islands<br>Prof. Tod Jones (P), Curtin University<br>Prof. David Harvey (P), Aarhus University<br>Ms. Joanna Rodgers (P), University of the Highlands & Islands<br>Prof. Divya Tolia-Kelly (P), University of Sussex<br>Prof. Nicola Thomas (P), University of Exeter<br>Dr. Diana Walters, University of Plymouth<br>Dr. Christina Lee, Curtin University<br>Prof. Carl Griffin, University of Sussex<br>Dr. Hamzah Muzaini (P), National University of Singapore<br>Mr. Julian Grant (P), University of the Highlands and Islands<br>Ms. Sadie Young, Timespan Cultural Institution<br>Dr. Feras Hammami, Department of Conservation, University of Gothenburg |
| <b>Sustainable development, heritage and the market</b>  |  |
| Type:  | Curated Session  |
| Chair(s)/Organiser(s):   | Prof. Charlotte Waelde, Centre for Dance Research, Coventry University   |
| Discussant(s):   | Prof. Charlotte Waelde (P), Centre for Dance Research, Coventry University   |
| Time:  | 17:30 - 18:30  |
| Presentation:  | Sustainable development through community-led HIPAMS (heritage-sensitive intellectual property and marketing strategies)   |

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| Author(s):     | Dr. Harriet Deacon (P), Honorary Research Fellow at the University of Cape Town (South Africa) and Visiting Research Fellow at Coventry University (UK) |
| Presentation:  | Overcoming the challenges of intellectual property and promoting cultural heritage through social entrepreneurship in South Africa                      |
| Author(s):     | Dr. Desmond Oriakhogba (P), University of Benin   |
| Presentation:  | Protecting the Interlinked Biological and Cultural Heritage – or ‘Biocultural Heritage’ – of Indigenous Peoples for Sustainable Development             |
| Author(s):     | Dr. Krystyna Swiderska (P), International Institute for Environment and Development   |
| Presentation:  | Consuming Intangible Cultural Heritage in Cultural Creative Industries: cases from China  |
| Author(s):     | Dr. Junjie Su (P), Cultural Development Institute, Yunnan University  |
| Presentation:  | Products, Prices and Markets – Examining China’s Political Economy of Intangible Cultural Heritage  |
| Author(s):     | Christina Maags (P), University of Sheffield  |
| Presentation:  | Market, ICH and the embarrassment of heritage alienability  |
| Author(s):     | Dr. Chiara Bortolotto (P), Institut interdisciplinaire d’anthropologie du contemporain  |
| Presentation:  | The Commercialisation of Intangible Cultural Heritage in Indonesia  |
| Author(s):     | Prof. Christoph Antons (P), Newcastle University  |
| Presentation:  | Sustainable development, heritage and the market - discussant   |
| Discussant(s): | Prof. Charlotte Waelde (P), Centre for Dance Research, Coventry University  |

## Future Policies and Politics of Heritage 2

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| <b>International Policies and Their Consequences</b> |  |
| Type:  | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):                               | Dr. Hana Morel, UCL  |
| Time:  | 11:00 - 12:00  |
| Presentation:  | Community-Centric Heritage and the Law: Part of the Problem?   |
| Author(s):   | Dr. Lucas Lixinski (P), UNSW Sydney  |
| Presentation:  | Ontological Politics: Conception of Built Heritage Conservation in Hong Kong                               |
| Author(s):   | Dr. Charmaine, Cheung-man Hui (P), The Hang Seng University of Hong Kong                                   |
| Presentation:  | Monuments and Moneyments – Reconsidering Economic Value of Heritage  |
| Author(s):   | Dr. Xiaolin Zang (P), Qingdao University of Technology<br>Dr. Bouke van Gorp, Utrecht University           |
| Presentation:  | The UNESCO Asia-Pacific Awards for Cultural Heritage Conservation: A gamechanger opportunity?              |
| Author(s):   | Mrs. Susan Balderstone (P), Australian Institute of Archaeology  |
| Presentation:  | Brutalism at Risk  |
| Author(s):   | Ms. Lauren Schutz (P), Heritage 21   |
| Presentation:  | Trends of conceptual development of cultural heritage in international law                                 |
| Author(s):   | Mr. Pauno Soirila (P), University of Helsinki  |
| Presentation:  | Translating Value – The Politics of Localising “Intangible Heritage” in China                              |
| Author(s):   | Dr. Christina Maags (P), University of Sheffield   |
| Presentation:  | Intangible cultural heritage as a mirror of societal gender structures: a discussion based on case studies |
| Author(s):   | Dr. Helga Janse (P), University of Tsukuba   |
| <b>Archaeology/ Heritage Management</b>              |  |
| Type:  | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):                               | Dr. Hana Morel, UCL  |

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| Time:  | 12:30 - 13:30   |
| Presentation:  | Positive impact? Assessing the impact of archaeological heritage management in the Mediterranean  |
| Author(s):   | Dr. Jaime Almansa-Sanchez (P), Incipit, CSIC  |
| Presentation:  | Understanding participatory governance: A plea for using Public Administration theories in Critical Heritage Studies  |
| Author(s):   | Dr. Pieter Wagenaar (P), Vrije Universiteit Amsterdam<br>Mr. Jeroen Rodenberg (P), Vrije Universiteit Amsterdam   |
| Presentation:  | Realising the fallacy of stewardship  |
| Author(s):   | Dr. Veronica Bullock (P), Australian National University  |
| Presentation:  | How do we know the state of heritage conservation? On the issues of analysis and self-reflection of conservation field.   |
| Author(s):   | Mr. Vít Jesenský (P), National Heritage Institute, Regional Office of Central Bohemia in Prague   |
| Presentation:  | Whose future? – Revisiting the heritage -remaking of Guangrenwang Temple  |
| Author(s):   | Ms. Lui Tam (P), Cardiff University   |
| <b>Novel policy approaches to community development and inclusive engagement with heritage</b> |   |
| Type:  | Discussion Panel  |
| Chair(s)/Organiser(s):   | Dr. Eirini Gallou, UCL  |
| Time:  | 17:30 - 18:30   |
| Author(s):   | Dr. Eirini Gallou (P), Historic England<br>Mrs. Laura Hampden, Historic England<br>Mr. Tony Presland (P), Historic England/UCL<br>Dr. A Piccini (P), Bureau for the Contemporary & Historic (ButCH) |

Heritage and Foodways – no presentations today

Heritage and Time – no presentations today

Live Stage

|   |  |
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| <b>CANCELLED: Unruly Matter: Moral Economies, Futures and the Commodification of Traumatic Heritage</b> |  |
| Type:   | Curated Session  |
| Chair(s)/Organiser(s):  | Dr. Duane Jethro, Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin<br>Prof. Irene Stengs, The Meertens Institute                |
| Discussant(s):  | Prof. Michael Herzfeld (P), Ernest E. Monrad Research Professor of the Social Sciences, Department of Anthropology, Harvard University                                 |
| Time:   | 11:00 – 12:30  |
| Presentation:   | Monetizing the Mauerfall: The never-ending commemorative consumption of the Berlin Wall  |
| Author(s):  | Dr. Duane Jethro (P), Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin  |
| Presentation:   | After the Fall: the decay and regeneration of the Anne Frank Tree  |
| Author(s):  | Prof. Irene Stengs (P), The Meertens Institute and Vrije Universiteit Amsterdam  |
| Presentation:   | 'Our restaurant is like the Soviet Union, but without shortages': zombie socialism, still-socialism and trans-socialism as distinct forms of (un)ruly socialist matter |
| Author(s):  | Dr. Michal Murawski (P), School of Slavonic and East European Studies, University College London   |

Mobilities and Migration

| Mobilities and Migration |  |
|--------------------------|--|
| Type:                    | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):   | Prof. Caitlin DeSilvey, University of Exeter   |
| Time:                    | 12:30 - 13:30  |
| Presentation:            | Multiple neo-Ottomanisms in the Construction of Turkey's (Trans)national Heritage  |
| Author(s):               | Dr. Pinar Aykac (P), Middle East Technical University  |
| Presentation:            | Strauss on the Ou river: Diasporic Heritage-making in an Overseas Chinese Hometown   |
| Author(s):               | Dr. Martina Bofulin (P), Research Centre of the Slovenian Academy of Sciences and Arts   |
| Presentation:            | Migrants and refugees as audience and agents – transnational and transcultural perspectives on heritage  |
| Author(s):               | Prof. Sabine Marschall (P), University of KwaZulu-Natal  |
| Presentation:            | Migration and archaeological heritage: Exploring possibilities for Barcelona's museums   |
| Author(s):               | Ms. Camila Opazo-Sepúlveda (P), University of Barcelona<br>Ms. Laura Coltofean-Arizancu (P), University of Barcelona<br>Mr. Isber Sabrine, Institución Milá y Fontanals CSIC<br>Ms. Margarita Díaz-Andreu, ICREA - University of Barcelona |
| Presentation:            | The Egg of John the Baptist: celebrating the 'Day of Macau' in Portugal  |
| Author(s):               | Ms. Mariana Pinto Leitao Pereira (P), University of Cambridge  |
| Presentation:            | THE KARACHI SAGA: FROM MIGRATION TO THE MEGA-CITY PROJECT  |
| Author(s):               | Ms. Zahida QUADRI (P), Culture, Tourism & Antiquities Department- Government of Sindh, Pakistan  |
| Presentation:            | Mobilities and Migration - Surveillance infrastructure and cross-border mobility on the Tohono O'odham Nation  |
| Author(s):               | Mrs. Nina Kolowratnik (P), independent architectural researcher<br>Mrs. Caitlin Blanchfield (P), Graduate School of Architecture, Planning, and Preservation, Columbia University  |

## Posters

| Posters 1              |   |
|------------------------|---|
| Type:                  | Poster  |
| Chair(s)/Organiser(s): | Ms Sarah Forgesson, University College London   |
| Time:                  | 11:00 - 12:00   |
| Presentation:          | Seven British Towns in Modern China, 1922-2022  |
| <b>Sub-theme:</b>      | Digital Futures in and for Heritage   |
| Author(s):             | Dr. Guodong Chen (P), Huazhong University of Science and Technology<br>Mr. Yuan Huang, Huazhong University of Science and Technology<br>Dr. GangYi Tan, Huazhong University of Science and Technology<br>Dr. xu liquan, Huazhong University of Science and Technology<br>Ms. Jierui LV, Huazhong University of Science and Technology |
| Presentation:          | Digital Drawing and the Future for Built Heritage: New Research Tools in the Interpretation of Monchique Convent (Porto, Portugal)  |
| <b>Sub-theme:</b>      | Digital Futures in and for Heritage   |
| Author(s):             | Mr. Tiago Cruz (P), Faculty of Arts, University of Porto and CITCEM - Transdisciplinary Research Centre «Culture, Space and Memory»   |
| Presentation:          | Sustainable Historical Building Maintenance using Heritage Building Information Modelling   |
| <b>Sub-theme:</b>      | Digital Futures in and for Heritage   |
| Author(s):             | Mr. Saiful Ramli (P), University of Strathclyde<br>Dr. Ibrahim Motawa, University of Strathclyde  |
| Presentation:          | Representing Difficult Places as Heritage: the case of a foreign concession in China  |
| <b>Sub-theme:</b>      | Future Policies and Politics of Heritage  |
| Author(s):             | Dr. Jin Zhang (P), Wuhan University of Technology   |

| <b>Posters 2</b>       |  |
|------------------------|--|
| Type:                  | Poster   |
| Chair(s)/Organiser(s): | Ms. Janna oud Ammerveld, University College London   |
| Time:                  | 12:30 - 13:30  |
| Presentation:          | Design-Based Research Study Balancing Bottom-Up and Top-Down Methods   |
| <b>Sub-theme:</b>      | Arts and Creative Practice   |
| Author(s):             | Ms. Mathilde Kirkegaard (P), Aarhus School of Architecture   |
| Presentation:          | Digital Archive of Forgotten Memories: Exploring the Need to Forget  |
| <b>Sub-theme:</b>      | Arts and Creative Practice   |
| Author(s):             | Ms. Inge Zwart (P), Uppsala University<br>Ms. Anne Chahine (P) Aarhus University                               |
| Presentation:          | Mapping Brazilian art in public collections across the UK  |
| <b>Sub-theme:</b>      | The Future Museum: Collections and Collecting  |
| Author(s):             | Ms. Eloisa Rodrigues (P), School of Museum Studies, University of Leicester                                    |
| Presentation:          | Local Identity in a Global Age, CASE STUDY of IMBROS/GÖKÇEADA  |
| <b>Sub-theme:</b>      | The Futures of Heritage  |
| Author(s):             | Ms. Aysegul Dincag (P), PhD Candidate - UdK / TU Berlin  |
|                        |  |
| <b>Posters 3</b>       |  |
| Type:                  | Poster   |
| Chair(s)/Organiser(s): | Ms. Sarah Forgesson, University College London   |
| Time:                  | 16:00 - 17:00  |
| Presentation:          | Historic London Fairs Map  |
| <b>Sub-theme:</b>      | Folklore and Intangible Heritages  |
| Author(s):             | Ms. Neha Fatima (P), Bartlett School of Architecture   |
| Presentation:          | STRENGTH OF STORY IN THE ERA OF CLIMATE UNCERTAINTY: ORAL TRADITION FOR AFRICAN AMERICAN FARMERS AND FISHERMEN |
| <b>Sub-theme:</b>      | Folklore and Intangible Heritages  |
| Author(s):             | Mrs. Melody Hunter-Pillion (P), North Carolina State University  |
| Presentation:          | Israel's Intangible Cultural Heritage: Challenges and Opportunities  |
| <b>Sub-theme:</b>      | Folklore and Intangible Heritages  |
| Author(s):             | Mr. Elazar Nudell (P), Tarboot Consulting  |
| Presentation:          | "Parco delle Energie", a roman laboratory to think heritage as future-making                                   |
| <b>Sub-theme:</b>      | Heritage and Time  |
| Author(s):             | Ms. Sarah Baudry (P), Phd Student, Paris Diderot   |

### The Future Museum: Collections and Collecting

| <b>Challenges of provenance research and its multi-layered role in dealing with museums' findings</b> |   |
|---|---|
| Type:   | Curated Session   |
| Chair(s)/Organiser(s):  | Prof. Antoinette Maget Dominice, Ludwig-Maximilians-University  |
| Time:   | 11:00 - 11:45   |
| Presentation:   | Challenges of provenance research and its multi-layered role in dealing with museums' findings - Provenance as a concept: Tracing its entangled characteristics |
| Author(s):  | Dr. Sophie Vigneron (P), Kent Law School - University of Kent<br>Prof. Antoinette Maget Dominice, Ludwig-Maximilians-University                                 |
| Presentation:   | Challenges of provenance research and its multi-layered role in dealing with museums' findings - Provenance research - a conceptual challenge for art museums   |
| Author(s):  | Dr. Nikola Doll (P), Kunstmuseum Bern   |
| Presentation:   | Challenges of provenance research and its multi-layered role in dealing with museums' findings - Provenance as remedy: commemorative labels in museum           |
| Author(s):  | Dr. Charlotte Woodhead (P), Warwick Law School - University of Warwick  |

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|------------------------|--|
| Presentation:          | Challenges of provenance research and its multi-layered role in dealing with museums' findings - Provenance as empirical research and its artistic reception |
| Author(s):             | Prof. Antoinette Maget Dominice (P), Ludwig-Maximilians-University<br>Dr. Sophie Vigneron, Kent Law School - University of Kent                              |
| <b>Future Museum 1</b> |  |
| Type:                  | Stand-alone Paper Session  |
| Chair(s):              | Dr. Jennie Morgan, University of Stirling  |
| Time:                  | 12:30 - 13:30  |
| Presentation:          | Changing Interpretations of the Gallen-Kallela Museum's African Collection   |
| Author(s):             | Ms. Johanna Turunen (P), University of Jyväskylä<br>Ms. Mari Viita-aho (P), University of Helsinki   |
| Presentation:          | Whose objects and/or which histories? Past, present and future in colonial museum objects  |
| Author(s):             | Dr. Staffan Lundén (P), Department of Conservation, University of Gothenburg   |
| Presentation:          | Scandinavian Fragments: Developing teaching and research projects using materials from UCL Special Collections   |
| Author(s):             | Dr. Elettra Carbone (P), UCL, SELCS  |
| Presentation:          | Things on the Loose: The Potential of Objects in Parallel Collections for Future-Proofing Post-Ethnological Museums  |
| Author(s):             | Dr. Anna Bohlin (P), University of Gothenburg<br>Dr. Carolna Valente Cardoso (P), University of Gothenburg   |
| Presentation:          | Museographic Heritage: Acknowledging, Preserving and Curating Exhibitions as Cultural Heritage   |
| Author(s):             | Dr. Elena Montanari (P), Politecnico di Milano   |

#### The Futures of Heritage

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| <b>The Space Between: Insights from DHeritage, the Professional Doctorate in Heritage</b> |   |
| Type:   | Discussion Panel  |
| Chair(s)/Organiser(s):  | Prof. Grace Lees-Maffei, University of Hertfordshire  |
| Time:   | 17:30 - 18:30   |
| Author(s):  | Prof. Grace Lees-Maffei (P), University of Hertfordshire<br>Ms. Sarah Fitzpatrick (P), University of Hertfordshire<br>Ms. Adrienne Hamilton (P), University of Hertfordshire<br>Ms. Kate Kennet (P), University of Hertfordshire<br>Ms. Sarah Buckingham (P), University of Hertfordshire<br>Helen Casey (P), University of Hertfordshire<br>Ms. Sarah-Jane Harknett (P), University of Hertfordshire<br>Ms. Barbara Wood (P), Doctoral Researcher, University of Hertfordshire |

#### Urban Heritage Futures

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| <b>Values and valuation in urban heritage futures</b> |  |
| Type:   | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):                                | Dr. Jonathan Gardner, Independent scholar                            |
| Time:   | 12:30 - 13:30  |
| Presentation:   | The background and future of values-based urban conservation in Iran |
| Author(s):  | Dr. Solmaz Yadollahi (P), Brandenburg University of Technology       |
| Presentation:   | Igapó II Lake, Brazil: affective heritage and urban landscape icon   |
| Author(s):  | Ms. Camila Oliveira (P), Universidade de São Paulo                   |
| Presentation:   | Inter-Cultural Nodes as heritage re-activators                       |
| Author(s):  | Mr. Federico Wulff Barreiro (P), Cardiff University                  |

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| Presentation: | Urban heritage futures - Designation of heritage sites: protection or creation of heritage values? |
| Author(s):    | Dr. Jennie Sjöholm (P), Luleå University of Technology<br>Dr. Anna Elmén Berg, Piteå Museum        |
| Presentation: | Everyday life in the Alameda Central in Mexico City's historic centre                              |
| Author(s):    | Mr. Fernando Gutiérrez H. (P), University College London   |



## Friday 28 August

### Arts and Creative Practice

| Arts and Creative Practice 1   |   |                                      |
|--|---|--------------------------------------|
| Type:  | Stand-alone Paper Session   |                                      |
| Chair(s)/Organiser(s):   | Prof. Chris Whitehead, Newcastle University   |                                      |
| Time:  | 9:00 - 10:00  |                                      |
| Presentation:  | Local Colour  |                                      |
| Author(s):   | Ms. Claire Wellesley-Smith (P), Open University   |                                      |
| Presentation:  | Transition Landscape Atlas: A participatory design approach to engaging with the past in spatial development  |                                      |
| Author(s):   | Ms. Mela Zuljevic (P), Hasselt University<br>Prof. Liesbeth Huybrechts, Hasselt University  |                                      |
| Presentation:  | Conversing colonial heritage: Inhabiting - inheritance, private ownership, common patrimony and use as form-of-life   |                                      |
| Author(s):   | Mx. Roberta Burchardt (P), Sobrado na Ladeira<br>Dr. Isabel Kanan, Sobrado na Ladeira   |                                      |
| Presentation:  | Opening the Waterfront Industrial Heritage in Shanghai - A Historical Review on the Public Engagement of Heritage Making of China                                     |                                      |
| Author(s):   | Dr. Yiping Dong 董一平 (P), Xi'an Jiaotong-Liverpool University (XJTLU)  |                                      |
| Presentation:  | The art of industry: The adaptive reuse of industrial heritage by artistic communities in Canada  |                                      |
| Author(s):   | Dr. Jessica Mace (P), Université du Québec à Montréal<br>Ms. Myriam Joannette (P), Université du Québec à Montréal  |                                      |
| The anthropology of heritage innovation, future imaginaries and creativity |   |                                      |
| Type:  | Curated Session   |                                      |
| Chair(s)/Organiser(s):   | Prof. Florence Graezer Bideau, College of Humanities, EPFL, Switzerland<br>Ms. Ave Paulus, Tartu University, ICOMOS Estonia<br>Dr. Peter Larsen, University of Geneva |                                      |
| Time:  | 12:30 - 13:15   |                                      |
| Date:  | 28.08.20  | Stage:<br>Arts and Creative Practice |
| Presentation:  | Translating Controversial Heritage Into Creative Futures  |                                      |
| Author(s):   | Ms. Ave Paulus (P), The University of Tartu, ICOMOS Estonia   |                                      |
| Presentation:  | Creativity in scalar narratives and geographical imaginaries through the Inscription process on Unesco Heritage Lists: the case of high mountain regions              |                                      |
| Author(s):   | Prof. Bernard Debarbieux (P), University of Geneva  |                                      |
| Presentation:  | Planning (sustainable) futures: ICH and temporality disruptions in heritage worlds  |                                      |
| Author(s):   | Dr. Chiara Bortolotto (P), Institut interdisciplinaire d'anthropologie du contemporain  |                                      |
| Who Is Europe? A Film in Six Acts  |   |                                      |
| Type:  | Film  |                                      |
| Chair(s)/Organiser(s):   | Dr. Colin Sterling, UCL   |                                      |
| Time:  | 14:00 - 14:30   |                                      |
| Date:  | 28.08.20  | Stage:<br>Arts and Creative Practice |
| Author(s):   | Dr. Ian McDonald (P), Newcastle University  |                                      |
| The Monk, the Midden, and the Missing Monastery                            |   |                                      |
| Type:  | Film  |                                      |
| Chair(s)/Organiser(s):   | Dr. Colin Sterling, UCL   |                                      |
| Time:  | 15:00 - 15:30   |                                      |
| Author(s):   | Mr. Brendon Wilkins (P), DigVentures  |                                      |

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|   | Ms. Lisa Westcott Wilkins (P), DigVentures   |
| <b>Sunrise With Sea Monsters (Panel Discussion)</b> |  |
| Type:   | Discussion Panel / Film  |
| Chair(s)/Organiser(s):                              | Mr. Myles Painter, Independent Filmmaker   |
| Time:   | 16:30 - 17:30  |
| Presentation:                                       | Sunrise With Sea Monsters (Panel Discussion of Film)   |
| Author(s):  | Mr. Myles Painter (P) NA<br>Mr. Martin Kunze (P), Memory of Mankind<br>Mr. Peter Kazansky (P), University of Southampton<br>Mr. David Roden (P), Open University |
| Presentation:                                       | Sunrise With Sea Monsters (Film viewing link:<br><a href="https://vimeo.com/291287610">https://vimeo.com/291287610</a> )   |
| Author(s):  | Mr. Myles Painter (P), Independent Filmmaker   |

## Conflict Heritage and Conflicted Heritages

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| <b>Constructing futures from contested pasts</b>                         |  |
| Type:  | Curated Session  |
| Chair(s)/Organiser(s):   | Prof. Elizabeth Crooke, Ulster University<br>Ms. Adriana Valderrama, Ulster University   |
| Time:  | 13:30 - 14:30  |
| Presentation:  | Constructing futures from contested pasts - Encouraging reconciliation through the memories of trauma: the Partition Museum Project  |
| Author(s):   | Dr. Alexandra Bounia (P), University of the Aegean / University College London (UCL) Qatar<br>Dr. Arman Zabi (P), University College London  |
| Presentation:  | Constructing futures from contested pasts - Ethical Remembering in Northern Ireland  |
| Author(s):   | Mr. Paul Mullan (P), Ulster University<br>Prof. Elizabeth Crooke, Ulster University  |
| Presentation:  | Constructing futures from contested pasts - Dealing with the past: Human rights archives and living museology  |
| Author(s):   | Ms. Adriana Valderrama (P), Ulster University  |
| Presentation:  | Constructing futures from contested pasts - The politics of the museum in Turkey   |
| Author(s):   | Prof. Elizabeth Crooke, Ulster University<br>Dr. Lorenzo Posocco (P), University College Dublin  |
| Presentation:  | Constructing futures from contested pasts - Fragments to Rebuild Memory  |
| Author(s):   | Prof. Elizabeth Crooke, Ulster University<br>Mr. Daniel Castro Benitez (P), Director Nacional Museum of Colombia   |
| <b>BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability)</b> |  |
| Type:  | Curated Session  |
| Chair(s)/Organiser(s):   | Dr. Ali Mozaffari, Alfred Deakin Institute   |
| Time:  | 15:00 - 15:45  |
| Presentation:  | BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability)  |
| Author(s):   | Dr. Ali Mozaffari (P), Alfred Deakin Institute<br>Prof. David Harvey (P), Aarhus University<br>Dr. Manu P. Sobti (P), University of Queensland<br>Dr. Antonio Gonzalez, Alfred Deakin Institute for Citizenship and Globalisation at Deakin University |
| Presentation:  | BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability)- Nationhood, identity and transnationalism in Azerbaijan   |
| Author(s):   | Dr. Ali Mozaffari, Alfred Deakin Institute   |

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| Presentation: | BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability) - Reconstructing Forgotten Boundaries and Nomadic Mobilities: The Heritage of Ruins in the Central Asian Steppe |
| Author(s):    | Dr. Manu P. Sobti (P), University of Queensland   |
| Presentation: | BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability) - Border-straddling heritage potentials and pitfalls: Taq Kasra - a 'Persian' site in 'Iraq'                    |
| Author(s):    | Dr. Ali Mozaffari, Alfred Deakin Institute<br>Prof. David Harvey (P), Aarhus University   |

## Digital Futures in and for Heritage

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| <b>Digital conservation and ethical management 1</b> |   |
| Type:  | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):                               | Dr. Anca Claudia Prodan, Institute Heritage Studies, Internationale Akademie Berlin (INA)   |
| Time:  | 12:30 - 13:30   |
| Presentation:  | Sustainable safeguarding of cultural heritage for future generations in Europe? Diverging ideas of sustainability in the context of reusing digital heritage  |
| Author(s):   | Ms. Samantha Lutz (P), Institute of European Ethnology/Cultural Anthropology, University of Hamburg   |
| Presentation:  | Sharing the Silver Screen? Curating the White Fathers Film Collection (1948-1960)   |
| Author(s):   | Dr. Jonas Van Mulder (P), KU Leuven   |
| Presentation:  | Digitalization and emerging planetary conditions  |
| Author(s):   | Dr. Fiona Cameron (P), Western Sydney University  |
| Presentation:  | HOW REVOLUTIONIST IS THE "DIGITAL REVOLUTION" IN MUSEUMS?   |
| Author(s):   | Prof. ANASTASIA CHOURMOUZIADI (P), University of the Aegean   |
| Presentation:  | History of now: The digital preservation of street art and graffiti   |
| Author(s):   | Ms. POLYXENI XIRADAKIS (P), University of the Aegean, Urban Layers<br>Ms. EVA ZMPOGKO (P), URBAN LAYERS   |
| Presentation:  | History Guides the Future: the Architectural Heritage of Seven British Towns in Modern China, 1920s VS 2020s  |
| Author(s):   | Dr. Guodong Chen (P), Huazhong University of Science and Technology<br>Mr. Yuan Huang, Huazhong University of Science and Technology<br>Dr. GangYi Tan, Huazhong University of Science and Technology<br>Dr. xu liquan, Huazhong University of Science and Technology |
| <b>Digital conservation and ethical management 2</b> |   |
| Type:  | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):                               | Dr. Anca Claudia Prodan, Institute Heritage Studies, Internationale Akademie Berlin (INA)   |
| Time:  | 14:00 - 15:00   |
| Presentation:  | #Palmyraverse The Future of Palmyra-Tadmur: A Critical Approach to Ruins Ruined   |
| Author(s):   | Mr. Rory McInnes-Gibbons (P), Durham University   |
| Presentation:  | Technology, Temporality and Public Discourse in Contemporary Brazil: The cases of Museu do Amanhã and Museu Nacional  |
| Author(s):   | Dr. Pedro Telles da Silveira (P), Independent scholar   |
| Presentation:  | The Digital is Not Neutral: The Ethics of the Digitization of Threatened Cultural Heritage  |
| Author(s):   | Prof. Erin Thompson (P), John Jay College of Criminal Justice, CUNY   |
| Presentation:  | 3D-laser-scanning record as an alternative form of digital heritage for earthquake affected areas in Chile  |

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| Author(s):  | Dr. Bernadette Devilat (P), Centre for Architecture, Urbanism and Global Heritage, Nottingham Trent University   |
| Presentation:   | Sustainable Historical Building Maintenance using Heritage Building Information Modelling  |
| Author(s):  | Mr. Saiful Ramli (P), University of Strathclyde<br>Dr. Ibrahim Motawa, University of Strathclyde   |
| Presentation:   | Digital Reconstruction of The War-Destroyed Monuments During Syrian Civil War  |
| Author(s):  | Ms. Shuyi Yin (P), Columbia  |
| <b>Deep, immersive and extensive? digitally-enabled interpretations of heritage 1</b> |  |
| Type:   | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):  | Dr. Chiara Bonacchi, University of Stirling  |
| Time:   | 10:30 - 11:15  |
| Presentation:   | Object and Affect: Digital Engagement with Burrell's Late Medieval Collection  |
| Author(s):  | Ms. Lynn Verschuren (P), Information Studies, School of Humanities, University of Glasgow  |
| Presentation:   | Hosting Virtual Reality in Museums: a critical approach  |
| Author(s):  | Dr. Maria Shehade (P), Research Associate, Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE)<br>Dr. Theopisti Stylianou-Lambert (P), Associate Professor, Cyprus University of Technology/ Leader of Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE) |
| Presentation:   | Potentials for Learning History through Role-Playing in Virtual Reality  |
| Author(s):  | Ms. Danzhao Cheng (P), University of Nottingham Ningbo China<br>Prof. Eugene Ch'ng, University of Nottingham Ningbo China  |
| Presentation:   | Digitised heritage, online audiences and shifting relations of trust   |
| Author(s):  | Dr. Jen Ross (P), University of Edinburgh<br>Ms. Eleanor Capaldi (P), University of Edinburgh<br>Prof. Melissa Terras, University of Edin<br>Mr. Christopher Ganley, National Galleries of Scotland<br>Ms. Màiri Lafferty, National Galleries of Scotland  |

#### Environmental Change and the Anthropocene

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| <b>Investigating the resilience and adaptation potential of heritage in response to climate change</b> |   |
| Type:  | Curated Session   |
| Chair(s)/Organiser(s):   | Dr. Fabrizio Galeazzi, StoryLab Research Institute, Anglia Ruskin University, Cambridge Campus  |
| Time:  | 12:30 - 13:15   |
| Presentation:  | The role of heritage studies in addressing the entanglements of the climate crisis  |
| Author(s):   | Dr. Hana Morel (P), UCL   |
| Presentation:  | Convention's Approach to Climate Change and what it Leaves Behind   |
| Author(s):   | Ms. Reem Alfurjani (P), Scene NGO   |
| Presentation:  | Heritage Sites and Sustainable Urban Growth: Findings from Istanbul   |
| Author(s):   | Dr. Eda Yücesoy (P), Center for Urban Studies, Istanbul Sehir University  |
| <b>Reconstructing the Archive</b>  |   |
| Type:  | Curated Session   |
| Chair(s)/Organiser(s):   | Ms. Aisling O'Carroll, The Bartlett School of Architecture, UCL<br>Prof. Natalie Koerner, The Royal Danish Academy of Fine Arts, School of Architecture |

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| Time:  | 15:00 - 15:45  |
| Presentation:  | Tar Pits and Quick Sands: Fear and Trembling at the Edge of the Archive  |
| Author(s):   | Prof. D. Graham Burnett (P), Princeton University, Department of History   |
| Presentation:  | Forensics of Frozen Matter   |
| Author(s):   | Dr. Susan Schuppli (P), Goldsmiths, University of London   |
| Presentation:  | Geomorphology and the Designed Landscape: from William Morris Davis to Frederick Law Olmsted   |
| Author(s):   | Dr. Marrikka Trotter (P), Southern California Institute of Architecture (SCI-Arc)  |
| Presentation:  | Inventing/Inheriting the Geologic  |
| Author(s):   | Mr. Daniel Falb (P), Independent scholar   |
| <b>The Futures of Nuclear Cultural Heritage: Taking Cultural Policy Beyond Residual Governance</b> |  |
| Type:  | Discussion Panel   |
| Chair(s)/Organiser(s):   | Dr. Egle Rindzeviciute, Kingston University  |
| Time:  | 16:30 - 17:30  |
| Author(s):   | Dr. Egle Rindzeviciute (P) Kingston University<br>Dr. Linda Ross, The University of the Highlands and Islands<br>Prof. Anna Storm (P), Linköping University<br>Dr. David O'Brien (P), The University of Edinburgh<br>Dr. Miles Oglethorpe (P), TICCIH, Historic Environment Scotland |

#### Folklore and Intangible Cultural Heritages

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| <b>Destabilising power structures from the grassroots: emerging activist heritage</b>   |   |
| Type:   | Discussion Panel  |
| Chair(s)/Organiser(s):  | Dr. Sarah De Nardi, Western Sydney University   |
| Time:   | 9:00 - 10:00  |
| Author(s):  | Dr. Sarah De Nardi (P), Western Sydney University<br>Dr. Laura McAtackney (P), Aarhus University<br>Dr. Sarah May (P), University of Swansea<br>Dr. Hilary Orange (P), UCL<br>Ms. Pamela Bilikova (P), International School of Prague<br>Prof. Emma Waterton (P), Western Sydney University<br>Dr. Hayley Saul (P), Western Sydney University<br>Ms. Iida Käyhkö (P), Royal Holloway London<br>Ms. Vanicka Arora (P), Western Sydney University |
| <b>Critical Heritage Science: Applying Heritage Science Methods and Approaches in Answering Critical Heritage Studies Questions</b> |   |
| Type:   | Curated Session   |
| Chair(s)/Organiser(s):  | Dr. Kalliopi Fouseki, UCL<br>Prof. Richard Sandford (P), University College London  |
| Time:   | 12:30 - 13:15   |
| Presentation:   | Critical Heritage Science: Applying Heritage Science Methods and Approaches in Answering Critical Heritage Studies Questions - Heritage and Futures in Policy   |
| Author(s):  | Dr. Kalliopi Fouseki, UCL<br>Prof. Richard Sandford (P), University College London  |
| Presentation:   | Critical Heritage Science: Applying Heritage Science Methods and Approaches in Answering Critical Heritage Studies Questions - Critical heritage science: value and perception-based approaches to scientific activity  |
| Author(s):  | Dr. Kalliopi Fouseki, UCL<br>Dr. Scott Orr (P), University College London<br>Prof. Richard Sandford, University College London  |

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| Presentation:   | Critical Heritage Science: Applying Heritage Science Methods and Approaches in Answering Critical Heritage Studies Questions - Citizen Heritage Science: Participatory research in preventive conservation and its implications |
| Author(s):  | Dr. Kalliopi Fouseki, UCL<br>Dr. Josep Grau-Bove (P), University College London<br>Prof. Richard Sandford, University College London  |
| Presentation:   | Critical Heritage Science: Applying Heritage Science Methods and Approaches in Answering Critical Heritage Studies Questions - Artificial Intelligence in the field of Critical Heritage  |
| Author(s):  | Dr. Kalliopi Fouseki, UCL<br>Ms. Rosie Brigham (P), University College London<br>Prof. Richard Sandford, University College London  |
| <b>Transformations and Contestations</b>  |   |
| Type:   | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):  | Tina Paphitis, The Folklore Society / UCL / University of Hertfordshire   |
| Time:   | 13:45 - 14:30   |
| Presentation:   | Safeguarding ICH for the future in the Totonac Region in México   |
| Author(s):  | Ms. María Royuela-Maldonado (P), Barcelona University   |
| Presentation:   | Harry Potter and the Changing Nature of Intangible Cultural Heritage  |
| Author(s):  | Ms. Flossie Kingsbury (P), Aberystwyth University   |
| Presentation:   | Skyr Wars: From Live Cultures to Cultural Heritage  |
| Author(s):  | Prof. Valdimar Tryggvi Hafstein (P), University of Iceland<br>Mr. Jon Thor Petursson (P), Lund University   |
| Presentation:   | Between Contested Traditions and Contested Heritage   |
| Author(s):  | Ms. Digne Üdre (P), University of Tartu, Department of Estonian and Comparative Folklore  |
| <b>Safeguarding and Reconstructing Intangibility</b>                                      |   |
| Type:   | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):  | Dr. Melissa Baird, Michigan Tech University   |
| Time:   | 15:00 - 15:45   |
| Presentation:   | Safeguarding a (In)Tangible Tradition: The Museo del Palio di Legnano case  |
| Author(s):  | Dr. Elena Settimini (P), Independent scholar<br>Mr. Alessio Francesco Palmieri Marinoni (P), University of Sussex   |
| Presentation:   | Discourse and Identity Negotiations in the Nüshu Community: A Debate on Authenticity  |
| Author(s):  | Ms. Xihuan Hu (P), University of Leicester  |
| Presentation:   | Historic London fairs as lost cultural heritage   |
| Author(s):  | Ms. Neha Fatima (P), Bartlett School of Architecture  |
| Presentation:   | Strategies to safeguard Gaucho's Intangible Cultural Heritage, and the new transformative propositions of black Gauchos   |
| Author(s):  | Mr. Leon Araujo (P), Universidade Federal do Estado do Rio de Janeiro   |
| <b>An ICH Network Panel – Intangible Cultural Heritage: between tyranny and democracy</b> |   |
| Type:   | Curated Session   |
| Chair(s)/Organiser(s):  | Dr. Hanna Schreiber, University of Warsaw<br>Dr. Cristina Clopot, University of Hull  |
| Time:   | 16:30 - 17:15   |
| Presentation:   | Equality versus hierarchy: ICH regime and the practice of International Relations   |
| Author(s):  | Dr. Hanna Schreiber (P), University of Warsaw   |
| Presentation:   | Too much sovereignty for democracy: International organisations, states and the Intangible Cultural Heritage of refugees  |
| Author(s):  | Dr. Geraldine Chatelard (P), French Institute in the Near East (IFPO)   |
| Presentation:   | Problematising community involvement in national ICH safeguarding frameworks: examples from Spain and Portugal  |

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| Author(s):    | Dr. Alix Ferrer-Yulfo (P), Newcastle University<br>Dr. Hanna Schreiber, University of Warsaw |
| Presentation: | Cultural Heritage and Communities: A case study of communitarian participation in Peru       |
| Author(s):    | Dr. Adriana Arista-Zerga (P), University of Nottingham                                       |

## Future Landscapes of Heritage

| <b>Future Landscapes of Heritage 2</b> |   |
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| Type:                                  | Stand-alone Paper Session   |
| Chair(s):                              | Dr. Nadia Bartolini, University of Exeter   |
| Time:                                  | 15:00 - 16:00   |
| Presentation:                          | Walking in the footsteps of the apostles: The Christian sacred landscape and its narratives in Ephesus  |
| Author(s):                             | Mr. Iulian Ganciu (P), Austrian Archaeological Institute<br>Ms. Barbara Rankl, Austrian Archaeological Institute<br>Mrs. Jasmin Ableidinger, Austrian Archaeological Institute      |
| Presentation:                          | Future Landscapes of Heritage - Safeguarding heritage and the precursors of the welfare state. Part I   |
| Author(s):                             | Dr. Wera Grahn, Linköping University<br>Ms. Cecilia Dahlback (P), Mid Sweden University   |
| Presentation:                          | Future landscapes of heritage/Future narratives of the industrial and welfare society/Part 2  |
| Author(s):                             | Ms. Cecilia Dahlback (P), Mid Sweden University<br>Dr. Wera Grahn (P), Linköping University   |
| Presentation:                          | Evoking religious history as experience of place: the island of Selja as a pilgrim destination in the past and the present  |
| Author(s):                             | Ms. Hannah Kristine Lunde (P), University of Oslo   |
| Presentation:                          | Industrial pasts, lively and possible presents and futures: inheritance as responsibility in post-industrial areas in the north of England.   |
| Author(s):                             | Ms. Laura Swithenbank (P), University of Leeds  |
| Presentation:                          | Future Landscapes on the Tibetan Plateau: Settler Reorganization of Tibetan and Hui Urban and Rural Spaces.   |
| Author(s):                             | Mr. Mackenzie Greene-Powell (P), University of Hawai'i at Mānoa   |
| Presentation:                          | A place of affect and emotions: The narrative of how Notodden became an industrial town and a post-industrial world heritage site   |
| Author(s):                             | Mrs. Audhild Lindheim Kennedy (P), University of South-Eastern Norway   |
| Presentation:                          | Sabarimala: A discourse of Hegemonic Construction in Religious Practice   |
| Author(s):                             | Ms. Sajitha Kuttathu Valappil (P), Thunchath Ezhuthachan Malayalam University, Kerala, India<br>Mr. Vipin Kumar Ayyappan, Thunchath Ezhuthachan Malayalam University, Kerala, India |
| Presentation:                          | Cultural heritage and the planning of European landscapes   |
| Author(s):                             | Prof. Gert-Jan Burgers (P), Free University Amsterdam   |

## Future Methods and Approaches to Critical Heritage Studies

| <b>Approaching Institutions and the Built Environment</b> |   |
|---|---|
| Type:   | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):                                    | Dr. Chiara Bonacchi, University of Stirling   |
| Time:   | 9:00 - 10:00  |
| Presentation:   | Under the Wing of Concrete: the Phenomenon of the Vilnius Palace of Concerts and Sports |
| Author(s):  | Mrs. Aida Stelbiene (P), the Association of Architectural Quality Development           |



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| Presentation:                      | From takeover to debacle: An analysis of the Nymphgate network using Twitter data                              |
| Author(s):                         | Mrs. Maria Paula Arias (P), University of Manchester   |
| Presentation:                      | Outside the Archive. Researching and Writing critical Histories of Collecting                                  |
| Author(s):                         | Dr. Mirjam Brusius (P), German Historical Institute, London  |
| Presentation:                      | Social Meaning Mapping: A digital research tool for exploring visitors, museums and collections                |
| Author(s):                         | Dr. Dimitra Christidou (P), Senior Researcher, Norwegian University of Science and Technology                  |
| <b>Realities of Future Methods</b> |  |
| Type:                              | Curated Session  |
| Chair(s)/Organiser(s):             | Dr. Susan Ashley, Northumbria University   |
| Time:                              | 14:00 - 14:45  |
| Presentation:                      | A Fellowship of Heritage: Thoughts on the UK-AHRC (Multi)Cultural Heritage Project                             |
| Author(s):                         | Dr. Susan Ashley (P), Northumbria University   |
| Presentation:                      | Lessons and Learning: Practices of Inclusion in and beyond the Punjabi Canadian Legacy Project                 |
| Author(s):                         | Dr. Tzu-I Chung (P), Royal British Columbia Museum<br>Dr. Satwinder Bains (P), University of the Fraser Valley |
| Presentation:                      | De-centering the Museum through Diaspora: A Kachin Case Study  |
| Author(s):                         | Dr. Helen Mears (P), Newcastle University<br>Mr. Gumring Hkangda (P), University of Manchester                 |
| Presentation:                      | Family Panchayat   |
| Author(s):                         | Ms. Kath Boddhai (P), Northumbria University   |

#### Future Policies and Politics of Heritage 1

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| <b>Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia</b> |  |
| Type:   | Curated Session  |
| Chair(s):   | Dr. Yujie Zhu, Australian National University  |
| Time:   | 9:00 - 10:00   |
| Presentation:   | Heritage-making of war memories: Remembering Nanjing Massacre in nation-building                                 |
| Author(s):  | Dr. Yujie Zhu (P), Australian National University  |
| Presentation:   | Heritage Interpretation and the Quest for Post-Conflict Resolution in East Asia                                  |
| Author(s):  | Prof. William Logan (P), Deakin University   |
| Presentation:   | Heritage, memory and emotion: international relations and narratives   |
| Author(s):  | Dr. Natsuko Akagawa (P), The University of Queensland  |
| Presentation:   | Politics of Nostalgia and Intentional Forgetting in Japan's Industrial Heritage                                  |
| Author(s):  | Prof. Ryoko Nakano (P), Kanazawa University  |
| Presentation:   | Slaves to rival nationalisms? UNESCO and the politics of 'comfort women' commemoration in contemporary East Asia |
| Author(s):  | Prof. Edward Vickers (P), Kyushu University  |
| Presentation:   | The politics of Korean-Australian memorial diplomacy, 1953-2019  |
| Author(s):  | Dr. Bart Ziino (P), Deakin University  |
| Presentation:   | Heritage on the move: reorienting Taiwan through Indigenous heritage   |
| Author(s):  | Dr. Shu-Mei Huang (P), National Taiwan University<br>Dr. Yujie Zhu, Australian National University               |
| <b>Museologies in Authoritarian Regimes</b>   |  |
| Type:   | Curated Session  |
| Chair(s)/Organiser(s):  | Dr. Yunci Cai, School of Museum Studies, University of Leicester   |



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|  | Dr. Sarina Wakefield, School of Museum Studies, University of Leicester   |
| Time:  | 12:30 - 13:30   |
| Presentation:  | The Role of Exhibitions in a Dictatorship: Fascism and its Cultural Propaganda  |
| Author(s):   | Mrs. Anna Tulliach (P), School of Museum Studies, University of Leicester   |
| Presentation:  | Bulwarks Against Obscurantism: Museums and Democracy in Post-Revolutionary Tunisia  |
| Author(s):   | Dr. Virginie Rey (P), University of California, Irvine<br>Dr. Yunci Cai, School of Museum Studies, University of Leicester<br>Dr. Sarina Wakefield, School of Museum Studies, University of Leicester |
| Presentation:  | Interpretations of the 1965 Mass Killings in Indonesian Museums and at Heritage Sites   |
| Author(s):   | Mr. Andrew Henderson (P), Independent Consultant<br>Dr. Yunci Cai, School of Museum Studies, University of Leicester<br>Dr. Sarina Wakefield, School of Museum Studies, University of Leicester       |
| Presentation:  | The Representation and Negotiation of Singapore's Colonial Heritage at the Wake of Singapore's Bicentenary Anniversary  |
| Author(s):   | Dr. Yunci Cai (P), School of Museum Studies, University of Leicester<br>Dr. Sarina Wakefield, School of Museum Studies, University of Leicester   |
| Presentation:  | A Museum of Purity and Piety: Cultural Transformations in Riyadh  |
| Author(s):   | Mr. Stephen Steinbeiser (P), Independent Consultant<br>Dr. Yunci Cai, School of Museum Studies, University of Leicester<br>Dr. Sarina Wakefield, School of Museum Studies, University of Leicester    |
| Presentation:  | The Development of an Authoritative Heritage Regime in United Arab Emirates   |
| Author(s):   | Dr. Sarina Wakefield (P), School of Museum Studies, University of Leicester<br>Dr. Yunci Cai, Lecturer in Museum Studies  |
| <b>Heritage-making in the context of socio-economic and political transformation</b> |   |
| Type:  | Stand-alone Paper Session   |
| Chair(s):  | Dr. Andrew Flinn, University College London   |
| Time:  | 14:00 - 15:00   |
| Presentation:  | Who authorises heritage?  |
| Author(s):   | Dr. Stefanie Lotter (P), SOAS University of London<br>Mr. Sanjay Adhikari, Pro Public, Kathmandu  |
| Presentation:  | The European Year of Cultural Heritage 2018 as new mode of governance. The coordinative and communicative dimension   |
| Author(s):   | Ms. Carlotta Scioldo (P), University of Turin   |
| Presentation:  | Heritage in Contemporary India: A Study of Sikh Museums   |
| Author(s):   | Dr. Kanika Singh (P), Ashoka University   |
| Presentation:  | From Russia with love ... of heritage?  |
| Author(s):   | Dr. Luke James (P), Alfred Deakin Institute for Citizenship and Globalisation at Deakin University  |
| <b>The Soft Iron Curtain: Reappraising East/West Heritage</b>                        |   |
| Type:  | Curated Session   |
| Chair(s)/Organiser(s):   | Mr. Michael Allen, Washington University in St. Louis & University of Birmingham  |
| Time:  | 15:30 - 16:15   |
| Presentation:  | Monumentality & Efficiency: Imagining the Future of Urban Airport Infrastructure in Cold War Berlin   |
| Author(s):   | Mr. Mark Beirn (P), Washington University in St. Louis<br>Mr. Michael Allen, Washington University in St. Louis & University of Birmingham  |

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| Presentation:  | The Socialist Past in Kosovo: Contested Heritage Between the New Nation and the Public Interest  |
| Author(s):   | Dr. Jelena Pavlicic (P), University of Pristina  |
| Presentation:  | Housing Tower Blocks in the United States: Locating Ideological Narratives of a Vanishing Heritage   |
| Author(s):   | Mr. Michael Allen (P), Washington University in St. Louis & University of Birmingham   |
| <b>The Case Beyond the Law: New Lights on Claims for the Return, Restitution and Repatriation of Cultural Heritage Objects in the Early Twenty-First Century</b> |  |
| Type:  | Curated Session  |
| Chair(s)/Organiser(s):   | Dr. Pierre Losson, The Graduate Center, CUNY   |
| Time:  | 16:45 - 17:45  |
| Presentation:  | Opening Pandora's Box: Will the Return of Cultural Heritage Objects to their Country of Origin Empty Western Museums?                        |
| Author(s):   | Dr. Pierre Losson (P), Italian Academy Fellow Fall 2020  |
| Presentation:  | Safe Keeping as de facto Acquisition: Legal, Political, and Ethical Analysis of Determinations of Safe Return                                |
| Author(s):   | Prof. Erin Thompson (P), John Jay College of Criminal Justice, CUNY<br>Dr. Pierre Losson, The Graduate Center, CUNY                          |
| Presentation:  | Towards a Critical Analysis of Cultural Property Disputes: Shedding More Light on Non-Legal Perspectives                                     |
| Author(s):   | Dr. Maria Shehade (P), Research Associate, Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE) |

#### Future Policies and Politics of Heritage 2

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| <b>Questioning the politics of belonging through culture and heritage in contemporary Europe</b> |   |
| Type:  | Curated Session   |
| Chair(s)/Organiser(s):   | Dr. Tuuli Lähdesmäki, University of Jyväskylä<br>Dr. Susannah Eckersley, Newcastle University   |
| Time:  | 9:00 - 10:00  |
| Presentation:  | Manufacturing belonging: a postcolonial perspective to EU heritage policy   |
| Author(s):   | Dr. Tuuli Lähdesmäki (P), University of Jyväskylä<br>Johanna Turunen (P), University of Jyväskylä   |
| Presentation:  | The European Cultural Space as Contact Zone: Southeast European encounters with the Creative Europe Programme                                     |
| Author(s):   | Dr. Claske Vos (P), University of Amsterdam   |
| Presentation:  | Belonging as a matter of participation: a European heritage community?  |
| Author(s):   | Dr. Viktorija Ceginskas (P), University of Jyväskylä<br>Dr. Katja Mäkinen (P), University of Jyväskylä  |
| Presentation:  | European heritage, belonging, and mobility  |
| Author(s):   | Dr. Viktorija Ceginskas (P), University of Jyväskylä<br>Dr. Sigrid Kaasik-Krogerus (P), University of Helsinki                                    |
| Presentation:  | Re-using Public Space   |
| Author(s):   | Dr. Francesca Lanz (P), Newcastle University<br>Ms. Francesca Gotti (P), Politecnico di Milano<br>Dr. Jacopo Leveratto (P), Politecnico di Milano |
| <b>The ethics and aesthetics of adaptive-reuse</b>   |   |
| Type:  | Curated Session   |
| Chair(s)/Organiser(s):   | Dr. Federica Fava, University of Roma Tre   |
| Time:  | 12:30 - 13:30   |
| Discussant (s):  | Dr. Loes Veldpaus (P), Newcastle University<br>Dr. Federica Fava (P), University of Roma Tre  |
| Presentation:  | What distinguishes 'adaptive reuse' from 'reuse'?   |
| Author(s):   | Prof. John Pendlebury (P), University of Newcastle<br>Dr. Yiwen Wang (P), Xi'an Jiaotong-Liverpool University (XJTLU)                             |

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| Presentation:                                 | Ruin Heritage and its Reuse: The case of Ruin Bars in Budapest  |
| Author(s):                                    | Dr. Dora Merai (P), Central European University<br>Dr. Volodymyr Kulikov (P), Central European University   |
| Presentation:                                 | Engraved Stories - The role of the built environment in the museal reuse project of "uncomfortable" heritages.  |
| Author(s):                                    | Dr. Francesca Lanz (P), Department of Architecture and Urban Studies, Politecnico di Milano   |
| Presentation:                                 | Heritage futures: context, combinations and connections   |
| Author(s):                                    | Mr. Karim van Knippenberg (P), Ghent University<br>Dr. Beitske Boonstra (P), Ghent University   |
| Presentation:                                 | Ethical matchmaking between the private and the public: the constraints of reuse practices involving the local community in contemporary Budapest and Warsaw  |
| Author(s):                                    | Dr. Hanna Szemzo (P), Metropolitan Research Institute (MRI)   |
| Presentation:                                 | Adaptive reuse and revitalization: Ownership Models and other strategies to avoid becoming a victim of one's own success  |
| Author(s):                                    | Dr. Markus Kip (P), Georg Simmel Center for Metropolitan Studies at Humboldt Universität zu Berlin<br>Dr. Heike Oevermann (P), Georg Simmel Center for Metropolitan Studies at Humboldt Universität zu Berlin |
| <b>Intangible Cultural Heritage in Policy</b> |   |
| Type:   | Stand-alone Paper Session   |
| Chair(s):                                     | Prof. Sandra Uskokovic, University of Dubrovnik   |
| Time:   | 16:30 - 17:30   |
| Presentation:                                 | Affect & Emotions: Understanding the Everyday Significance of Railway Heritage of Mumbai  |
| Author(s):                                    | Ms. Shraddha Bhatawadekar (P), Brandenburg University of Technology   |
| Presentation:                                 | Intangible Cultural Heritage, a social policy of cultural domains for secular and divine: Shikinen-sengu of Ise Grand Shrine in Japan   |
| Author(s):                                    | Dr. SUMIKO SARASHIMA (P), University College London   |
| Presentation:                                 | "Chop a heel and cut a toe" – fitting living traditions into official policies of safeguarding.   |
| Author(s):                                    | Mrs. Tóta Árnadóttir (P), University of the Faroe Islands/ University of Iceland  |
| Presentation:                                 | Heritagisation, digitalisation and local involvement: the case of Phong Nha – Ke Bang National Park, Vietnam  |
| Author(s):                                    | Mrs. Quyen Mai Le (P), Center for Development Research, University of Bonn  |
| Presentation:                                 | The Political Dimension of the UNESCO ICH Convention - WITHDRAWN  |
| Author(s):                                    | Ms. Karolina Korsak (P), University of Waterloo   |
| Presentation:                                 | "Old Beijing:" Community Memories and Lived Heritage in Courtyard Houses  |
| Author(s):                                    | Dr. Yanfei Li (P), University of Toronto<br>Dr. Huimei Liu, Zhejiang University   |

Heritage and Foodways – no presentations today

Heritage and Time

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| <b>Exhibiting the past for the future? Museums and the malleability of the present</b> |  |
| Type:  | Curated Session  |
| Chair(s):  | Dr. Cintia Velázquez Marroni, Escuela Nacional de Conservación, Restauración y Museografía 'Manuel del Castillo Negrete'<br>Prof. Sheila Watson (P), School of Museum Studies, University of Leicester |
| Time:  | 9:00 - 10:00   |

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| Presentation: | Golden Age “banned” from the Amsterdam Museum   |
| Author(s):    | Mrs. Annemarie de Wildt (P), Amsterdam Museum   |
| Presentation: | (Re)orienting us towards a future that is more inclusive: Curating history exhibitions at Te Papa in the early 21st century   |
| Author(s):    | Dr. Bronwyn Labrum (P), Te Papa Tongarewa Museum  |
| Presentation: | The future of the museum in the exhibition and display of Indigenous peoples. The problem of Western concepts of civilisation"  |
| Author(s):    | Prof. Sheila Watson (P), University of Leicester  |
| Presentation: | The Ledra Palace Museum Project: exploring difficult history in Cyprus  |
| Author(s):    | Dr. Theopisti Stylianou-Lambert (P), School of Fine and Applied Arts / Cyprus University of Technology<br>Dr. Antigone Heraclidou (P), Research Centre of Interactive Media, Smart Systems and Emerging Technologies (RISE) |
| Presentation: | Connecting past, present and future in the museum: reflections on temporality and meaning making in contemporary heritage institutions  |
| Author(s):    | Dr. Alexandra Bounia (P), University of the Aegean / University College London (UCL) Qatar  |
| Presentation: | Reconciling National History through Museums: presenting new futures through remembering Fascism and its consequences   |
| Author(s):    | Dr. Elena Settimini (P), Independent scholar<br>Mrs. Anna Tulliach (P), School of Museum Studies, University of Leicester   |
| Presentation: | From the present and for the future: on relevance, recent history and the quest to recover the missing 20th century in Mexican museums  |
| Author(s):    | Dr. Cintia Velázquez Marroni (P), Escuela Nacional de Conservación, Restauración y Museografía 'Manuel del Castillo Negrete'  |
| Presentation: | What’s the agenda? Museum bias and cultural politics  |
| Author(s):    | Prof. Elizabeth Crooke (P), Ulster University   |

#### Live Stage

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| <b>Canada Chapter Meeting</b> |  |
| Type:                         | ACHS Chapter meeting                             |
| Chair(s)/Organiser(s):        | Dr. Shabnam Inanloo Dailoo, Athabasca University |
| Time:                         | 16:30 - 17:30                                    |

#### Mobilities and Migration

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| <b>Migrant, Multicultural and Diasporic Heritage: Beyond and Between Borders</b> |   |
| Type:  | Discussion Panel  |
| Chair(s)/Organiser(s):   | Dr. Alexandra Dellios, Australian National University   |
| Time:  | 9:00 - 10:00  |
| Author(s):   | Dr. Alexandra Dellios (P), Australian National University<br>Dr. Eureka Henrich (P), University of Hertfordshire<br>Dr. Robert Mason (P), Griffith University<br>Dr. Alda Terracciano (P), University College London<br>Dr. Torgrim Guttormsen (P), Norwegian Institute for Cultural Heritage Research (NIKU) |

#### The Future Museum: Collections and Collecting

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|---|-----------------|
| <b>Infrastructures and future possibilities for participation</b> |                 |
| Type:   | Curated Session |

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| Chair(s):  | Mr. Quoc Tan Tran, University of Hamburg  |
| Time:  | 14:00 - 14:45   |
| Presentation:  | An infrastructure of participation? Moving in and outside the museum  |
| Author(s):   | Ms. Inge Zwart (P), Uppsala University<br>Mr. Quoc Tan Tran, University of Hamburg  |
| Presentation:  | Infrastructural transformations: Collecting, deaccessioning and the future of accessible spaces   |
| Author(s):   | Mr. Quoc Tan Tran (P), University of Hamburg  |
| Presentation:  | Envisioning a post-colonial museum: A critical analysis of museums' social media use for facilitating engagement with difficult heritage                          |
| Author(s):   | Ms. Cassandra Kist (P), Information Studies, School of Humanities, University of Glasgow  |
| Presentation:  | A story to keep: Infrastructures for the inclusion of forced migrants' narratives in museum collections   |
| Author(s):   | Ms. Susanne Boersma (P), Museum Europäischer Kulturen - Staatliche Museen zu Berlin   |
| <b>Language and Museums: Past Present and Future</b> |   |
| Type:  | Curated Session   |
| Chair(s)/Organiser(s):                               | Prof. Nadia Cannata, Università degli Studi di Roma "LA Sapienza"   |
| Time:  | 16:30 - 17:15   |
| Presentation:  | LANGUAGE AND MUSEUMS: PAST PRESENT AND FUTURE - Language and Museums: Past. The pre-history of the Language Museum Exhibiting and Collecting Language c.1600-1898 |
| Author(s):   | Prof. Nadia Cannata, Università degli Studi di Roma "LA Sapienza"<br>Prof. Margaret Sonmez (P), METU, Ankara  |
| Presentation:  | LANGUAGE AND MUSEUMS: PAST PRESENT AND FUTURE - Language in Museums: Present. Language Museums of the 20th and 21st centuries                                     |
| Author(s):   | Prof. Nadia Cannata, Università degli Studi di Roma "LA Sapienza"<br>Dr. Maia Wellington Gahtan (P), Kent State University, Florence                              |
| Presentation:  | LANGUAGE AND MUSEUMS: PAST PRESENT AND FUTURE - Museums of Language. Future (1): The Pop-Up Museum of Languages   |
| Author(s):   | Prof. Nadia Cannata, Università degli Studi di Roma "LA Sapienza"<br>Prof. Wendy Ayres-Bennett (P), University of Cambridge                                       |
| Presentation:  | LANGUAGE AND MUSEUMS: PAST PRESENT AND FUTURE - Museums of Language. Future (2): Eurotales. An interactive language museum of European languages.                 |
| Author(s):   | Prof. Nadia Cannata (P), Università degli Studi di Roma "LA Sapienza"   |

### The Futures of Heritage

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| <b>'Heritage-in-(re)making': re-visiting the past and imagining the future in the cultural practices of young people</b> |   |
| Type:  | Curated Session   |
| Chair(s)/Organiser(s):   | Dr. Anton Popov, Aston University<br>Dr. Dušan Deák, Comenius University  |
| Time:  | 12:30 - 13:30   |
| Presentation:  | Enacting the future: a youth theatre engaging with cultural heritage and politics of identity   |
| Author(s):   | Dr. Anton Popov, Aston University   |
| Presentation:  | 'Heritage-in-(re)making': re-visiting the past and imagining the future in the cultural practices of young people - (Re)Constructing Heritage: Young Peoples' Engagements with Heritage and Culture in Maharashtra, India |
| Author(s):   | Dr. Shailendra Kharat, Savitribai Phule Pune University   |

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| Presentation:   | 'Heritage-in-(re)making': re-visiting the past and imagining the future in the cultural practices of young people - Georgian culture as the important past and European culture as the new promising future: (Twofold) Perceptions of Students in Georgia. |
| Author(s):  | Ms. Tamar Khoshtaria (P), Caucasus Research Resource Centre - Georgia<br>Mr. Rati Shubladze, Caucasus Research Resource Centre - Georgia   |
| Presentation:   | 'Heritage-in-(re)making': re-visiting the past and imagining the future in the cultural practices of young people - Local Community in the Middle of the Clash between Heritage and Tourism: Diocletian Palace's Youth                                     |
| Author(s):  | Dr. Marko Mustapić (P), Institute of Social Sciences Ivo Pilar<br>Dr. Benjamin Perasović, Institute of Social Sciences Ivo Pilar   |
| Presentation:   | When cultural heritage turns spiritual: ritual socialization of young people to 'the wisdom of the past'   |
| Author(s):  | Dr. Matej Karásek (P), Comenius University   |
| Presentation:   | 'Heritage-in-(re)making': re-visiting the past and imagining the future in the cultural practices of young people - Rap it out! Ethnicity, integration and (un)making cultural heritage among Roma migrant youth in Coventry                               |
| Author(s):  | Dr. Ebru soytemel (P), Aston University  |
| <b>Futures of Heritage 2</b>  |  |
| Type:   | Stand-alone Paper Session  |
| Chair(s):   | Prof. Rodney Harrison, University College London   |
| Time:   | 15:00 - 15:45  |
| Presentation:   | What do three Italian communities say about community participation?   |
| Author(s):  | Ms. Nana Zheng (P), Vrije Universiteit Amsterdam   |
| Presentation:   | World Heritage sites of religious interest and tourism: the issue of governance  |
| Author(s):  | Ms. Francesca Taormina (P), DIST: Interuniversity Department of Regional and Urban Studies and Planning Polytechnic and University of Turin. PhD student   |
| Presentation:   | The Futures of Heritage - LGBTQ House Tours at Strawberry Hill House   |
| Author(s):  | Mx. Holly Johnston (P), University of Oxford   |
| Presentation:   | Redefining and Rethinking Heritage in Jamaica for the 21st Century and Beyond  |
| Author(s):  | Ms. Shantal Cover (P), The University of the West Indies   |
| Presentation:   | The Futures of Heritage - Breaking the fourth wall: People based approaches to heritage  |
| Author(s):  | Mr. Patrick Brown (P), Brandenburg University of Technology  |
| <b>Postwar Social Housing as an Emergent Form of Heritage - New approaches and concepts</b> |  |
| Type:   | Curated Session  |
| Chair(s)/Organiser(s):  | Dr. Svava Riesto, University of Copenhagen<br>Dr. Marie Glaser, ETH Zürich   |
| Discussant(s):  | Dr. Henriette Steiner, University of Copenhagen  |
| Time:   | 16:30 - 17:30  |
| Presentation:   | The making of publicness: 'House biographies' as a research approach to explore lived heritage in postwar high-rise estates  |
| Author(s):  | Dr. Eveline Althaus (P), ETH Zürich<br>Mrs. Liv Christensen (P), ETH Zürich<br>Dr. Marie Glaser, ETH Zürich  |
| Presentation:   | Two regimes of publicness: Affective heritage in the refurbishment of Le Lignon, Geneva  |
| Author(s):  | Dr. Irina Davidovici (P), ETH  |
| Presentation:   | Minority-modes of Imagining: Activating Archival Documents for Social Housing Futures  |
| Author(s):  | Dr. Heidi Svenningsen Kajita (P), University of Copenhagen, Newcastle University   |

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| Presentation: | Researching publicness in social housing through architecture exhibitions                                      |
| Author(s):    | Dr. Anne Tietjen (P), University of Copenhagen   |
| Presentation: | Designing for showcasing publicness  |
| Author(s):    | Prof. Ellen Braae (P), University of Copenhagen  |
| Presentation: | Heritage and transformation - the role of public spaces for play in social housing                             |
| Author(s):    | Dr. Bettina Lamm (P), University of Copenhagen<br>Dr. Melissa Murphy (P) Norwegian University of Life Sciences |

## Urban Heritage Futures

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| <b>The future of urban placemaking and the city's intangible heritage</b>                             |  |
| Type:   | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):  | Dean Sully, University College London  |
| Time:   | 9:00 - 9:45  |
| Presentation:   | Stories of feelings and things: intangible heritage from within the built heritage paradigm in the UK  |
| Author(s):  | Mr. Johnathan Djabarouti (P), Manchester School of Architecture, Manchester Metropolitan University  |
| Presentation:   | Local history walking tours: Place-making and productive nostalgia in response to urban transformation   |
| Author(s):  | Ms. Georgina Perryman (P), Maynooth University   |
| Presentation:   | Urban ephemera in heritage: complementarity, appropriation, enhancement  |
| Author(s):  | Dr. Aura Bertoni (P), ASK Centre - Bocconi University<br>Prof. Paola Dubini, ASK Centre - Bocconi University<br>Dr. Alberto Monti, ASK Centre - Bocconi University                                     |
| Presentation:   | Critical perspectives on the theory-practice gap in heritage management, planning and place branding: insights from a trans-disciplinary approach  |
| Author(s):  | Ms. Rebecca Staats (P), Department of Conservation, University of Gothenburg   |
| <b>Memory production and the geopolitics of international tourism encounters in guided city tours</b> |  |
| Type:   | Curated Session  |
| Chair(s)/Organiser(s):  | Dr. Alena Pfoser, Loughborough University  |
| Time:   | 12:30 - 13:15  |
| Presentation:   | Beyond history politics: tourist performances in communism tours   |
| Author(s):  | Dr. Sabine Stach (P), German Historical Institute, Warsaw  |
| Presentation:   | Negotiating transnational memory cultures through guided city tours: locating musical heritage in Manchester   |
| Author(s):  | Dr. Dagmar Brunow (P), Linnaeus University   |
| Presentation:   | Uncovering disciplined pasts: tour guiding through Kyiv's changing place names   |
| Author(s):  | Dr. Simon Schlegel (P), Loughborough University  |
| Presentation:   | The geopolitics of tourism encounters: guiding Russians through post-Soviet cities   |
| Author(s):  | Dr. Guzel Yusupova (P), Loughborough University<br>Dr. Alena Pfoser (P), Loughborough University   |
| <b>Unconventional and contested heritage under rapid urban development in developing countries</b>    |  |
| Type:   | Curated Session  |
| Chair(s)/Organiser(s):  | Ms. Xiaopei Li, Beijing Municipal Institute of City Planning and Design<br>Ms. Ritu Thomas, Holy Crescent College of Architecture, Kerala India<br>Ms. ABANTIKA MUKHERJEE, Kalakriti, New Delhi, India |
| Time:   | 13:45 - 14:30  |



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| Presentation:  | My heritage or the city's heritage: historic urban landscape and city branding in Zhengzhou   |
| Author(s):   | Ms. Xiaopei Li (P), Beijing Urban Planning Technical Service Centre   |
| Presentation:  | Value-Based Approach towards Protection of Modernist Heritage in India  |
| Author(s):   | Ms. Ritu Thomas (P), Holy Crescent College of Architecture, Kerala India  |
| Presentation:  | Re-purposing historical industrial landscapes: Futuristic approach for addressing complexity in the Indian context  |
| Author(s):   | Ms. ABANTIKA MUKHERJEE (P), Kalakriti, New Delhi, India   |
| Presentation:  | Between Authenticity and Mimicry: the Inspiration of Chinese Cultural Theme Park for Heritage Practice  |
| Author(s):   | Mr. Naixin Xiao (P), University of Melbourne  |
|  |   |
| <b>Utopias and Heritage Futures in Historic Urban Environments</b> |   |
| Type:  | Curated Session   |
| Chair(s)/Organiser(s):   | Dr. Kalliopi Fouseki, University College London   |
| Time:  | 15:00 - 16:00   |
| Presentation:  | -“The Future is Behind Us?” –Cultural Imagination with Heritage in and for Historic Urban Environments: A Case Study of Dadaocheng, Taipei, Taiwan  |
| Author(s):   | Dr. Kalliopi Fouseki, University College London<br>Mr. TUCHUNG LIU (P), University College London<br>Dr. Torgrim Guttormsen, Norwegian Institute for Cultural Heritage Research (NIKU)<br>Dr. Paloma Guzman, Norwegian Institute for Cultural Heritage Research (NIKU)  |
| Presentation:  | EDRAH_Giurgiu. Economic Development in Relation to Architectural Heritage   |
| Author(s):   | Dr. Kalliopi Fouseki, University College London<br>Ms. Loredana STASISIN (P), Rhabillage Association [President/Project coordinator]<br>Dr. Torgrim Guttormsen, Norwegian Institute for Cultural Heritage Research (NIKU)<br>Dr. Paloma Guzman, Norwegian Institute for Cultural Heritage Research (NIKU)       |
| Presentation:  | Idealizing the Past, Reconstructing for the Future: The Re-creation of a Royal Capital in Rwanda  |
| Author(s):   | Dr. Kalliopi Fouseki, University College London<br>Dr. Maya Ishizawa (P), UNESCO Chair on Nature-Culture Linkages in Heritage Conservation<br>Dr. Torgrim Guttormsen, Norwegian Institute for Cultural Heritage Research (NIKU)<br>Dr. Paloma Guzman, Norwegian Institute for Cultural Heritage Research (NIKU) |
| Presentation:  | Promoting food heritage and sustainable food systems in urban areas   |
| Author(s):   | Dr. Kalliopi Fouseki, University College London<br>Dr. Georgios Alexopoulos (P), University of Innsbruck<br>Dr. Torgrim Guttormsen, Norwegian Institute for Cultural Heritage Research (NIKU)<br>Dr. Paloma Guzman, Norwegian Institute for Cultural Heritage Research (NIKU)                                   |



## Saturday 29 August

### Arts and Creative Practice

| <b>Arts and Creative Practice 8</b>                                |   |
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| Type:  | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):   | Dr. Alexandra Bounia, University of the Aegean / University College London (UCL) Qatar  |
| Time:  | 9:00 - 9:45   |
| Presentation:  | Life of a Sampler: the significance of the “mundane” in Miao cultural transmission  |
| Author(s):   | Ms. Sharon Tsang-de Lyster (P), SOAS, University of London  |
| Presentation:  | The China Pavilion at the 57th Venice Biennale: Curating Intangible Cultural Heritage in a Contemporary Art Exhibition            |
| Author(s):   | Ms. Jiabao Wang (P), National University of Singapore   |
| Presentation:  | New Heritage for Future - Research on the Art Harvest Practice in Traditional Villages in East Asian                              |
| Author(s):   | Dr. Yiping Dong 董一平 (P), Xi'an Jiaotong-Liverpool University  |
| <b>Journey to the West (?): Crafting heritage futures in China</b> |   |
| Type:  | Curated Session   |
| Chair(s)/Organiser(s):   | Mr. Lisheng Zhang, UCL  |
| Time:  | 10:30 - 11:30   |
| Presentation:  | Breaking boundaries: Making heritage alive in the 21 century  |
| Author(s):   | Ms. Xiaoxiao Xu (P), Hangzhou Arts and Crafts Museum<br>Mr. Lisheng Zhang, UCL  |
| Presentation:  | Craft China: (Re)making ethnic heritage in China's creative economy   |
| Author(s):   | Mr. Lisheng Zhang (P), UCL<br>Dr. David Francis (P), UCL  |
| Presentation:  | The National Cultural Supermarket: Consuming feiyi in contemporary China  |
| Author(s):   | Dr. Philipp Demgenski (P), Zhejiang University<br>Mr. Lisheng Zhang, UCL  |
| Presentation:  | Rural Renaissance of China: a study of the ‘Grassroots Gala’ in Zhejiang Province   |
| Author(s):   | Ms. Pelin Lyu (P), University of Leeds<br>Mr. Lisheng Zhang, UCL  |
| Presentation:  | Time, culture and identity: reflections on UK-China collaboration and creative engagement with historical horological collections |
| Author(s):   | Dr. CAROL PAGE (P), Science Museum<br>Mr. Lisheng Zhang, UCL  |
| Presentation:  | Deconstructing China-UK Collaboration in the Future of Creative Practices in China: A Case Study of V&A Shenzhen Project          |
| Author(s):   | Ms. Yunjing Huang (P), University College London<br>Mr. Lisheng Zhang, UCL  |
| Presentation:  | China Craft: Looking for the Possibilities of Museum Display of ICH in a National Museum of Ethnology                             |
| Author(s):   | Dr. Pan Luo (P), Chinese National Museum of Ethnology<br>Mr. Lisheng Zhang, UCL   |

### Conflict Heritage and Conflicted Heritages

| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies</b> |   |
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| Type:  | Curated Session   |
| Chair(s)/Organiser(s):   | Ms. Vanicka Arora, Western Sydney University<br>Dr. Annalisa Bolin, Linnaeus University<br>Dr. Cornelius Holtorf, Linnaeus University<br>Dr. Qingkai Ma, Hangzhou Normal University |
| Time:  | 9:00 - 10:00  |

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| Presentation:                                       | Reassembling the Fragments: Post-disaster reconstruction in Bhaktapur as mediation between discourse and practice  |
| Author(s):  | Ms. Vanicka Arora (P), Western Sydney University   |
| Presentation:                                       | Reconstruction, Spatial Reclamation, and Restorative Justice   |
| Author(s):  | Prof. Erica Avrami (P), Graduate School of Architecture, Planning, and Preservation, Columbia University   |
| Presentation:                                       | Old Heritage in the New Rwanda: Development, Progress, and Genocide Materiality  |
| Author(s):  | Dr. Annalisa Bolin (P), Linnaeus University  |
| Presentation:                                       | Nomad Heritage in the Contemporary City: The Relocation of Vernacular Architecture in the Yangtze River Delta Megalopolis                                |
| Author(s):  | Dr. Plácido González Martínez (P) Tongji University  |
| Presentation:                                       | Reconstructing heritage processes  |
| Author(s):  | Dr. Cornelius Holtorf (P), Linnaeus University   |
| Presentation:                                       | Reconsidering Policies for Reconstruction of Cultural Heritage in China: The “Restoration” of the Wooden Arch Bridges in Zhejiang Province               |
| Author(s):  | Dr. Qingkai Ma (P), Hangzhou Normal University   |
| Presentation:                                       | FALLISM/UNFALLISM IN SYRIA: The Case of Hafez al-Assad’s Statues   |
| Author(s):  | Mr. Nour A. Munawar (P), University of Amsterdam<br>Dr. Antonio Gonzalez, Alfred Deakin Institute for Citizenship and Globalisation at Deakin University |
| Presentation:                                       | Ruins of activism, artwork and trauma  |
| Author(s):  | Dr. Gustav Wollentz (P), Nordic Centre of Heritage Learning and Creativity   |
| <b>Conflict Heritage and Conflicted Heritages 2</b> |  |
| Type:   | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):                              | Dr. Ali Mozaffari, Alfred Deakin Institute   |
| Time:   | 10:30 - 11:30  |
| Presentation:                                       | Discovering the Heritages of Ireland’s War of Independence 1919-1921: Engaging with Local Communities in County Galway                                   |
| Author(s):  | Mrs. Eilish Kavanagh (P), Galway-Mayo Institute of Technology  |
| Presentation:                                       | ‘Sustaining tourism/Sustaining conflict? Troubles tourism, community museology and conflict in Northern Ireland’   |
| Author(s):  | Dr. Katie Markham (P), Newcastle University  |
| Presentation:                                       | Conflict Heritage, Heritage Conflict and Creative Heritage-making  |
| Author(s):  | Dr. Pauline Georgiou (P), Sustainability Research Institute, University of East London / Goldsmiths, University of London and Horniman Museum            |
| Presentation:                                       | Contested Heritage Practices in Museums of Serbian History   |
| Author(s):  | Ms. Rebecca Damjanovic (P), Griffith University  |
| Presentation:                                       | From Amnesia to Nostalgia of the Difficult Past: Contested Yugoslav Heritage   |
| Author(s):  | Prof. Sandra Uskokovic (P), University of Dubrovnik  |
| Presentation:                                       | The sun amidst the dark: memory, tradition and cultural heritage during the internal armed conflict in Peru.   |
| Author(s):  | Dr. Adriana Arista-Zerga (P), University of Nottingham   |
| Presentation:                                       | Conflict heritage and conflicted heritages – ‘The use of oral history in negotiating conflicted pasts: a case study in West Belfast, Northern Ireland.’  |
| Author(s):  | Ms. Martha Beard (P), University of Brighton   |

#### Digital Futures in and for Heritage

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| <b>Digitising Heritage</b> |   |
| Type:                      | Discussion Panel  |
| Chair(s):                  | Prof. Carsten Wergin, Ruprecht-Karls-University Heidelberg<br>Dr. Lina Pranaitytė, Ruprecht-Karls-University Heidelberg |
| Time:                      | 9:00 - 10:00  |

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| Author(s):  | Dr. Lina Pranaitytė (P), Ruprecht-Karls-University Heidelberg<br>Prof. Carsten Wergin (P), Ruprecht-Karls-University Heidelberg<br>Prof. Paul Arthur (P), Edith Cowan University<br>Prof. Ana Sanchez Laws (P), Volda University College<br>Prof. Paul Turnbull (P), University of Tasmania<br>Prof. Johannes Wienand (P), Technische Universität Braunschweig<br>Ms. Naomi Appleby (P), Nyamba Buru Yawuru Ltd<br>Ms. Sarah Yu (P), Nyamba Buru Yawuru Ltd |
| <b>Deep, immersive and extensive? digitally-enabled interpretations of heritage 1</b> |   |
| Type:   | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):  | Dr. Chiara Bonacchi, University of Stirling   |
| Time:   | 10:30 - 11:15   |
| Presentation:   | Object and Affect: Digital Engagement with Burrell's Late Medieval Collection   |
| Author(s):  | Ms. Lynn Verschuren (P), Information Studies, School of Humanities, University of Glasgow   |
| Presentation:   | Hosting Virtual Reality in Museums: a critical approach   |
| Author(s):  | Dr. Maria Shehade (P), Research Associate, Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE)<br>Dr. Theopisti Stylianou-Lambert (P), Associate Professor, Cyprus University of Technology/ Leader of Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE)  |
| Presentation:   | Potentials for Learning History through Role-Playing in Virtual Reality   |
| Author(s):  | Ms. Danzhao Cheng (P), University of Nottingham Ningbo China<br>Prof. Eugene Ch'ng, University of Nottingham Ningbo China   |
| Presentation:   | Digitised heritage, online audiences and shifting relations of trust  |
| Author(s):  | Dr. Jen Ross (P), University of Edinburgh<br>Ms. Eleanor Capaldi (P), University of Edinburgh<br>Prof. Melissa Terras, University of Edin<br>Mr. Christopher Ganley, National Galleries of Scotland<br>Ms. Màiri Lafferty, National Galleries of Scotland   |
| <b>Inclusive heritage through digital participation?</b>                              |   |
| Type:   | Stand-alone Paper Session   |
| Chair(s):   | Dr. Chiara Bonacchi, University of Stirling   |
| Time:   | 17:30 - 18:15   |
| Presentation:   | Accessible Journeys: How the use of digital technologies expand engagement with site-based heritage to diverse and globalised audiences   |
| Author(s):  | Dr. Romany Reagan (P), Independent scholar  |
| Presentation:   | Inclusive visions: the future of digital resources for the inclusion of visually impaired museum visitors   |
| Author(s):  | Ms. Rafie R. Cecilia (P), UCL   |
| Presentation:   | Postcolonial narratives of the born frees: an interactive exhibition codesigned with Namibian youth   |
| Author(s):  | Ms. Asnath Paula Kambunga (P), Aarhus University  |
| Presentation:   | Digital Futures in and for Heritage - Digital representations of places and their impact on the right to the city   |
| Author(s):  | Ms. Fernanda Lima (P), ESPM<br>Dr. Clarissa Sanfelice Rahmeier (P), ESPM  |
| Presentation:   | Who is telling this story? Digital Memory and Chatbots in Museums   |
| Author(s):  | Mrs. Valentina Vavassori (P), King's College London   |

#### Environmental Change and the Anthropocene

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| <b>Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners and Policymakers</b> |
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| Type:                  | Curated Session  |
| Chair(s)/Organiser(s): | Dr. Andrea Roberts, Texas  |
| Discussant(s):         | Ms. Melina Matos (P), Texas A  |
| Time:                  | 17:30 - 18:30  |
| Presentation:          | "Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers" - 4  |
| Author(s):             | Dr. Andrea Roberts (P), Texas<br>Ms. Malini Roy (P), Texas<br>Ms. Jacqueline Kuzio (P), Texas A<br>Ms. joy semien (P), Texas A & M University<br>Ms. Melina Matos (P), Texas A   |
| Presentation:          | "Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers" "The Voiceless"  |
| Author(s):             | Ms. joy semien (P), Texas A & M University   |
| Presentation:          | "Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers" "ESSENCE AT BAY" USING DIGITAL HUMANITIES TOOLS TO BRIDGE FREEDOM COLONY STORIES AND FLOOD MITIGATION PLANNING |
| Author(s):             | Ms. Malini Roy (P), Texas  |
| Presentation:          | "Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers" "Bridging the Divide"  |
| Author(s):             | Ms. Jacqueline Kuzio (P), Texas A  |

#### Folklore and Intangible Cultural Heritages

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| Intangible cultural heritage: where do we come from, where are we and where are we going? |  |
| Type:   | Discussion Panel   |
| Chair(s):   | Dr. Cristina Clopot, University of Hull  |
| Time:   | 17:30 - 18:30  |
| Author(s):  | Dr. Hanna Schreiber (P), University of Warsaw<br>Dr. Cristina Clopot (P), University of Hull<br>Prof. Ahmed Skounti (P), Institut national des sciences de l'archéologie et du patrimoine, (INSAP, Department of Anthropology, Rabat)<br>Prof. Cristina Amescua Chavez (P), Centro Regional de Investigaciones Multidisciplinarias - Universidad Nacional Autónoma de México<br>Dr. Harriet Deacon (P), Coventry University<br>Prof. Laurier Turgeon (P), Laval University<br>Dr. Natsuko Akagawa (P), University of Queensland<br>Prof. Laurajane Smith (P), Australian National University |

#### Future Landscapes of Heritage – no presentations today

#### Future Methods and Approaches to Critical Heritage Studies

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| <b>Design Heritage: Concepts and Contexts</b> |   |
| Type:   | Curated Session   |
| Chair(s)/Organiser(s):                        | Prof. Grace Lees-Maffei, University of Hertfordshire                    |
| Discussant(s):                                | Dr. Marta Filipova, Department of Art History, Masaryk University, Brno |
| Time:   | 9:00 - 10:00  |
| Presentation:                                 | Design Heritage: Concepts and Contexts                                  |
| Author(s):                                    | Prof. Grace Lees-Maffei, University of Hertfordshire                    |

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| Presentation:   | Spectacular enchantment: the design and heritage of the public Wintergardens at the Auckland Domain   |  |
| Author(s):  | Dr. Jacquie Naismith (P), Nga Pae Māhutonga School of Design, College of Creative Arts Toi Rauwharangi, Massey University Tu Kunenga Ki Purehuroa |  |
| Presentation:   | Border Ceremonies and the Production of National Heritage   |  |
| Author(s):  | Prof. Suchitra Balasubrahmanyam (P), Ambedkar University, Delhi, India  |  |
| Presentation:   | Constructing and Re-Constructing Heritage: Changing Ownership, Changing Meaning, New Identities   |  |
| Author(s):  | Ms. Barbara Wood (P), Doctoral Researcher, University of Hertfordshire  |  |
| Presentation:   | Bed of Leaves: Design History and Natural Heritage in a Canadian Quilt  |  |
| Author(s):  | Ms. Vanessa Nicholas (P), York University   |  |
| <b>Pedagogies and Embedding Knowledge</b>   |   |  |
| Type:   | Stand-alone Paper Session   |  |
| Chair(s)/Organiser(s):  | Dr. Hana Morel, UCL   |  |
| Time:   | 10:30 - 11:30   |  |
| Presentation:   | Future of Heritage Education: An Exploration into Possible Pedagogical Strategies   |  |
| Author(s):  | Dr. Neel Kamal Chapagain (P), Centre for Heritage Management, Ahmedabad University  |  |
| Presentation:   | Using Critical Pedagogy to Exhibit Difficult Heritage in Museums  |  |
| Author(s):  | Ms. Althea Cupo (P) University of Manchester  |  |
| Presentation:   | Transdisciplinary Approaches to the Investigations of the Past and Heritage Studies   |  |
| Author(s):  | Dr. Selvakumar Veerasamy (P) Department of Maritime History and Marine Archaeology, Tamil University, Thanjavur                                   |  |
| Presentation:   | Meanings and feelings of places and collections: oral history as future experience  |  |
| Author(s):  | Ms. Penelope Grist (P), National Portrait Gallery of Australia<br>Dr. Mary Hutchison (P), Australian National University                          |  |
| Presentation:   | Conservation without conservationists: architectural design as critical heritage practice   |  |
| Author(s):  | Ms. Luise Rellensmann (P), BTU Cottbus-Senftenberg  |  |
| Presentation:   | Invoking Deaf Heritage: A case for the future-making capacity of critical design  |  |
| Author(s):  | Dr. Kristie Jamieson (P), Edinburgh Napier University<br>Ms. Marta Discepoli, Edinburgh Napier University   |  |
| Presentation:   | Antagonism as Method: Critical Heritage Meets Critical Design   |  |
| Author(s):  | Dr. Kristie Jamieson (P), Edinburgh Napier University<br>Ms. Marta Discepoli (P), Edinburgh Napier University                                     |  |
| Presentation:   | Back to the Future: Heritage Walking Experiments in the Northern Adriatic   |  |
| Author(s):  | Ms. Nataša Rogelja Caf (P), Research Centre of the Slovenian Academy of Sciences and Arts   |  |
| <b>Digging Where You Stand? Critical approaches to participatory and activist heritage work</b> |   |  |
| Type:   | Curated Session   |  |
| Chair(s)/Organiser(s):  | Dr. Andrew Flinn, University College London<br>Dr. Astrid von Rosen, University of Gothenburg   |  |
| Time:   | 17:30 - 18:30   |  |
| Presentation:   | Digging Where You Stand? Critical approaches to participatory and activist heritage work  |  |
| Author(s):  | Dr. Andrew Flinn (P), University College London<br>Dr. Astrid von Rosen (P), University of Gothenburg   |  |
| Presentation:   | Re-vitalizing Dig Where You Stand: Place as agent in participatory performance history  |  |
| Author(s):  | Dr. Astrid von Rosen (P), University of Gothenburg  |  |

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|               | Dr. Helena Holgersson (P), Department of Cultural Sciences, University of Gothenburg   |
| Presentation: | Digital Digging: the work of social movements and activist archivists in documenting injustice   |
| Author(s):    | Dr. Andrew Flinn (P), University College London<br>Dr. Julianne Nyhan (P), Department of Information Studies University College London<br>Ms. Kirsty Fife (P), Department of Information Studies University College London |
| Presentation: | 'Rise and Repeal': social protest, feminist heritage and archival remediation  |
| Author(s):    | Ms. Hannah Smyth (P), Department of Information Studies University College London  |
| Presentation: | "I was there, we were there, and we weren't just visiting": Engaging with Archives as Methods of Activism and Resistance in UK DIY Music Spaces  |
| Author(s):    | Ms. Kirsty Fife (P), Department of Information Studies University College London   |
| Presentation: | Their Life, Their Record, Their System?: Designing Participatory Recordkeeping Systems for Children and Young People in Care   |
| Author(s):    | Dr. Anna Sexton (P), Department of Information Studies University College London<br>Prof. Elizabeth Shepherd (P), Department of Information Studies University College London  |
| Presentation: | Dig Where You Stand: Participatory heritage practices and Community Memories at the Latin Village market   |
| Author(s):    | Dr. Alda Terracciano (P), University College London<br>Prof. Muki Haklay (P), University College London  |

#### Future Policies and Politics of Heritage 1

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|---|--|
| <b>Unpacking Difficult Heritage in Asia: Mediating Colonialism, Nationalism, and Transnationalism</b> |  |
| Type:   | Curated Session  |
| Chair(s)/Organiser(s):  | Dr. Hyun Kyung Lee, Hankuk University of Foreign Affiar<br>Dr. Shu-Mei Huang, National Taiwan University                             |
| Time:   | 9:00 - 10:00   |
| Presentation:   | Conserving Hong Kong's Colonial Policing Heritage: Remembering and Forgetting at a Difficult Time                                    |
| Author(s):  | Dr. Lachlan Barber (P), Hong Kong Baptist University   |
| Presentation:   | Beyond a racialized imagination of colonial quarantine: Recollecting the Many Pasts of St. John's Island of Singapore                |
| Author(s):  | Dr. Desmond Sham (P), National Chiao Tung University   |
| Presentation:   | From colonialism to cosmopolitanism: Heritage making of the Bund in Shanghai   |
| Author(s):  | Dr. Yujie Zhu (P), Australian National University  |
| Presentation:   | The Commemorative landscape of war-related heritage in Kyushu  |
| Author(s):  | Prof. Edward Vickers (P), Kyushu University  |
| Presentation:   | The distributed memorial-scape of 'comfort women' statues: the creation of transnational shared visual culture                       |
| Author(s):  | Dr. Hyun Kyung Lee (P), Hankuk University of Foreign Affiar<br>Prof. Marie Louise Sorensen, University of Cambridge                  |
| Presentation:   | Making claims to and creating deals out of difficult heritage of imprisonment? heritage diplomacy of the case of Tilanqiao, Shanghai |
| Author(s):  | Dr. Shu-Mei Huang (P), National Taiwan University  |
| <b>Geocultural Futures</b>  |  |
| Type:   | Curated Session  |
| Chair(s):   | Prof. Tim Winter, University of Western Australia  |
| Time:   | 10:30 - 11:30  |



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| Presentation:                               | Geocultural Futures 1 - Geocultural pasts in the making of heritage futures   |
| Author(s):                                  | Prof. Tim Winter (P), University of Western Australia   |
| Presentation:                               | Geoculture Futures 2 - Curating pan-Asianism: Okakura Kakuzo, Ananda Coomaraswamy and the Making of an Other's Orientalism                                |
| Author(s):                                  | Dr. Mark Ravinder Frost (P), University of Essex  |
| Presentation:                               | Geocultural Futures 3 - Development of Asian geoculturalism or the geoculturalism of Asian development  |
| Author(s):                                  | Mrs. Rani Singh (P), University of Western Australia  |
| Presentation:                               | Geocultural Futures 6 - Stories of Terrain, Mobility and Social Choreography - (Re)Imagining the Geo-cultural within the Silk Road's Riverine Geographies |
| Author(s):                                  | Dr. Manu P. Sobti (P), University of Queensland   |
| Presentation:                               | Geocultural Futures 7 - Exploring the Geocultural Heritage of the Silk Roads in National Contexts in Central Asia   |
| Author(s):                                  | Ms. Erin Linn (P), University of Western Australia  |
| Presentation:                               | Geocultural Futures 8 - Silk Road Collecting: an emerging geocultural trend? Charlotte Papillaud Looram   |
| Author(s):                                  | Ms. Charlotte Looram (P), University of Western Australia   |
| <b>New forms and policies for new times</b> |   |
| Type:                                       | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):                      | Dr. Anna Woodham, King's College London   |
| Time:                                       | 17:30 - 18:30   |
| Presentation:                               | Indigenous Cultural Heritage, Cultural Appropriation, and the Law: Pasts and Futures  |
| Author(s):                                  | Ms. Ayla do Vale Alves (P), UNSW Sydney   |
| Presentation:                               | New Practice Theories, New Timelines, New Practices for Changeful Times   |
| Author(s):                                  | Prof. Betsy Bradley (P), Goucher College  |
| Presentation:                               | Negotiating the future of archaeological sites in the modern city of Lima, Peru: Rethinking prehispanic heritage as free space. raw space                 |
| Author(s):                                  | Ms. Rosabella Alvarez-Calderon (P), Department of Architecture, Pontificia Universidad Catolica del Peru  |
| Presentation:                               | Heritage "Deviations": Ethnicity, Gender and Masquerade Practices in Contemporary Bulgaria  |
| Author(s):                                  | Dr. Ivo Strahilov (P), Sofia University St. Kliment Ohridski  |

## Future Policies and Politics of Heritage 2

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|---|---|
| <b>Cultural policy landscape and growth 1</b> |   |
| Type:   | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):                        | Dr. Celmara Pocock, University of Southern Queensland   |
| Time:   | 9:00 - 10:00  |
| Presentation:                                 | Heritage for All: Inclusive Growth and Sustainable Heritage Futures   |
| Author(s):                                    | Dr. Nadia Bartolini (P), University of Exeter<br>Dr. Eirini Gallou, Historic England<br>Ms. Sefryn Penrose, Bureau for the Contemporary & Historic (ButCH)<br>Dr. A Piccini, Bureau for the Contemporary & Historic (ButCH)<br>Dr. Patricia Lucas, Bureau for the Contemporary & Historic (ButCH) |
| Presentation:                                 | Redefining the limits of heritage making: community-led heritage projects driving citizen engagement in local place making  |
| Author(s):                                    | Dr. Eirini Gallou (P), UCL, PhD Candidate ISH   |
| Presentation:                                 | Heritage contribution to wellbeing: towards closing the gap between policy and academic research evidence base  |
| Author(s):                                    | Dr. Eirini Gallou (P), UCL  |
| Presentation:                                 | "I used to live there"- A critical reflection on intangible cultural heritage, the built environment and spatial justice in Cape Town, South Africa   |

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| Author(s):  | Mrs. Maurietta Stewart (P), University of Cape Town  |
| Presentation:   | Governing heritage-led redevelopment in China: Land value appreciation and policy networks of the Daming Palace Heritage Site Area in Xi'an  |
| Author(s):  | Ms. Yiqing Zhao (P), Politecnico di Milano   |
| Presentation:   | Populism and Heritage - Moving Moments: Mobilising Mythical Pasts and Imagined Futures in Right-Wing Populism                                |
| Author(s):  | Mr. David Farrell-Banks (P), Newcastle University  |
| Presentation:   | "Un patrimonio per la Patria": the populist discourse on heritage in Italy   |
| Author(s):  | Dr. Maria Pia Guermandi (P), Istituto Beni Culturali - Regione Emilia Romagna  |
| <b>Rethinking Settler Colonialism and Indigenous Heritage in Asia</b> |  |
| Type:   | Curated Session  |
| Chair(s)/Organiser(s):  | Dr. Roslynn Ang, New York University Shanghai<br>Dr. Yunci Cai, School of Museum Studies, University of Leicester                            |
| Time:   | 10:30 - 11:30  |
| Presentation:   | Decolonizing the Logics of Settler Colonialism in the Ilocos Coast, Luzon, Philippines   |
| Author(s):  | Dr. Ellen-Rae Cachola (P), University of Hawai'i at Mānoa  |
| Presentation:   | Mainstream Discourse on the NRC in Assam: Unpacking Settler Colonialism and Indigeneity in the Northeastern Region of India                  |
| Author(s):  | Dr. Sabina Rahman (P), Mahatma Gandhi Academy of Human Development   |
| Presentation:   | Future Landscapes on the Tibetan Plateau: Settler Reorganization of Tibetan and Hui Urban and Rural Spaces                                   |
| Author(s):  | Mr. Mackenzie Greene-Powell (P), University of Hawai'i at Mānoa  |
| Presentation:   | Indigenous Heritage as Court Evidence  |
| Author(s):  | Dr. Rusalina Idrus (P), University of Malaya   |
| Presentation:   | Negotiating Settler Appropriation: Beyond the National Ainu Museum Oxymoron  |
| Author(s):  | Dr. Roslynn Ang (P), New York University Shanghai  |
| Presentation:   | Who owns rights? – A reflection on museum governance strategy at Taiwan's indigenous peoples' museums  |
| Author(s):  | Dr. Ching-yueh Hsieh (P), National Chi Nan University  |
| Presentation:   | A Revival or Invention of Indigenous Cultural Heritage? The Instrumentalisation of Heritage in Sabah, Malaysia                               |
| Author(s):  | Dr. Yunci Cai (P), Lecturer in Museum Studies  |
| <b>Past and Present Identities and Politics</b>                       |  |
| Type:   | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):  | Prof. Elizabeth Crooke, Ulster University  |
| Time:   | 17:30 - 18:30  |
| Presentation:   | Actually Existing Anglo-Saxons   |
| Author(s):  | Dr. Fran Allfrey - Presenting (P), King's College London   |
| Presentation:   | Heritage and post-truth political campaigning: how heritage has unconsciously given meaning to post-truth rhetoric                           |
| Author(s):  | Mr. Gregory Judges (P), Leeds Beckett University   |
| Presentation:   | Religion in Museum and Heritage Spaces: Visitor Interactions and Sustainable Policies  |
| Author(s):  | Mrs. Stéphanie Machabée (P), Yale University   |
| Presentation:   | A future for the pre-colonial past: The potentials of participatory governance in the preservation of pre-Hispanic cultural heritage in Peru |
| Author(s):  | Ms. Claudia Uribe (P), University of Tsukuba   |
| Presentation:   | Heritage and Fascism: the afterlife of material legacies of the dictatorship in Italy  |
| Author(s):  | Dr. Flaminia Bartolini (P), Univeristy of Cambridge  |
| Presentation:   | Governing iconoclasm: improving critique of government interventions into iconoclasm with the lens of governmentality                        |
| Author(s):  | Mr. David T. Drahos (P), University College London   |



Heritage and Foodways – no presentations today

Heritage and Time – no presentations today

Live Stage

| <b>Urban Heritage Futures for History and Historical Methods</b> |   |
|--|---|
| Type:  | Discussion Panel  |
| Chair(s)/Organiser(s):   | Dr. James Lesh, University of Melbourne   |
| Time:  | 10:00 - 11:30   |
| Author(s):   | Dr. James Lesh (P), University of Melbourne<br>Prof. Rebecca Madgin (P), University of Glasgow<br>Dr. Amy Clarke (P), University of the Sunshine Coast<br>Prof. Peter Larkham (P), Birmingham City University<br>Dr. Andrew McClelland (P), University of Liverpool<br>Prof. John Pendlebury (P), University of Newcastle<br>Prof. Astrid Swenson (P), Bath Spa University<br>Prof. Tanja Vahtikari (P), Tampere University |
| <b>ICH Network Meeting</b>                                       |   |
| Type:  | ICH Network meeting   |
| Chair(s)/Organiser(s):   | Dr Hanna Schreiber (ICH Network Co-ordinator)<br>Dr Cristina Clopot (ICH Network Co-ordinator)  |
| Time:  | 18:30 - 19:30   |

Mobilities and Migration

| <b>Migrant heritage-making</b> |   |
|--------------------------------|---|
| Type:                          | Curated Session   |
| Chair(s)/Organiser(s):         | Prof. Emma Waterton, Western Sydney University<br>Prof. Denis Byrne, Western Sydney University                    |
| Time:                          | 9:00 - 9:45   |
| Presentation:                  | When do migrants begin to have heritage?  |
| Author(s):                     | Prof. Denis Byrne (P), Western Sydney University  |
| Presentation:                  | Migrant Heritage-Making - Curating mobilities/migration through a performative understanding of cultural heritage |
| Author(s):                     | Dr. Laia Colomer (P), The Norwegian Institute for Cultural Heritage Research-NIKU                                 |
| Presentation:                  | Mapping the graphic heritage of migrant communities within the London borough of Hackney                          |
| Author(s):                     | Dr. Alison Barnes (P), Loughborough University  |
| Presentation:                  | Examining Precarious Heritage Futures   |
| Author(s):                     | Prof. Divya Tolia-Kelly (P), University of Sussex   |

The Future Museum: Collections and Collecting

| <b>Future Museum 2</b> |  |
|------------------------|--|
| Type:                  | Stand-alone Paper Session  |
| Chair(s):              | Dr. Jennie Morgan, University of Stirling  |
| Time:                  | 17:30 - 18:30  |
| Presentation:          | World Culture, World History, and the Roles of a Museum: A Conceptual Study of the Swedish Museums of World Culture, Debates Concerning them, and their Roles in Cultural Politics |

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| Author(s):    | Prof. Tobias Harding (P), University of South-Eastern Norway  |
| Presentation: | “Museums of Memory in a troubling world: Are we still here to talk about the past?”   |
| Author(s):    | Ms. Rayén Gutiérrez (P), Museum of Memory and Human Rights  |
| Presentation: | Stuck in time (and stuck in place?). Secularism as the dead weight of religious heritage facing the future/s  |
| Author(s):    | Mrs. Helena Wangefelt Ström (P), Museology, Department of Culture and Media Studies, Umeå University, and Department of ALM, Uppsala University             |
| Presentation: | Remixing museology: developing adaptive museum collecting practices for digital, online, social media contexts  |
| Author(s):    | Mr. Arran J. Rees (P), University of Leeds  |
| Presentation: | Activating museum collections for contemporary challenges in the 'new normality'  |
| Author(s):    | Dr. Cintia Velázquez Marroni (P), Escuela Nacional de Conservación, Restauración y Museografía 'Manuel del Castillo Negrete'                                |
| Presentation: | Is the Future of the Museum in China's Past?  |
| Author(s):    | Dr. Elizabeth Lawrence (P), Augustana College   |
| Presentation: | The Future Museum: Collections and Collecting - Folk shirts, plastic cups and other dilemma of future-proofing at the Museum of European Cultures in Berlin |
| Author(s):    | Dr. Magdalena Buchczyk (P), Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin   |
| Presentation: | Rapid-response collecting and the making of future heritage   |
| Author(s):    | Dr. Chiara Zuanni (P), University of Graz   |

#### The Futures of Heritage

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| <b>CRITICAL CONSERVATION FUTURES: New narratives for a profession and the process</b> |   |
| Type:   | Curated Session   |
| Chair(s)/Organiser(s):  | Ms. MaryJo Lelyveld, National Gallery of Victoria<br>Ms. Ainslee Meredith, Grimwade Centre for Cultural Materials Conservation, University of Melbourne |
| Time:   | 9:00 – 9:45   |
| Presentation:   | Engaged Conservation  |
| Author(s):  | Prof. Jane Henderson (P), Cardiff University  |
| Presentation:   | Present imperfect: conservation and care without end  |
| Author(s):  | Ms. Ainslee Meredith (P), Grimwade Centre for Cultural Materials Conservation, University of Melbourne  |
| Presentation:   | Is the term “future generations” holding us back? A critical discourse analysis   |
| Author(s):  | Dr. Joel Taylor (P), Norwegian Institute for Cultural Heritage Research (NIKU)<br>Dr. Aino Rinhaug (P), UCLA  |
| Presentation:   | Encouraging integrative conservation futures: A case study in a reordering professional aims  |
| Author(s):  | Ms. MaryJo Lelyveld (P), National Gallery of Victoria   |
| <b>Intersections of narrativity and materiality in heritagisation</b>                 |   |
| Type:   | Curated Session   |
| Chair(s)/Organiser(s):  | Dr. Heidi Haapoja-Mäkelä, University of Helsinki<br>Prof. Anna Sivula, University of Turku  |
| Time:   | 17:30 - 18:30   |
| Presentation:   | Urban archaeology as a narrative practice of heritage materialisation   |
| Author(s):  | Prof. Visa Immonen (P), University of Turku   |
| Presentation:   | Personal memorabilia and narrative in the heritagisation of Ingrian Finnish pasts   |
| Author(s):  | Dr. Ulla Savolainen (P), University of Helsinki   |
| Presentation:   | Artistic practice and the (speculative) methodology of critical heritage studies  |

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| Author(s):    | Dr. Marko Marila (P), University of Helsinki  |
| Presentation: | Images of the Finnish maid: Bodily representations of Finnishness in the context of intangible cultural heritage inventorying |
| Author(s):    | Dr. Heidi Haapoja-Mäkelä (P), University of Helsinki  |
| Presentation: | Interrelating heritagisation and historisation in the context of urban environment  |
| Author(s):    | Prof. Anna Sivula (P), University of Turku<br>Ms. Piia Pentti (P), University of Turku  |

## Urban Heritage Futures

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| <b>Urban growths: the resourceful city and its layered infrastructures</b> |   |
| Type:  | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):   | Dr. Jonathan Gardner, Independent scholar   |
| Time:  | 9:00 - 10:00  |
| Presentation:  | Reinforcing heritage for the future city: Perspectives on “compensation” in the West Link infrastructure project, Sweden.   |
| Author(s):   | Ms. Maitri Dore (P), Department of Conservation, University of Gothenburg<br>Dr. Susanne Fredholm, Department of Conservation, University of Gothenburg   |
| Presentation:  | Landscapes of waste and the industrial production of heritage   |
| Author(s):   | Dr. Jonathan Gardner (P), Independent Researcher  |
| Presentation:  | Heritage beyond the Pristine: Co-Evolutionary Afterlives from the Undergrowth of Venice   |
| Author(s):   | Dr. Giorgia Aquilar (P), Università Iuav di Venezia, Department of Architecture and Ars / Bauhaus-Universität Weimar, Faculty of Architecture and Urbanism  |
| Presentation:  | When heritage comes from ‘the wrong side’: a World Heritage City and its informal horticultural practices as urban commonalities heritage   |
| Author(s):   | Prof. Paula Mota Santos (P), Universidade Fernando Pessoa & CAPP/ISCSP Universidade de Lisboa   |
| <b>Urban heritage and the local: politics, ideology, place</b>             |   |
| Type:  | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):   | Dr. Jonathan Gardner, Independent scholar   |
| Time:  | 10:30 - 11:30   |
| Presentation:  | Urban Heritage and 'Democratic' Urban Planning Methods  |
| Author(s):   | Ms. Mathilde Kirkegaard (P), Aarhus School of Architecture  |
| Presentation:  | Visibility as Justice: Immigrant Street Vendors in the Heritage Landscapes of Rome  |
| Author(s):   | Dr. Francesca Piazzoni (P), University of Liverpool   |
| Presentation:  | Re-Visioning the Future of Urban Heritage In India : Politics of Change   |
| Author(s):   | Prof. Meenakshi Dubey (P), Avani Institute of Design ,University Of Calicut   |
| Presentation:  | Contemporary memories of colonialism: exploring discourses on Barcelona’s uncomfortable heritage  |
| Author(s):   | Ms. Camila Opazo-Sepúlveda (P), University of Barcelona<br>Mr. Mathieu Picas (P), University of Barcelona<br>Mr. Pablo Arenas, University of Chile<br>Ms. Paulina Orellana, University of Barcelona |
| Presentation:  | Retracing the Past – Reinterpreting the Future: Kings Cross and Beyond  |
| Author(s):   | Dr. Caroline Donnellan (P), Boston University Study Abroad London   |
| Presentation:  | Heritage area for citizens’ wellbeing and healthy urban space   |
| Author(s):   | Dr. Erika Astuti (P), School of Architecture, Planning and Policy Development - Institut Teknologi Bandung  |
| Presentation:  | Major Ideological Shifts in Turkey and Their Impact on Conservation of Urban Heritage in Ankara   |

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| Author(s):    | Dr. Elif Selena Ayhan Kocyigit (P), Bařkent University, Department of Architecture                         |
| Presentation: | Echo from the Underground: The heritage customization of subway infrastructures in Shanghai's listed areas |
| Author(s):    | Dr. Plácido González Martínez (P), Tongji University   |

## Sunday 30 August

### Arts and Creative Practice

| <b>Alternative Futures for Cultural Heritage: Socially Engaged Art Practice in East and South East Asia</b> |  |
|---|--|
| Type:   | Curated Session  |
| Chair(s)/Organiser(s):  | Prof. Wei Hsiu Tung, Associate Professor, Department of Visual Arts and Design, National University of Tainan<br>Dr. Annette Loeseke, Lecturer in Museum Studies, New York University Berlin                                 |
| Time:   | 11:00 - 11:45  |
| Presentation:   | From Documentation to Social Practice: Art and the Critical Heritage of Military Dependents' Villages in Taiwan  |
| Author(s):  | Prof. Wei Hsiu Tung (P), Associate Professor, Department of Visual Arts and Design, National University of Tainan  |
| Presentation:   | Pokfulam Village, the Aunties' Studio, and the Fire Dragon: On Community, Art, and Heritage Preservation   |
| Author(s):  | Dr. Vivian Ting, Associate Tutor, School of Museum Studies, University of Leicester  |
| Presentation:   | Out to Play: Art in Your Neighborhood November 2018 - March 2019   |
| Author(s):  | Dr. Ruobing Wang, Lecturer, Lasalle College of the Arts, Singapore   |
| Presentation:   | The Heritage as a Site of Politics: A Post-war History of Japanese Artists Working in Mines  |
| Author(s):  | Dr. Hiroki Yamamoto, Assistant Professor, Tokyo University of the Arts, Graduate School of Global Arts, Department of Arts Studies and Curatorial Practices  |
| <b>Arts and Creative Practice 9</b>   |  |
| Type:   | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):  | Dr. Colin Sterling, UCL  |
| Time:   | 12:00 - 13:00  |
| Presentation:   | Places of possibility: Applying sensory methods to inspire inclusive, future-oriented development and design of heritage.  |
| Author(s):  | Mrs. Harriet Parry (P), University of Brighton   |
| Presentation:   | Cillini: the art and ethics of documenting what could never be said  |
| Author(s):  | Ms. Victoria Allen, Christian-Albrechts-Universität zu Kiel (CAU)<br>Mr. Joseph Duffy, Manchester School of Art - Manchester Metropolitan University<br>Dr. Garret Scally (P), Christian-Albrechts-Universität zu Kiel (CAU) |
| Presentation:   | Making Future Folklore: Assembling heritage through design   |
| Author(s):  | Dr. Toby Pillatt (P), University of York<br>Dr. Debbie Maxwell (P), University of York<br>Dr. Liz Edwards (P), Lancaster University  |
| Presentation:   | Ambient Narrative and the Allegorical Landscape Image in Patrick Keiller's London (1994)   |
| Author(s):  | Mr. Tom Eaton (P), School of Museum Studies, University of Leicester   |
| <b>Arts and Creative Practice 10</b>  |  |
| Type:   | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):  | Dr. Susan Ashley, Northumbria University   |
| Time:   | 13:30 - 14:30  |
| Presentation:   | Sarajevo: contemporary ruins as heritage approach to memory  |
| Author(s):  | Dr. Nela Milic (P), University of the A  |
| Presentation:   | 'Re-': Methods of Illustrative Practice in Heritage  |
| Author(s):  | Dr. Rachel Emily Taylor (P), University of the Arts London<br>Ms. Leah Fusco (P), University of the Arts London  |

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| Presentation:   | Arts and Creative Practice: Confronting Commemoration: Visuality, Aesthetics and Multiplicity as Concepts for a Troubles Memorial  |
| Author(s):  | Ms. Gail Ritchie (P), Queen's University Belfast   |
| Presentation:   | Memory Archipelago (UK 2019, 20 minutes, HD Video)   |
| Author(s):  | Dr. Pawas Bisht (P), Keele University (School of Humanities)<br>Dr. Alena Pfoser (P), Loughborough University  |
| Presentation:   | Past, Present, Future: The Umm El Fahem Art Gallery Photographic Archive   |
| Author(s):  | Dr. Miri (Miriam) Gal-Ezer (P), Kinnert College on the Sea of Galilee  |
| <b>Arts and Creative Practice 5</b>   |  |
| Type:   | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):  | Jorge Otero-Pailos, Columbia University  |
| Time:   | 15:00 - 16:00  |
| Presentation:   | Egypt's dispersed heritage: A source community creative model for confronting colonial legacies in museums   |
| Author(s):  | Dr. Alice Stevenson (P), UCL<br>Ms. Heba Abd-el-Gawad (P), UCL   |
| Presentation:   | A Storied Past: Revealing Shared History through Untold Truths   |
| Author(s):  | Mrs. Melody Hunter-Pillion (P), North Carolina State University  |
| Presentation:   | The Heritage of nüshu in art works: Literature, Visual Art, Dance, Film and Music  |
| Author(s):  | Dr. Nicola Foster (P), University of Southampton Solent  |
| Presentation:   | The Talking Knots  |
| Author(s):  | Mrs. Ximena Purita Zallio (P), Choreomundus<br>Mrs. Pamela Santana Oliveros (P), Choreomundus  |
| <b>The Flight of the Condor: A Letter, a Song and the Story of Intangible Cultural Heritage</b> |  |
| Type:   | Film   |
| Chair(s)/Organiser(s):  | Prof. Rodney Harrison, University College London   |
| Time:   | 16:30 - 17:00  |
| Presentation:   | The Flight of the Condor: A Letter, a Song and the Story of Intangible Cultural Heritage<br>The Flight of the Condor: A Letter, a Song and the Story of Intangible Cultural Heritage |
| Author(s):  | Prof. Valdimar Tryggvi Hafstein (P), University of Iceland<br>Ms. Áslaug Einarsdóttir (P), Girls Rock!   |

#### Conflict Heritage and Conflicted Heritages

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| <b>Conflict Heritage and Conflicted Heritages 1</b> |   |
| Type:   | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):                              | Prof. Anna Storm, Linköping University  |
| Time:   | 11:00 - 12:00   |
| Presentation:                                       | International Cultural Heritage Law and Transitional Justice: Remaking Dark Pasts for Bright Futures?               |
| Author(s):  | Dr. Lucas Lixinski (P), UNSW Sydney   |
| Presentation:                                       | Trafficking in cultural heritage and organised crime  |
| Author(s):  | Mr. Diogo Machado (P), UNSW Sydney  |
| Presentation:                                       | The role of heritage fieldwork in human-rights based cultural inclusion: the case study of post-Taliban Swat Valley |
| Author(s):  | Dr. Sarah De Nardi (P), Western Sydney University   |
| Presentation:                                       | Destruction as heritage: advocating a conservation system to truthfully represent the now                           |
| Author(s):  | Mr. Gregory Judges (P), Leeds Beckett University  |
| Presentation:                                       | Re-Turning to Jaffa   |
| Author(s):  | Mr. Shmuel Groag (P), Bezalel academy of art and design Jerusalem   |
| <b>Conflict Heritage and Conflicted Heritages 4</b> |   |
| Type:   | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):                              | Dr. Esther Breithoff, Birkbeck, University of London  |

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| Time:         | 16:30 - 17:30   |
| Presentation: | Break to continuity? Loss and change of difficult heritage in Berlin  |
| Author(s):    | Ms. I-Wei Wu (P), Brandenburg University of Technology Cottbus-Senftenberg                                    |
| Presentation: | Social housing as heritage in Brazil: the case of favelas   |
| Author(s):    | Prof. Flavia Nascimento (P), University of São Paulo  |
| Presentation: | Israel's Landmarks Heritage Plan and its relation to Jewish History Education                                 |
| Author(s):    | Mr. Rudy Kisler (P), McGill University  |
| Presentation: | What to preserve for the future? A study on heritagization in Colombian memorial museums                      |
| Author(s):    | Ms. Maria Juliana Angarita (P), Université du Québec à Montréal   |
| Presentation: | Taken Out of Context: Examining the Legacy of War Memorial Cemeteries on Foreign Soil                         |
| Author(s):    | Ms. Michelle Prior (P), National Trust for Historic Preservation (US) & University of Cambridge               |
| Presentation: | Heavy heritage: Unearthing the historic heavy water basement at Vemork, Norway                                |
| Author(s):    | Prof. Inger Birkeland (P), University of South-Eastern Norway   |
| Presentation: | Conflicted Heritages and Trauma in South America: the building of memorials in Brazil, Argentina and Paraguay |
| Author(s):    | Prof. Cristina Meneguello (P), State University of Campinas (UNICAMP - Universidade Estadual de Campinas)     |

#### Digital Futures in and for Heritage

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| <b>Methods for digital heritage research futures</b>                       |  |
| Type:  | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):   | Dr. Chiara Bonacchi, University of Stirling  |
| Time:  | 12:00 - 13:15  |
| Presentation:  | Aggregating Cultural Heritage Data to Interrogate the History of Colonial Collecting: Reconstructing Western Australian Collections in the "Collecting the West" Project                                     |
| Author(s):   | Dr. Toby Burrows (P), University of Western Australia and University of Oxford   |
| Presentation:  | Go Viking: Digitisations, Fans, Re-enactment and Consumption on Pinterest  |
| Author(s):   | Prof. Bodil Axelsson (P), Linköping University<br>Dr. Katherine Hauptman, The Swedish History Museum   |
| Presentation:  | Making the Invisible Visible through Digital Technologies in Fieldwork   |
| Author(s):   | Prof. Andrew Johnston (P), University of Virginia  |
| Presentation:  | A multi-sensory mapping approach to Urban Identity and Place Making  |
| Author(s):   | Ms. Virajitha Chimalapati (P), George Town World Heritage Incorporated   |
| Presentation:  | Can 'sensory dimensions of places' turn into a digital platform within the sensory heritage methods?   |
| Author(s):   | Mrs. Asiye Nisa Kartal (P) University of Nottingham  |
| <b>Digital heritage-making processes for envisioning inclusive futures</b> |  |
| Type:  | Curated Session  |
| Chair(s)/Organiser(s):   | Dr. Areti Galani, School of Arts and Cultures, Newcastle University<br>Prof. Maria Economou, University of Glasgow   |
| Time:  | 15:00 - 15:45  |
| Presentation:  | Digital media infrastructures as participatory memory modalities   |
| Author(s):   | Prof. Gertraud Koch (P), Institute of European Ethnology/Cultural Anthropology, University of Hamburg<br>Ms. Samantha Lutz (P), Institute of European Ethnology/Cultural Anthropology, University of Hamburg |

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| Presentation:  | Heritage futurescaping: developing critical digital heritage practice through participatory speculative design  |
| Author(s):   | Dr. Areti Galani (P), School of Arts and Cultures, Newcastle University<br>Dr. gabi arrigoni, Newcastle University  |
| Presentation:  | Integrating emotional engagement and storytelling for inclusive digital heritage interpretation   |
| Author(s):   | Prof. Maria Economou (P), Information Studies & Hunterian Museum, University of Glasgow<br>Dr. Hilary Young, School of Humanities, University of Glasgow<br>Dr. Emilia Sosnowska, School of Humanities, University of Glasgow |
| <b>Conceptualizing a platform for ethical digital heritage</b> |   |
| Type:  | Curated Session   |
| Chair(s)/Organiser(s):   | Dr. Monika Stobiecka, University of Warsaw  |
| Time:  | 16:30 - 17:30   |
| Presentation:  | Conceptualizing a Platform for Ethical Digital Heritage - Challenges in Establishing Guidelines for the Digitization of Museums: A Brazilian Perspective  |
| Author(s):   | Mr. Elton Genari (P), Universidade de Campinas  |
| Presentation:  | Conceptualizing a platform for ethical digital heritage - Digital sustainability: where does the digital accumulation lead us?  |
| Author(s):   | Dr. Monika Stobiecka (P), University of Warsaw  |
| Presentation:  | Metadata and its Discontents: A Reflection on Decolonizing Potentials   |
| Author(s):   | Dr. Christina Hodge (P), University of Stanford   |
| Presentation:  | Conceptualizing a platform for ethical digital heritage - Designing a collaborative peer-to-peer system for archaeology: The DigVentures platform   |
| Author(s):   | Mr. Brendon Wilkins (P), DigVentures  |
| Presentation:  | Shaping digital cultural policies: Europeana as a medium and a driver of cultural heritage institutions' digital turn.  |
| Author(s):   | Ms. Carlotta Capurro (P), Utrecht University  |

#### Environmental Change and the Anthropocene

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| <b>Environmental Change and the Anthropocene 2 a</b> |   |
| Type:  | Stand-alone Paper Session   |
| Chair(s):  | Prof. Jen Baird, Birkbeck, University of London   |
| Time:  | 11:00 - 12:00   |
| Presentation:  | Lessons learned through anthropocene influences for environmental changes in Traditional historic city of Jaipur - LIVE presentation      |
| Author(s):   | Dr. Anjali Krishan Sharma (P), School of Planning and Architecture; New Delhi   |
| Presentation:  | Cornwall's mining heritage: a legacy for future generations?  |
| Author(s):   | Mrs. Jo Buchanan (P), Northumbria University  |
| Presentation:  | Future of island heritage in the face of the climate crisis: the challenges and opportunities of heritage management in the South Pacific |
| Author(s):   | Ms. Sarah Forgeson (P), University College London   |
| Presentation:  | The Ecomuseum of the Plain of Thessaloniki in Greece  |
| Author(s):   | Dr. Christina Aamodt (P), Independent scholar<br>Mr. Kostas Voudouris, Independent scholar  |

#### Folklore and Intangible Cultural Heritages

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| <b>Performing Identities in a Mobile and Globalised World</b> |                           |
| Type:   | Stand-alone Paper Session |



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| Chair(s)/Organiser(s):  | Tina Paphitis, The Folklore Society / UCL / University of Hertfordshire  |
| Time:   | 11:00 - 11:45  |
| Presentation:   | Globalising Sri Lankan Baila   |
| Author(s):  | Dr. Shihan de Silva (P), School of Advanced Study, University of London<br>Dr. Hemal Jayasuriya (P), University of Cambridge   |
| Presentation:   | 'For the benefit of posterity': creating the future through the past in folk museums and folk collecting in the twentieth century  |
| Author(s):  | Dr. Kate Hill (P), University of Lincoln   |
| Presentation:   | "Singin' Miners and Old Timers": Performing and transforming heritage in the Cornish diaspora  |
| Author(s):  | Dr. Kate Neale (P), Independent Researcher   |
| Presentation:   | Transforming tradition: gender performance in the Festival of Sant'Efiso, Sardinia   |
| Author(s):  | Ms. Chiara Cocco (P), PhD Student, Heriot-Watt University  |
| <b>Future folklore and UNESCO's 2003 Convention for the Safeguarding of ICH</b>   |  |
| Type:   | Discussion Panel   |
| Chair(s):   | Prof. Georgiana Gore, Université Clermont Auvergne   |
| Time:   | 13:30 - 14:30  |
| Author(s):  | Prof. Georgiana Gore (P), Université Clermont Auvergne<br>Prof. Egil Bakka (P), NTNU<br>Dr. CHI-FANG CHAO (P), University of Roehampton<br>Dr. Siri Maeland (P), NTNU<br>Prof. Gediminas Karoblis (P), NTNU          |
| <b>The Future within the Past, the Past within the Future – Theorising about the Retro-Futurology of Cultural Heritage. Curated session by the SIEF Working Group on Cultural Heritage and Property</b> |  |
| Type:   | Curated Session  |
| Chair(s)/Organiser(s):  | Dr. Alessandro Testa<br>Charles University, Prague<br>Dr. Helmut Groschwitz<br>Institute for European Ethnology at the Bavarian Academy of Sciences and Humanities<br>Prof. Ullrich Kockel<br>Heriot-Watt University |
| Discussant(s):  | Prof. Kristin Kuutma (P), University of Tartu  |
| Time:   | 16:30 - 17:30  |
| Presentation:   | The Future within the Past, the Past within the Future – Theorising about the Retro-Futurology of Cultural Heritage - “Retro-futurology”, ICH, and European complex(iti)es.  |
| Author(s):  | Dr. Alessandro Testa (P), Charles University, Prague   |
| Presentation:   | When skills become heritagized, what is the craft’s future?  |
| Author(s):  | Dr. Ewa Klekot (P), University SWPS in Warsaw  |
| Presentation:   | Intangible Cultural Heritage as knowledge practice   |
| Author(s):  | Dr. Helmut Groschwitz (P), Universität Regensburg  |
| Presentation:   | Intangible heritage as past and future presencing in museums   |
| Author(s):  | Dr. Sophie Elpers (P), The Meertens Institute, Amsterdam & Dutch Centre for Intangible Cultural Heritage   |

#### Future Landscapes of Heritage

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| <b>(Re)animating Heritage: Deconstructing Time, Place, and Being(s)</b> |  |
| Type:   | Curated Session  |
| Chair(s)/Organiser(s):  | Mr. Pedro Guillermo Ramon Celis, Indiana University Bloomington<br>Ms. Hilary Leathem, University of Chicago |
| Time:   | 15:00 - 15:45  |
| Presentation:   | Manifestations that Matter: A Case of Oaxacan Ruin (Dis)Possession   |
| Author(s):  | Ms. Hilary Leathem, University of Chicago  |

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| Presentation: | (Re)animating Heritage: Deconstructing Time, Place, and Being(s) - Reinventing rituals : contemporary engagements with the past and ritual creativity in Carnac Archaeological site |
| Author(s):    | Ms. Yael Dansac, Ecole des hautes études en sciences sociales   |
| Presentation: | (Re)animating Heritage: Deconstructing Time, Place, and Being(s) - Predators of the Earth Gods: The Life of Sacred Altars among the K'iche' Maya                                    |
| Author(s):    | Mr. Alonso Rodrigo Zamora Corona, University College London   |
| Presentation: | (Re)animating Heritage: Deconstructing Time, Place, and Being(s) - Discussant   |
| Author(s):    | Mr. Pedro Guillermo Ramon Celis, Indiana University Bloomington   |

## Future Methods and Approaches to Critical Heritage Studies

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| <b>The future of emotions in museum and heritage sites</b> |  |
| Type:  | Curated Session  |
| Chair(s)/Organiser(s):                                     | Prof. Sheila Watson, School of Museum Studies, University of Leicester   |
| Discussant(s):   | Prof. Sheila Watson (P), School of Museum Studies, University of Leicester   |
| Time:  | 11:00 - 12:00  |
| Presentation:  | Meaning making through emotional responses to Holocaust exhibitions in the UK  |
| Author(s):   | Ms. Sofia Katharaki (P), School of Museum Studies, University of Leicester   |
| Presentation:  | How can we reach a 'better' future by exhibiting difficult history? Emotional responses to the Japanese colonial period in South Korean museums  |
| Author(s):   | Ms. Minju Oh - Presenting<br>School of Museum Studies, University of Leicester   |
| Presentation:  | The transgressive museum experience. Why have sleepovers in museums and heritage sites been so popular with the public?  |
| Author(s):   | Ms. Despina Gerasimidou (P), School of Museum Studies, University of Leicester   |
| <b>Rich Data and Integrative Approaches</b>                |  |
| Type:  | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):                                     | Tina Paphitis, The Folklore Society / UCL / University of Hertfordshire  |
| Time:  | 15:00 - 16:00  |
| Presentation:  | Architecture For Cultural Exchange: Spatial Alterations for Intercultural Integration in Migrant Centric Cities  |
| Author(s):   | Ms. Prashansa Sachdeva (P), Professional Architect<br>Mr. Federico Wulff Barreiro, Cardiff University  |
| Presentation:  | Dead Landscapes -- and how to make them live   |
| Author(s):   | Ms. Katherine Burlingame (P), Lund University  |
| Presentation:  | A conversation between the tangible and the intangible - through the lens of early timber architecture in East Asia  |
| Author(s):   | Ms. Lui Tam (P), Cardiff   |
| Presentation:  | Digi-Mapping: Unpacking meaning of place through Creative Technology   |
| Author(s):   | Ms. Tanis Grandison (P), Edinburgh Napier University<br>Dr. Tom Flint, Edinburgh Napier University<br>Dr. Kristie Jamieson, Edinburgh Napier University<br>Dr. Laura Muir, Edinburgh Napier University |
| Presentation:  | The stickiness of practice: participatory approaches in the preservation of activist performance art   |
| Author(s):   | Dr. Hélia Marçal (P), University College London  |
| Presentation:  | Textual Landscape of Cultural Heritage: a Critical Assessment  |
| Author(s):   | Dr. Pelin Yoncaci Arslan (P), Middle East Technical University   |

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|               | Dr. Özgün Özçakır (P) Erasmus School of History, Culture and Communication (Erasmus University Rotterdam)  |
| Presentation: | Rich picture building for future heritage research and practice  |
| Author(s):    | Dr. Brianna Wyatt (P), Edinburgh Napier University   |
| Presentation: | Towards Conciliation and Reconciliation in Heritage and Museums Studies and Practice   |
| Author(s):    | Dr. Aimee Benoit (P), Athabasca University - Heritage Resources Management Program<br>Dr. Shabnam Inanloo Dailoo (P), Athabasca University - Heritage Resources Management Program |

#### Future Policies and Politics of Heritage 1

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| <b>Decolonial futures: Deconstructing Heritage and Diplomacy</b> |   |
| Type:  | Curated Session   |
| Chair(s)/Organiser(s):   | Dr. Cristina Clopot, University of Hull<br>Dr. Natsuko Akagawa, The University of Queensland  |
| Time:  | 11:00 - 11:45   |
| Presentation:  | Decolonising heritage discourse and practice in cultural diplomacy  |
| Author(s):   | Dr. Natsuko Akagawa (P), The University of Queensland   |
| Presentation:  | Conceptual explorations for a decolonial heritage diplomacy   |
| Author(s):   | Dr. Cristina Clopot (P), University of Hull<br>Dr. Casper Anderson, Aarhus University   |
| Presentation:  | Decolonial futures: Deconstructing Heritage and Diplomacy- Archaeological heritage in the age of digital colonialism  |
| Author(s):   | Dr. Monika Stobiecka (P), University of Warsaw  |
| Presentation:  | Records of Dispossession? Archival Thinking and UNESCO's Nubian Campaign in Egypt and Sudan   |
| Author(s):   | Dr. William Carruthers (P), University of East Anglia   |
| <b>The Impact of Heritagization</b>                              |   |
| Type:  | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):   | Darko Babic, University of Zagreb   |
| Time:  | 13:30 - 14:30   |
| Presentation:  | After Heritagization: Making Place at the World Heritage Site YinXu   |
| Author(s):   | Ms. Shu-Li Wang (P), Institute of Ethnology, Academia Sinica  |
| Presentation:  | The impact of heritage policies on the appropriation of domestic space in the médina (historic urban core) of Tunis (1950 to the present)   |
| Author(s):   | Ms. Iman Batita (P), Université Polytechnique Haut-de-France, laboratoire De Visu et Université de l'UMONS, Faculté d'Architecture et d'Urbanisme<br>Dr. Justin McGuinness (P), American University of Paris              |
| Presentation:  | The image of heritage: the impact of social media and travel apps on tourist consumption of heritage sites  |
| Author(s):   | Dr. Priscila Henning (P), State University of Campinas (UNICAMP - Universidade Estadual de Campinas)  |
| Presentation:  | The role of popular media in the contemporary preservation and development of heritage sites in Scotland  |
| Author(s):   | Ms. Rosa Schiavone (P), Erasmus School of History, Culture and Communication (Erasmus University Rotterdam)<br>Prof. Stijn Reijnders, Erasmus School of History, Culture and Communication (Erasmus University Rotterdam) |
| <b>Cultural policy landscape and growth 2</b>                    |   |
| Type:  | Stand-alone Paper Session   |
| Chair(s)/Organiser(s):   | Anna Källén, Stockholm University   |
| Time:  | 15:00 - 16:00   |
| Presentation:  | (Dis)embedding heritage in the urban futures of India: A case study of Varanasi city  |

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| Author(s):  | Dr. Lakshmi Rajendran (P), Anglia Ruskin University<br>Dr. Sara Mahdizadeh, Ferdowsi University Of Mashhad (FUM)   |
| Presentation:   | The power of analogy: Comparative perspectives for the futures of heritage planning  |
| Author(s):  | Ms. Marilena Mela (P), PhD candidate, Vrije Universiteit Amsterdam   |
| Presentation:   | Emerging Cultural Heritage Policies in San Francisco: Creating a Just Urban Future   |
| Author(s):  | Ms. Donna Graves (P), Independent Public Historian   |
| Presentation:   | The social construction of post-industrial heritage values and its urban impact in Poblenou (Barcelona, Spain)   |
| Author(s):  | Mrs. Melina GuirnalDOS (P), PhD researcher/Tutor, Welsh School of Architecture, Cardiff University   |
| Presentation:   | Heritage as a public service: adaptation and justification in heritage management  |
| Author(s):  | Ms. Alison Edwards (P), University of York   |
| Presentation:   | Heritage and the social housing crisis: complicities and resistance  |
| Author(s):  | Ms. Pippa Postgate (P), Independent Researcher   |
| <b>Intangible Cultural Heritage under National and International Law: Going Beyond the 2003 UNESCO Convention</b> |  |
| Type:   | Discussion Panel   |
| Chair(s):   | Ms. Clea Hance, University Paris-Saclay, Fondation des sciences du Patrimoine<br>Dr. Lily Martinet, Max Planck Institute Luxembourg for Procedural Law<br>Dr. Marie Cornu, Institute for Political Social Sciences at the French National Centre for Scientific Research<br>Dr. Anita Vaivade, UNESCO Chair on Intangible Cultural Heritage Policy and Law, Latvian Academy of Culture   |
| Time:   | 16:30 - 17:30  |
| Author(s):  | Dr. Marie Cornu (P), Institute for Political Social Sciences at the French National Centre for Scientific Research<br>Ms. Clea Hance (P), University Paris-Saclay, Fondation des sciences du Patrimoine<br>Dr. Lily Martinet (P), Max Planck Institute Luxembourg for Procedural Law<br>Dr. Anita Vaivade (P), UNESCO Chair on Intangible Cultural Heritage Policy and Law, Latvian Academy of Culture<br>Ms. Liga Abele (P), Latvian Academy of Culture<br>Prof. Jérôme Fromageau (P), International Society for Research on Art and Cultural Heritage Law<br>Dr. Vincent NEGRI (P), Institute for Political Social Sciences at the French National Centre for Scientific Research, Institut national du patrimoine<br>Prof. Noe Wagener (P), University of Rouen in Normandy |

## Future Policies and Politics of Heritage 2

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| <b>Intangible Cultural Heritage, Sustainability, Nature-Culture and Heritage</b> |  |
| Type:  | Curated Session  |
| Chair(s):  | Prof. Sophia Labadi, University of Kent  |
| Time:  | 11:00 - 12:00  |
| Presentation:  | Exhibition-making and tobacco heritage-making: the case study of 'Hey, 1970! The Golden Age of Tobacco' in Taiwan    |
| Author(s):   | Dr. Han-Hsiu Chen (P), Department of Cultural Vocation Development, National Taipei University of Technology, Taiwan |
| Presentation:  | Cultural Sustainability in the Digital Age: Reproducing Intangible Cultural Heritage on Media Platforms              |
| Author(s):   | Ms. Xueying Gao (P), National University of Singapore  |

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| Presentation:   | What does climate change change? Understanding the role of climate change as a 'hyperobject' in the work of heritage policy making agencies in Western Europe   |
| Author(s):  | Ms. Janna oud Ammerveld (P), Institute of Archaeology, University College London  |
| Presentation:   | Intergenerational Ethics of Heritage: Sustainability and Future Generations   |
| Author(s):  | Ms. Anna Marlene Karlsson (P), University of Bergen   |
| Presentation:   | Heritage in the coming reconstruction of the Dutch landscape  |
| Author(s):  | Prof. Hans Renes (P), Utrecht<br>Dr. Linde Egberts (P), Vrije Universiteit Amsterdam  |
| <b>Rethinking (post)socialist heritage - ambiguous afterlives and contested futures</b> |   |
| Type:   | Curated Session   |
| Chair(s)/Organiser(s):  | Dr. Magdalena Buchczyk, Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin<br>Dr. Laura Demeter, Leibniz Institute for the History and Culture of Eastern Europe |
| Time:   | 13:30 - 14:30   |
| Presentation:   | The Post-Socialist Village: Layered Modernities in Rural Preservation   |
| Author(s):  | Dr. Corinne Geering (P) Leibniz Insitute for the History and Culture of Eastern Europe  |
| Presentation:   | Das Garagenmanifest: GDR garages and their autonomous social afterlife as future heritage   |
| Author(s):  | Mr. Jens Casper (P) Architect-Planner, Independent Consultant<br>Ms. Luise Rellensmann (P), BTU Cottbus-Senftenberg   |
| Presentation:   | Accounting for the past or business as usual? The afterlife of ideologically transformed heritage sites in Myanmar since 2011   |
| Author(s):  | Ms. Clara Rellensmann (P), BTU Cottbus-Senftenberg  |
| Presentation:   | Renounced and revisited. Socialist past in Polish "new museums"   |
| Author(s):  | Dr. Maria Kobielska (P), Jagiellonian University  |
| Presentation:   | (De)legitimisation of heritage? On the "Musealization of the GDR" at the Museum of European Cultures  |
| Author(s):  | Ms. Anja Früh (P), Universität Fribourg-Freiburg  |
| Presentation:   | The Non-Aligned Others: Museum Thought and Practice of the curator Pavla Štrukelj   |
| Author(s):  | Ms. Tina Palaic (P), Slovene Ethnographic Museum  |
| Presentation:   | The future of 'socialist heritage' in critical heritage studies   |
| Author(s):  | Dr. Julie Deschepper (P), European University Institute   |
| <b>The future of heritage as sustainable development?</b>                               |   |
| Type:   | Curated Session   |
| Chair(s)/Organiser(s):  | Prof. Sophia Labadi, University of Kent<br>Prof. Ana Pereira Roders, TUDelft<br>Ms. Ilaria Rosetti, University of Antwerp<br>Dr. Francesca Giliberto, University of Kent                              |
| Discussant(s):  | Dr. Peter Larsen (P), University of Geneva  |
| Time:   | 16:30 - 17:30   |
| Presentation:   | Implementing a 21st century international approach to urban heritage conservation, management and sustainable development in Florence (Italy) and Edinburgh (UK): challenges and future perspectives  |
| Author(s):  | Dr. Francesca Giliberto (P), University of Kent   |
| Presentation:   | Rethinking Heritage for Development: International Framework; Local Impacts   |
| Author(s):  | Prof. Sophia Labadi (P), University of Kent   |
| Presentation:   | Heritage & Sustainability. Regulating participation   |
| Author(s):  | Ms. Ilaria Rosetti (P), University of Antwerp   |
| Presentation:   | Urban Nature, Culture, People and Futures – can the 'Historic Urban Landscape' approach provide an effective meeting point?   |
| Author(s):  | Ms. Kristal Buckley (P), Deakin University  |

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| Presentation: | Cultural Heritage Adaptive Reuse for Circular Cities: a Comparative Analysis of Challenges  |
| Author(s):    | Ms. Nadia Pintossi (P), Eindhoven University of Technology, Netherlands<br>Dr. Deniz Ikiz Kaya Eindhoven University of Technology, Netherlands<br>Prof. Ana Pereira Roders, TUDelft |
| Presentation: | The future of heritage as sustainable development? -Discussant  |

## Heritage and Foodways

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| <b>Local Negotiations in Globalised and Hybridised Foodways</b>         |  |
| Type:   | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):  | Mathieu Dormaels, Université du Québec à Montréal  |
| Time:   | 11:00 - 12:00  |
| Presentation:   | Remember when KFC first came to town? The heritage potentials of a regional fast food culture                                      |
| Author(s):  | Mr. Andrew Murray (P), University of Melbourne   |
| Presentation:   | Heritagizing Tea Café: Retraditionalisation, Place-making and Political Movements in Post-Colonial Hong Kong                       |
| Author(s):  | Dr. Veronica, Sau-wa Mak (P), Hong Kong University of Shue Yan   |
| Presentation:   | The Sensorial Experience of Food- Heritage and Memory in Rawalpindi, Pakistan  |
| Author(s):  | Ms. Tayeba Batool (P), University of Pennsylvania  |
| Presentation:   | Peruvian cuisine: tradition, cultural heritage and identity  |
| Author(s):  | Dr. Adriana Arista-Zerga (P), University of Nottingham   |
| Presentation:   | Les Bouchons Lyonnais: the 'heritigization' of a culinary institution and its socio-cultural drivers                               |
| Author(s):  | Ms. Jenny Herman (P), KU Leuven  |
| <b>The Heritagization, Transformation and Commercialisation of Food</b> |  |
| Type:   | Stand-alone Paper Session  |
| Chair(s)/Organiser(s):  | Tina Paphitis, The Folklore Society / UCL / University of Hertfordshire  |
| Time:   | 14:15 - 15:00  |
| Presentation:   | Challenges of museum professionals in the field of food heritage: Experiences of the Estonian National Museum                      |
| Author(s):  | Dr. Anu Kannike (P), Estonian National Museum<br>Dr. Ester Bardone (P), University of Tartu  |
| Presentation:   | Slovenian Foodways: Heritage-making at the crossroads of the Alps, the Mediterranean, the Pannonian Basin and the Balkan Peninsula |
| Author(s):  | Dr. Špela Ledinek Lozej (P), ZRC SAZU, Institute of Slovenian Ethnology  |
| Presentation:   | Australia's Heritage in the Kriol Kitchen  |
| Author(s):  | Dr. Lina Pranaitytė (P), Ruprecht-Karls-University Heidelberg  |

## Heritage and Time

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|----------------------------|--|
| <b>Heritage and Time 2</b> |  |
| Type:                      | Stand-alone Paper Session  |
| Chair(s):                  | Prof. Rodney Harrison, University College London   |
| Time:                      | 15:00 - 16:00  |
| Presentation:              | Eternal Monuments and the End of Time in Marxism-Leninism: Discussing the Socialist Conception of Heritage |
| Author(s):                 | Dr. Julie Deschepper (P), European University Institute  |
| Presentation:              | The gift of the past: Or heritage as future-making practices that tie children to inescapable pasts        |
| Author(s):                 | Mrs. Audhild Lindheim Kennedy (P), University of South   |

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| Presentation: | A matter of transitions: heritage-making processes and time  |
| Author(s):    | Dr. Francesca Vigotti – (P), Politecnico di Milano<br>Dr. Federica Pompejano (P), Università degli studi di Genova |
| Presentation: | Planning (sustainable) futures: ICH and temporality disruptions in heritage worlds                                 |
| Author(s):    | Dr. Chiara Bortolotto (P), Institut interdisciplinaire d’anthropologie du contemporain                             |
| Presentation: | Multiple Temporalities: Critical Chinese copying as an Interrogation of the Hegemony of Modernity                  |
| Author(s):    | Ms. Boya Guo (P), Harvard Graduate School of Design  |
| Presentation: | Future histories: museums as time machines.  |
| Author(s):    | Mr. Leno Veras (P), Rio de Janeiro Federal University  |
| Presentation: | The gap between past and future. Exploring creative agencies in interstitial wastelands                            |
| Author(s):    | Ms. Karin Stadhouders (P), Leiden University   |

### Live Stage

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| <b>Heritage and the politics of nostalgia among far-right groups in Europe</b> |  |
| Type:  | Discussion Panel   |
| Chair(s):  | Dr. Flaminia Bartolin, University of Cambridge   |
| Time:  | 15:00 - 16:00  |
| Author(s):   | Dr. Flaminia Bartolini (P), University of Cambridge<br>Dr. Elisabeth Niklasson (P), University of Aberdeen<br>Dr. Herdis Holleland (P), University of Oslo<br>Dr. Chiara Bonacchi (P), University of Stirling<br>Dr. Sanja Horvatinčić (P), Institute of Art History of Zagreb<br>Dr. Maja Gori (P), Italian National Research Council (Cnr)<br>Dr. Chiara de Cesari (P), Universiteit van Amsterdam |

### Mobilities and Migration

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| <b>Heritage of the Air: modernities/mobilities/materialities</b> |   |
| Type:  | Curated Session   |
| Chair(s):  | Prof. Tracy Ireland, University of Canberra<br>Prof. Anne Clarke, University of Sydney  |
| Time:  | 11:00 - 11:45   |
| Presentation:  | Heritage of the Air: modernities/mobilities/materialities - Airplay: critical contexts for aviation heritage  |
| Author(s):   | Prof. Tracy Ireland (P), University of Canberra   |
| Presentation:  | Heritage of the Air: modernities/mobilities/materialities - Out of Africa: the life and times of the Southern Cross Minor                             |
| Author(s):   | Ms. Jessica Western (P), University of Canberra<br>Prof. Tracy Ireland, University of Canberra  |
| Presentation:  | Heritage of the Air: modernities/mobilities/materialities - Heritage of the Air: A cross-cultural perspective on flight across Country in Australia   |
| Author(s):   | Ms. Ashley Harrison (P), University of Canberra<br>Prof. Tracy Ireland, University of Canberra  |
| Presentation:  | Heritage of the Air: modernities/mobilities/materialities - Art, Meals and Menus: Qantas and the promotion of Australian national identity, 1938-1988 |
| Author(s):   | Prof. Anne Clarke (P), University of Sydney<br>Dr. Sally Brockwell, University of Canberra<br>Prof. Tracy Ireland, University of Canberra             |

### The Future Museum: Collections and Collecting





| <b>Digital museology for collaborative practices</b> |   |
|--|---|
| Type:  |   |
| Chair(s):  | Prof. Pille Pruulmann-Vengerfeldt, Malmö University   |
| Time:  | 11:00 - 11:45   |
| Presentation:  | Digital museology for collaborative practices   |
| Author(s):   | Prof. Pille Pruulmann-Vengerfeldt (P), Malmö University<br>Prof. Dagny Stuedahl (P), Oslo Metropolitan University<br>Mrs. Josefine Floberg, Malmö Museums<br>Dr. Pille Runnel (P), Estonian National Museum<br>Ms. Agnes Aljas (P), Estonian National Museum<br>Dr. Maria Engberg (P), Malmö University |
| Presentation:  | Digital museology for collaborative practices/ Digital documentation of collaborative work in Norwegian Museum of Science, Technology and Medicine  |
| Author(s):   | Prof. Dagny Stuedahl (P), Oslo Metropolitan University<br>Prof. Pille Pruulmann-Vengerfeldt, Malmö University   |
| Presentation:  | Digital museology for collaborative practices - Challenges of digital displays of collaboration and collaborative activities at the exhibition space in the Estonian National Museum  |
| Author(s):   | Dr. Pille Runnel (P), Estonian National Museum<br>Ms. Agnes Aljas (P), Estonian National Museum<br>Prof. Pille Pruulmann-Vengerfeldt, Malmö University  |
| Presentation:  | Digital museology for collaborative practices - Digital collaboration with the Thing in focus   |
| Author(s):   | Prof. Pille Pruulmann-Vengerfeldt (P), Malmö University<br>Dr. Maria Engberg (P), Malmö University  |

#### The Futures of Heritage

| <b>Living heritage: a re-conceptualisation of heritage for the future?</b> |  |
|--|--|
| Type:  | Curated Session  |
| Chair(s)/Organiser(s):   | Ms. Xuanlin Liu, University of York<br>Dr. J. Kelechi Ugwuanyi, University of Nigeria  |
| Time:  | 12:00 - 13:00  |
| Presentation:  | Subjectivity and Living Heritage: Cases of Chinese Intangible Cultural Heritage  |
| Author(s):   | Dr. Junjie Su (P), Cultural Development Institute, Yunnan University   |
| Presentation:  | Living vernacular heritage in Chinese villages   |
| Author(s):   | Mr. Hao Lu (P), University of Exeter   |
| Presentation:  | Of Fragile and Immortal Memories: 'Living Heritage' in the Igbo sociocultural context  |
| Author(s):   | Mr. Stanley Onyemechalu (P), University of Nigeria   |
| Presentation:  | Destroying living heritage in the name of authenticity: the prison of Trikala in Greece - 'Black Lives Matter' protest   |
| Author(s):   | Dr. Ioannis Poullos (P), The Hellenic Open University  |
| Presentation:  | Lived or Living? Examining the Emergent Discourse of Vitalising Heritage in China  |
| Author(s):   | Ms. Xuanlin Liu (P), University of York  |
| Presentation:  | Destruction was not completed! Heritage, living tradition and African Traditional Religion in Post-colonial Igboland (Africa)                                    |
| Author(s):   | Mr. Rita Onah (P), Memorial University of Newfoundland, Canada and University of Nigeria   |
| Presentation:  | Rethinking the Historic and Social significance of rock sites as a living heritage: A case of the Okesuna hill site, Ilorin, Kwara State, Northcentral, Nigeria. |
| Author(s):   | Ms. Bolaji Owoseni (P), University of East Anglia  |
| Presentation:  | 'In-Use' Paradigm as a Methodological Option for Heritage Continuum in and after the Anthropocene  |
| Author(s):   | Dr. J. Kelechi Ugwuanyi (P), University of Nigeria   |

| <b>Edgy Heritage – Concepts, Constructions and Cases</b>                    |  |
|---|--|
| Type:   | Curated Session  |
| Chair(s)/Organiser(s):  | Prof. Mairead Nic Craith, Heriot-Watt University   |
| Time:   | 13:30 - 14:30  |
| Presentation:   | Europe on Edge: concepts and affects of edgy heritage  |
| Author(s):  | Prof. Chris Whitehead (P), Newcastle University  |
| Presentation:   | Edges of European Heritage as reflected in the European Capital of Culture programme   |
| Author(s):  | Dr. Cristina Clopot (P), University of Hull  |
| Presentation:   | Concepts, Constructions and Cases - Coastal concrete: cumbersome heritage at the water's edge  |
| Author(s):  | Prof. Mads Daugbjerg (P), Aarhus University  |
| Presentation:   | Edged out: the historic Greek communities of Istanbul  |
| Author(s):  | Dr. Gonul Bozoglu (P), Newcastle University  |
| Presentation:   | Edgy Heritage – Concepts, Constructions and Cases - Borderline Cases Revisited: vistas from Europe's fuzzy edges                                 |
| Author(s):  | Prof. Ullrich Kockel (P), Heriot-Watt University   |
| Presentation:   | Edgy Heritage – Concepts, Constructions and Cases - Re-centering the Edge: perspectives on the artist Maria Simonds-Gooding                      |
| Author(s):  | Prof. Mairead Nic Craith (P), Heriot-Watt University   |
| Presentation:   | 'Upon the Utmost Corners of the World': cutting edges, facilitating contestation, and imagining alternative futures in Scotland's Northern Isles |
| Author(s):  | Ms. Catherine McCullagh (P), Heriot-Watt University  |
| <b>Welfare Landscapes: Revisiting the Norms and Forms of a New Urbanity</b> |  |
| Type:   | Curated Session  |
| Chair(s)/Organiser(s):  | Prof. Ellen Braae, University of Copenhagen  |
| Time:   | 15:00 - 16:00  |
| Presentation:   | Gigantic Welfare Landscapes and the Ground beneath Høje Gladsaxe   |
| Author(s):  | Dr. Henriette Steiner (P), University of Copenhagen  |
| Presentation:   | Assembling Welfare Landscapes: Lessons from Danish Post-war Social Housing   |
| Author(s):  | Mr. Asbjørn Jessen, University of Copenhagen<br>Dr. Anne Tietjen (P), University of Copenhagen   |
| Presentation:   | The Car as Presence and Perception: Automobility and Welfare Landscapes  |
| Author(s):  | Dr. Marianna Charitonidou (P), Eidgenössische Technische Hochschule Zürich   |
| Presentation:   | Revisiting the Gendered Heritage of Welfare Landscapes   |
| Author(s):  | Dr. Svava Riesto (P), University of Copenhagen   |
| Presentation:   | Changing welfare: changing concepts and materializations of 'welfare' in Tingbjerg, a Danish post-war social housing estate                      |
| Author(s):  | Prof. Ellen Braae (P), University of Copenhagen  |
| Presentation:   | Wide of the Mark? Building Community through New Form(s) of Urbanity in Mark II British New Towns  |
| Author(s):  | Dr. Janina Gosseye (P), Eidgenössische Technische Hochschule Zürich  |
| Presentation:   | "La Fonction Espace Vert": Concepts of Modern Public Space in French Post-war Housing Estates  |
| Author(s):  | Prof. Tom Avermaete (P), Eidgenössische Technische Hochschule Zürich   |

#### Urban Heritage Futures

| <b>Urban museums and sites: past, present, and future</b> |   |
|---|---|
| Type:   | Stand-alone Paper Session                 |
| Chair(s)/Organiser(s):                                    | Dr. Jonathan Gardner, Independent scholar |
| Time:   | 11:00 - 11:45                             |

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| Presentation:  | Community Museum's Role in Heritage Conservation: Towards an Integrated Museum Education and Public Participation  |
| Author(s):   | Ms. Mingqian Liu (P), Texas A&M University   |
| Presentation:  | Anchoring the City: The Role of Conserved Archaeological Sites in Contemporary and Future Urban Lives  |
| Author(s):   | Ms. Caitlin Allen (P), The University of Sydney  |
| Presentation:  | Persuasive Stories and Literary Houses   |
| Author(s):   | Dr. Elizabeth Aitken Rose (P), University of Auckland  |
| <b>Local Democracy Otherwise: Activating Alternative Futures in Heritage Cities</b>  |  |
| Type:  | Curated Session  |
| Chair(s)/Organiser(s):   | Dr. Helen Graham, University of Leeds  |
| Time:  | 12:15 - 13:00 BST  |
| Presentation:  | Calibrating heritage for democratic innovation   |
| Author(s):   | Dr. Helen Graham, University of Leeds  |
| Presentation:  | Utopian methods for heritage city futures  |
| Author(s):   | Dr. Liz Stainforth, University of Leeds<br>Dr. Helen Graham, University of Leeds   |
| Presentation:  | Urban Deep Mapping: Exploring the potential of heritage content and transformational engagement to support social cohesion in inner urban neighbourhoods   |
| Author(s):   | Ms. Claire Boardman (P), University of York<br>Dr. Helen Graham, University of Leeds   |
| Presentation:  | Drains or veins? Understanding social values of rivers in York and democratising flood management  |
| Author(s):   | Mr. Seb O'Connor (P) University of Leeds<br>Dr. Helen Graham, University of Leeds  |
| <b>Heritage Activation as Future-Making Tactics: From Vernacular Spaces and Industrial Ruins to People's Urban Futures</b> |  |
| Type:  | Curated Session  |
| Chair(s):  | Prof. Katarzyna Kosmala, University of the West of Scotland<br>Dr. Tomasz Jelenski, Cracow University of Technology, Krakow, Poland; INTBAU Poland<br>Mr. Mathias Agbo, MACA Design Studios, Abuja |
| Time:  | 16:30 - 17:15  |
| Presentation:  | Preserving Cultural Heritage in an Age of Urbanization: Strategies for Culturally Inclusive Placemaking in Contemporary African Cities   |
| Author(s):   | Mr. Mathias Agbo (P), MACA Design Studios, Abuja   |
| Presentation:  | Waterscapes as Livescapes: Transient Communities and the Practice of Heritage of Glasgow's Forth and Clyde Canal, Scotland   |
| Author(s):   | Ms. Eleni Koumpouzi (P), University of the West of Scotland<br>Prof. Katarzyna Kosmala, University of the West of Scotland   |
| Presentation:  | Community Arts and Activism Models: What is the Potential Impact on Heritage Urban Futures?  |
| Author(s):   | Ms. Liz Gardiner (P), University of the West of Scotland<br>Prof. Katarzyna Kosmala (P), University of the West of Scotland  |
| Presentation:  | Making Place for Heritage Activation in Urban Heritage Management: The Social Production of Heritage at Post-Industrial Waterfronts  |
| Author(s):   | Prof. Katarzyna Kosmala (P), University of the West of Scotland<br>Dr. Tomasz Jelenski (P), Cracow University of Technology, Krakow, Poland; INTBAU Poland   |

# Book of Abstracts

# Table of Contents

## Arts and Creative Practice

- A heritage matter of concern – co-designing digital interpretations with volunteering communities** 2  
Ms. Violeta Tsenova<sup>1</sup>  
 1. *Newcastle University*
- A New Way Forward? Engaging in Creative Co-Productions** 2  
Mrs. Anna Szöke<sup>1</sup>  
 1. *Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin*
- A Storied Past: Revealing Shared History through Untold Truths** 3  
Mrs. Melody Hunter-Pillion<sup>1</sup>  
 1. *North Carolina State University*
- Aesthetics of Cognitive Mapping: arts-based research to explore global impacts on local arts practice in Saudi Arabia** 4  
Dr. Noura Shuqair<sup>1</sup>  
 1. *Lecturer in Art Education, King Saud University, Riyadh, Saudi Arabia*
- Against linear thought: Decolonizing the notion of time in heritage through the work of Cecilia Vicuña** 4  
Ms. Victoria Vargas-Downing<sup>1</sup>  
 1. *University of Leeds*
- Alternative Futures for Cultural Heritage: Socially Engaged Art Practice in East and South East Asia** 5  
Prof. Wei Hsiu Tung<sup>1</sup>, Dr. Annette Loeseke<sup>2</sup>  
 1. *Associate Professor, Department of Visual Arts and Design, National University of Tainan*, 2. *Lecturer in Museum Studies, New York University Berlin*
- Ambient Narrative and the Allegorical Landscape Image in Patrick Keiller’s London (1994)** 6  
Mr. Tom Eaton<sup>1</sup>  
 1. *School of Museum Studies, University of Leicester*
- Arts and Creative Practice: Confronting Commemoration: Visuality, Aesthetics and Multiplicity as Concepts for a Troubles Memorial** 6  
Ms. Gail Ritchie<sup>1</sup>  
 1. *Queen’s University Belfast*
- Beyond an institutional comfort zone: the independent contemporary art scene of Myanmar as a mindful site for cultural (re)definition** 8  
Ms. Borbála Kálmán<sup>1</sup>  
 1. *Ludwig Museum - MoCA, Budapest; Alumni / Central European University, Budapest / Vienna*
- Cillíní: the art and ethics of documenting what could never be said** 8  
Ms. Victoria Allen<sup>1</sup>, Mr. Joseph Duffy<sup>2</sup>, Dr. Garret Scally<sup>1</sup>  
 1. *Christian-Albrechts-Universität zu Kiel (CAU)*, 2. *Manchester School of Art - Manchester Metropolitan University*

|   |           |
|---|-----------|
| <b>Co-producing Exhibition Histories to Inspire the Future</b>  | <b>9</b>  |
| <u>Ms. Laura Dudley</u> <sup>1</sup>  |           |
| <i>1. School of Museum Studies, University of Leicester</i>   |           |
| <b>conservation without conservationists: architectural design as critical heritage practice</b>  | <b>10</b> |
| <u>Ms. Luise Rellensmann</u> <sup>1</sup>   |           |
| <i>1. BTU Cottbus-Senftenberg</i>   |           |
| <b>Contemporary artists meet traditionalcraft communities: Reflections on artistic intervention in a historic road</b>  | <b>10</b> |
| <u>Ms. Rishika Mukhopadhyay</u> <sup>1</sup>  |           |
| <i>1. University of Exeter</i>  |           |
| <b>Contesting Historiography of Cultural Heritage Sites</b>   | <b>11</b> |
| <u>Ms. Clare Chun-yu Liu</u> <sup>1</sup>   |           |
| <i>1. Manchester School of Art - Manchester Metropolitan University</i>   |           |
| <b>Conversing colonial heritage: Inhabiting - inheritance, private ownership, common patrimony and use as form-of-life</b>                                      | <b>12</b> |
| <u>Mx. Roberta Burchardt</u> <sup>1</sup> , <u>Dr. Isabel Kanan</u> <sup>1</sup>  |           |
| <i>1. Sobrado na Ladeira</i>  |           |
| <b>Creativity and Innovation as Means for Sustaining the Intangible Heritage of Flamenco</b>  | <b>13</b> |
| <u>Dr. Kalliopi Fouseki</u> <sup>1</sup>  |           |
| <i>1. UCL</i>   |           |
| <b>Creativity in scalar narratives and geographical imaginaries through the Inscription process on Unesco Heritage Lists: the case of high mountain regions</b> | <b>14</b> |
| <u>Prof. bernard debarbieux</u> <sup>1</sup>  |           |
| <i>1. University of Geneva</i>  |           |
| <b>Design-Based Research Study Balancing Bottom-Up and Top-Down Methods</b>   | <b>15</b> |
| <u>Ms. Mathilde Kirkegaard</u> <sup>1</sup>   |           |
| <i>1. Aarhus School of Architecture</i>   |           |
| <b>Digital Archive of Forgotten Memories: Exploring the Need to Forget</b>  | <b>15</b> |
| <u>Ms. Inge Zwart</u> <sup>1</sup> , <u>Ms. Anne Chahine</u> <sup>2</sup>   |           |
| <i>1. Uppsala University, 2. Aarhus University</i>  |           |
| <b>Dislocate and reproduce: an artistic approach to uncomfortable heritage.</b>   | <b>16</b> |
| <u>Dr. Haizea Barcenilla Garcia</u> <sup>1</sup>  |           |
| <i>1. University of the Basque Country (UPV/EHU)</i>  |           |
| <b>Documentary film as critical heritage practice</b>   | <b>17</b> |
| <u>Dr. Pawas Bisht</u> <sup>1</sup>   |           |
| <i>1. Keele University (School of Humanities)</i>   |           |
| <b>Egypt's dispersed heritage: A source community creative model for confronting colonial legacies in museums</b>   | <b>18</b> |
| <u>Dr. Alice Stevenson</u> <sup>1</sup> , <u>Ms. Heba Abd-el-Gawad</u> <sup>2</sup>   |           |
| <i>1. Univ, 2. UCL</i>  |           |

|  |           |
|--|-----------|
| <b>Familiarly Long Conversations: investigating the sound-art of communication between two aliens</b>  | <b>18</b> |
| <u>Ms. Abigail Stoner<sup>1</sup>, Ms. Eunice Fong<sup>2</sup></u>   |           |
| <i>1. Independent scholar, 2. Universität der Künste Berlin</i>  |           |
| <b>From Building Dreams to Making Myths: (Trans)national Imaginaries and Singapore Urban Heritage</b>  | <b>19</b> |
| <u>Mr. Alfonse Shang-Yuan Chiu<sup>1</sup></u>   |           |
| <i>1. SINDie</i>   |           |
| <b>From Documentation to Social Practice: Art and the Critical Heritage of Military Dependents' Villages in Taiwan</b>   | <b>20</b> |
| <u>Prof. Wei Hsiu Tung<sup>1</sup></u>   |           |
| <i>1. Associate Professor, Department of Visual Arts and Design, National University of Tainan</i>   |           |
| <b>Heritage in the context of urban regeneration: representing the multi-layered absences of Burgess Park and the Aylesbury Estate</b>   | <b>21</b> |
| <u>Dr. Felipe Lanuza<sup>1</sup></u>   |           |
| <i>1. DLA Scan // Devilat + Lanuza Architectural Studio</i>  |           |
| <b>Journey to the West (?): Crafting heritage futures in China - 8</b>   | <b>22</b> |
| <u>Mr. Lisheng Zhang<sup>1</sup>, Dr. David Francis<sup>1</sup>, Dr. Pan Luo<sup>2</sup>, Dr. Philipp Demgenski<sup>3</sup>, Dr. Juhee Park<sup>4</sup>, Dr. CAROL PAGE<sup>5</sup>, Ms. Xiaoxiao Xu<sup>6</sup>, Ms. Yunjing Huang<sup>7</sup>, Ms. Pelin Lyu<sup>8</sup></u> |           |
| <i>1. UCL, 2. Chinese National Museum of Ethnology, 3. Zhejiang University, 4. Victoria and Albert Museum, 5. Science Museum, 6. Hangzhou Arts and Crafts Museum, 7. University College London, 8. School of Museum Studies, University of Leicester</i>                       |           |
| <b>Journey to the West (?): Crafting heritage futures in China - Breaking boundaries: Making heritage alive in the 21 century</b>  | <b>22</b> |
| <u>Ms. Xiaoxiao Xu<sup>1</sup>, Mr. Lisheng Zhang<sup>2</sup></u>  |           |
| <i>1. Hangzhou Arts and Crafts Museum, 2. UCL</i>  |           |
| <b>Journey to the West (?): Crafting heritage futures in China - Craft China: (Re)making ethnic heritage in China's creative economy</b>   | <b>23</b> |
| <u>Mr. Lisheng Zhang<sup>1</sup>, Dr. David Francis<sup>1</sup></u>  |           |
| <i>1. UCL</i>  |           |
| <b>Kartoffel Community. Archiving intangible post-migrant heritage live and in public</b>  | <b>24</b> |
| <u>Mr. Michael Annoff<sup>1</sup></u>  |           |
| <i>1. Potsdam University of Applied Science</i>  |           |
| <b>Learning from Artists: Everyday Creativity, Care &amp; Action</b>   | <b>26</b> |
| <u>Dr. Jenna C. Ashton<sup>1</sup></u>   |           |
| <i>1. University of Manchester</i>   |           |
| <b>Life of a Sampler: the significance of the "mundane" in Miao cultural transmission</b>  | <b>26</b> |
| <u>Ms. Sharon Tsang-de Lyster<sup>1</sup></u>  |           |
| <i>1. SOAS, University of London</i>   |           |
| <b>Local Colour</b>  | <b>27</b> |
| <u>Ms. Claire Wellesley-Smith<sup>1</sup></u>  |           |
| <i>1. Open University</i>  |           |



|   |           |
|---|-----------|
| <b>Making Future Folklore: Assembling heritage through design</b>   | <b>28</b> |
| <u>Dr. Toby Pillatt</u> <sup>1</sup> , <u>Dr. Debbie Maxwell</u> <sup>1</sup> , <u>Dr. Liz Edwards</u> <sup>2</sup>   |           |
| <i>1. University of York, 2. Lancaster University</i>   |           |
| <b>Memory Archipelago (UK 2019, 20 minutes, HD Video)</b>   | <b>29</b> |
| <u>Dr. Pawas Bisht</u> <sup>1</sup> , <u>Dr. Alena Pfoser</u> <sup>2</sup>  |           |
| <i>1. Keele University (School of Humanities), 2. Loughborough University</i>   |           |
| <b>New Heritage for Future - Research on the Art Harvest Practice in Traditional Villages in East Asian</b>   | <b>30</b> |
| <u>Dr. Yiping Dong</u> 董一平 <sup>1</sup>   |           |
| <i>1. Xi'an Jiaotong-Liverpool University</i>   |           |
| <b>Opening the Waterfront Industrial Heritage in Shanghai - A Historical Review on the Public Engagement of Heritage Making of China</b>  | <b>32</b> |
| <u>Dr. Yiping Dong</u> 董一平 <sup>1</sup>   |           |
| <i>1. Xi'an Jiaotong-Liverpool University (XJTLU)</i>   |           |
| <b>Out to Play: Art in Your Neighborhood November 2018 – March 2019</b>   | <b>33</b> |
| <u>Dr. Ruobing Wang</u> <sup>1</sup>  |           |
| <i>1. Lecturer, Lasalle College of the Arts, Singapore</i>  |           |
| <b>Past, Present, Future: The Umm El Fahem Art Gallery Photographic Archive</b>   | <b>34</b> |
| <u>Dr. Miri (Miriam) Gal-Ezer</u> <sup>1</sup>  |           |
| <i>1. Kinnert College on the Sea of Galilee</i>   |           |
| <b>Places of possibility: Applying sensory methods to inspire inclusive, future-oriented development and design of heritage.</b>  | <b>34</b> |
| <u>Mrs. Harriet Parry</u> <sup>1</sup>  |           |
| <i>1. University of Brighton</i>  |           |
| <b>Planning (sustainable) futures: ICH and temporality disruptions in heritage worlds</b>   | <b>35</b> |
| <u>Dr. Chiara Bortolotto</u> <sup>1</sup>   |           |
| <i>1. Institut interdisciplinaire d'anthropologie du contemporain</i>   |           |
| <b>Pokfulam Village, the Aunties' Studio, and the Fire Dragon: On Community, Art, and Heritage Preservation</b>   | <b>36</b> |
| <u>Dr. Vivian Ting</u> <sup>1</sup>   |           |
| <i>1. Associate Tutor, School of Museum Studies, University of Leicester</i>  |           |
| <b>Re-conceptualizing colonial Heritage/s Through the Arts and Curating.</b>  | <b>37</b> |
| <u>Dr. María Inigo Clavo</u> <sup>1</sup> , <u>Dr. Isaac Marrero-Guillamon</u> <sup>2</sup> , <u>Dr. Janna Graham</u> <sup>2</sup> , <u>Dr. Jonas Leonhard Tinus</u> <sup>3</sup> ,<br><u>Ms. Clare Carolin</u> <sup>4</sup> , <u>Mrs. Teresa Cisneros</u> <sup>5</sup> , <u>Dr. Roger Sansi</u> <sup>6</sup> |           |
| <i>1. OPEN UNIVERSITY OF CATALONIA, 2. Goldsmiths University, 3. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin, 4. The University of Oxford, 5. Wellcome Collection, 6. University of Barcelona</i>   |           |
| <b>Sarajevo: contemporary ruins as heritage approach to memory</b>  | <b>38</b> |
| <u>Dr. Nela Milic</u> <sup>1</sup>  |           |
| <i>1. University of the A</i>   |           |
| <b>Sunrise With Sea Monsters (Film viewing link: <a href="https://vimeo.com/291287610">https://vimeo.com/291287610</a>)</b>   | <b>39</b> |
| <u>Mr. Myles Painter</u> <sup>1</sup>   |           |
| <i>1. Independant Filmmaker</i>   |           |

|  |           |
|--|-----------|
| <b>Sunrise With Sea Monsters (Panel Discussion of Film)</b>  | <b>40</b> |
| <u>Mr. Myles Painter<sup>1</sup>, Mr. Martin Kunze<sup>2</sup>, Mr. peter kazansky<sup>3</sup>, Mr. David Roden<sup>4</sup></u>                  |           |
| <i>1. NA, 2. Memory of Mankind, 3. University of Southampton, 4. Open University</i>   |           |
| <b>The anthropology of heritage innovation, future imaginaries and creativity</b>  | <b>41</b> |
| <u>Dr. Peter Larsen<sup>1</sup>, Prof. Florence Graezer Bideau<sup>2</sup>, Ms. Ave Paulus<sup>3</sup></u>                                       |           |
| <i>1. University of Geneva, 2. College of Humanities, EPFL, Switzerland, 3. Tartu University, ICOMOS Estonia</i>                                 |           |
| <b>The art of industry: The adaptive reuse of industrial heritage by artistic communities in Canada</b>  | <b>42</b> |
| <u>Dr. Jessica Mace<sup>1</sup>, Ms. Myriam Joannette<sup>1</sup></u>  |           |
| <i>1. Université du Québec à Montréal</i>  |           |
| <b>The China Pavilion at the 57th Venice Biennale: Curating Intangible Cultural Heritage in a Contemporary Art Exhibition</b>                    | <b>42</b> |
| <u>Ms. Jiabao Wang<sup>1</sup></u>   |           |
| <i>1. National University of Singapore</i>   |           |
| <b>The evolution of the Heritage Guidebook: Developing historical narratives in the Digital Age</b>  | <b>43</b> |
| <u>Mrs. Kayla Jones<sup>1</sup></u>  |           |
| <i>1. Bangor University</i>  |           |
| <b>The Heritage as a Site of Politics: A Post-war History of Japanese Artists Working in Mines</b>   | <b>44</b> |
| <u>Dr. Hiroki Yamamoto<sup>1</sup></u>   |           |
| <i>1. Assistant Professor, Tokyo University of the Arts, Graduate School of Global Arts, Department of Arts Studies and Curatorial Practices</i> |           |
| <b>The Heritage of nüshu in art works: Literature, Visual Art, Dance, Film and Music</b>   | <b>45</b> |
| <u>Dr. Nicola Foster<sup>1</sup></u>   |           |
| <i>1. University of Southampton Solent</i>   |           |
| <b>The Monk, the Midden, and the Missing Monastery</b>   | <b>45</b> |
| <u>Mr. Brendon Wilkins<sup>1</sup>, Ms. Lisa Westcott Wilkins<sup>1</sup></u>  |           |
| <i>1. DigVentures</i>  |           |
| <b>The Talking Knots</b>   | <b>46</b> |
| <u>Mrs. Ximena Purita Zallio<sup>1</sup>, Mrs. Pamela Santana Oliveros<sup>1</sup></u>   |           |
| <i>1. Choreomundus</i>   |           |
| <b>To Preserve an Imagined Past</b>  | <b>47</b> |
| <u>Dr. Marisa Brown<sup>1</sup></u>  |           |
| <i>1. John Nicholas Brown Center for Public Humanities and Cultural Heritage, Brown University</i>   |           |
| <b>Transition Landscape Atlas: A participatory design approach to engaging with the past in spatial development</b>                              | <b>49</b> |
| <u>Ms. Mela Zuljevic<sup>1</sup>, Prof. Liesbeth Huybrechts<sup>1</sup></u>  |           |
| <i>1. Hasselt University</i>   |           |
| <b>Transitional absences between Burgess Park and the Aylesbury Estate</b>   | <b>49</b> |
| <u>Dr. Felipe Lanuza<sup>1</sup></u>   |           |
| <i>1. DLA Scan // Devilat + Lanuza Architectural Studio</i>  |           |

|   |           |
|---|-----------|
| <b>Translating Controversial Heritage Into Creative Futures</b>   | <b>50</b> |
| <u>Ms. Ave Paulus</u> <sup>1</sup>  |           |
| <i>1. The University of Tartu, ICOMOS Estonia</i>   |           |
| <b>Who Is Europe? A Film in Six Acts</b>  | <b>51</b> |
| <u>Dr. Ian McDonald</u> <sup>1</sup>  |           |
| <i>1. Newcastle University</i>  |           |
| <b>‘Re-’: Methods of Illustrative Practice in Heritage</b>  | <b>52</b> |
| <u>Dr. Rachel Emily Taylor</u> <sup>1</sup> , <u>Ms. Leah Fusco</u> <sup>1</sup>  |           |
| <i>1. University of the Arts London</i>   |           |
| <b>“Still I Rise”</b>   | <b>52</b> |
| <u>Dr. Jenna C. Ashton</u> <sup>1</sup>   |           |
| <i>1. University of Manchester</i>  |           |
| <br><b>Future Policies and Politics of Heritage</b>   |           |
| <b>‘Our restaurant is like the Soviet Union, but without shortages’: zombie socialism, still-socialism and trans-socialism as distinct forms of (un)ruly socialist matter</b> | <b>55</b> |
| <u>Dr. Michal Murawski</u> <sup>1</sup>   |           |
| <i>1. School of Slavonic and East European Studies, University College London</i>   |           |
| <b>(De)legitimisation of heritage? On the “Musealization of the GDR” at the Museum of European Cultures</b>   | <b>55</b> |
| <u>Ms. Anja Früh</u> <sup>1</sup>   |           |
| <i>1. Universität Fribourg-Freiburg</i>   |           |
| <b>(Dis)embedding heritage in the urban futures of India: A case study of Varanasi city</b>   | <b>56</b> |
| <u>Dr. Lakshmi Rajendran</u> <sup>1</sup> , <u>Dr. Sara Mahdizadeh</u> <sup>2</sup>   |           |
| <i>1. Anglia Ruskin University, 2. Ferdowsi University Of Mashhad (FUM)</i>   |           |
| <b>A future for the pre-colonial past: The potentials of participatory governance in the preservation of pre-Hispanic cultural heritage in Peru</b>                           | <b>56</b> |
| <u>Ms. Claudia Uribe</u> <sup>1</sup>   |           |
| <i>1. University of Tsukuba</i>   |           |
| <b>A Museum of Purity and Piety: Cultural Transformations in Riyadh</b>   | <b>57</b> |
| <u>Mr. Stephen Steinbeiser</u> <sup>1</sup> , <u>Dr. Yunci Cai</u> <sup>2</sup> , <u>Dr. Sarina Wakefield</u> <sup>2</sup>  |           |
| <i>1. Independent Consultant, 2. School of Museum Studies, University of Leicester</i>  |           |
| <b>Accounting for the past or business as usual? The afterlife of ideologically transformed heritage sites in Myanmar since 2011</b>  | <b>58</b> |
| <u>Ms. Clara Rellensmann</u> <sup>1</sup>   |           |
| <i>1. BTU Cottbus-Senftenberg</i>   |           |
| <b>Actually Existing Anglo-Saxons</b>   | <b>58</b> |
| <u>Dr. Fran Allfrey</u> <sup>1</sup>  |           |
| <i>1. King’s College London</i>   |           |

|   |    |
|---|----|
| <b>Adaptive reuse and revitalization: Ownership Models and other strategies to avoid becoming a victim of one's own success</b> | 59 |
| <u>Dr. Markus Kip<sup>1</sup>, Dr. Heike Oevermann<sup>1</sup></u>  |    |
| <i>1. Georg Simmel Center for Metropolitan Studies at Humboldt Universität zu Berlin</i>  |    |
| <b>Advancing nationalist identity politics through heritage preservation</b>  | 60 |
| <u>Dr. Laura Demeter<sup>1</sup></u>  |    |
| <i>1. Leibniz Institute for the History and Culture of Eastern Europe</i>   |    |
| <b>Aesthetics of Cognitive Mapping: arts-based research to explore global impacts on local arts practice in Saudi Arabia</b>    | 60 |
| <u>Dr. Noura Shuqair<sup>1</sup></u>  |    |
| <i>1. Lecturer in Art Education, King Saud University, Riyadh, Saudi Arabia</i>   |    |
| <b>Affect &amp; Emotions: Understanding the Everyday Significance of Railway Heritage of Mumbai</b>                             | 61 |
| <u>Ms. Shraddha Bhatawadekar<sup>1</sup></u>  |    |
| <i>1. Brandenburg University of Technology</i>  |    |
| <b>After Heritagization: Making Place at the World Heritage Site YinXu</b>  | 62 |
| <u>Ms. Shu-Li Wang<sup>1</sup></u>  |    |
| <i>1. Institute of Ethnology, Academia Sinica</i>   |    |
| <b>After the Fall: the decay and regeneration of the Anne Frank Tree</b>  | 62 |
| <u>Prof. Irene Stengs<sup>1</sup></u>   |    |
| <i>1. The Meertens Institute and Vrije Universiteit Amsterdam</i>   |    |
| <b>Belonging as a matter of participation: a European heritage community?</b>   | 63 |
| <u>Dr. Viktorija Ceginskas<sup>1</sup>, Dr. Katja Mäkinen<sup>1</sup></u>   |    |
| <i>1. University of Jyväskylä</i>   |    |
| <b>Beyond a racialized imagination of colonial quarantine: Recollecting the Many Pasts of St. John's Island of Singapore</b>    | 63 |
| <u>Dr. Desmond Sham<sup>1</sup></u>   |    |
| <i>1. National Chiao Tung University</i>  |    |
| <b>Beyond Compare? Juxtaposition, Enunciation and African Art in Berlin Museums</b>   | 64 |
| <u>Ms. Debbie Onuoha<sup>1</sup></u>  |    |
| <i>1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin</i>                               |    |
| <b>Brutalism at Risk</b>  | 64 |
| <u>Ms. Lauren Schutz<sup>1</sup></u>  |    |
| <i>1. Heritage 21</i>   |    |
| <b>Bulwarks Against Obscurantism: Museums and Democracy in Post-Revolutionary Tunisia</b>                                       | 65 |
| <u>Dr. Virginie Rey<sup>1</sup>, Dr. Yunci Cai<sup>2</sup>, Dr. Sarina Wakefield<sup>2</sup></u>                                |    |
| <i>1. University of California, Irvine, 2. School of Museum Studies, University of Leicester</i>                                |    |

|  |           |
|--|-----------|
| <b>Collaboration and Disruption within Critical Heritage: Geographical Perspectives on Problems, Practices and Ongoing Processes</b>   | <b>66</b> |
| <u>Dr. Iain Robertson</u> <sup>1</sup> , <u>Prof. Tod Jones</u> <sup>2</sup> , <u>Prof. David Harvey</u> <sup>3</sup> , <u>Ms. Joanna Rodgers</u> <sup>4</sup> , <u>Prof. Divya Tolia-Kelly</u> <sup>5</sup> , <u>Prof. Nicola Thomas</u> <sup>6</sup> , <u>Dr. Diana Walters</u> <sup>7</sup> , <u>Dr. Christina Lee</u> <sup>2</sup> , <u>Prof. Carl Griffin</u> <sup>5</sup> , <u>Dr. Hamzah Muzaini</u> <sup>8</sup> , <u>Mr. Julian Grant</u> <sup>1</sup> , <u>Ms. Sadie Young</u> <sup>9</sup> , <u>Dr. Feras Hammami</u> <sup>10</sup> |           |
| <i>1. University of the Hi, 2. Curtin University, 3. Aarhus University, 4. University of the Highlands &amp; Islands, 5. University of Sussex, 6. University of Exeter, 7. University of Plymouth, 8. National University of Singapore, 9. Timespan Cultural Institution, 10. Department of Conservation, University of Gothenburg</i>   |           |
| <b>Community-Centric Heritage and the Law: Part of the Problem?</b>  | <b>67</b> |
| <u>Dr. Lucas Lixinski</u> <sup>1</sup>   |           |
| <i>1. UNSW Sydney</i>  |           |
| <b>Conceptual explorations for a decolonial heritage diplomacy</b>   | <b>67</b> |
| <u>Dr. Cristina Clopot</u> <sup>1</sup> , <u>Dr. Casper Anderson</u> <sup>2</sup>  |           |
| <i>1. University of Hull, 2. Aarhus University</i>   |           |
| <b>Confederate monument removals in Dallas, TX: Decisions in conflict with charters, designations and established heritage conservation policies</b>   | <b>68</b> |
| <u>Mr. Ryan Sisak</u> <sup>1</sup>   |           |
| <i>1. University of Birmingham</i>   |           |
| <b>Conservation in Jaffa, Israel as a site of “missing heritage”: utilizing conservation to devoid an historic city of its heritage</b>  | <b>69</b> |
| <u>Mr. Chemi Shiff</u> <sup>1</sup>  |           |
| <i>1. Tel Aviv University</i>  |           |
| <b>Conserving Hong Kong’s Colonial Policing Heritage: Remembering and Forgetting at a Difficult Time</b>   | <b>69</b> |
| <u>Dr. Lachlan Barber</u> <sup>1</sup>   |           |
| <i>1. Hong Kong Baptist University</i>   |           |
| <b>Contextualising heritage as pseudo-public space: symptom or core characteristic:</b>  | <b>70</b> |
| <u>Dr. Harald Fredheim</u> <sup>1</sup>  |           |
| <i>1. Museum of London Archaeology</i>   |           |
| <b>Conversing colonial heritage: Inhabiting - inheritance, private ownership, common patrimony and use as form-of-life</b>   | <b>70</b> |
| <u>Mx. Roberta Burchardt</u> <sup>1</sup> , <u>Dr. Isabel Kanan</u> <sup>1</sup>   |           |
| <i>1. Sobrado na Ladeira</i>   |           |
| <b>Cultural Heritage Adaptive Reuse for Circular Cities: a Comparative Analysis of Challenges</b>  | <b>72</b> |
| <u>Ms. Nadia Pintossi</u> <sup>1</sup> , <u>Dr. Deniz Ikiz Kaya</u> <sup>1</sup> , <u>Prof. Ana Pereira Roders</u> <sup>2</sup>  |           |
| <i>1. Eindhoven University of Technology, Netherlands, 2. TUDelft</i>  |           |
| <b>Cultural Heritage Ecosystems in the MENA Region: Actors, Networks and Future Agendas</b>  | <b>72</b> |
| <u>Dr. Sarina Wakefield</u> <sup>1</sup> , <u>Dr. Annette Loeseke</u> <sup>2</sup>   |           |
| <i>1. School of Museum Studies, University of Leicester, 2. Lecturer in Museum Studies, New York University Berlin</i>   |           |
| <b>Cultural Sustainability in the Digital Age: Reproducing Intangible Cultural Heritage on Media Platforms</b>   | <b>73</b> |
| <u>Ms. Xueying Gao</u> <sup>1</sup>  |           |
| <i>1. National University of Singapore</i>   |           |

|   |    |
|---|----|
| <b>Curatorial activism and Rapid Response Collecting at the Victoria and Albert Museum</b>  | 74 |
| <u>Ms. Michelle Cook</u> <sup>1</sup>   |    |
| <i>1. SOAS, University of London</i>  |    |
| <b>Das Garagenmanifest: GDR garages and their autonomous social afterlife as future heritage</b>  | 74 |
| <u>Mr. Jens Casper</u> <sup>1</sup> , <u>Ms. Luise Rellensmann</u> <sup>2</sup>   |    |
| <i>1. Architect-Planner, Independent Consultant, 2. BTU Cottbus-Senftenberg</i>   |    |
| <b>Decolonial futures: Deconstructing Heritage and Diplomacy 4</b>  | 75 |
| <u>Dr. Natsuko Akagawa</u> <sup>1</sup> , <u>Dr. Cristina Clopot</u> <sup>2</sup>   |    |
| <i>1. The University of Queensland, 2. University of Hull</i>   |    |
| <b>Decolonial futures: Deconstructing Heritage and Diplomacy-Archaeological heritage in the age of digital colonialism</b>  | 76 |
| <u>Dr. Monika Stobiecka</u> <sup>1</sup>  |    |
| <i>1. University of Warsaw</i>  |    |
| <b>Decolonising heritage discourse and practice in cultural diplomacy</b>   | 77 |
| <u>Dr. Natsuko Akagawa</u> <sup>1</sup>   |    |
| <i>1. The University of Queensland</i>  |    |
| <b>Dis-Othering Diversity: Curating as Institutional Troubling</b>  | 77 |
| <u>Dr. Jonas Leonhard Tinius</u> <sup>1</sup>   |    |
| <i>1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin</i>   |    |
| <b>Discussant</b>   | 78 |
| <u>Prof. Michael Herzfeld</u> <sup>1</sup>  |    |
| <i>1. Ernest E. Monrad Research Professor of the Social Sciences, Department of Anthropology, Harvard University</i>  |    |
| <b>Emerging Cultural Heritage Policies in San Francisco: Creating a Just Urban Future</b>   | 78 |
| <u>Ms. Donna Graves</u> <sup>1</sup>  |    |
| <i>1. Independent Public Histori</i>  |    |
| <b>Enclosing the commons? The politics of public parks as heritage spaces</b>   | 79 |
| <u>Dr. Abigail Gilmore</u> <sup>1</sup>   |    |
| <i>1. University of Manchester</i>  |    |
| <b>Engraved Stories - The role of the built environment in the museal reuse project of “uncomfortable” heritages.</b>   | 79 |
| <u>Dr. francesca lanz</u> <sup>1</sup>  |    |
| <i>1. Department of Architecture and Urban Studies, Politecnico di Milano</i>   |    |
| <b>Ethical matchmaking between the private and the public: the constraints of reuse practices involving the local community in contemporary Budapest and Warsaw</b> | 81 |
| <u>Dr. Hanna Szemzo</u> <sup>1</sup>  |    |
| <i>1. Metropolitan Research Institute (MRI)</i>   |    |
| <b>European heritage, belonging, and mobility</b>   | 82 |
| <u>Dr. Viktorija Ceginskas</u> <sup>1</sup> , <u>Dr. Sigrid Kaasik-Krogerus</u> <sup>2</sup>  |    |
| <i>1. University of Jyväskylä, 2. University of Helsinki</i>  |    |

|  |           |
|--|-----------|
| <b>Examining the role played by non-state actors in Qatar’s museum ecosystem: Sheikh Faisal Museum’s travelling exhibition ‘The Majlis’</b>  | <b>82</b> |
| <u>Dr. Serena Iervolino</u> <sup>1</sup>   |           |
| <i>1. Lecturer, Arts and Cultural Management; Programme Director, MA in Arts and Cultural Management, Department of Culture, Media and Creative Industries (CMCI), King’s College London</i> |           |
| <b>Exhibition-making and tobacco heritage-making: the case study of ‘Hey, 1970! The Golden Age of Tobacco’ in Taiwan</b>   | <b>83</b> |
| <u>Dr. Han-Hsiu Chen</u> <sup>1</sup>  |           |
| <i>1. Department of Cultural Vocation Development, National Taipei University of Technology, Taiwan.</i>   |           |
| <b>From colonialism to cosmopolitanism: Heritage making of the Bund in Shanghai</b>  | <b>84</b> |
| <u>Dr. Yujie Zhu</u> <sup>1</sup>  |           |
| <i>1. Australian National University</i>   |           |
| <b>From conceptions to transgressions: reflections on the production and uses of heritage spaces</b>   | <b>84</b> |
| <u>Ms. Ellinor Dunning</u> <sup>1</sup> , <u>Ms. Camille Aeschmann</u> <sup>1</sup>  |           |
| <i>1. Archaeoconcept</i>   |           |
| <b>From insiders and outsiders to relational action as method for change</b>   | <b>85</b> |
| <u>Ms. Julia Ankenbrand</u> <sup>1</sup>   |           |
| <i>1. University of Leeds</i>  |           |
| <b>From Russia with love ... of heritage?</b>  | <b>86</b> |
| <u>Dr. Luke James</u> <sup>1</sup>   |           |
| <i>1. Alfred Deakin Institute for Citizenship and Globalisation at Deakin University</i>   |           |
| <b>Geocultural Futures - Session Proposal</b>  | <b>86</b> |
| <u>Prof. Tim Winter</u> <sup>1</sup>   |           |
| <i>1. University of Western Australia</i>  |           |
| <b>Geocultural Futures 1 - Geocultural pasts in the making of heritage futures</b>   | <b>87</b> |
| <u>Prof. Tim Winter</u> <sup>1</sup>   |           |
| <i>1. University of Western Australia</i>  |           |
| <b>Geocultural Futures 3 - Development of Asian geoculturalism or the geoculturalism of Asian development</b>  | <b>87</b> |
| <u>Mrs. Rani Singh</u> <sup>1</sup>  |           |
| <i>1. University of Western Australia</i>  |           |
| <b>Geocultural Futures 6 - Stories of Terrain, Mobility and Social Choreography – (Re)Imagining the Geocultural within the Silk Road’s Riverine Geographies</b>                              | <b>88</b> |
| <u>Dr. Manu P. Sobti</u> <sup>1</sup>  |           |
| <i>1. University of Queensland</i>   |           |
| <b>Geocultural Futures 7 - Exploring the Geocultural Heritage of the Silk Roads in National Contexts in Central Asia</b>   | <b>88</b> |
| <u>Ms. Erin Linn</u> <sup>1</sup>  |           |
| <i>1. University of Western Australia</i>  |           |
| <b>Geocultural Futures 8 - Silk Road Collecting: an emerging geocultural trend? Charlotte Papillaud Looram</b>   | <b>89</b> |
| <u>Ms. Charlotte Looram</u> <sup>1</sup>   |           |
| <i>1. University of Western Australia</i>  |           |



|   |    |
|---|----|
| <b>Governing heritage-led redevelopment in China: Land value appreciation and policy networks of the Daming Palace Heritage Site Area in Xi'an</b>  | 90 |
| <u>Ms. Yiqing Zhao</u> <sup>1</sup>   |    |
| <i>1. Politecnico di Milano</i>   |    |
| <b>Governing iconoclasm: improving critique of government interventions into iconoclasm with the lens of governmentality</b>  | 90 |
| <u>Mr. David T. Drahos</u> <sup>1</sup>   |    |
| <i>1. University College London</i>   |    |
| <b>Heritage &amp; Sustainability. Regulating participation</b>  | 91 |
| <u>Ms. Ilaria Rosetti</u> <sup>1</sup>  |    |
| <i>1. University of Antwerp</i>   |    |
| <b>Heritage Activism and Communities: Mentalities and Manifestations of Resistance</b>  | 92 |
| <u>Mr. Efkan Oguz</u> <sup>1</sup>  |    |
| <i>1. Queen</i>   |    |
| <b>Heritage and Fascism: the afterlife of material legacies of the dictatorship in Italy</b>  | 92 |
| <u>Dr. Flaminia Bartolini</u> <sup>1</sup>  |    |
| <i>1. Univeristy of Cambridge</i>   |    |
| <b>Heritage and Peacebuilding: Challenges, Possibilities and Sustainability Practices</b>   | 93 |
| <u>Dr. Feras hammami</u> <sup>1</sup> , <u>Dr. Diana Walters</u> <sup>2</sup> , <u>Dr. Daniel Laven</u> <sup>3</sup>  |    |
| <i>1. University of Gothenburg, 2. University of Plymouth, 3. Mid Sweden University</i>   |    |
| <b>Heritage and post-truth political campaigning: how heritage has unconsciously given meaning to post-truth rhetoric</b>   | 94 |
| <u>Mr. Gregory Judges</u> <sup>1</sup>  |    |
| <i>1. Leeds Beckett University</i>  |    |
| <b>Heritage and the Futures of Difference (8)</b>   | 94 |
| <u>Dr. Duane Jethro</u> <sup>1</sup> , <u>Mrs. Christine Gerbich</u> <sup>1</sup>   |    |
| <i>1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin</i>   |    |
| <b>Heritage and the Futures of Difference - Discussant - Sharon Macdonald</b>   | 95 |
| <u>Prof. Sharon Macdonald</u> <sup>1</sup>  |    |
| <i>1. Cen</i>   |    |
| <b>Heritage and the politics of nostalgia among far-right groups in Europe</b>  | 95 |
| <u>Dr. Flaminia Bartolini</u> <sup>1</sup> , <u>Dr. Elisabeth Niklasson</u> <sup>2</sup> , <u>Dr. Herdis Holleland</u> <sup>3</sup> , <u>Dr. Chiara Bonacchi</u> <sup>4</sup> ,<br><u>Dr. Sanja Horvatinčić</u> <sup>5</sup> , <u>Dr. Maja Gori</u> <sup>6</sup> , <u>Dr. Chiara de Cesari</u> <sup>7</sup> |    |
| <i>1. University of Cambridge, 2. University of Abe, 3. University of Oslo, 4. University of Stirling, 5. Institute of Art History of Zagreb, 6. Italian National Research Council (Cnr), 7. Universiteit van Amsterdam</i>   |    |
| <b>Heritage and the social housing crisis: complicities and resistance</b>  | 96 |
| <u>Ms. Pippa Postgate</u> <sup>1</sup>  |    |
| <i>1. Independent Researcher</i>  |    |
| <b>Heritage as a public service: adaptation and justification in heritage management</b>  | 96 |
| <u>Ms. Alison Edwards</u> <sup>1</sup>  |    |
| <i>1. University of York</i>  |    |

|   |     |
|---|-----|
| <b>Heritage as an Activist Tool: Heritage-Led Activism in the 1960s</b>   | 97  |
| <u>Dr. Mesut Dinler</u> <sup>1</sup>  |     |
| 1. <i>Politecnico di Torino</i>   |     |
| <b>Heritage as pseudo-public space - 11</b>   | 97  |
| <u>Dr. Harald Fredheim</u> <sup>1</sup>   |     |
| 1. <i>Museum of London Archaeology</i>  |     |
| <b>Heritage as pseudo-public space - Discussant - Celmara Pocock</b>  | 98  |
| <u>Dr. Celmara Pocock</u> <sup>1</sup>  |     |
| 1. <i>University of Southern Queensland</i>   |     |
| <b>Heritage contribution to wellbeing: towards closing the gap between policy and academic research evidence base</b>   | 98  |
| <u>Dr. Eirini Gallou</u> <sup>1</sup>   |     |
| 1. <i>UCL</i>   |     |
| <b>Heritage for All: Inclusive Growth and Sustainable Heritage Futures</b>  | 99  |
| <u>Dr. Nadia Bartolini</u> <sup>1</sup> , <u>Dr. Eirini Gallou</u> <sup>2</sup> , <u>Ms. Sefryn Penrose</u> <sup>3</sup> , <u>Dr. A Piccini</u> <sup>3</sup> , <u>Dr. Patricia Lucas</u> <sup>3</sup> |     |
| 1. <i>University of Exeter</i> , 2. <i>Historic England</i> , 3. <i>Bureau for the Contemporary &amp; Historic (ButCH)</i>  |     |
| <b>Heritage for whom? Understanding the role of heritage-related planning in Chinese traditional rural settlements</b>  | 99  |
| <u>Ms. Qi Mu</u> <sup>1</sup>   |     |
| 1. <i>Politecnico di Torino</i>   |     |
| <b>Heritage futures: context, combinations and connections</b>  | 100 |
| <u>Mr. Karim van Knippenberg</u> <sup>1</sup> , <u>Dr. Beitske Boonstra</u> <sup>1</sup>  |     |
| 1. <i>Ghent University</i>  |     |
| <b>Heritage in Contemporary India: A Study of Sikh Museums</b>  | 101 |
| <u>Dr. Kanika Singh</u> <sup>1</sup>  |     |
| 1. <i>Ashoka University</i>   |     |
| <b>Heritage in the coming reconstruction of the Dutch landscape</b>   | 101 |
| <u>Prof. Hans Renes</u> <sup>1</sup> , <u>Dr. Linde Egberts</u> <sup>2</sup>  |     |
| 1. <i>Utrecht</i> , 2. <i>Vrije Universiteit Amsterdam</i>  |     |
| <b>Heritage is the care for precious things: thinking through a more-than-human heritage practice</b>   | 102 |
| <u>Prof. Tod Jones</u> <sup>1</sup>   |     |
| 1. <i>Curtin University</i>   |     |
| <b>Heritage “Deviations”: Ethnicity, Gender and Masquerade Practices in Contemporary Bulgaria</b>   | 103 |
| <u>Dr. Ivo Strahilov</u> <sup>1</sup>   |     |
| 1. <i>Sofia University St. Kliment Ohridski</i>   |     |
| <b>Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Heritage Interpretation and the Quest for Post-Conflict Resolution in East Asia</b>                           | 103 |
| <u>Prof. William Logan</u> <sup>1</sup>   |     |
| 1. <i>Deakin University</i>   |     |

|  |            |
|--|------------|
| <b>Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Heritage on the move: reorienting Taiwan through Indigenous heritage</b>   | <b>104</b> |
| Dr. Shu-Mei Huang <sup>1</sup> , Dr. Yujie Zhu <sup>2</sup>  |            |
| <i>1. National Taiwan University, 2. Australian National University</i>  |            |
| <b>Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Heritage, memory and emotion: international relations and narratives</b>   | <b>104</b> |
| Dr. Natsuko Akagawa <sup>1</sup>   |            |
| <i>1. The University of Queensland</i>   |            |
| <b>Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Heritage-making of war memories: Remembering Nanjing Massacre in nation-building</b>                                 | <b>105</b> |
| Dr. Yujie Zhu <sup>1</sup>   |            |
| <i>1. Australian National University</i>   |            |
| <b>Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Politics of Nostalgia and Intentional Forgetting in Japan's Industrial Heritage</b>                                  | <b>106</b> |
| Prof. Ryoko Nakano <sup>1</sup>  |            |
| <i>1. Kanazawa University</i>  |            |
| <b>Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Slaves to rival nationalisms? UNESCO and the politics of 'comfort women' commemoration in contemporary East Asia</b> | <b>106</b> |
| Prof. Edward Vickers <sup>1</sup>  |            |
| <i>1. Kyushu University</i>  |            |
| <b>Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia -8</b>   | <b>107</b> |
| Dr. Yujie Zhu <sup>1</sup> , Prof. William Logan <sup>2</sup>  |            |
| <i>1. Australian National University, 2. Deakin University</i>   |            |
| <b>Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia -The politics of Korean-Australian memorial diplomacy, 1953-2019</b>   | <b>108</b> |
| Dr. Bart Ziino <sup>1</sup>  |            |
| <i>1. Deakin University</i>  |            |
| <b>Heritagisation, digitalisation and local involvement: the case of Phong Nha – Ke Bang National Park, Vietnam</b>  | <b>108</b> |
| Mrs. Quyen Mai Le <sup>1</sup>   |            |
| <i>1. Center for Development Research, Universtiy of Bonn</i>  |            |
| <b>How do we know the state of heritage conservation? On the issues of analysis and self-reflection of conservation field.</b>   | <b>109</b> |
| Mr. Vít Jesenský <sup>1</sup>  |            |
| <i>1. National Heritage Institute, Regional Office of Central Bohemia in Prague</i>  |            |
| <b>Implementing a 21st century international approach to urban heritage conservation, management and sustainable development in Florence (Italy) and Edinburgh (UK): challenges and future perspectives</b>  | <b>110</b> |
| Dr. Francesca Giliberto <sup>1</sup>   |            |
| <i>1. University of Kent</i>   |            |
| <b>Indigenous Cultural Heritage, Cultural Appropriation, and the Law: Pasts and Futures</b>  | <b>110</b> |
| Ms. Ayla do Vale Alves <sup>1</sup>  |            |
| <i>1. UNSW Sydney</i>  |            |

- Insurgent heritage: Decolonizing the futures of the industrial landscape of Lota, Chile.** 111  
Dr. Magdalena Novoa<sup>1</sup>  
 1. *University of Illinois Urbana-Champaign*
- Intangible cultural heritage as a mirror of societal gender structures: a discussion based on case studies** 112  
Dr. Helga Janse<sup>1</sup>  
 1. *University of Tsukuba*
- Intangible Cultural Heritage under National and International Law: Going Beyond the 2003 UNESCO Convention** 113  
Dr. Marie Cornu<sup>1</sup>, Ms. Clea Hance<sup>2</sup>, Dr. Lily Martinet<sup>3</sup>, Dr. Anita Vaivade<sup>4</sup>, Ms. Liga Abele<sup>5</sup>,  
Prof. Jérôme Fromageau<sup>6</sup>, Dr. Vincent NEGRI<sup>7</sup>, Prof. Noe Wagener<sup>8</sup>  
 1. *Institute for Political Social Sciences at the French National Centre for Scientific Research*, 2. *University Paris-Saclay, Fondation des sciences du Patrimoine*, 3. *Max Planck Institute Luxembourg for Procedural Law*, 4. *UNESCO Chair on Intangible Cultural Heritage Policy and Law, Latvian Academy of Culture*, 5. *Latvian Academy of Culture*, 6. *International Society for Research on Art and Cultural Heritage Law*, 7. *Institute for Political Social Sciences at the French National Centre for Scientific Research, Institut national du patrimoine*, 8. *University of Rouen in Normandy*
- Intangible Cultural Heritage, a social policy of cultural domains for secular and divine: Shikinen-sengu of Ise Grand Shrine in Japan** 113  
Dr. SUMIKO SARASHIMA<sup>1</sup>  
 1. *University College London*
- Intergenerational Ethics of Heritage: Sustainability and Future Generations** 114  
Ms. Anna Marlene Karlsson<sup>1</sup>  
 1. *University of Bergen*
- Interpretations of the 1965 Mass Killings in Indonesian Museums and at Heritage Sites** 115  
Mr. Andrew Henderson<sup>1</sup>, Dr. Yunci Cai<sup>2</sup>, Dr. Sarina Wakefield<sup>2</sup>  
 1. *Independent Consultant*, 2. *School of Museum Studies, University of Leicester*
- Investigating Japanese “Heritage for Diplomacy”: An Analysis of Local Narratives at Controversial UNESCO World Heritage Sites in Japan** 115  
Ms. Shannon McNaught<sup>1</sup>  
 1. *School of International Service, American University*
- Iran’s contemporary art scene and its attempt to be seen** 116  
Ms. Gudrun Wallenböck<sup>1</sup>  
 1. *PhD candidate at University of Music and Performing Arts Vienna, Austria*
- Journey to the West (?): Crafting heritage futures in China - Rural Renaissance of China: a study of the ‘Grassroots Gala’ in Zhejiang Province** 117  
Ms. Pelin Lyu<sup>1</sup>, Mr. Lisheng Zhang<sup>2</sup>  
 1. *University of Le*, 2. *UCL*
- Making claims to and creating deals out of difficult heritage of imprisonment? heritage diplomacy of the case of Tilanqiao, Shanghai** 117  
Dr. Shu-Mei Huang<sup>1</sup>  
 1. *National Taiwan University*

|  |            |
|--|------------|
| <b>Manufacturing belonging: a postcolonial perspective to EU heritage policy</b>   | <b>118</b> |
| <u>Dr. Tuuli Lähdesmäki<sup>1</sup>, Ms. Johanna Turunen<sup>2</sup></u>   |            |
| <i>1. sdf, 2. University of Jyväskylä</i>  |            |
| <b>Mazu touring across the border: the politics of mobility of heritagized religion</b>  | <b>119</b> |
| <u>Prof. Ming-chun Ku<sup>1</sup></u>  |            |
| <i>1. the Institute of Sociology at the National Tsing-Hua University</i>  |            |
| <b>Melbourne's Rotten Apple: Federation Square, Public Space, and the Future of Urban Heritage</b>   | <b>120</b> |
| <u>Dr. James Lesh<sup>1</sup></u>  |            |
| <i>1. university of melbourne</i>  |            |
| <b>Monetizing the Mauerfall: The never-ending commemorative consumption of the Berlin Wall</b>   | <b>120</b> |
| <u>Dr. Duane Jethro<sup>1</sup></u>  |            |
| <i>1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin</i>  |            |
| <b>Monuments and Moneyments – Reconsidering Economic Value of Heritage</b>   | <b>121</b> |
| <u>Dr. Xiaolin Zang<sup>1</sup>, Dr. Bouke van Gorp<sup>2</sup></u>  |            |
| <i>1. Qingdao University of Technology, 2. Utrecht University</i>  |            |
| <b>Museologies in Authoritarian Regimes</b>  | <b>121</b> |
| <u>Dr. Yunci Cai<sup>1</sup>, Dr. Sarina Wakefield<sup>1</sup></u>   |            |
| <i>1. School of Museum Studies, University of Leicester</i>  |            |
| <b>Museum Objects As Avatars. Thinking Within and Beyond the Museum's Infrastructures.</b>   | <b>122</b> |
| <u>Ms. Margareta von Oswald<sup>1</sup></u>  |            |
| <i>1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin</i>  |            |
| <b>Nabu Museum – new space for cultural heritage and art in North Lebanon</b>  | <b>123</b> |
| <u>Dr. Diana Jaha<sup>1</sup></u>  |            |
| <i>1. Independent researcher and visual artist, Bishmizzine, Al Koura, Lebanon</i>   |            |
| <b>Negotiating the future of archaeological sites in the modern city of Lima, Peru: Rethinking prehispanic heritage as free space. raw space</b> | <b>123</b> |
| <u>Ms. Rosabella Alvarez-Calderon<sup>1</sup></u>  |            |
| <i>1. Department of Architecture, Pontificia Universidad Catolica del Peru</i>   |            |
| <b>New Practice Theories, New Timelines, New Practices for Changeful Times</b>   | <b>124</b> |
| <u>Prof. Betsy Bradley<sup>1</sup></u>   |            |
| <i>1. Goucher College</i>  |            |
| <b>Novel policy approaches to community development and inclusive engagement with heritage</b>   | <b>125</b> |
| <u>Dr. Eirini Gallou<sup>1</sup>, Mrs. Laura Hampden<sup>1</sup>, Mr. Tony Presland<sup>2</sup>, Dr. A Piccini<sup>3</sup></u>                   |            |
| <i>1. Historic England, 2. Historic England/UCL, 3. Bureau for the Contemporary &amp; Historic (ButCH)</i>                                       |            |
| <b>On the Futurabilities of Museums: Unlearning Privileges in the Museum for Islamic Art in Berlin</b>   | <b>126</b> |
| <u>Mrs. Christine Gerbich<sup>1</sup></u>  |            |
| <i>1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin</i>  |            |
| <b>Ontological Politics: Conception of Built Heritage Conservation in Hong Kong</b>  | <b>126</b> |
| <u>Dr. Charmaine, Cheung-man Hui<sup>1</sup></u>   |            |
| <i>1. The Hang Seng University of Hong Kong</i>  |            |

|  |     |
|--|-----|
| <b>Owning the past on the streets of Belfast, Northern Ireland: grassroots memorialization and conflicted place identity of the Troubles</b>   | 127 |
| <u>Dr. Laura McAtackney</u> <sup>1</sup>   |     |
| <i>1. Aarhus University</i>  |     |
| <b>People and memories move; heritage actually does not</b>  | 128 |
| <u>Dr. Laia Colomer</u> <sup>1</sup>   |     |
| <i>1. Norwegian Institute for Cultural Heritage Research-NIKU</i>  |     |
| <b>People, place and politics in Jordan national museum</b>  | 128 |
| <u>Dr. Shatha Abu Khafajah</u> <sup>1</sup> , <u>Dr. Rama Al Rabady</u> <sup>1</sup>   |     |
| <i>1. Hashemite University</i>   |     |
| <b>Positive impact? Assessing the impact of archaeological heritage management in the Mediterranean</b>  | 129 |
| <u>Dr. Jaime Almansa-Sanchez</u> <sup>1</sup>  |     |
| <i>1. Incipit, CSIC</i>  |     |
| <b>Problematising the Production of Heritage and Heritage Knowledge in Asia</b>  | 129 |
| <u>Dr. Yunci Cai</u> <sup>1</sup> , <u>Dr. Roslynn Ang</u> <sup>2</sup>  |     |
| <i>1. School of Museum Studies, University of Leicester, 2. New York University Shanghai</i>   |     |
| <b>Problematising the Production of Heritage and Heritage Knowledge in Asia - Francis Buchanan-Hamilton and the “Collecting” of Knowledge</b>  | 130 |
| <u>Dr. Salila Kulshreshtha</u> <sup>1</sup> , <u>Dr. Yunci Cai</u> <sup>2</sup> , <u>Dr. Roslynn Ang</u> <sup>3</sup>  |     |
| <i>1. New York University Abu Dhabi, 2. School of Museum Studies, University of Leicester, 3. New York University Shanghai</i>   |     |
| <b>Problematising the Production of Heritage and Heritage Knowledge in Asia - Reconceptualising the Ethnic Ecomuseum in China: Ethnic Minority Communities and their Cultural Heritage</b> | 131 |
| <u>Ms. Yahao Wang</u> <sup>1</sup> , <u>Dr. Yunci Cai</u> <sup>2</sup> , <u>Dr. Roslynn Ang</u> <sup>3</sup>   |     |
| <i>1. University of L, 2. School of Museum Studies, University of Leicester, 3. New York University Shanghai</i>   |     |
| <b>Projects and impact of the Hellenic Society for Near Eastern Studies in the MENA region: past, present, and future</b>  | 131 |
| <u>Dr. Georgios Papaioannou</u> <sup>1</sup>   |     |
| <i>1. Associate Professor, UCL Qatar</i>   |     |
| <b>Public Perceptions of ‘the Other’s’ Heritage: Trikala’s Ottoman Monuments</b>   | 132 |
| <u>Mr. Hakan Tarhan</u> <sup>1</sup>   |     |
| <i>1. IMT Lucca</i>  |     |
| <b>Queer Entanglements of Translocality: Turkish-Speaking New-Comers Negotiate Solidarity in Berlin</b>  | 133 |
| <u>Ms. Nazlı Cabadağ</u> <sup>1</sup>  |     |
| <i>1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin</i>  |     |
| <b>Questioning the politics of belonging through culture and heritage in contemporary Europe</b>   | 133 |
| <u>Dr. Tuuli Lähdesmäki</u> <sup>1</sup> , <u>Dr. Susannah Eckersley</u> <sup>2</sup>  |     |
| <i>1. University of Jyväskylä, 2. Newcastle University</i>   |     |
| <b>Re-politicizing Participatory Data Practice: Citizens, Nightingales and Science in the Natural History Museum</b>   | 134 |
| <u>Ms. Chiara Garbellotto</u> <sup>1</sup> , <u>Dr. tahani nadim</u> <sup>1</sup>  |     |
| <i>1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin</i>  |     |

|   |            |
|---|------------|
| <b>Re-using Public Space</b>  | <b>135</b> |
| <u>Dr. francesca lanz<sup>1</sup>, Ms. Francesca Gotti<sup>2</sup>, Dr. jacopo leveratto<sup>2</sup></u>  |            |
| <i>1. Newcastle University, 2. Politecnico di Milano</i>  |            |
| <b>Realising the fallacy of stewardship</b>   | <b>135</b> |
| <u>Dr. Veronica Bullock<sup>1</sup></u>   |            |
| <i>1. Australian National University</i>  |            |
| <b>Records of Dispossession? Archival Thinking and UNESCO's Nubian Campaign in Egypt and Sudan</b>  | <b>136</b> |
| <u>Dr. William Carruthers<sup>1</sup></u>   |            |
| <i>1. University of East Anglia</i>   |            |
| <b>Redefining the limits of heritage making: community-led heritage projects driving citizen engagement in local place making</b>                                     | <b>137</b> |
| <u>Dr. Eirini Gallou<sup>1</sup></u>  |            |
| <i>1. UCL, PhD Candidate ISH</i>  |            |
| <b>Regional heritage on the global art scene: A case study of the Sharjah Biennial</b>  | <b>137</b> |
| <u>Dr. Sabrina DeTurk<sup>1</sup></u>   |            |
| <i>1. Associate Professor of Art History and Assistant Dean for Research and Outreach Zayed University, Dubai, UAE</i>  |            |
| <b>Religion in Museum and Heritage Spaces: Visitor Interactions and Sustainable Policies</b>  | <b>138</b> |
| <u>Mrs. Stéphanie Machabée<sup>1</sup></u>  |            |
| <i>1. Yale University</i>   |            |
| <b>Remapping Difference: Colonial Street Names, 'Decolonisation' and 'New' German Futures</b>   | <b>139</b> |
| <u>Dr. Duane Jethro<sup>1</sup></u>   |            |
| <i>1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin</i>   |            |
| <b>Renounced and revisited. Socialist past in Polish "new museums"</b>  | <b>139</b> |
| <u>Dr. Maria Kobielska<sup>1</sup></u>  |            |
| <i>1. Jagiellonian University</i>   |            |
| <b>Representing Difficult Places as Heritage: the case of a foreign concession in China</b>   | <b>140</b> |
| <u>Dr. Jin Zhang<sup>1</sup></u>  |            |
| <i>1. Wuhan University of Technology</i>  |            |
| <b>Researching human remains and Tibetan material culture: A methodological case study</b>  | <b>141</b> |
| <u>Ms. Ayesha Fuentes<sup>1</sup></u>   |            |
| <i>1. SOAS University of London</i>   |            |
| <b>Rethinking (post)socialist heritage - ambiguous afterlives and contested futures - 8</b>   | <b>141</b> |
| <u>Dr. Magdalena Buchczyk<sup>1</sup>, Dr. Laura Demeter<sup>2</sup></u>  |            |
| <i>1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin, 2. Leibniz Institute for the History and Culture of Eastern Europe</i> |            |
| <b>Rethinking Heritage for Development: International Framework; Local Impacts</b>  | <b>142</b> |
| <u>Prof. Sophia Labadi<sup>1</sup></u>  |            |
| <i>1. University of Kent</i>  |            |
| <b>Rethinking Settler Colonialism and Indigenous Heritage in Asia</b>   | <b>143</b> |
| <u>Dr. Roslynn Ang<sup>1</sup>, Dr. Yunci Cai<sup>2</sup></u>   |            |
| <i>1. New York University Shanghai, 2. School of Museum Studies, University of Leicester</i>  |            |



- Rethinking Settler Colonialism and Indigenous Heritage in Asia - A Revival or Invention of Indigenous Cultural Heritage? The Instrumentalisation of Heritage in Sabah, Malaysia** 143  
Dr. Yunci Cai<sup>1</sup>, Dr. Roslynn Ang<sup>2</sup>  
 1. *Lecturer in Museum Studies*, 2. *New York University Shanghai*
- Rethinking Settler Colonialism and Indigenous Heritage in Asia - Decolonizing the Logics of Settler Colonialism in the Ilocos Coast, Luzon, Philippines** 144  
Dr. Ellen-Rae Cachola<sup>1</sup>, Dr. Roslynn Ang<sup>2</sup>, Dr. Yunci Cai<sup>3</sup>  
 1. *University of Hawai'i at Mānoa*, 2. *New York University Shanghai*, 3. *Lecturer in Museum Studies*
- Rethinking Settler Colonialism and Indigenous Heritage in Asia - Future Landscapes on the Tibetan Plateau: Settler Reorganization of Tibetan and Hui Urban and Rural Spaces** 145  
Mr. Mackenzie Greene-Powell<sup>1</sup>, Dr. Roslynn Ang<sup>2</sup>, Dr. Yunci Cai<sup>3</sup>  
 1. *University of Hawai'i at Mānoa*, 2. *New York University Shanghai*, 3. *Lecturer in Museum Studies*
- Rethinking Settler Colonialism and Indigenous Heritage in Asia - Indigenous Heritage as Court Evidence** 145  
Dr. Rusalina Idrus<sup>1</sup>, Dr. Roslynn Ang<sup>2</sup>, Dr. Yunci Cai<sup>3</sup>  
 1. *University of Malaya*, 2. *New York University Shanghai*, 3. *Lecturer in Museum Studies*
- Rethinking Settler Colonialism and Indigenous Heritage in Asia - Mainstream Discourse on the NRC in Assam: Unpacking Settler Colonialism and Indigeneity in the Northeastern Region of India** 146  
Dr. Sabina Rahman<sup>1</sup>, Dr. Roslynn Ang<sup>2</sup>, Dr. Yunci Cai<sup>3</sup>  
 1. *Mahatma Gandhi Academy of Human Development*, 2. *New York University Shanghai*, 3. *Lecturer in Museum Studies*
- Rethinking Settler Colonialism and Indigenous Heritage in Asia - Negotiating Settler Appropriation: Beyond the National Ainu Museum Oxymoron** 147  
Dr. Roslynn Ang<sup>1</sup>, Dr. Yunci Cai<sup>2</sup>  
 1. *New York University Shanghai*, 2. *Lecturer in Museum Studies*
- Rethinking Settler Colonialism and Indigenous Heritage in Asia - Who owns rights? — A reflection on museum governance strategy at Taiwan's indigenous peoples' museums** 147  
Dr. Ching-yueh Hsieh<sup>1</sup>, Dr. Roslynn Ang<sup>2</sup>, Dr. Yunci Cai<sup>3</sup>  
 1. *National Chi Nan University*, 2. *New York University Shanghai*, 3. *Lecturer in Museum Studies*
- Ruin Heritage and its Reuse: The case of Ruin Bars in Budapest** 148  
Dr. Dora Merai<sup>1</sup>, Dr. Volodymyr Kulikov<sup>1</sup>  
 1. *Central European University*
- Shared Heritage of the Community in Indonesia and Malaysia: Case Study of Songket** 149  
Dr. Diyana Sulaiman<sup>1</sup>  
 1. *Universiti Teknologi MARA*
- Shifts in materiality, agency and discourse in the Bammiyan Buddhas in Afghanistan: A multimodal discourse analysis approach to critical heritage** 150  
Ms. Sophia Diamantopoulou<sup>1</sup>  
 1. *Senior Teaching Fellow*
- Sticky Stories and Hidden Histories: constraints on future-making in cultural heritage** 150  
Dr. Sarah Lloyd<sup>1</sup>, Ms. Barbara Wood<sup>2</sup>  
 1. *University of Hertfordshire*, 2. *Doctoral Researcher, University of Hertfordshire*

|  |            |
|--|------------|
| <b>Sustainable development through community-led HIPAMS (heritage-sensitive intellectual property and marketing strategies)</b>  | <b>151</b> |
| <u>Dr. Harriet Deacon</u> <sup>1</sup>   |            |
| <i>1. Honorary Research Fellow at the University of Cape Town (South Africa) and Visiting Research Fellow at Coventry University (UK)</i>  |            |
| <b>Sustainable development, heritage and the market - Market, ICH and the embarrassment of heritage alienability</b>   | <b>152</b> |
| <u>Dr. Chiara Bortolotto</u> <sup>1</sup>  |            |
| <i>1. Institut interdisciplinaire d'anthropologie du contemporain</i>  |            |
| <b>Sustainable development, heritage and the market - 8</b>  | <b>152</b> |
| <u>Prof. Charlotte Waelde</u> <sup>1</sup> , <u>Dr. Harriet Deacon</u> <sup>2</sup> , <u>Dr. Chiara Bortolotto</u> <sup>3</sup> , <u>Dr. Christina Maags</u> <sup>4</sup> ,<br><u>Prof. Christoph Antons</u> <sup>5</sup> , <u>Dr. Desmond Oriakhogba</u> <sup>6</sup> , <u>Dr. Krystyna Swiderska</u> <sup>7</sup> , <u>Dr. Junjie Su</u> <sup>8</sup>  |            |
| <i>1. Centre for Dance Research, Coventry University, 2. Honorary Research Fellow at the University of Cape Town (South Africa) and Visiting Research Fellow at Coventry University (UK), 3. Institut interdisciplinaire d'anthropologie du contemporain, 4. SOAS, University of London, 5. Newcastle University, 6. University of Benin, 7. International Institute for Environment and Development, 8. Cultural Development Institute, Yunnan University</i> |            |
| <b>Sustainable development, heritage and the market - Consuming Intangible Cultural Heritage in Cultural Creative Industries: cases from China</b>   | <b>153</b> |
| <u>Dr. Junjie Su</u> <sup>1</sup>  |            |
| <i>1. Cultural Development Institute, Yunnan University</i>  |            |
| <b>Sustainable development, heritage and the market - discussant</b>   | <b>153</b> |
| <u>Prof. Charlotte Waelde</u> <sup>1</sup>   |            |
| <i>1. Centre for Dance Research, Coventry University</i>   |            |
| <b>Sustainable development, heritage and the market - Overcoming the challenges of intellectual property and promoting cultural heritage through social entrepreneurship in South Africa</b>   | <b>154</b> |
| <u>Dr. Desmond Oriakhogba</u> <sup>1</sup>   |            |
| <i>1. University of Benin</i>  |            |
| <b>Sustainable development, heritage and the market - Products, Prices and Markets – Examining China's Political Economy of Intangible Cultural Heritage</b>   | <b>154</b> |
| <u>Dr. Christina Maags</u> <sup>1</sup>  |            |
| <i>1. University of Sheffield</i>  |            |
| <b>Sustainable development, heritage and the market - The Commercialisation of Intangible Cultural Heritage in Indonesia</b>   | <b>155</b> |
| <u>Prof. Christoph Antons</u> <sup>1</sup>   |            |
| <i>1. Newcastle University</i>   |            |
| <b>The Case Beyond the Law - Opening Pandora's Box: Will the Return of Cultural Heritage Objects to their Country of Origin Empty Western Museums?</b>   | <b>156</b> |
| <u>Dr. Pierre Losson</u> <sup>1</sup>  |            |
| <i>1. Italian Academy Fellow Fall 2020</i>   |            |
| <b>The Case Beyond the Law - Safe Keeping as de facto Acquisition: Legal, Political, and Ethical Analysis of Determinations of Safe Return</b>   | <b>156</b> |
| <u>Prof. Erin Thompson</u> <sup>1</sup> , <u>Dr. Pierre Losson</u> <sup>2</sup>  |            |
| <i>1. John Jay College of Criminal Justice, CUNY, 2. The Graduate Center, CUNY</i>   |            |

|   |            |
|---|------------|
| <b>The Case Beyond the Law: New Lights on Claims for the Return, Restitution and Repatriation of Cultural Heritage Objects in the Early Twenty-First Century - 4</b>  | <b>157</b> |
| <u>Dr. Pierre Losson</u> <sup>1</sup> , <u>Prof. Erin Thompson</u> <sup>2</sup> , <u>Dr. Maria Shehade</u> <sup>3</sup> , <u>Dr. Antonio Pinto Ribeiro</u> <sup>4</sup>   |            |
| <i>1. The Graduate Center, CUNY, 2. John Jay College of Criminal Justice, CUNY, 3. Research Associate, Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE), 4. Centro de Estudos Sociais, Universidade de Coimbra</i> |            |
| <b>The Commemorative landscape of war-related heritage in Kyushu</b>  | <b>158</b> |
| <u>Prof. Edward Vickers</u> <sup>1</sup>  |            |
| <i>1. Kyushu University</i>   |            |
| <b>The Development of an Authoritative Heritage Regime in United Arab Emirates</b>  | <b>158</b> |
| <u>Dr. Sarina Wakefield</u> <sup>1</sup> , <u>Dr. Yunci Cai</u> <sup>2</sup>  |            |
| <i>1. School of Museum Studies, University of Leicester, 2. Lecturer in Museum Studies</i>  |            |
| <b>The distributed memorial-scape of ‘comfort women’ statues: the creation of transnational shared visual culture</b>   | <b>159</b> |
| <u>Dr. Hyun Kyung Lee</u> <sup>1</sup> , <u>Prof. Marie Louise Sorensen</u> <sup>2</sup>  |            |
| <i>1. Hankuk University of Foreign Affiar, 2. University of Cambridge</i>   |            |
| <b>The ethics and aesthetics of adaptive reuse - Discussant</b>   | <b>159</b> |
| <u>Dr. Federica Fava</u> <sup>1</sup>   |            |
| <i>1. University of Roma Tre</i>  |            |
| <b>The ethics and aesthetics of adaptive-reuse</b>  | <b>160</b> |
| <u>Dr. Loes Veldpaus</u> <sup>1</sup> , <u>Dr. Federica Fava</u> <sup>2</sup>   |            |
| <i>1. Newcastle University, 2. Roma Tre University</i>  |            |
| <b>The ethics and aesthetics of adaptive-reuse - Discussant</b>   | <b>160</b> |
| <u>Dr. Loes Veldpaus</u> <sup>1</sup>   |            |
| <i>1. Newcastle University</i>  |            |
| <b>The European Cultural Space as Contact Zone: Southeast European encounters with the Creative Europe Programme</b>  | <b>161</b> |
| <u>Dr. Claske Vos</u> <sup>1</sup>  |            |
| <i>1. University of Amsterdam</i>   |            |
| <b>The European Year of Cultural Heritage 2018 as new mode of governance. The coordinative and communicative dimension</b>  | <b>161</b> |
| <u>Ms. Carlotta Scioldo</u> <sup>1</sup>  |            |
| <i>1. University of Turin</i>   |            |
| <b>The Flight of the Condor: A Letter, a Song and the Story of Intangible Cultural Heritage</b>   | <b>162</b> |
| <u>Prof. Valdimar Tryggvi Hafstein</u> <sup>1</sup> , <u>Ms. Áslaug Einarisdóttir</u> <sup>2</sup>  |            |
| <i>1. University of Iceland, 2. Girls Rock!</i>   |            |
| <b>The future of ‘socialist heritage’ in critical heritage studies</b>  | <b>162</b> |
| <u>Dr. Julie Deschepper</u> <sup>1</sup>  |            |
| <i>1. European University Institute</i>   |            |

- 
- The future of heritage as sustainable development?** 163  
Prof. Sophia Labadi<sup>1</sup>, Prof. Ana Pereira Roders<sup>2</sup>, Ms. Ilaria Rosetti<sup>3</sup>, Dr. Francesca Giliberto<sup>1</sup>  
 1. *University of Kent*, 2. *TU Delft*, 3. *University of Antwerp*
- The future of heritage as sustainable development? Discussant - Peter Bille Larsen** 164  
Dr. Peter Larsen<sup>1</sup>  
 1. *University of Geneva*
- The Heritage of the Saltmen of Zanjan – Sustainable Preservation Strategies in Times of Social Transformation and Volatile Political Climate** 164  
Ms. Maruchi Yoshida<sup>1</sup>, Dr. Natascha Bagherpour Kashani<sup>2</sup>  
 1. *kurecon, expertise in preventive conservation and preservation strategies*, 2. *Frankfurt Archaeological Museum, German Mining Museum Bochum, Coordinator Iran Projects*
- The image of heritage: the impact of social media and travel apps on tourist consumption of heritage sites** 165  
Dr. Priscila Henning<sup>1</sup>  
 1. *State University of Campinas (UNICAMP - Universidade Estadual de Campinas)*
- The impact of heritage policies on the appropriation of domestic space in the médina (historic urban core) of Tunis (1950 to the present)** 166  
Ms. Iman Batita<sup>1</sup>, Dr. Justin McGuinness<sup>2</sup>  
 1. *Université Polytechnique Haut-de-France, laboratoire De Visu et Université de l'UMONS, Faculté d'Architecture et d'Urbanisme*,  
 2. *American University of Paris*
- The Non-Aligned Others: Museum Thought and Practice of the curator Pavla Štrukelj** 167  
Ms. Tina Palaic<sup>1</sup>  
 1. *Slovene Ethnographic Museum*
- The Political Dimension of the UNESCO ICH Convention - WITHDRAWN** 167  
Ms. Karolina Korsak<sup>1</sup>  
 1. *University of Waterloo*
- The Post-Socialist Village: Layered Modernities in Rural Preservation** 168  
Dr. Corinne Geering<sup>1</sup>  
 1. *Leibniz Institute for the History and Culture of Eastern Europe*
- The power of analogy: Comparative perspectives for the futures of heritage planning** 168  
Ms. Marilena Mela<sup>1</sup>  
 1. *PhD candidate, Vrije Universiteit Amsterdam*
- The Representation and Negotiation of Singapore's Colonial Heritage at the Wake of Singapore's Bicentenary Anniversary** 169  
Dr. Yunci Cai<sup>1</sup>, Dr. Sarina Wakefield<sup>1</sup>  
 1. *School of Museum Studies, University of Leicester*
- The Role of Exhibitions in a Dictatorship: Fascism and its Cultural Propaganda** 170  
Mrs. Anna Tulliach<sup>1</sup>  
 1. *School of Museum Studies, University of Leicester*
-

|   |     |
|---|-----|
| <b>The role of popular media in the contemporary preservation and development of heritage sites in Scotland</b>   | 172 |
| <u>Ms. Rosa Schiavone<sup>1</sup>, Prof. Stijn Reijnders<sup>1</sup></u>  |     |
| <i>1. Erasmus School of History, Culture and Communication (Erasmus University Rotterdam)</i>   |     |
| <b>The social construction of post-industrial heritage values and its urban impact in Poblenou (Barcelona, Spain)</b>   | 172 |
| <u>Mrs. Melina Guirnaldos<sup>1</sup></u>   |     |
| <i>1. PhD researcher/Tutor, Welsh School of Architecture, Cardiff University</i>  |     |
| <b>The Socialist Past in Kosovo: Contested Heritage Between the New Nation and the Public Interest</b>  | 173 |
| <u>Dr. Jelena Pavlicic<sup>1</sup></u>  |     |
| <i>1. University of Pristina</i>  |     |
| <b>The Soft Iron Curtain: Housing Tower Blocks in the United States: Locating Ideological Narratives of a Vanishing Heritage</b>  | 174 |
| <u>Mr. Michael Allen<sup>1</sup></u>  |     |
| <i>1. Washington University in St. Louis &amp; University of Birmingham</i>   |     |
| <b>The Soft Iron Curtain: Reappraising East/West Heritage - Monumentality &amp; Efficiency: Imagining the Future of Urban Airport Infrastructure in Cold War Berlin</b> | 175 |
| <u>Mr. Mark Beirn<sup>1</sup>, Mr. Michael Allen<sup>2</sup></u>  |     |
| <i>1. Washington University in St. Louis, 2. Washington University in St. Louis &amp; University of Birmingham</i>  |     |
| <b>The Soft Iron Curtain: Reappraising East/West Heritage Dichotomies - 4</b>   | 175 |
| <u>Mr. Michael Allen<sup>1</sup>, Mr. Mark Beirn<sup>2</sup>, Dr. Jelena Pavlicic<sup>3</sup></u>   |     |
| <i>1. Washington University in St. Louis &amp; University of Birmingham, 2. Washington University in St. Louis, 3. University of Pristina</i>                           |     |
| <b>The UNESCO Asia-Pacific Awards for Cultural Heritage Conservation: A gamechanger opportunity?</b>  | 176 |
| <u>Mrs. Susan Balderstone<sup>1</sup></u>   |     |
| <i>1. Australian Institute of Archaeology</i>   |     |
| <b>The use of French or Derja (Tunisian Arabic) in Tunisia's cultural heritage conservation. Is democratic access to cultural heritage contested?</b>                   | 177 |
| <u>Ms. Mathilde Bielawski<sup>1</sup></u>   |     |
| <i>1. Université Lumière Lyon 2</i>   |     |
| <b>Towards a Critical Analysis of Cultural Property Disputes: Shedding More Light on Non-Legal Perspectives</b>   | 178 |
| <u>Dr. Maria Shehade<sup>1</sup></u>  |     |
| <i>1. Research Associate, Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE)</i>   |     |
| <b>Translating Value – The Politics of Localising “Intangible Heritage” in China</b>  | 178 |
| <u>Dr. Christina Maags<sup>1</sup></u>  |     |
| <i>1. University of Sheffield</i>   |     |
| <b>Trends of conceptual development of cultural heritage in international law</b>   | 179 |
| <u>Mr. Pauno Soirila<sup>1</sup></u>  |     |
| <i>1. University of Helsinki</i>  |     |

|  |            |
|--|------------|
| <b>Understanding participatory governance: A plea for using Public Administration theories in Critical Heritage Studies</b>  | <b>180</b> |
| <u>Dr. Pieter Wagenaar<sup>1</sup>, Mr. Jeroen Rodenberg<sup>1</sup></u>   |            |
| <i>1. Vrije Universiteit Amsterdam</i>   |            |
| <b>Unpacking Difficult Heritage in Asia: Mediating Colonialism, Nationalism, and Transnationalism -8</b>   | <b>180</b> |
| <u>Dr. Hyun Kyung Lee<sup>1</sup>, Dr. Shu-Mei Huang<sup>2</sup></u>   |            |
| <i>1. Hankuk University of Foreign Affairs, 2. National Taiwan University</i>  |            |
| <b>Unruly Matter: Moral Economies, Futures and the Commodification of Traumatic Heritage</b>   | <b>181</b> |
| <u>Dr. Duane Jethro<sup>1</sup>, Prof. Irene Stengs<sup>2</sup></u>  |            |
| <i>1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin, 2. Meertens Instituut and Vrije Universiteit Amsterdam</i>            |            |
| <b>Urban Memory and Heritage-Making in Postcolonial Harbin: Russian Colonial Pasts, Decolonisation, and Colonial Nostalgia</b>                                       | <b>181</b> |
| <u>Ms. Wenzhuo Zhang<sup>1</sup></u>   |            |
| <i>1. The Australian National University</i>   |            |
| <b>Urban Nature, Culture, People and Futures – can the ‘Historic Urban Landscape’ approach provide an effective meeting point?</b>                                   | <b>182</b> |
| <u>Ms. Kristal Buckley<sup>1</sup></u>   |            |
| <i>1. Deakin University</i>  |            |
| <b>Urban planning and heritage: the urgency of multisetorial dialogues</b>   | <b>183</b> |
| <u>Ms. Vivian Barbour<sup>1</sup></u>  |            |
| <i>1. Universidade de São Paulo</i>  |            |
| <b>What distinguishes ‘adaptive reuse’ from ‘reuse’?</b>   | <b>184</b> |
| <u>Prof. John Pendlebury<sup>1</sup>, Dr. Yiwen Wang<sup>2</sup></u>   |            |
| <i>1. University of Newcastle, 2. Xi’an Jiaotong-Liverpool University (XJTLU)</i>  |            |
| <b>What does climate change change? Understanding the role of climate change as a ‘hyperobject’ in the work of heritage policy making agencies in Western Europe</b> | <b>184</b> |
| <u>Ms. Janna oud Ammerveld<sup>1</sup></u>   |            |
| <i>1. Institute of Archaeology, University College London</i>  |            |
| <b>Who authorises heritage?</b>  | <b>185</b> |
| <u>Dr. Stefanie Lotter<sup>1</sup>, Mr. Sanjay Adhikari<sup>2</sup></u>  |            |
| <i>1. SOAS University of London, 2. Pro Public, Kathmandu</i>  |            |
| <b>Whose future? – Revisiting the heritage -remaking of Guangrenwang Temple</b>  | <b>185</b> |
| <u>Ms. Lui Tam<sup>1</sup></u>   |            |
| <i>1. Cardiff University</i>   |            |
| <b>‘Red Listing’ Heritage: Revisiting Endangerment as Policy and Collective Action</b>   | <b>186</b> |
| <u>Mr. Scott Goodwin<sup>1</sup></u>   |            |
| <i>1. Graduate School of Architecture, Planning, and Preservation, Columbia University</i>   |            |
| <b>“Chop a heel and cut a toe” – fitting living traditions into official policies of safeguarding.</b>   | <b>187</b> |
| <u>Mrs. Tóta Árnadóttir<sup>1</sup></u>  |            |
| <i>1. University of the Faroe Islands/ University of Iceland</i>   |            |

**“Conflict Heritage and Conflicted Heritage - The People in Arms: Museums and the Armed Forces in Modern Mexico”** 187

Dr. Robert Mason<sup>1</sup>

1. *Griffith University*

**“I used to live there”– A critical reflection on intangible cultural heritage, the built environment and spatial justice in Cape Town, South Africa** 188

Mrs. Maurietta Stewart<sup>1</sup>

1. *University of Cape Town*

## Environmental Change and the Anthropocene

**“Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers” “The Voiceless”** 190

Ms. joy semien<sup>1</sup>

1. *Texas A & M University*

**“Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers” - 4** 190

Dr. Andrea Roberts<sup>1</sup>, Ms. Malini Roy<sup>1</sup>, Ms. Jacqueline Kuzio<sup>2</sup>, Ms. joy semien<sup>3</sup>, Ms. Melina Matos<sup>2</sup>

1. *Texas*, 2. *Texas A*, 3. *Texas A & M University*

**“Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers” Discussant** 191

Ms. Melina Matos<sup>1</sup>

1. *Texas A*

**“Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers” “ESSENCE AT BAY” USING DIGITAL HUMANITIES TOOLS TO BRIDGE FREEDOM COLONY STORIES AND FLOOD MITIGATION PLANNING** 191

Ms. Malini Roy<sup>1</sup>

1. *Texas*

**“Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers” “Bridging the Divide”** 192

Ms. Jacqueline Kuzio<sup>1</sup>

1. *Texas A*

**Ambivalent toxicity – the radioactive monuments.** 192

Ms. Aleksandra Brylska<sup>1</sup>

1. *Faculty of Artes Liberales, University of Warsaw*

**Archaeological patrimony of the coastland of north of São Paulo: sustainability and creation of qualitative and quantitative indicators of vulnerability** 193

Dr. Aline Carvalho<sup>1</sup>

1. *Universidade de Campinas*

**Containment and Control: Toxic heritage and liminal legacies** 193

Dr. Sarah May<sup>1</sup>

1. *University of Swansea*

|  |            |
|--|------------|
| <b>Convention's Approach to Climate Change and what it Leaves Behind</b>   | <b>194</b> |
| <u>Ms. Reem Alfurjani</u> <sup>1</sup>   |            |
| <i>1. Scene NGO</i>  |            |
| <b>Cornwall's mining heritage: a legacy for future generations?</b>  | <b>194</b> |
| <u>Mrs. Jo Buchanan</u> <sup>1</sup>   |            |
| <i>1. Northumbria University</i>   |            |
| <b>Cosmological heritages: resistance and reconciliation in catastrophic times</b>   | <b>195</b> |
| <u>Prof. Caitlin DeSilvey</u> <sup>1</sup> , <u>Dr. Walter Lowande</u> <sup>2</sup>  |            |
| <i>1. University of Exeter, 2. Universidade Federal de Alfenas-MG</i>  |            |
| <b>Discussant - DR. ÞÓRA PÉTURSDÓTTIR</b>  | <b>196</b> |
| <u>Dr. Thora Petursdottir</u> <sup>1</sup>   |            |
| <i>1. University of Oslo</i>   |            |
| <b>Discussant - Prof. Caitlin DeSilvey</b>   | <b>196</b> |
| <u>Prof. Caitlin DeSilvey</u> <sup>1</sup>   |            |
| <i>1. University of Exeter</i>   |            |
| <b>Environmental Change and the Anthropocene - The Red Cedar: More than a Tree</b>   | <b>196</b> |
| <u>Mr. Michael Dieminger</u> <sup>1</sup>  |            |
| <i>1. Humboldt Forum</i>   |            |
| <b>Environmental Justice Tours: Transformative Narratives of Struggle, Solidarity and Activism</b>   | <b>197</b> |
| <u>Dr. Ana Baptista</u> <sup>1</sup>   |            |
| <i>1. The New School</i>   |            |
| <b>Eternal care: Nuclear waste as toxic legacy and future fantasy</b>  | <b>198</b> |
| <u>Prof. Anna Storm</u> <sup>1</sup>   |            |
| <i>1. Linköping University</i>   |            |
| <b>Future of island heritage in the face of the climate crisis: the challenges and opportunities of heritage management in the South Pacific</b>   | <b>198</b> |
| <u>Ms. Sarah Forgesson</u> <sup>1</sup>  |            |
| <i>1. University College London</i>  |            |
| <b>Ghosts of the Anthropocene: Spectral Accretions at the Port Arthur Historic Site</b>  | <b>199</b> |
| <u>Prof. Emma Waterton</u> <sup>1</sup> , <u>Dr. Hayley Saul</u> <sup>1</sup>  |            |
| <i>1. Western Sydney University</i>  |            |
| <b>Heritage Sites and Sustainable Urban Growth: Findings from Istanbul</b>   | <b>199</b> |
| <u>Dr. Eda Yücesoy</u> <sup>1</sup>  |            |
| <i>1. Center for Urban Studies, Istanbul Sehir University</i>  |            |
| <b>Invasive heritage: Risks and values in cultivation</b>  | <b>200</b> |
| <u>Dr. Katarina Saltzman</u> <sup>1</sup> , <u>Dr. Carina Sjöholm</u> <sup>2</sup> , <u>Dr. Tina Westerlund</u> <sup>1</sup>   |            |
| <i>1. Department of Conservation, University of Gothenburg, 2. Lund University</i>   |            |
| <b>Investigating the resilience and adaptation potential of heritage in response to climate change</b>   | <b>201</b> |
| <u>Dr. Fabrizio Galeazzi</u> <sup>1</sup> , <u>Dr. Davide Natalini</u> <sup>2</sup> , <u>Ms. Auriane Monti</u> <sup>3</sup>  |            |
| <i>1. StoryLab Research Institute, Anglia Ruskin University, Cambridge UK, 2. Global Sustainability Institute, Anglia Ruskin University, Cambridge UK, 3. Ecole Nationale Supérieure Agronomique de Toulouse</i> |            |



|   |            |
|---|------------|
| <b>Lessons learned through anthropocene influences for environmental changes in Traditional historic city of Jaipur - LIVE presentation</b>                 | <b>201</b> |
| <u>Dr. Anjali Krishan Sharma</u> <sup>1</sup>   |            |
| <i>1. School of Planning and Architecture; New Delhi</i>  |            |
| <b>Now Sun City</b>   | <b>203</b> |
| <u>Dr. Hilary Orange</u> <sup>1</sup>   |            |
| <i>1. Independent scholar</i>   |            |
| <b>Our Toxic Atmosphere: Developing Awareness of Anthropogenic Climate Change and American Environmentalist Pathways</b>                                    | <b>203</b> |
| <u>Dr. Kathryn Lafrenz Samuels</u> <sup>1</sup>   |            |
| <i>1. University of Maryland</i>  |            |
| <b>Perceiving natural-cultural landscapes in the Anthropocene: Community influence within the North York Moors National Park</b>                            | <b>204</b> |
| <u>Mr. Tom Ratcliffe</u> <sup>1</sup>   |            |
| <i>1. Northumbria University</i>  |            |
| <b>Re-emerging from the Local in the face of Global Change: A Nature/Culture-based approach to Conservation</b>   | <b>204</b> |
| <u>Dr. Maya Ishizawa</u> <sup>1</sup>   |            |
| <i>1. UNESCO Chair on Nature-Culture Linkages in Heritage Conservation</i>  |            |
| <b>Reconstructing the Archive - Forensics of Frozen Matter</b>  | <b>205</b> |
| Ms. Aisling O'Carroll <sup>1</sup> , Dr. Susan Schuppli <sup>2</sup>  |            |
| <i>1. The Bartlett School of Architecture UCL, 2. Goldsmiths, University of London</i>  |            |
| <b>Reconstructing the Archive - Geomorphology and the Designed Landscape: from William Morris Davis to Frederick Law Olmsted</b>                            | <b>206</b> |
| Ms. Aisling O'Carroll <sup>1</sup> , Dr. Marrikka Trotter <sup>2</sup>  |            |
| <i>1. The Bartlett School of Architecture UCL, 2. Southern California Institute of Architecture (SCI-Arc)</i>   |            |
| <b>Reconstructing the Archive - Inventing/Inheriting the Geologic</b>   | <b>206</b> |
| Ms. Aisling O'Carroll <sup>1</sup> , Mr. Daniel Falb <sup>2</sup>   |            |
| <i>1. The Bartlett School of Architecture UCL, 2. Independent scholar</i>   |            |
| <b>Reconstructing the Archive - Tar Pits and Quick Sands: Fear and Trembling at the Edge of the Archive</b>   | <b>207</b> |
| Ms. Aisling O'Carroll <sup>1</sup> , Prof. D. Graham Burnett <sup>2</sup>   |            |
| <i>1. The Bartlett School of Architecture UCL, 2. Princeton University, Department of History</i>   |            |
| <b>Reconstructing the Archive: Shifting Strata of a Geological Approach to Landscape Heritage - 4</b>   | <b>207</b> |
| <u>Ms. Aisling O'Carroll</u> <sup>1</sup> , Prof. Natalie Koerner <sup>2</sup>  |            |
| <i>1. The Bartlett School of Architecture, UCL, 2. The Royal Danish Academy of Fine Arts, School of Architecture</i>  |            |
| <b>Rubber as toxic heritage: The creation of a material that changed the world and the materiality of rubber period (1850-1920) at the Brazilian Amazon</b> | <b>208</b> |
| <u>Mr. Tiago Muniz</u> <sup>1</sup>   |            |
| <i>1. Visiting researcher at Dept. of Cultural Sciences - Linnaeus University</i>   |            |

|   |            |
|---|------------|
| <b>Strange forms, an invitation to play</b>   | <b>209</b> |
| <u>Mr. Benjamin Richards</u> <sup>1</sup>   |            |
| <i>1. University of South-Eastern Norway</i>  |            |
| <b>The critical heritage and future of historic ornamental rose cultivars</b>   | <b>210</b> |
| <u>Mr. Peter Boyd</u> <sup>1</sup>  |            |
| <i>1. Independent Researcher and Holder of UK National Collection of Scots Roses (Plant Heritage)</i>   |            |
| <b>The Ecomuseum of the Plain of Thessaloniki in Greece</b>   | <b>211</b> |
| <u>Dr. Christina Aamodt</u> <sup>1</sup> , <u>Mr. Kostas Voudouris</u> <sup>1</sup>   |            |
| <i>1. Independent scholar</i>   |            |
| <b>The Endangered Heritage of the ‘Elephant Kui’ in Thailand</b>  | <b>211</b> |
| <u>Ms. Alisa Santikarn</u> <sup>1</sup>   |            |
| <i>1. University of Cambridge</i>   |            |
| <b>The Future Heritage of Toxic Waste</b>   | <b>212</b> |
| <u>Dr. Cornelius Holtorf</u> <sup>1</sup>   |            |
| <i>1. Linnaeus University</i>   |            |
| <b>The Futures of Nuclear Cultural Heritage: Taking Cultural Policy Beyond Residual Governance</b>  | <b>213</b> |
| <u>Dr. Egle Rindzeviciute</u> <sup>1</sup> , <u>Dr. Linda Ross</u> <sup>2</sup> , <u>Prof. Anna Storm</u> <sup>3</sup> , <u>Dr. David O’Brien</u> <sup>4</sup> , <u>Dr. Miles Oglethorpe</u> <sup>5</sup> |            |
| <i>1. Kingston University, 2. The University of the Highlands and Islands, 3. Linköping University, 4. The University of Edinburgh, 5. TICCIH, Historic Environment Scotland</i>                          |            |
| <b>The role of heritage studies in addressing the entanglements of the climate crisis</b>   | <b>214</b> |
| <u>Dr. hana morel</u> <sup>1</sup>  |            |
| <i>1. UCL</i>   |            |
| <b>The transformative power of ICH as Heritage Futures in societies</b>   | <b>214</b> |
| <u>Dr. Katriina Siivonen</u> <sup>1</sup> , <u>Mrs. Reetta Karhunkorva</u> <sup>2</sup> , <u>Dr. Leena Paaskoski</u> <sup>3</sup>   |            |
| <i>1. University of Turku, 2. University of Eastern Finland, 3. Finnish Forest Museum Lusto</i>   |            |
| <b>Time experiences and cosmological heritages: futures beyond modernity</b>  | <b>215</b> |
| <u>Dr. Walter Lowande</u> <sup>1</sup>  |            |
| <i>1. Universidade Federal de Alfenas-MG</i>  |            |
| <b>Toxic Heritage</b>   | <b>215</b> |
| <u>Dr. Elizabeth Kryder-Reid</u> <sup>1</sup> , <u>Dr. Sarah May</u> <sup>2</sup>   |            |
| <i>1. Indiana University, Indianapolis (IUPUI), 2. University of Swansea</i>  |            |
| <b>Tracing social values; understanding the associations between human and more-than-human actors in flood management</b>   | <b>217</b> |
| <u>Mr. Seb O’Connor</u> <sup>1</sup>  |            |
| <i>1. University of Leeds</i>   |            |
| <b>Waste Sits in Places: Rethinking Waste in Post-Extractive Zones</b>  | <b>217</b> |
| <u>Dr. Melissa Baird</u> <sup>1</sup>   |            |
| <i>1. Michigan Tech University</i>  |            |

|   |     |
|---|-----|
| <b>What does climate change change? Understanding the role of climate change as a ‘hyperobject’ in the work of heritage policy making agencies in Western Europe</b>  | 218 |
| <u>Ms. Janna oud Ammerveld</u> <sup>1</sup>   |     |
| <i>1. Institute of Archaeology, University College London</i>   |     |
| <b>Wild attachments: the origins and power of multispecies collectives</b>  | 219 |
| <u>Dr. Sarah Crowley</u> <sup>1</sup>   |     |
| <i>1. University of Exeter</i>  |     |
| <b>“Imperfect objects” – heritage resistance and subversion</b>   | 219 |
| <u>Dr. Stein Farstadvoll</u> <sup>1</sup>   |     |
| <i>1. UiT - The Arctic University of Norway</i>   |     |
| <br><b>Digital Futures in and for Heritage</b>  |     |
| <b>“Assassin’s Creed” as Popular Heritage</b>   | 222 |
| <u>Dr. Bjarke Liboriussen</u> <sup>1</sup>  |     |
| <i>1. University of Nottingham Ningbo China</i>   |     |
| <b>“Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners &amp; Policymakers” “The Voiceless”</b>  | 222 |
| <u>Ms. joy semien</u> <sup>1</sup>  |     |
| <i>1. Texas A &amp; M University</i>  |     |
| <b>“Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners &amp; Policymakers” - 4</b>  | 223 |
| <u>Dr. Andrea Roberts</u> <sup>1</sup> , <u>Ms. Malini Roy</u> <sup>1</sup> , <u>Ms. Jacqueline Kuzio</u> <sup>2</sup> , <u>Ms. joy semien</u> <sup>3</sup> , <u>Ms. Melina Matos</u> <sup>2</sup>  |     |
| <i>1. Texas, 2. Texas A, 3. Texas A &amp; M University</i>  |     |
| <b>“Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners &amp; Policymakers” Discussant</b>   | 223 |
| <u>Ms. Melina Matos</u> <sup>1</sup>  |     |
| <i>1. Texas A</i>   |     |
| <b>“Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners &amp; Policymakers” “ESSENCE AT BAY” USING DIGITAL HUMANITIES TOOLS TO BRIDGE FREEDOM COLONY STORIES AND FLOOD MITIGATION PLANNING</b> | 224 |
| <u>Ms. Malini Roy</u> <sup>1</sup>  |     |
| <i>1. Texas</i>   |     |
| <b>“Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners &amp; Policymakers” “Bridging the Divide”</b>  | 224 |
| <u>Ms. Jacqueline Kuzio</u> <sup>1</sup>  |     |
| <i>1. Texas A</i>   |     |
| <b>#Palmyraverse The Future of Palmyra-Tadmur: A Critical Approach to Ruins Ruined</b>  | 225 |
| <u>Mr. Rory McInnes-Gibbons</u> <sup>1</sup>  |     |
| <i>1. Durham University</i>   |     |
| <b>3D-laser-scanning record as an alternative form of digital heritage for earthquake affected areas in Chile</b>   | 226 |
| <u>Dr. Bernadette Devilat</u> <sup>1</sup>  |     |
| <i>1. Centre for Architecture, Urbanism and Global Heritage, Nottingham Trent University</i>  |     |

---

|   |     |
|---|-----|
| <b>A Different Kind of Pilgrimage: Digital Communities and the Expansion of the Queer Heritage Landscape</b>  | 227 |
| <u>Ms. Katelyn Williams</u> <sup>1</sup>  |     |
| <i>1. Brandenburg University of Technology</i>  |     |
| <b>A heritage matter of concern – co-designing digital interpretations with volunteering communities</b>  | 228 |
| <u>Ms. Violeta Tsenova</u> <sup>1</sup>   |     |
| <i>1. Newcastle University</i>  |     |
| <b>A multi-sensory mapping approach to Urban Identity and Place Making</b>  | 229 |
| <u>Ms. Virajitha Chimalapati</u> <sup>1</sup>   |     |
| <i>1. George Town World Heritage Incorporated</i>   |     |
| <b>Accessible Journeys: How the use of digital technologies expand engagement with site-based heritage to diverse and globalised audiences</b>                                  | 229 |
| <u>Dr. Romany Reagan</u> <sup>1</sup>   |     |
| <i>1. Independent scholar</i>   |     |
| <b>Aggregating Cultural Heritage Data to Interrogate the History of Colonial Collecting: Reconstructing Western Australian Collections in the “Collecting the West” Project</b> | 230 |
| <u>Dr. Toby Burrows</u> <sup>1</sup>  |     |
| <i>1. University of Western Australia and University of Oxford</i>  |     |
| <b>Can ‘sensory dimensions of places’ turn into a digital platform within the sensory heritage methods?</b>   | 231 |
| <u>Mrs. asiye nisa kartal</u> <sup>1</sup>  |     |
| <i>1. University of Nottingham</i>  |     |
| <b>Conceptualizing a platform for ethical digital heritage</b>  | 231 |
| <u>Dr. Monika Stobiecka</u> <sup>1</sup>  |     |
| <i>1. University of Warsaw</i>  |     |
| <b>Conceptualizing a platform for ethical digital heritage - Designing a collaborative peer-to-peer system for archaeology: The DigVentures platform</b>                        | 232 |
| <u>Mr. Brendon Wilkins</u> <sup>1</sup>   |     |
| <i>1. DigVentures</i>   |     |
| <b>Conceptualizing a Platform for Ethical Digital Heritage - Challenges in Establishing Guidelines for the Digitization of Museums: A Brazilian Perspective</b>                 | 233 |
| <u>Mr. Elton Genari</u> <sup>1</sup>  |     |
| <i>1. Universidade de Campinas</i>  |     |
| <b>Conceptualizing a platform for ethical digital heritage - Digital sustainability: where does the digital accumulation lead us?</b>   | 234 |
| <u>Dr. Monika Stobiecka</u> <sup>1</sup>  |     |
| <i>1. University of Warsaw</i>  |     |
| <b>Cultural Sustainability in the Digital Age: Reproducing Intangible Cultural Heritage on Media Platforms</b>  | 234 |
| <u>Ms. Xueying Gao</u> <sup>1</sup>   |     |
| <i>1. National University of Singapore</i>  |     |

---

|   |     |
|---|-----|
| <b>Digital and Mobile Technology for on-Site Heritage Interpretation: Challenges and Future Possibilities for Heritage Sites in India.</b>  | 235 |
| <u>Ms. Ekta Chauhan<sup>1</sup>, Ms. Sanjana Anand<sup>2</sup></u>  |     |
| <i>1. Brandenburg University of Technology, 2. Centre for Civil Society</i>   |     |
| <b>Digital Drawing and the Future for Built Heritage: New Research Tools in the Interpretation of Monchique Convent (Porto, Portugal).</b>  | 236 |
| <u>Mr. Tiago Cruz<sup>1</sup></u>   |     |
| <i>1. Faculty of Arts, University of Porto and CITCEM - Transdisciplinary Research Centre «Culture, Space and Memory»</i>   |     |
| <b>Digital Futures in and for Heritage - Digital representations of places and their impact on the right to the city</b>  | 238 |
| <u>Ms. Fernanda Lima<sup>1</sup>, Dr. Clarissa Sanfelice Rahmeier<sup>1</sup></u>   |     |
| <i>1. ESPM</i>  |     |
| <b>Digital heritage-making processes for envisioning inclusive futures - 3</b>  | 237 |
| <u>Dr. Areti Galani<sup>1</sup>, Prof. Maria Economou<sup>2</sup></u>   |     |
| <i>1. School of Arts and Cultures, Newcastle University, 2. Information Studies, School of Humanities, University of Glasgow</i>  |     |
| <b>Digital media infrastructures as participatory memory modalities</b>   | 238 |
| <u>Prof. Gertraud Koch<sup>1</sup>, Ms. Samantha Lutz<sup>1</sup></u>   |     |
| <i>1. Institute of European Ethnology/Cultural Anthropology, University of Hamburg</i>  |     |
| <b>Digital production of a sense of place: Shaping local heritage through digital film tours in Scotland</b>  | 238 |
| <u>Ms. Rosa Schiavone<sup>1</sup></u>   |     |
| <i>1. Erasmus University Rotterdam</i>  |     |
| <b>Digital Reconstruction of The War-Destroyed Monuments During Syrian Civil War</b>  | 239 |
| <u>Ms. Shuyi Yin<sup>1</sup></u>  |     |
| <i>1. Columbia</i>  |     |
| <b>Digitalization and emerging planetary conditions</b>   | 239 |
| <u>Dr. Fiona Cameron<sup>1</sup></u>  |     |
| <i>1. Western Sydney University</i>   |     |
| <b>Digitised collections and the social museum: sharing of Science Museum Group collections through social media</b>  | 240 |
| <u>Ms. Rhiannon Lewis<sup>1</sup></u>   |     |
| <i>1. School of Advanced Study, University of London</i>  |     |
| <b>Digitised heritage, online audiences and shifting relations of trust</b>   | 241 |
| <u>Dr. Jen Ross<sup>1</sup>, Ms. Eleanor Capaldi<sup>1</sup>, Prof. Melissa Terras<sup>2</sup>, Mr. Christopher Ganley<sup>3</sup>, Ms. Màiri Lafferty<sup>3</sup></u>  |     |
| <i>1. University of Edinburgh, 2. University of Edin, 3. National Galleries of Scotland</i>   |     |
| <b>Digitising Heritage</b>  | 241 |
| <u>Dr. Lina Pranaitytė<sup>1</sup>, Prof. Carsten Wergin<sup>1</sup>, Prof. Paul Arthur<sup>2</sup>, Prof. Ana Sanchez Laws<sup>3</sup>, Prof. Paul Turnbull<sup>4</sup>, Prof. Johannes Wienand<sup>5</sup>, Ms. Naomi Appleby<sup>6</sup>, Ms. Sarah Yu<sup>6</sup></u> |     |
| <i>1. Ruprecht-Karls-University Heidelberg, 2. Edith Cowan University, 3. Volda University College, 4. University of Tasmania, 5. Technische Universität Braunschweig, 6. Nyamba Buru Yawuru Ltd</i>  |     |

|   |            |
|---|------------|
| <b>Familiarly Long Conversations: investigating the sound-art of communication between two aliens</b>   | <b>242</b> |
| <u>Ms. Abigail Stoner<sup>1</sup>, Ms. Eunice Fong<sup>2</sup></u>  |            |
| <i>1. Independent scholar, 2. Universität der Künste Berlin</i>   |            |
| <b>From closed to open digital futures: Untapping the potential of open knowledge</b>   | <b>243</b> |
| <u>Ms. Angeliki Tzouganatou<sup>1</sup></u>   |            |
| <i>1. University of Hamburg</i>   |            |
| <b>From digital engagement to digital sustainability: a case-study with 3D models</b>   | <b>244</b> |
| <u>Dr. Chiara Zuanni<sup>1</sup></u>  |            |
| <i>1. University of Graz</i>  |            |
| <b>Go Viking: Digitisations, Fans, Re-enactment and Consumption on Pinterest</b>  | <b>244</b> |
| <u>Prof. Bodil Axelsson<sup>1</sup>, Dr. Katherine Hauptman<sup>2</sup></u>   |            |
| <i>1. Linköping University, 2. the Swedish History Museum</i>   |            |
| <b>Hacking and Remixing: Exploring Co-creative Uses of Digitised Collections</b>  | <b>245</b> |
| <u>Ms. Franziska Mucha<sup>1</sup></u>  |            |
| <i>1. University of Glasgow</i>   |            |
| <b>Heritage &amp; death in digital futures</b>  | <b>245</b> |
| <u>Mr. Lorenz Widmaier<sup>1</sup></u>  |            |
| <i>1. Cyprus University of Technology</i>   |            |
| <b>Heritage futurescaping: developing critical digital heritage practice through participatory speculative design</b>   | <b>246</b> |
| <u>Dr. Areti Galani<sup>1</sup>, Dr. gabi arrigoni<sup>2</sup></u>  |            |
| <i>1. School of Arts and Cultures, Newcastle University, 2. Newcastle University</i>  |            |
| <b>History Guides the Future: the Architectural Heritage of Seven British Towns in Modern China, 1920s VS 2020s</b>   | <b>247</b> |
| <u>Dr. Guodong Chen<sup>1</sup>, Mr. Yuan Huang<sup>1</sup>, Dr. GangYi Tan<sup>1</sup>, Dr. xu liquan<sup>1</sup></u>  |            |
| <i>1. Huazhong University of Science and Technology</i>   |            |
| <b>History of now: The digital preservation of street art and graffiti</b>  | <b>248</b> |
| <u>Ms. POLYXENI XIRADAKIS<sup>1</sup>, Ms. EVA ZMPOGKO<sup>2</sup></u>  |            |
| <i>1. University of the Aegean, Urban Layers, 2. URBAN LAYERS</i>   |            |
| <b>Hosting Virtual Reality in Museums: a critical approach</b>  | <b>250</b> |
| <u>Dr. Maria Shehade<sup>1</sup>, Dr. Theopisti Stylianou-Lambert<sup>2</sup></u>   |            |
| <i>1. Research Associate, Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE),<br/>2. Associate Professor, Cyprus University of Technology/ Leader of Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE)</i> |            |
| <b>HOW REVOLUTIONIST IS THE “DIGITAL REVOLUTION” IN MUSEUMS?</b>  | <b>250</b> |
| <u>Prof. ANASTASIA CHOURMOUZIADI<sup>1</sup></u>  |            |
| <i>1. University of the Aegean</i>  |            |
| <b>Inclusive visions: the future of digital resources for the inclusion of visually impaired museum visitors</b>  | <b>251</b> |
| <u>Ms. Rafie R. Cecilia<sup>1</sup></u>   |            |
| <i>1. UCL</i>   |            |

|  |            |
|--|------------|
| <b>Integrating emotional engagement and storytelling for inclusive digital heritage interpretation</b>   | <b>251</b> |
| <u>Prof. Maria Economou</u> <sup>1</sup> , <u>Dr. Hilary Young</u> <sup>2</sup> , <u>Dr. Emilia Sosnowska</u> <sup>2</sup>   |            |
| <i>1. Information Studies &amp; Hunterian Museum, University of Glasgow, 2. School of Humanities, University of Glasgow</i>  |            |
| <b>Making sense of globalizing culinary practices in the digital era; a case study of kimchi making on YouTube and Instagram</b>   | <b>252</b> |
| <u>Ms. Sumi Nam</u> <sup>1</sup> , <u>Ms. Heejun Yoo</u> <sup>1</sup> , <u>Prof. Sangmee Bak</u> <sup>2</sup>  |            |
| <i>1. Research Institute for Cultural Heritage, Hankuk University of Foreign Studies, 2. Division of International Studies, Hankuk University of Foreign Studies</i>                   |            |
| <b>Making the Invisible Visible through Digital Technologies in Fieldwork</b>  | <b>253</b> |
| <u>Prof. Andrew Johnston</u> <sup>1</sup>  |            |
| <i>1. University of Virginia</i>   |            |
| <b>Mapping Ancient Athens: reviewing the cultural landscape of Athens</b>  | <b>253</b> |
| <u>Ms. Maria Karagiannopoulou</u> <sup>1</sup>   |            |
| <i>1. Dipylon Society for the study of ancient topography</i>  |            |
| <b>Metadata and its Discontents: A Reflection on Decolonizing Potentials</b>   | <b>254</b> |
| <u>Dr. Christina Hodge</u> <sup>1</sup>  |            |
| <i>1. University of Stanford</i>   |            |
| <b>Object and Affect: Digital Engagement with Burrell's Late Medieval Collection</b>   | <b>255</b> |
| <u>Ms. Lynn Verschuren</u> <sup>1</sup>  |            |
| <i>1. Information Studies, School of Humanities, University of Glasgow</i>   |            |
| <b>Our factories on WeChat: social media and heritage discourses of industrial heritage in Zhengzhou</b>   | <b>255</b> |
| <u>Ms. Xiaopei Li</u> <sup>1</sup>   |            |
| <i>1. Beijing Urban Planning Technical Service Centre</i>  |            |
| <b>Participatory memory practices: Human-centred approaches to digital heritage collections</b>  | <b>256</b> |
| <u>Ms. Franziska Mucha</u> <sup>1</sup> , <u>Ms. Myrto Theocharidou</u> <sup>2</sup> , <u>Mr. Lorenz Widmaier</u> <sup>2</sup> , <u>Ms. Angeliki Tzouganatou</u> <sup>3</sup>          |            |
| <i>1. University of Glasgow, 2. Cyprus University of Technology, 3. University of Hamburg</i>  |            |
| <b>Postcolonial narratives of the born frees: an interactive exhibition codesigned with Namibian youth</b>   | <b>257</b> |
| <u>Ms. Asnath Paula Kambunga</u> <sup>1</sup>  |            |
| <i>1. Aarhus University</i>  |            |
| <b>Potentials for Learning History through Role-Playing in Virtual Reality</b>   | <b>258</b> |
| <u>Ms. Danzhao Cheng</u> <sup>1</sup> , <u>Prof. Eugene Ch'ng</u> <sup>1</sup>   |            |
| <i>1. University of Nottingham Ningbo China</i>  |            |
| <b>Reintegrating Movable Heritage with Its "Place" Through Digital Means: The Case of Bergama Kuplu Hamam and the Three Colossal Vases</b>   | <b>259</b> |
| <u>Dr. Figen Kivilcim Corakbas</u> <sup>1</sup>  |            |
| <i>1. Bursa Uludag University</i>  |            |
| <b>Seven British Towns in Modern China, 1922-2022</b>  | <b>260</b> |
| <u>Dr. Guodong Chen</u> <sup>1</sup> , <u>Mr. Yuan Huang</u> <sup>1</sup> , <u>Dr. GangYi Tan</u> <sup>1</sup> , <u>Dr. xu liquan</u> <sup>1</sup> , <u>Ms. Jierui LV</u> <sup>1</sup> |            |
| <i>1. Huazhong University of Science and Technology</i>  |            |

|   |     |
|---|-----|
| <b>Shaping digital cultural policies: Europeana as a medium and a driver of cultural heritage institutions' digital turn.</b>                                       | 262 |
| <u>Ms. Carlotta Capurro</u> <sup>1</sup>  |     |
| <i>1. Utrecht University</i>  |     |
| <b>Sharing the Silver Screen? Curating the White Fathers Film Collection (1948-1960)</b>  | 262 |
| <u>Dr. Jonas Van Mulder</u> <sup>1</sup>  |     |
| <i>1. KU Leuven</i>   |     |
| <b>Social Media Platforms and Intangible Cultural Heritage: The Digital Dissemination of Community Practices on YouTube.</b>  | 263 |
| <u>Prof. Sheenagh Pietrobruno</u> <sup>1</sup>  |     |
| <i>1. Saint Paul University</i>   |     |
| <b>Storytelling Immersion: breathing life into Mycenaeans</b>   | 264 |
| <u>Ms. Despoina Sampatakou</u> <sup>1</sup>   |     |
| <i>1. York</i>  |     |
| <b>Sustainable Historical Building Maintenance using Heritage Building Information Modelling</b>  | 264 |
| <u>Mr. Saiful Ramli</u> <sup>1</sup> , Dr. Ibrahim Motawa <sup>1</sup>  |     |
| <i>1. University of Strathclyde</i>   |     |
| <b>Sustainable Historical Building Maintenance using Heritage Building Information Modelling</b>  | 265 |
| <u>Mr. Saiful Ramli</u> <sup>1</sup> , Dr. Ibrahim Motawa <sup>1</sup>  |     |
| <i>1. University of Strathclyde</i>   |     |
| <b>Sustainable safeguarding of cultural heritage for future generations in Europe? Diverging ideas of sustainability in the context of reusing digital heritage</b> | 266 |
| <u>Ms. Samantha Lutz</u> <sup>1</sup>   |     |
| <i>1. Institute of European Ethnology/Cultural Anthropology, University of Hamburg</i>  |     |
| <b>Technology, Temporality and Public Discourse in Contemporary Brazil: The cases of Museu do Amanhã and Museu Nacional</b>   | 267 |
| <u>Dr. Pedro Telles da Silveira</u> <sup>1</sup>  |     |
| <i>1. Independent scholar</i>   |     |
| <b>The Digital is Not Neutral: The Ethics of the Digitization of Threatened Cultural Heritage</b>   | 268 |
| <u>Prof. Erin Thompson</u> <sup>1</sup>   |     |
| <i>1. John Jay College of Criminal Justice, CUNY</i>  |     |
| <b>The image of heritage: the impact of social media and travel apps on tourist consumption of heritage sites</b>   | 268 |
| <u>Dr. Priscila Henning</u> <sup>1</sup>  |     |
| <i>1. State University of Campinas (UNICAMP - Universidade Estadual de Campinas))</i>   |     |
| <b>The shaping of memory and identity through digitised photographs in big data repositories</b>  | 269 |
| <u>Ms. Myrto Theocharidou</u> <sup>1</sup>  |     |
| <i>1. Cyprus University of Technology</i>   |     |
| <b>The Swedish Cold War Heritage through Youtube Algorithms</b>   | 269 |
| <u>Dr. Christian Widholm</u> <sup>1</sup> , Dr. Victor Lundberg <sup>2</sup>  |     |
| <i>1. Södertörn University, 2. Malmö University</i>   |     |



|  |     |
|--|-----|
| <b>Who is telling this story? Digital Memory and Chatbots in Museums</b>   | 270 |
| <u>Mrs. Valentina Vavassori</u> <sup>1</sup>   |     |
| <i>1. King's College London</i>  |     |
| <b>“Does This Count as Cultural Heritage? A Critical Analysis on Users’ Categorization of Heritage Objects in the 3D Model Sharing Platform Sketchfab”</b> | 271 |
| <u>Mr. atanur andic</u> <sup>1</sup>   |     |
| <i>1. The University of Texas at Dallas</i>  |     |
| <br><b>Folklore and Intangible Heritages</b>   |     |
| <b>“Singin’ Miners and Old Timers”:</b> Performing and transforming heritage in the Cornish diaspora   | 273 |
| <u>Dr. Kate Neale</u> <sup>1</sup>   |     |
| <i>1. Independent Researcher</i>   |     |
| <b>‘Something’ Happened: Comprehending Intangible Heritage at War Commemoration Ceremonies</b>   | 273 |
| <u>Mr. Darren Mitchell</u> <sup>1</sup>  |     |
| <i>1. The University of Sydney</i>   |     |
| <b>Accessible Journeys: How the use of digital technologies expand engagement with site-based heritage to diverse and globalised audiences</b>             | 274 |
| <u>Dr. Romany Reagan</u> <sup>1</sup>  |     |
| <i>1. Independent scholar</i>  |     |
| <b>An ICH Network Panel - Intangible Cultural Heritage: between tyranny and democracy 4</b>  | 275 |
| <u>Dr. Hanna Schreiber</u> <sup>1</sup> , <u>Dr. Cristina Clopot</u> <sup>2</sup>  |     |
| <i>1. University of Warsaw, 2. University of Hull</i>  |     |
| <b>Between Contested Traditions and Contested Heritage</b>   | 275 |
| <u>Ms. Digne Üdre</u> <sup>1</sup>   |     |
| <i>1. University of Tartu, Department of Estonian and Comparative Folklore</i>   |     |
| <b>Cillini: the art and ethics of documenting what could never be said</b>   | 276 |
| <u>Ms. Victoria Allen</u> <sup>1</sup> , <u>Mr. Joseph Duffy</u> <sup>2</sup> , <u>Dr. Garret Scally</u> <sup>1</sup>                                      |     |
| <i>1. Christian-Albrechts-Universität zu Kiel (CAU), 2. Manchester School of Art - Manchester Metropolitan University</i>                                  |     |
| <b>Creativity and Innovation as Means for Sustaining the Intangible Heritage of Flamenco</b>   | 277 |
| <u>Dr. Kalliopi Fouseki</u> <sup>1</sup>   |     |
| <i>1. UCL</i>  |     |
| <b>Cultural Heritage and Communities: A case study of communitarian participation in Peru</b>  | 277 |
| <u>Dr. Adriana Arista-Zerga</u> <sup>1</sup>   |     |
| <i>1. University of Nottingham</i>   |     |
| <b>Discourse and Identity Negotiations in the Nüshu Community: A Debate on Authenticity</b>  | 278 |
| <u>Ms. Xihuan Hu</u> <sup>1</sup>  |     |
| <i>1. University of Leicester</i>  |     |
| <b>Discussant - Kristin Kuutma</b>   | 279 |
| <u>Prof. Kristin Kuutma</u> <sup>1</sup>   |     |
| <i>1. University of Tartu</i>  |     |

|  |     |
|--|-----|
| <b>Emotional encounters of the historical kind</b>   | 279 |
| <u>Mrs. Jenny Pistella<sup>1</sup></u>   |     |
| <i>1. Queen Mary University, London</i>  |     |
| <b>Engaging Legacies with the Future: A Participatory Approach to Performing Arts Archives</b>   | 280 |
| <u>Ms. Yunjing Huang<sup>1</sup></u>   |     |
| <i>1. University College London</i>  |     |
| <b>Equality versus hierarchy: ICH regime and the practice of International Relations</b>   | 281 |
| <u>Dr. Hanna Schreiber<sup>1</sup></u>   |     |
| <i>1. University of Warsaw</i>   |     |
| <b>Folklore and Intangible Cultural Heritages: Globalising Sri Lankan Baila</b>  | 282 |
| <u>Dr. Shihan de Silva<sup>1</sup>, Dr. Hemal Jayasuriya<sup>2</sup></u>   |     |
| <i>1. School of Advanced Study, University of London, 2. University of Cambridge</i>   |     |
| <b>Future folklore and UNESCO's 2003 Convention for the Safeguarding of ICH</b>  | 283 |
| <u>Prof. Georgiana Gore<sup>1</sup>, Prof. Egil Bakka<sup>2</sup>, Dr. CHI-FANG CHAO<sup>3</sup>, Dr. Siri Maeland<sup>2</sup>, Prof. Gediminas Karoblis<sup>2</sup></u> |     |
| <i>1. Université Clermont Auvergne, 2. NTNU, 3. University of Roehampton</i>   |     |
| <b>Harry Potter and the Changing Nature of Intangible Cultural Heritage</b>  | 283 |
| <u>Ms. Flossie Kingsbury<sup>1</sup></u>   |     |
| <i>1. Aberystwyth University</i>   |     |
| <b>Heritage "Deviations": Ethnicity, Gender and Masquerade Practices in Contemporary Bulgaria</b>  | 284 |
| <u>Dr. Ivo Strahilov<sup>1</sup></u>   |     |
| <i>1. Sofia University St. Kliment Ohridski</i>  |     |
| <b>Historic London fairs as lost cultural heritage</b>   | 284 |
| <u>Ms. Neha Fatima<sup>1</sup></u>   |     |
| <i>1. Bartlett School of Architecture</i>  |     |
| <b>Historic London Fairs Map</b>   | 285 |
| <u>Ms. Neha Fatima<sup>1</sup></u>   |     |
| <i>1. Bartlett School of Architecture</i>  |     |
| <b>Intangible cultural heritage as a mirror of societal gender structures: a discussion based on case studies</b>  | 286 |
| <u>Dr. Helga Janse<sup>1</sup></u>   |     |
| <i>1. University of Tsukuba</i>  |     |
| <b>Intangible Cultural Heritage as knowledge practice</b>  | 286 |
| <u>Dr. Helmut Groschwitz<sup>1</sup></u>   |     |
| <i>1. Universität Regensburg</i>   |     |
| <b>Intangible Cultural Heritage, a social policy of cultural domains for secular and divine: Shikinen-sengu of Ise Grand Shrine in Japan</b>                             | 287 |
| <u>Dr. SUMIKO SARASHIMA<sup>1</sup></u>  |     |
| <i>1. University College London</i>  |     |

|  |            |
|--|------------|
| <b>Intangible cultural heritage: where do we come from, where are we and where are we going?</b>   | <b>288</b> |
| <u>Dr. Hanna Schreiber</u> <sup>1</sup> , <u>Dr. Cristina Clopot</u> <sup>2</sup> , <u>Prof. Ahmed Skounti</u> <sup>3</sup> , <u>Prof. Cristina Amescua Chavez</u> <sup>4</sup> ,<br><u>Dr. Harriet Deacon</u> <sup>5</sup> , <u>Prof. Laurier Turgeon</u> <sup>6</sup> , <u>Dr. Natsuko Akagawa</u> <sup>7</sup> , <u>Prof. Laurajane Smith</u> <sup>8</sup>                            |            |
| <i>1. University of Warsaw, 2. University of Hull, 3. Institut national des sciences de l'archéologie et du patrimoine, (INSAP, Department of Anthropology, Rabat), 4. Centro Regional de Investigaciones Multidisciplinarias - Universidad Nacional Autónoma de México, 5. Coventry University, 6. Laval University, 7. University of Queensland, 8. Australian National University</i> |            |
| <b>Intangible heritage as past and future presencing in museums</b>  | <b>288</b> |
| <u>Dr. Sophie Elpers</u> <sup>1</sup>  |            |
| <i>1. The Meertens Institute, Amsterdam &amp; Dutch Centre for Intangible Cultural Heritage</i>  |            |
| <b>Is that you Thor? Storytelling in the modern Viking landscape</b>   | <b>289</b> |
| <u>Ms. Katherine Burlingame</u> <sup>1</sup>   |            |
| <i>1. Lund University</i>  |            |
| <b>Israel's Intangible Cultural Heritage: Challenges and Opportunities</b>   | <b>289</b> |
| <u>Mr. Elazar Nudell</u> <sup>1</sup>  |            |
| <i>1. Tarboot Consulting</i>   |            |
| <b>Journey to the West (?): Crafting heritage futures in China - The National Cultural Supermarket: Consuming feiyi in contemporary China</b>  | <b>290</b> |
| <u>Dr. Philipp Demgenski</u> <sup>1</sup> , <u>Mr. Lisheng Zhang</u> <sup>2</sup>  |            |
| <i>1. Zhejiang University, 2. UCL</i>  |            |
| <b>Kartoffel Community. Archiving intangible post-migrant heritage live and in public</b>  | <b>290</b> |
| <u>Mr. Michael Annoff</u> <sup>1</sup>   |            |
| <i>1. Potsdam University of Applied Science</i>  |            |
| <b>Life of a Sampler: the significance of the “mundane” in Miao cultural transmission</b>  | <b>292</b> |
| <u>Ms. Sharon Tsang-de Lyster</u> <sup>1</sup>   |            |
| <i>1. SOAS, University of London</i>   |            |
| <b>Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Historical monument and Nostalgia of Comorian Diaspora</b>   | <b>293</b> |
| <u>Prof. Keiya Hanabuchi</u> <sup>1</sup>  |            |
| <i>1. Health Sciences University of Hokkaido</i>   |            |
| <b>Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Local Belief at a Hidden Heritage Site on Kilwa Island in Tanzania</b>   | <b>294</b> |
| <u>Dr. Ryo NAKAMURA</u> <sup>1</sup>   |            |
| <i>1. Fukuoka University</i>   |            |
| <b>Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Local Practices around the Tombs of Buganda Kings at Kasubi</b>  | <b>294</b> |
| <u>Prof. Kiyoshi Umeya</u> <sup>1</sup> , <u>Dr. Taku Iida</u> <sup>2</sup>  |            |
| <i>1. Kobe University, 2. National Museum of Ethnology, Osaka</i>  |            |
| <b>Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Re-embedding Museum Objects into Local Communicative Networks</b>  | <b>295</b> |
| <u>Dr. Taku Iida</u> <sup>1</sup>  |            |
| <i>1. National Museum of Ethnology, Osaka</i>  |            |

- 
- Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Tangible vs intangible? What West-Tanzanian kihaya calabash lids tell on intangible cultural heritage** 296  
Dr. Thomas Laely<sup>1</sup>  
 1. *University of Zurich*
- Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Traditional Medicine as local heritage: Conditions and Politics of knowledge transfer and preservation** 296  
Dr. Jacqueline Grigo<sup>1</sup>  
 1. *Department of Religious Studies, University of Zürich*
- Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Tribal Crafts and Arts in the Museum versus knowledge systems surviving among the communities in Uganda** 297  
Mx. Abiti Adebo Nelson<sup>1</sup>  
 1. *University of Western Cape and Uganda National Museum*
- Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible -8** 298  
Dr. Taku Iida<sup>1</sup>  
 1. *National Museum of Ethnology, Osaka*
- Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible -The Sacred Kaya Forests as Mijikenda Archives Along the Kenyan Coast** 298  
Prof. Katsuhiko KEIDA<sup>1</sup>  
 1. *Kumamoto University*
- Making Future Folklore: Assembling heritage through design** 299  
Dr. Toby Pillatt<sup>1</sup>, Dr. Debbie Maxwell<sup>1</sup>, Dr. Liz Edwards<sup>2</sup>  
 1. *University of York*, 2. *Lancaster University*
- Music as heritage in Iberoamerica - Charango Futures: Heritage claims and Indigenous disruptions in a Bolivian Meeting of Masters and Researchers** 300  
Dr. Henry Stobart<sup>1</sup>, Prof. Michelle Bigenho<sup>2</sup>, Dr. georgina flores<sup>3</sup>  
 1. *Royal Holloway London*, 2. *Colgate University*, 3. *Universidad nacional Autónoma de México*
- Music as heritage in Iberoamerica - Flamenco, Mariachi and Fado: Music as Intangible Heritage and its Political Uses** 301  
Dr. Clara Macías Sánchez<sup>1</sup>, Dr. Aniceto Delgado Méndez<sup>2</sup>  
 1. *Universidad de Extremadura*, 2. *Instituto Andaluz de Patrimonio Histórico*
- Music as heritage in Iberoamerica - The political instrumentalization of traditional music from Extremadura and its safeguarding in a context of globalisation** 301  
Dr. Aniceto Delgado Méndez<sup>1</sup>, Dr. Clara Macías Sánchez<sup>2</sup>  
 1. *Instituto Andaluz de Patrimonio Histórico*, 2. *Universidad de Extremadura*
- Music as heritage in Iberoamerica - Trafficking in pirekuas. Problems with copyright and cultural rights amongst Purepecha composers in Michoacan, Mexico** 302  
Dr. georgina flores<sup>1</sup>  
 1. *Universidad nacional Autónoma de México*
-

|  |            |
|--|------------|
| <b>Music as heritage in Iberoamerica-6</b>   | <b>302</b> |
| Dr. <u>georgina flores</u> <sup>1</sup> , <u>Dr. Henry Stobart</u> <sup>2</sup> , <u>Dr. Clara Macías Sánchez</u> <sup>3</sup> , <u>Dr. Ruth Hellier</u> <sup>4</sup> ,<br><u>Dr. Aniceto Delgado Méndez</u> <sup>5</sup> , <u>Prof. Michelle Bigenho</u> <sup>6</sup> |            |
| <i>1. Instituto de Investigaciones Sociales; Universidad Nacional Autónoma de México, 2. Royal Holloway London, 3. Universidad de Extremadura, 4. University of California, Santa Barbara, 5. Instituto Andaluz de Patrimonio Histórico, 6. Colgate University</i>     |            |
| <b>On music, canoes, and conch shells: Engaging palimpsests, memory and sonic bodies in contemporary Mexico</b>  | <b>303</b> |
| <u>Dr. Ruth Hellier</u> <sup>1</sup> , <u>Dr. georgina flores</u> <sup>2</sup>   |            |
| <i>1. University of California, Santa Barbara, 2. Universidad nacional Autónoma de México</i>  |            |
| <b>Problematising community involvement in national ICH safeguarding frameworks: examples from Spain and Portugal</b>  | <b>303</b> |
| <u>Dr. Alix Ferrer-Yulfo</u> <sup>1</sup> , <u>Dr. Hanna Schreiber</u> <sup>2</sup>  |            |
| <i>1. Newcastle University, 2. University of Warsaw</i>  |            |
| <b>Remixing as Praxis: Arnstein’s Ladder Through the Grassroots Preservationist’s Lens</b>   | <b>304</b> |
| <u>Dr. Andrea Roberts</u> <sup>1</sup> , <u>Ms. Grace Kelly</u> <sup>2</sup>   |            |
| <i>1. Texas, 2. Texas A</i>  |            |
| <b>Retromania? Problematizing Popular Music Heritage Futures</b>   | <b>305</b> |
| <u>Ms. Synnøve Engevik</u> <sup>1</sup> , <u>Dr. Robert Knifton</u> <sup>2</sup> , <u>Dr. Marion Leonard</u> <sup>3</sup> , <u>Prof. Paul Long</u> <sup>4</sup> , <u>Dr. Áine Mangaoang</u> <sup>5</sup>   |            |
| <i>1. Norwegian University of Science and Technology / Rockheim, 2. University of Leeds, 3. University of Liverpool, 4. Birmingham City University, 5. University of Oslo</i>  |            |
| <b>Safeguarding a (In)Tangible Tradition: The Museo del Palio di Legnano case</b>  | <b>306</b> |
| <u>Dr. Elena Settimini</u> <sup>1</sup> , <u>Mr. Alessio Francesco Palmieri Marinoni</u> <sup>2</sup>  |            |
| <i>1. Independent scholar, 2. University of Sussex</i>   |            |
| <b>Safeguarding ICH for the future in the Totonac Region in México</b>   | <b>306</b> |
| <u>Ms. María Royuela-Maldonado</u> <sup>1</sup>  |            |
| <i>1. Barcelona University</i>   |            |
| <b>Skyr Wars: From Live Cultures to Cultural Heritage</b>  | <b>307</b> |
| <u>Prof. Valdimar Tryggvi Hafstein</u> <sup>1</sup> , <u>Mr. Jon Thor Petursson</u> <sup>2</sup>   |            |
| <i>1. University of Iceland, 2. Lund University</i>  |            |
| <b>Social Media Platforms and Intangible Cultural Heritage: The Digital Dissemination of Community Practices on YouTube.</b>   | <b>307</b> |
| <u>Prof. Sheenagh Pietrobruno</u> <sup>1</sup>   |            |
| <i>1. Saint Paul University</i>  |            |
| <b>Strategies to safeguard Gaucho’s Intangible Cultural Heritage, and the new transformative propositions of black Gauchos.</b>  | <b>308</b> |
| <u>Mr. Leon Araujo</u> <sup>1</sup>  |            |
| <i>1. Universidade Federal do Estado do Rio de Janeiro</i>   |            |
| <b>STRENGTH OF STORY IN THE ERA OF CLIMATE UNCERTAINTY: ORAL TRADITION FOR AFRICAN AMERICAN FARMERS AND FISHERMEN</b>  | <b>309</b> |
| <u>Mrs. Melody Hunter-Pillion</u> <sup>1</sup>   |            |
| <i>1. North Carolina State University</i>  |            |

|  |            |
|--|------------|
| <b>Sustainable development through community-led HIPAMS (heritage-sensitive intellectual property and marketing strategies)</b>  | <b>310</b> |
| <u>Dr. Harriet Deacon</u> <sup>1</sup>   |            |
| <i>1. Honorary Research Fellow at the University of Cape Town (South Africa) and Visiting Research Fellow at Coventry University (UK)</i>  |            |
| <b>Sustainable development, heritage and the market - Market, ICH and the embarrassment of heritage alienability</b>   | <b>310</b> |
| <u>Dr. Chiara Bortolotto</u> <sup>1</sup>  |            |
| <i>1. Institut interdisciplinaire d'anthropologie du contemporain</i>  |            |
| <b>Sustainable development, heritage and the market - 8</b>  | <b>311</b> |
| <u>Prof. Charlotte Waelde</u> <sup>1</sup> , <u>Dr. Harriet Deacon</u> <sup>2</sup> , <u>Dr. Chiara Bortolotto</u> <sup>3</sup> , <u>Dr. Christina Maags</u> <sup>4</sup> ,<br><u>Prof. Christoph Antons</u> <sup>5</sup> , <u>Dr. Desmond Oriakhogba</u> <sup>6</sup> , <u>Dr. Krystyna Swiderska</u> <sup>7</sup> , <u>Dr. Junjie Su</u> <sup>8</sup>  |            |
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| <b>Sustainable development, heritage and the market - Consuming Intangible Cultural Heritage in Cultural Creative Industries: cases from China</b>   | <b>312</b> |
| <u>Dr. Junjie Su</u> <sup>1</sup>  |            |
| <i>1. Cultural Development Institute, Yunnan University</i>  |            |
| <b>Sustainable development, heritage and the market - discussant</b>   | <b>312</b> |
| <u>Prof. Charlotte Waelde</u> <sup>1</sup>   |            |
| <i>1. Centre for Dance Research, Coventry University</i>   |            |
| <b>Sustainable development, heritage and the market - Overcoming the challenges of intellectual property and promoting cultural heritage through social entrepreneurship in South Africa</b>   | <b>313</b> |
| <u>Dr. Desmond Oriakhogba</u> <sup>1</sup>   |            |
| <i>1. University of Benin</i>  |            |
| <b>Sustainable development, heritage and the market - Products, Prices and Markets – Examining China's Political Economy of Intangible Cultural Heritage</b>   | <b>313</b> |
| <u>Dr. Christina Maags</u> <sup>1</sup>  |            |
| <i>1. University of Sheffield</i>  |            |
| <b>Sustainable development, heritage and the market - The Commercialisation of Intangible Cultural Heritage in Indonesia</b>   | <b>314</b> |
| <u>Prof. Christoph Antons</u> <sup>1</sup>   |            |
| <i>1. Newcastle University</i>   |            |
| <b>The Flight of the Condor: A Letter, a Song and the Story of Intangible Cultural Heritage</b>  | <b>315</b> |
| <u>Prof. Valdimar Tryggvi Hafstein</u> <sup>1</sup> , <u>Ms. Áslaug Einarsdóttir</u> <sup>2</sup>  |            |
| <i>1. University of Iceland, 2. Girls Rock!</i>  |            |
| <b>The Future within the Past, the Past within the Future – Theorising about the Retro-Futurology of Cultural Heritage - “Retro-futurology”, ICH, and European complex(iti)es.</b>   | <b>315</b> |
| <u>Dr. Alessandro Testa</u> <sup>1</sup>   |            |
| <i>1. Charles University, Prague</i>   |            |

|   |            |
|---|------------|
| <b>The Future within the Past, the Past within the Future – Theorising about the Retro-Futurology of Cultural Heritage. Curated session by the SIEF Working Group on Cultural Heritage and Property</b> | <b>316</b> |
| <u>Dr. Alessandro Testa<sup>1</sup>, Dr. Helmut Groschwitz<sup>2</sup>, Prof. Ullrich Kockel<sup>3</sup></u>  |            |
| <i>1. Charles University, Prague, 2. Universität Regensburg, 3. Heriot-Watt University</i>  |            |
| <b>Too much sovereignty for democracy: International organisations, states and the Intangible Cultural Heritage of refugees</b>   | <b>317</b> |
| <u>Dr. Geraldine Chatelard<sup>1</sup></u>  |            |
| <i>1. French Institute in the Near East (IFPO)</i>  |            |
| <b>Transforming tradition: gender performance in the Festival of Sant’Efisio, Sardinia</b>  | <b>317</b> |
| <u>Ms. Chiara Cocco<sup>1</sup></u>   |            |
| <i>1. PhD student</i>   |            |
| <b>When skills become heritagized, what is the craft’s future?</b>  | <b>318</b> |
| <u>Dr. Ewa Klekot<sup>1</sup></u>   |            |
| <i>1. University SWPS in Warsaw</i>   |            |
| <b>‘For the benefit of posterity’: creating the future through the past in folk museums and folk collecting in the twentieth century</b>  | <b>319</b> |
| <u>Dr. Kate Hill<sup>1</sup></u>  |            |
| <i>1. University of Lincoln</i>   |            |
| <b>“Chop a heel and cut a toe” – fitting living traditions into official policies of safeguarding.</b>  | <b>319</b> |
| <u>Mrs. Tóta Árnadóttir<sup>1</sup></u>   |            |
| <i>1. University of the Faroe Islands/ University of Iceland</i>  |            |
| <br><b>Heritage and Foodways</b>  |            |
| <b>Australia’s Heritage in the Kriol Kitchen</b>  | <b>322</b> |
| <u>Dr. Lina Pranaitytė<sup>1</sup></u>  |            |
| <i>1. Ruprecht-Karls-University Heidelberg</i>  |            |
| <b>Challenges of museum professionals in the field of food heritage: Experiences of the Estonian National Museum</b>  | <b>322</b> |
| <u>Dr. Anu Kannike<sup>1</sup>, Dr. Ester Bardone<sup>2</sup></u>   |            |
| <i>1. Estonian National Museum, 2. University of Tartu</i>  |            |
| <b>Food as sustainable cultural heritage: Women farmers’ millet memories and performances from southern India.</b>  | <b>323</b> |
| <u>Dr. Sandip Hazareesingh<sup>1</sup></u>  |            |
| <i>1. Open University</i>   |            |
| <b>Food Heritage for Global Challenges - African Diaspora food culture in Belgium; an intersection of food heritage</b>   | <b>324</b> |
| <u>Dr. Maureen Duru<sup>1</sup></u>   |            |
| <i>1. The Food Bridge vzw</i>   |            |
| <b>Food Heritage for Global Challenges - Cultural and social change in traditional food production practices at the World Heritage Site of Subak</b>  | <b>324</b> |
| <u>Ms. Diana Rahman<sup>1</sup>, Dr. Kalliopi Fouseki<sup>1</sup></u>   |            |
| <i>1. UCL</i>   |            |

|  |            |
|--|------------|
| <b>Food Heritage for Global Challenges - Food heritage as a pillar for food security and sustainability: insights from the BigPicnic project</b>                     | <b>325</b> |
| <u>Dr. Theano Moussouri<sup>1</sup>, Dr. Georgios Alexopoulos<sup>2</sup></u>  |            |
| <i>1. UCL, 2. University of Innsbruck</i>  |            |
| <b>Food Heritage for Global Challenges - Food heritage from below: politicising foodways to ignite social change</b>   | <b>325</b> |
| <u>Dr. Raul Matta<sup>1</sup></u>  |            |
| <i>1. Taylor's University</i>  |            |
| <b>Food Heritage for Global Challenges – Food as Craft as Heritage: A View from Japan, with Focus on Sushi</b>   | <b>326</b> |
| <u>Dr. Voltaire Cang<sup>1</sup></u>   |            |
| <i>1. RINRI Institute</i>  |            |
| <b>Heritage and Foodways - Food Heritage for Global Challenges - 7</b>   | <b>326</b> |
| <u>Dr. Theano Moussouri<sup>1</sup>, Dr. Georgios Alexopoulos<sup>2</sup></u>  |            |
| <i>1. UCL, 2. University of Innsbruck</i>  |            |
| <b>Heritagizing Tea Café: Retraditionalisation, Place-making and Political Movements in Post-Colonial Hong Kong</b>  | <b>327</b> |
| <u>Dr. Veronica, Sau-wa Mak<sup>1</sup></u>  |            |
| <i>1. Hong Kong University of Shue Yan</i>   |            |
| <b>Les Bouchons Lyonnais: the 'heritization' of a culinary institution and its socio-cultural drivers</b>  | <b>328</b> |
| <u>Ms. Jenny Herman<sup>1</sup></u>  |            |
| <i>1. KU Leuven</i>  |            |
| <b>Making sense of globalizing culinary practices in the digital era; a case study of kimchi making on YouTube and Instagram</b>                                     | <b>328</b> |
| <u>Ms. Sumi Nam<sup>1</sup>, Ms. Heejun Yoo<sup>1</sup>, Prof. Sangmee Bak<sup>2</sup></u>   |            |
| <i>1. Research Institute for Cultural Heritage, Hankuk University of Foreign Studies, 2. Division of International Studies, Hankuk University of Foreign Studies</i> |            |
| <b>Peruvian cuisine: tradition, cultural heritage and identity</b>   | <b>329</b> |
| <u>Dr. Adriana Arista-Zerga<sup>1</sup></u>  |            |
| <i>1. University of Nottingham</i>   |            |
| <b>Remember when KFC first came to town? The heritage potentials of a regional fast food culture.</b>  | <b>330</b> |
| <u>Mr. andrew murray<sup>1</sup></u>   |            |
| <i>1. university of melbourne</i>  |            |
| <b>Skyr Wars: From Live Cultures to Cultural Heritage</b>  | <b>330</b> |
| <u>Prof. Valdimar Tryggvi Hafstein<sup>1</sup>, Mr. Jon Thor Petursson<sup>2</sup></u>   |            |
| <i>1. University of Iceland, 2. Lund University</i>  |            |
| <b>Slovenian Foodways: Heritage-making at the crossroads of the Alps, the Mediterranean, the Pannonian Basin and the Balkan Peninsula</b>                            | <b>331</b> |
| <u>Dr. Špela Ledinek Lozej<sup>1</sup></u>   |            |
| <i>1. ZRC SAZU, Istitute of Slovenian Ethnology</i>  |            |



|   |            |
|---|------------|
| <b>The Sensorial Experience of Food- Heritage and Memory in Rawalpindi, Pakistan</b>  | <b>332</b> |
| <u>Ms. Tayeba Batool</u> <sup>1</sup>   |            |
| <i>1. University of Pennsylvania</i>  |            |
| <br>  |            |
| <b>Conflict Heritage and Conflicted Heritages</b>   |            |
| <br>  |            |
| <b>“Un patrimonio per la Patria”: the populist discourse on heritage in Italy</b>   | <b>334</b> |
| <u>Dr. Maria Pia Guermandi</u> <sup>1</sup>   |            |
| <i>1. Istituto Beni Culturali - Regione Emilia Romagna</i>  |            |
| <br>  |            |
| <b>#Palmyraverse The Future of Palmyra-Tadmur: A Critical Approach to Ruins Ruined</b>  | <b>334</b> |
| <u>Mr. Rory McInnes-Gibbons</u> <sup>1</sup>  |            |
| <i>1. Durham University</i>   |            |
| <br>  |            |
| <b>(De)legitimisation of heritage? On the “Musealization of the GDR” at the Museum of European Cultures</b>   | <b>336</b> |
| <u>Ms. Anja Früh</u> <sup>1</sup>   |            |
| <i>1. Universität Fribourg-Freiburg</i>   |            |
| <br>  |            |
| <b>Accounting for the past or business as usual? The afterlife of ideologically transformed heritage sites in Myanmar since 2011</b>                                    | <b>336</b> |
| <u>Ms. Clara Rellensmann</u> <sup>1</sup>   |            |
| <i>1. BTU Cottbus-Senftenberg</i>   |            |
| <br>  |            |
| <b>Activism Across the Political Spectrum: Rethinking Participation</b>   | <b>337</b> |
| <u>Dr. Annette Loeseke</u> <sup>1</sup>   |            |
| <i>1. Lecturer in Museum Studies, New York University Berlin</i>  |            |
| <br>  |            |
| <b>Activist Heritage: Challenges for Future Practice, Research and Teaching</b>   | <b>338</b> |
| <u>Dr. Annette Loeseke</u> <sup>1</sup>   |            |
| <i>1. Lecturer in Museum Studies, New York University Berlin</i>  |            |
| <br>  |            |
| <b>Advancing nationalist identity politics through heritage preservation</b>  | <b>338</b> |
| <u>Dr. Laura Demeter</u> <sup>1</sup>   |            |
| <i>1. Leibniz Institute for the History and Culture of Eastern Europe</i>   |            |
| <br>  |            |
| <b>Arts and Creative Practice: Confronting Commemoration: Visuality, Aesthetics and Multiplicity as Concepts for a Troubles Memorial</b>                                | <b>339</b> |
| <u>Ms. Gail Ritchie</u> <sup>1</sup>  |            |
| <i>1. Queen’s University Belfast</i>  |            |
| <br>  |            |
| <b>BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability)</b>  | <b>340</b> |
| <u>Dr. Ali Mozaffari</u> <sup>1</sup> , <u>Prof. David Harvey</u> <sup>2</sup> , <u>Dr. Manu P. Sobti</u> <sup>3</sup> , <u>Dr. Antonio Gonzalez</u> <sup>4</sup>       |            |
| <i>1. Alfred Deakin Institute, 2. Aarhus University, 3. University of Queensland, 4. Alfred Deakin Institute for Citizenship and Globalisation at Deakin University</i> |            |
| <br>  |            |
| <b>BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability) - Border-straddling heritage potentials and pitfalls: Taq Kasra – a ‘Persian’ site in ‘Iraq’</b>   | <b>341</b> |
| <u>Dr. Ali Mozaffari</u> <sup>1</sup> , <u>Prof. David Harvey</u> <sup>2</sup>  |            |
| <i>1. Alfred Deakin INsti, 2. Aarhus University</i>   |            |

|  |     |
|--|-----|
| <b>BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability) - Reconstructing Forgotten Boundaries and Nomadic Mobilities: The Heritage of Ruins in the Central Asian Steppe</b> | 342 |
| <u>Dr. Manu P. Sobti</u> <sup>1</sup>  |     |
| <i>1. University of Queensland</i>   |     |
| <b>BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability)- Nationhood, identity and transnationalism in Azerbaijan</b>  | 342 |
| <u>Dr. Ali Mozaffari</u> <sup>1</sup>  |     |
| <i>1. Alfred Deakin INsti</i>  |     |
| <b>Break to continuity? Loss and change of difficult heritage in Berlin</b>  | 343 |
| <u>Ms. I-Wei Wu</u> <sup>1</sup>   |     |
| <i>1. Brandenburg University of Technology Cottbus–Senftenberg</i>   |     |
| <b>Censorship or Sacralisation? Coexisting with the Disruptive Legacy of Fascist Heritage in Italy</b>   | 344 |
| <u>Ms. Erica Capecchi</u> <sup>1</sup>   |     |
| <i>1. PhD student, University of Bristol, Cardiff University</i>   |     |
| <b>Changing Visions: Artists, Protest, Exhibitions</b>   | 344 |
| <u>Prof. Kirsty Robertson</u> <sup>1</sup>   |     |
| <i>1. Associate Professor of Contemporary Art and Museum Studies, Western University</i>   |     |
| <b>Co-exist or not: Archaeological Sites and Historic Rural Settlements</b>  | 345 |
| <u>Ms. Ayça Orhon</u> <sup>1</sup> , <u>Dr. Guliz Bilgin Altinoz</u> <sup>1</sup>  |     |
| <i>1. Middle East Technical University</i>   |     |
| <b>Conflict heritage and conflicted heritages – ‘The use of oral history in negotiating conflicted pasts: a case study in West Belfast, Northern Ireland.’</b>                           | 346 |
| <u>Ms. Martha Beard</u> <sup>1</sup>   |     |
| <i>1. University of Brighton</i>   |     |
| <b>Conflict Heritage, Heritage Conflict and Creative Heritage-making</b>   | 346 |
| <u>Dr. Pauline Georgiou</u> <sup>1</sup>   |     |
| <i>1. Sustainability Research Institute, University of East London / Goldsmiths, University of London and Horniman Museum</i>  |     |
| <b>Conflicted Heritages and Trauma in South America: the building of memorials in Brazil, Argentina and Paraguay</b>   | 347 |
| <u>Prof. Cristina Meneguello</u> <sup>1</sup>  |     |
| <i>1. State University of Campinas (UNICAMP - Universidade Estadual de Campinas))</i>  |     |
| <b>Conservation in Jaffa, Israel as a site of “missing heritage”: utilizing conservation to devoid an historic city of its heritage</b>  | 348 |
| <u>Mr. Chemi Shiff</u> <sup>1</sup>  |     |
| <i>1. Tel Aviv University</i>  |     |
| <b>Constructing futures from contested pasts - 6</b>   | 349 |
| <u>Prof. Elizabeth Crooke</u> <sup>1</sup> , <u>Ms. Adriana Valderrama</u> <sup>1</sup>  |     |
| <i>1. Ulster University</i>  |     |

|  |     |
|--|-----|
| <b>Constructing futures from contested pasts - Dealing with the past: Human rights archives and living museology</b>                       | 349 |
| <u>Ms. Adriana Valderrama</u> <sup>1</sup>   |     |
| <i>1. Ulster University</i>  |     |
| <b>Constructing futures from contested pasts - Encouraging reconciliation through the memories of trauma: the Partition Museum Project</b> | 350 |
| <u>Dr. Alexandra Bounia</u> <sup>1</sup> , <u>Dr. Arman Zabi</u> <sup>2</sup>  |     |
| <i>1. University of the Aegean / University College London (UCL) Qatar, 2. University College London</i>                                   |     |
| <b>Constructing futures from contested pasts - Ethical Remembering in Northern Ireland</b>   | 351 |
| <u>Mr. Paul Mullan</u> <sup>1</sup> , <u>Prof. Elizabeth Crooke</u> <sup>1</sup>   |     |
| <i>1. Ulster University</i>  |     |
| <b>Constructing futures from contested pasts - Fragments to Rebuild Memory</b>   | 351 |
| <u>Prof. Elizabeth Crooke</u> <sup>1</sup> , <u>Mr. Daniel Castro Benitez</u> <sup>2</sup>   |     |
| <i>1. Ulster University, 2. Director Nacional Museum of Colombia</i>   |     |
| <b>Constructing futures from contested pasts - The politics of the museum in Turkey</b>  | 352 |
| <u>Prof. Elizabeth Crooke</u> <sup>1</sup> , <u>Dr. Lorenzo Posocco</u> <sup>2</sup>   |     |
| <i>1. Ulster University, 2. University College Dublin</i>  |     |
| <b>Contested Heritage Practices in Museums of Serbian History</b>  | 352 |
| <u>Ms. Rebecca Damjanovic</u> <sup>1</sup>   |     |
| <i>1. Griffith University</i>  |     |
| <b>Contested perceptions and politics: post-war heritage management of fascist architecture in Italy</b>                                   | 353 |
| <u>Ms. Ankie Petersen</u> <sup>1</sup>   |     |
| <i>1. Independent scholar</i>  |     |
| <b>Critiquing the “Lost Cause” in the streets: The Fight against White Supremacy and its Monuments in 21st-Century New Orleans</b>         | 354 |
| <u>Prof. Mary Niall Mitchell</u> <sup>1</sup>  |     |
| <i>1. University of New Orleans</i>  |     |
| <b>Das Garagenmanifest: GDR garages and their autonomous social afterlife as future heritage</b>   | 355 |
| <u>Mr. Jens Casper</u> <sup>1</sup> , <u>Ms. Luise Rellensmann</u> <sup>2</sup>  |     |
| <i>1. Architect-Planner, Independent Consultant, 2. BTU Cottbus-Senftenberg</i>  |     |
| <b>Destruction as heritage: advocating a conservation system to truthfully represent the now</b>   | 356 |
| <u>Mr. Gregory Judges</u> <sup>1</sup>   |     |
| <i>1. Leeds Beckett University</i>   |     |
| <b>Die Effekt Gruppe in the New Tendencies Network: Socialist Utopias through Participation, Ephemera, and Play</b>                        | 357 |
| <u>Ms. Cindy Evans</u> <sup>1</sup>  |     |
| <i>1. Doctor of Philosophy student, Patricia Rose Fellow, Florida State University</i>   |     |
| <b>Discovering the Heritages of Ireland’s War of Independence 1919-1921: Engaging with Local Communities in County Galway</b>              | 357 |
| <u>Mrs. Eilish Kavanagh</u> <sup>1</sup>   |     |
| <i>1. Galway-Mayo Institute of Technology</i>  |     |

|  |            |
|--|------------|
| <b>Dislocate and reproduce: an artistic approach to uncomfortable heritage.</b>  | <b>358</b> |
| <u>Dr. Haizea Barcenilla Garcia</u> <sup>1</sup>   |            |
| <i>1. University of the Basque Country (UPV/EHU)</i>   |            |
| <b>Documentary film as critical heritage practice</b>  | <b>359</b> |
| <u>Dr. Pawas Bisht</u> <sup>1</sup>  |            |
| <i>1. Keele University (School of Humanities)</i>  |            |
| <b>From Amnesia to Nostalgia of the Difficult Past: Contested Yugoslav Heritage</b>  | <b>359</b> |
| <u>Prof. Sandra Uskokovic</u> <sup>1</sup>   |            |
| <i>1. University of Dubrovnik</i>  |            |
| <b>Governing iconoclasm: improving critique of government interventions into iconoclasm with the lens of governmentality</b>   | <b>361</b> |
| <u>Mr. David T. Drahos</u> <sup>1</sup>  |            |
| <i>1. University College London</i>  |            |
| <b>Heavy heritage: Unearthing the historic heavy water basement at Vemork, Norway</b>  | <b>361</b> |
| <u>Prof. Inger Birkeland</u> <sup>1</sup>  |            |
| <i>1. University of South-Eastern Norway</i>   |            |
| <b>Heritage Activism and Communities: Mentalities and Manifestations of Resistance</b>   | <b>362</b> |
| <u>Mr. Efkan Oguz</u> <sup>1</sup>   |            |
| <i>1. Queen</i>  |            |
| <b>Heritage for Just Futures: Dispossession, elimination and co-resistance in Palestine</b>  | <b>363</b> |
| <u>Dr. Feras hammami</u> <sup>1</sup>  |            |
| <i>1. University of Gothenburg</i>   |            |
| <b>Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Heritage Interpretation and the Quest for Post-Conflict Resolution in East Asia</b>  | <b>363</b> |
| <u>Prof. William Logan</u> <sup>1</sup>  |            |
| <i>1. Deakin University</i>  |            |
| <b>Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Heritage on the move: reorienting Taiwan through Indigenous heritage</b>             | <b>364</b> |
| <u>Dr. Shu-Mei Huang</u> <sup>1</sup> , <u>Dr. Yujie Zhu</u> <sup>2</sup>  |            |
| <i>1. National Taiwan University, 2. Australian National University</i>  |            |
| <b>Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Heritage, memory and emotion: international relations and narratives</b>             | <b>365</b> |
| <u>Dr. Natsuko Akagawa</u> <sup>1</sup>  |            |
| <i>1. The University of Queensland</i>   |            |
| <b>Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Heritage-making of war memories: Remembering Nanjing Massacre in nation-building</b> | <b>365</b> |
| <u>Dr. Yujie Zhu</u> <sup>1</sup>  |            |
| <i>1. Australian National University</i>   |            |

|  |     |
|--|-----|
| <b>Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Politics of Nostalgia and Intentional Forgetting in Japan’s Industrial Heritage</b>                                  | 366 |
| <u>Prof. Ryoko Nakano</u> <sup>1</sup>   |     |
| <i>1. Kanazawa University</i>  |     |
| <b>Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Slaves to rival nationalisms? UNESCO and the politics of ‘comfort women’ commemoration in contemporary East Asia</b> | 367 |
| <u>Prof. Edward Vickers</u> <sup>1</sup>   |     |
| <i>1. Kyushu University</i>  |     |
| <b>Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia -8</b>   | 367 |
| <u>Dr. Yujie Zhu</u> <sup>1</sup> , <u>Prof. William Logan</u> <sup>2</sup>  |     |
| <i>1. Australian National University, 2. Deakin University</i>   |     |
| <b>Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia -The politics of Korean-Australian memorial diplomacy, 1953-2019</b>   | 368 |
| <u>Dr. Bart Ziino</u> <sup>1</sup>   |     |
| <i>1. Deakin University</i>  |     |
| <b>Iconoclasm in Syria: The Case of Hafez Al-Assad’s Statues</b>   | 369 |
| <u>Dr. Antonio Gonzalez</u> <sup>1</sup> , <u>Mr. Nour A. Munawar</u> <sup>2</sup>   |     |
| <i>1. Alfred Deakin Institute for Citizenship and Globalisation at Deakin University, 2. University of Amsterdam</i>   |     |
| <b>International Cultural Heritage Law and Transitional Justice: Remaking Dark Pasts for Bright Futures?</b>   | 369 |
| <u>Dr. Lucas Lixinski</u> <sup>1</sup>   |     |
| <i>1. UNSW Sydney</i>  |     |
| <b>Israel’s Landmarks Heritage Plan and its relation to Jewish History Education</b>   | 370 |
| <u>Mr. Rudy Kisler</u> <sup>1</sup>  |     |
| <i>1. McGill University</i>  |     |
| <b>Medinas between destruction and reconciliation, a Syrian &amp; Moroccan approach</b>  | 371 |
| <u>Ms. Rim Yassine Kassab</u> <sup>1</sup>   |     |
| <i>1. University of Liverpool</i>  |     |
| <b>Memory Archipelago (UK 2019, 20 minutes, HD Video)</b>  | 371 |
| <u>Dr. Pawas Bisht</u> <sup>1</sup> , <u>Dr. Alena Pfoser</u> <sup>2</sup>   |     |
| <i>1. Keele University (School of Humanities), 2. Loughborough University</i>  |     |
| <b>Off the Map: Spatializing Access to Memory in Beitunia, Palestine</b>   | 372 |
| <u>Mr. Adam Lubitz</u> <sup>1</sup>  |     |
| <i>1. World Monuments Fund</i>   |     |
| <b>Ontological Politics: Conception of Built Heritage Conservation in Hong Kong</b>  | 374 |
| <u>Dr. Charmaine, Cheung-man Hui</u> <sup>1</sup>  |     |
| <i>1. The Hang Seng University of Hong Kong</i>  |     |
| <b>Passing it On – Knowledge Transfer and Political Resistance</b>   | 374 |
| <u>Ms. Iris Rajanayagam</u> <sup>1</sup>   |     |
| <i>1. Director, xart splitta, Berlin</i>   |     |

|   |     |
|---|-----|
| <b>Populism and Heritage - Moving Moments: Mobilising Mythical Pasts and Imagined Futures in Right-Wing Populism</b>  | 375 |
| <u>Mr. David Farrell-Banks</u> <sup>1</sup>   |     |
| <i>1. Newcastle University</i>  |     |
| <b>Re-Turning to Jaffa</b>  | 375 |
| <u>Mr. Shmuel Groag</u> <sup>1</sup>  |     |
| <i>1. Bezalel academy of art and design Jerusalem</i>   |     |
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies (10)</b>   | 376 |
| <u>Ms. Vanicka Arora</u> <sup>1</sup> , <u>Dr. Annalisa Bolin</u> <sup>2</sup> , <u>Dr. Cornelius Holtorf</u> <sup>2</sup> , <u>Dr. Qingkai Ma</u> <sup>3</sup>   |     |
| <i>1. Institute for Culture and Society, Western Sydney University, 2. Linnaeus University, 3. Hangzhou Normal University</i>   |     |
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-FALLISM/UNFALLISM IN SYRIA: The Case of Hafez al-Assad's Statues</b>   | 377 |
| <u>Mr. Nour A. Munawar</u> <sup>1</sup> , <u>Dr. Antonio Gonzalez</u> <sup>2</sup>  |     |
| <i>1. University of Amsterdam, 2. Alfred Deakin Institute for Citizenship and Globalisation at Deakin University</i>  |     |
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Nomad Heritage in the Contemporary City: The Relocation of Vernacular Architecture in the Yangtze River Delta Megalopolis</b>                  | 378 |
| <u>Dr. Plácido González Martínez</u> <sup>1</sup>   |     |
| <i>1. Tongji University</i>   |     |
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Old Heritage in the New Rwanda: Development, Progress, and Genocide Materiality</b>  | 378 |
| <u>Dr. Annalisa Bolin</u> <sup>1</sup>  |     |
| <i>1. Linnaeus University</i>   |     |
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Reassembling the Fragments: Post-disaster reconstruction in Bhaktapur as mediation between discourse and practice</b>                          | 379 |
| <u>Ms. Vanicka Arora</u> <sup>1</sup>   |     |
| <i>1. Western Sydney University</i>   |     |
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Reconsidering Policies for Reconstruction of Cultural Heritage in China: The "Restoration" of the Wooden Arch Bridges in Zhejiang Province</b> | 380 |
| <u>Dr. Qingkai Ma</u> <sup>1</sup>  |     |
| <i>1. Hangzhou Normal University</i>  |     |
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Reconstructing heritage processes</b>  | 380 |
| <u>Dr. Cornelius Holtorf</u> <sup>1</sup>   |     |
| <i>1. Linnaeus University</i>   |     |
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Reconstruction, Spatial Reclamation, and Restorative Justice</b>   | 381 |
| <u>Prof. Erica Avrami</u> <sup>1</sup>  |     |
| <i>1. Graduate School of Architecture, Planning, and Preservation, Columbia University</i>  |     |

|   |            |
|---|------------|
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Ruins of activism, artwork and trauma</b>  | <b>381</b> |
| <u>Dr. Gustav Wollentz</u> <sup>1</sup>   |            |
| <i>1. Nordic Centre of Heritage Learning and Creativity</i>   |            |
| <b>Renounced and revisited. Socialist past in Polish “new museums”</b>  | <b>382</b> |
| <u>Dr. Maria Kobielska</u> <sup>1</sup>   |            |
| <i>1. Jagiellonian University</i>   |            |
| <b>Representing Difficult Places as Heritage: the case of a foreign concession in China</b>   | <b>383</b> |
| <u>Dr. Jin Zhang</u> <sup>1</sup>   |            |
| <i>1. Wuhan University of Technology</i>  |            |
| <b>Researching human remains and Tibetan material culture: A methodological case study</b>  | <b>383</b> |
| <u>Ms. Ayesha Fuentes</u> <sup>1</sup>  |            |
| <i>1. SOAS University of London</i>   |            |
| <b>Rethinking (post)socialist heritage - ambiguous afterlives and contested futures - 8</b>   | <b>384</b> |
| <u>Dr. Magdalena Buchczyk</u> <sup>1</sup> , <u>Dr. Laura Demeter</u> <sup>2</sup>  |            |
| <i>1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin, 2. Leibniz Institute for the History and Culture of Eastern Europe</i>                               |            |
| <b>Rethinking Settler Colonialism and Indigenous Heritage in Asia</b>   | <b>385</b> |
| <u>Dr. Roslynn Ang</u> <sup>1</sup> , <u>Dr. Yunci Cai</u> <sup>2</sup>   |            |
| <i>1. New York University Shanghai, 2. School of Museum Studies, University of Leicester</i>  |            |
| <b>Rethinking Settler Colonialism and Indigenous Heritage in Asia - A Revival or Invention of Indigenous Cultural Heritage? The Instrumentalisation of Heritage in Sabah, Malaysia</b>              | <b>385</b> |
| <u>Dr. Yunci Cai</u> <sup>1</sup> , <u>Dr. Roslynn Ang</u> <sup>2</sup>   |            |
| <i>1. Lecturer in Museum Studies, 2. New York University Shanghai</i>   |            |
| <b>Rethinking Settler Colonialism and Indigenous Heritage in Asia - Decolonizing the Logics of Settler Colonialism in the Ilocos Coast, Luzon, Philippines</b>                                      | <b>386</b> |
| <u>Dr. Ellen-Rae Cachola</u> <sup>1</sup> , <u>Dr. Roslynn Ang</u> <sup>2</sup> , <u>Dr. Yunci Cai</u> <sup>3</sup>   |            |
| <i>1. University of Hawai'i at Mānoa, 2. New York University Shanghai, 3. Lecturer in Museum Studies</i>  |            |
| <b>Rethinking Settler Colonialism and Indigenous Heritage in Asia - Future Landscapes on the Tibetan Plateau: Settler Reorganization of Tibetan and Hui Urban and Rural Spaces</b>                  | <b>387</b> |
| <u>Mr. Mackenzie Greene-Powell</u> <sup>1</sup> , <u>Dr. Roslynn Ang</u> <sup>2</sup> , <u>Dr. Yunci Cai</u> <sup>3</sup>   |            |
| <i>1. University of Hawai'i at Mānoa, 2. New York University Shanghai, 3. Lecturer in Museum Studies</i>  |            |
| <b>Rethinking Settler Colonialism and Indigenous Heritage in Asia - Indigenous Heritage as Court Evidence</b>   | <b>387</b> |
| <u>Dr. Rusaolina Idrus</u> <sup>1</sup> , <u>Dr. Roslynn Ang</u> <sup>2</sup> , <u>Dr. Yunci Cai</u> <sup>3</sup>   |            |
| <i>1. University of Malaya, 2. New York University Shanghai, 3. Lecturer in Museum Studies</i>  |            |
| <b>Rethinking Settler Colonialism and Indigenous Heritage in Asia - Mainstream Discourse on the NRC in Assam: Unpacking Settler Colonialism and Indigeneity in the Northeastern Region of India</b> | <b>388</b> |
| <u>Dr. Sabina Rahman</u> <sup>1</sup> , <u>Dr. Roslynn Ang</u> <sup>2</sup> , <u>Dr. Yunci Cai</u> <sup>3</sup>   |            |
| <i>1. Mahatma Gandhi Academy of Human Development, 2. New York University Shanghai, 3. Lecturer in Museum Studies</i>   |            |

|   |            |
|---|------------|
| <b>Rethinking Settler Colonialism and Indigenous Heritage in Asia - Negotiating Settler Appropriation: Beyond the National Ainu Museum Oxymoron</b>   | <b>389</b> |
| <u>Dr. Roslynn Ang<sup>1</sup>, Dr. Yunci Cai<sup>2</sup></u>   |            |
| <i>1. New York University Shanghai, 2. Lecturer in Museum Studies</i>   |            |
| <b>Rethinking Settler Colonialism and Indigenous Heritage in Asia - Who owns rights? — A reflection on museum governance strategy at Taiwan's indigenous peoples' museums</b>   | <b>389</b> |
| <u>Dr. Ching-yueh Hsieh<sup>1</sup>, Dr. Roslynn Ang<sup>2</sup>, Dr. Yunci Cai<sup>3</sup></u>   |            |
| <i>1. National Chi Nan University, 2. New York University Shanghai, 3. Lecturer in Museum Studies</i>   |            |
| <b>Sarajevo: contemporary ruins as heritage approach to memory</b>  | <b>390</b> |
| <u>Dr. Nela Milic<sup>1</sup></u>   |            |
| <i>1. University of the A</i>   |            |
| <b>Social housing as heritage in Brazil: the case of favelas</b>  | <b>391</b> |
| <u>Prof. Flavia Nascimento<sup>1</sup></u>  |            |
| <i>1. University of São Paulo</i>   |            |
| <b>Strategies to safeguard Gaucho's Intangible Cultural Heritage, and the new transformative propositions of black Gauchos.</b>   | <b>392</b> |
| <u>Mr. Leon Araujo<sup>1</sup></u>  |            |
| <i>1. Universidade Federal do Estado do Rio de Janeiro</i>  |            |
| <b>Taken Out of Context: Examining the Legacy of War Memorial Cemeteries on Foreign Soil</b>  | <b>393</b> |
| <u>Ms. Michelle Prior<sup>1</sup></u>   |            |
| <i>1. National Trust for Historic Preservation (US) &amp; University of Cambridge</i>   |            |
| <b>The Case Beyond the Law - Opening Pandora's Box: Will the Return of Cultural Heritage Objects to their Country of Origin Empty Western Museums?</b>  | <b>394</b> |
| <u>Dr. Pierre Losson<sup>1</sup></u>  |            |
| <i>1. Italian Academy Fellow Fall 2020</i>  |            |
| <b>The Case Beyond the Law - Safe Keeping as de facto Acquisition: Legal, Political, and Ethical Analysis of Determinations of Safe Return</b>  | <b>395</b> |
| <u>Prof. Erin Thompson<sup>1</sup>, Dr. Pierre Losson<sup>2</sup></u>   |            |
| <i>1. John Jay College of Criminal Justice, CUNY, 2. The Graduate Center, CUNY</i>  |            |
| <b>The Case Beyond the Law: New Lights on Claims for the Return, Restitution and Repatriation of Cultural Heritage Objects in the Early Twenty-First Century - 4</b>  | <b>395</b> |
| <u>Dr. Pierre Losson<sup>1</sup>, Prof. Erin Thompson<sup>2</sup>, Dr. Maria Shehade<sup>3</sup>, Dr. Antonio Pinto Ribeiro<sup>4</sup></u>   |            |
| <i>1. The Graduate Center, CUNY, 2. John Jay College of Criminal Justice, CUNY, 3. Research Associate, Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE), 4. Centro de Estudos Sociais, Universidade de Coimbra</i> |            |
| <b>The Digital is Not Neutral: The Ethics of the Digitization of Threatened Cultural Heritage</b>   | <b>396</b> |
| <u>Prof. Erin Thompson<sup>1</sup></u>  |            |
| <i>1. John Jay College of Criminal Justice, CUNY</i>  |            |
| <b>The future of 'socialist heritage' in critical heritage studies</b>  | <b>396</b> |
| <u>Dr. Julie Deschepper<sup>1</sup></u>   |            |
| <i>1. European University Institute</i>   |            |



|  |            |
|--|------------|
| <b>The impact of heritage policies on the appropriation of domestic space in the médina (historic urban core) of Tunis (1950 to the present)</b> | <b>397</b> |
| <u>Ms. Iman Batita<sup>1</sup>, Dr. Justin McGuinness<sup>2</sup></u>  |            |
| <i>1. Université Polytechnique Haut-de-France, laboratoire De Visu et Université de l'UMONS, Faculté d'Architecture et d'Urbanisme,</i>          |            |
| <i>2. American University of Paris</i>   |            |
| <b>The Institutional Afterlife of Fallen Monuments. The Case of the »Askari-Reliefs« in Hamburg.</b>   | <b>398</b> |
| <u>Mr. Georg Krajewsky<sup>1</sup></u>   |            |
| <i>1. Technische Universität Darmstadt</i>   |            |
| <b>The Non-Aligned Others: Museum Thought and Practice of the curator Pavla Štrukelj</b>   | <b>398</b> |
| <u>Ms. Tina Palaic<sup>1</sup></u>   |            |
| <i>1. Slovene Ethnographic Museum</i>  |            |
| <b>The Post-Socialist Village: Layered Modernities in Rural Preservation</b>   | <b>399</b> |
| <u>Dr. Corinne Geering<sup>1</sup></u>   |            |
| <i>1. Leibniz Institute for the History and Culture of Eastern Europe</i>  |            |
| <b>The role of heritage fieldwork in human-rights based cultural inclusion: the case study of post-Taliban Swat Valley</b>                       | <b>400</b> |
| <u>Dr. Sarah De Nardi<sup>1</sup></u>  |            |
| <i>1. Western Sydney University</i>  |            |
| <b>The sun amidst the dark: memory, tradition and cultural heritage during the internal armed conflict in Peru.</b>                              | <b>400</b> |
| <u>Dr. Adriana Arista-Zerga<sup>1</sup></u>  |            |
| <i>1. University of Nottingham</i>   |            |
| <b>Towards a Critical Analysis of Cultural Property Disputes: Shedding More Light on Non-Legal Perspectives</b>                                  | <b>401</b> |
| <u>Dr. Maria Shehade<sup>1</sup></u>   |            |
| <i>1. Research Associate, Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE)</i>                  |            |
| <b>Trafficking in cultural heritage and organised crime</b>  | <b>402</b> |
| <u>Mr. Diogo Machado<sup>1</sup></u>   |            |
| <i>1. UNSW Sydney</i>  |            |
| <b>Transforming Heritage, Experiencing Indigeneity</b>   | <b>402</b> |
| <u>Prof. Carsten Wergin<sup>1</sup></u>  |            |
| <i>1. Ruprecht-Karls-University Heidelberg</i>   |            |
| <b>Urban Fallism: Monuments, Iconoclasm and Heritage</b>   | <b>403</b> |
| <u>Prof. Sybille Frank<sup>1</sup>, Mr. Georg Krajewsky<sup>1</sup></u>  |            |
| <i>1. Technische Universität Darmstadt</i>   |            |
| <b>What to do with the Bandeirantes? A Challenged Monument in São Paulo, Brazil</b>  | <b>404</b> |
| <u>Dr. renato cymbalista<sup>1</sup></u>   |            |
| <i>1. University of São Paulo / UNINOVE</i>  |            |
| <b>What to preserve for the future? A study on heritagization in Colombian memorial museums</b>  | <b>405</b> |
| <u>Ms. Maria Juliana Angarita<sup>1</sup></u>  |            |
| <i>1. Université du Québec à Montréal</i>  |            |

|   |            |
|---|------------|
| <b>‘Sustaining tourism/Sustaining conflict? Troubles tourism, community museology and conflict in Northern Ireland’</b>         | <b>405</b> |
| <u>Dr. Katie Markham</u> <sup>1</sup>   |            |
| <i>1. Newcastle University</i>  |            |
| <b>“Conflict Heritage and Conflicted Heritage - The People in Arms: Museums and the Armed Forces in Modern Mexico”</b>          | <b>406</b> |
| <u>Dr. Robert Mason</u> <sup>1</sup>  |            |
| <i>1. Griffith University</i>   |            |
| <br><b>Urban Heritage Futures</b>   |            |
| <b>(Dis)embedding heritage in the urban futures of India: A case study of Varanasi city</b>                                     | <b>408</b> |
| <u>Dr. Lakshmi Rajendran</u> <sup>1</sup> , <u>Dr. Sara Mahdizadeh</u> <sup>2</sup>   |            |
| <i>1. Anglia Ruskin University, 2. Ferdowsi University Of Mashhad (FUM)</i>   |            |
| <b>A multi-sensory mapping approach to Urban Identity and Place Making</b>  | <b>408</b> |
| <u>Ms. Virajitha Chimalapati</u> <sup>1</sup>   |            |
| <i>1. George Town World Heritage Incorporated</i>   |            |
| <b>Adaptive reuse and revitalization: Ownership Models and other strategies to avoid becoming a victim of one’s own success</b> | <b>409</b> |
| <u>Dr. Markus Kip</u> <sup>1</sup> , <u>Dr. Heike Oevermann</u> <sup>1</sup>  |            |
| <i>1. Georg Simmel Center for Metropolitan Studies at Humboldt Universität zu Berlin</i>  |            |
| <b>Adaptive reuse of industrial heritage for housing purposes in Brazil and the UK</b>  | <b>410</b> |
| <u>Mrs. Rafaela Citron</u> <sup>1</sup>   |            |
| <i>1. USP</i>   |            |
| <b>Anchoring the City: The Role of Conserved Archaeological Sites in Contemporary and Future Urban Lives</b>                    | <b>410</b> |
| <u>Ms. Caitlin Allen</u> <sup>1</sup>   |            |
| <i>1. The University of Sydney</i>  |            |
| <b>Between Authenticity and Mimicry: the Inspiration of Chinese Cultural Theme Park for Heritage Practice</b>                   | <b>411</b> |
| <u>Mr. Naixin Xiao</u> <sup>1</sup>   |            |
| <i>1. the University of Melbourne</i>   |            |
| <b>Between nostalgia and utopia – old buildings and new cities in Egypt</b>   | <b>411</b> |
| <u>Ms. Katrine Bach</u> <sup>1</sup>  |            |
| <i>1. School of Culture and Society, Aarhus University</i>  |            |
| <b>Combining Physical, Digital and Embodied Practices to Tell the Stories of Places</b>   | <b>412</b> |
| <u>Ms. Efstathia Kostopoulou</u> <sup>1</sup>   |            |
| <i>1. PhD researcher, Bartlett School of Architecture, UCL</i>  |            |
| <b>Community Arts and Activism Models: What is the Potential Impact on Heritage Urban Futures?</b>                              | <b>412</b> |
| <u>Ms. Liz Gardiner</u> <sup>1</sup> , <u>Prof. Katarzyna Kosmala</u> <sup>1</sup>  |            |
| <i>1. University of the West of Scotland</i>  |            |

|  |     |
|--|-----|
| <b>Community Museum’s Role in Heritage Conservation: Towards an Integrated Museum Education and Public Participation</b>   | 414 |
| <u>Ms. Mingqian Liu</u> <sup>1</sup>   |     |
| <i>1. Texas A&amp;M University</i>   |     |
| <b>Conflict Heritage, Heritage Conflict and Creative Heritage-making</b>   | 414 |
| <u>Dr. Pauline Georgiou</u> <sup>1</sup>   |     |
| <i>1. Sustainability Research Institute, University of East London / Goldsmiths, University of London and Horniman Museum</i>  |     |
| <b>Contemporary memories of colonialism: exploring discourses on Barcelona’s uncomfortable heritage</b>  | 415 |
| <u>Ms. Camila Opazo-Sepúlveda</u> <sup>1</sup> , <u>Mr. Mathieu Picas</u> <sup>1</sup> , <u>Mr. Pablo Arenas</u> <sup>2</sup> , <u>Ms. Paulina Orellana</u> <sup>1</sup> |     |
| <i>1. University of Barcelona, 2. University of Chile</i>  |     |
| <b>Critical perspectives on the theory-practice gap in heritage management, planning and place branding: insights from a trans-disciplinary approach</b>                 | 416 |
| <u>Ms. Rebecca Staats</u> <sup>1</sup>   |     |
| <i>1. Department of Conservation, University of Gothenburg</i>   |     |
| <b>Critiquing the “Lost Cause” in the streets: The Fight against White Supremacy and its Monuments in 21st-Century New Orleans</b>                                       | 416 |
| <u>Prof. Mary Niall Mitchell</u> <sup>1</sup>  |     |
| <i>1. University of New Orleans</i>  |     |
| <b>Echo from the Underground: The heritage customization of subway infrastructures in Shanghai’s listed areas</b>  | 417 |
| <u>Dr. Plácido González Martínez</u> <sup>1</sup>  |     |
| <i>1. Tongji University</i>  |     |
| <b>Emerging Cultural Heritage Policies in San Francisco: Creating a Just Urban Future</b>  | 418 |
| <u>Ms. Donna Graves</u> <sup>1</sup>   |     |
| <i>1. Independent Public Histori</i>   |     |
| <b>Emotional encounters of the historical kind</b>   | 418 |
| <u>Mrs. Jenny Pistella</u> <sup>1</sup>  |     |
| <i>1. Queen Mary University, London</i>  |     |
| <b>Engraved Stories - The role of the built environment in the museal reuse project of “uncomfortable” heritages.</b>  | 419 |
| <u>Dr. francesca lanz</u> <sup>1</sup>   |     |
| <i>1. Department of Architecture and Urban Studies, Politecnico di Milano</i>  |     |
| <b>Ethical matchmaking between the private and the public: the constraints of reuse practices involving the local community in contemporary Budapest and Warsaw</b>      | 421 |
| <u>Dr. Hanna Szemzo</u> <sup>1</sup>   |     |
| <i>1. Metropolitan Research Institute (MRI)</i>  |     |
| <b>Everyday life in the Alameda Central in Mexico City’s historic centre</b>   | 422 |
| <u>Mr. Fernando Gutiérrez H.</u> <sup>1</sup>  |     |
| <i>1. University College London</i>  |     |

|  |            |
|--|------------|
| <b>Fast Development, Slow Futures: Urbanism in the High North Mining Towns</b>   | <b>423</b> |
| <u>Mr. Anatolijs Venovcevs<sup>1</sup></u>   |            |
| <i>1. UiT - The Arctic University of Norway</i>  |            |
| <b>From Building Dreams to Making Myths: (Trans)national Imaginaries and Singapore Urban Heritage</b>  | <b>424</b> |
| <u>Mr. Alfonse Shang-Yuan Chiu<sup>1</sup></u>   |            |
| <i>1. SINdie</i>   |            |
| <b>From Europe to South America: Barriers and Opportunities for Energy efficiency in historic buildings on the urban scale</b>                 | <b>425</b> |
| <u>Ms. Isidora Larrain<sup>1</sup>, Mr. Dennis Rodwell<sup>2</sup></u>   |            |
| <i>1. Architect-Planner and Consultant, 2. Architect-Planner, Independent Consultant</i>   |            |
| <b>Heritage Activation as Future-Making Tactics: From Vernacular Spaces and Industrial Ruins to People's Urban Futures</b>                     | <b>426</b> |
| <u>Prof. Katarzyna Kosmala<sup>1</sup>, Dr. Tomasz Jelenski<sup>2</sup>, Mr. Mathias Agbo<sup>3</sup></u>                                      |            |
| <i>1. University of the West of Scotland, 2. Cracow University of Technology, Krakow, Poland; INTBAU Poland, 3. MACA Design Studios, Abuja</i> |            |
| <b>Heritage and the social housing crisis: complicities and resistance</b>   | <b>427</b> |
| <u>Ms. Pippa Postgate<sup>1</sup></u>  |            |
| <i>1. Independent Researcher</i>   |            |
| <b>Heritage area for citizens' wellbeing and healthy urban space</b>   | <b>427</b> |
| <u>Dr. Erika Astuti<sup>1</sup></u>  |            |
| <i>1. School of Architecture, Planning and Policy Development - Institut Teknologi Bandung</i>   |            |
| <b>Heritage beyond the Pristine: Co-Evolutionary Afterlives from the Undergrowth of Venice</b>   | <b>428</b> |
| <u>Dr. Giorgia Aquilar<sup>1</sup></u>   |            |
| <i>1. Università Iuav di Venezia, Department of Architecture and Ars / Bauhaus-Universität Weimar, Faculty of Architecture and Urbanism</i>    |            |
| <b>Heritage futures: context, combinations and connections</b>   | <b>429</b> |
| <u>Mr. Karim van Knippenberg<sup>1</sup>, Dr. Beitske Boonstra<sup>1</sup></u>   |            |
| <i>1. Ghent University</i>   |            |
| <b>Heritage in the context of urban regeneration: representing the multi-layered absences of Burgess Park and the Aylesbury Estate</b>         | <b>430</b> |
| <u>Dr. Felipe Lanuza<sup>1</sup></u>   |            |
| <i>1. DLA Scan // Devilat + Lanuza Architectural Studio</i>  |            |
| <b>History Guides the Future: the Architectural Heritage of Seven British Towns in Modern China, 1920s VS 2020s</b>                            | <b>431</b> |
| <u>Dr. Guodong Chen<sup>1</sup>, Mr. Yuan Huang<sup>1</sup>, Dr. GangYi Tan<sup>1</sup>, Dr. xu liquan<sup>1</sup></u>                         |            |
| <i>1. Huazhong University of Science and Technology</i>  |            |
| <b>Iconoclasm in Syria: The Case of Hafez Al-Assad's Statues</b>   | <b>432</b> |
| <u>Dr. Antonio Gonzalez<sup>1</sup>, Mr. Nour A. Munawar<sup>2</sup></u>   |            |
| <i>1. Alfred Deakin Institute for Citizenship and Globalisation at Deakin University, 2. University of Amsterdam</i>                           |            |

|   |     |
|---|-----|
| <b>Igapó II Lake, Brazil: affective heritage and urban landscape icon</b>   | 433 |
| <u>Ms. Camila Oliveira</u> <sup>1</sup>   |     |
| 1. <i>Universidade de São Paulo</i>   |     |
| <b>Inter-Cultural Nodes as heritage re-activators</b>   | 433 |
| <u>Mr. Federico Wulff Barreiro</u> <sup>1</sup>   |     |
| 1. <i>Cardiff University</i>  |     |
| <b>Landscapes of waste and the industrial production of heritage</b>  | 434 |
| <u>Dr. Jonathan Gardner</u> <sup>1</sup>  |     |
| 1. <i>Independent Researcher</i>  |     |
| <b>Local Democracy Otherwise: Activating Alternative Futures in Heritage Cities - Calibrating heritage for democratic innovation</b>  | 435 |
| <u>Dr. Helen Graham</u> <sup>1</sup>  |     |
| 1. <i>lee</i>   |     |
| <b>Local Democracy Otherwise: Activating Alternative Futures in Heritage Cities - Drains or veins? Understanding social values of rivers in York and democratising flood management</b> | 436 |
| <u>Mr. Seb O'Connor</u> <sup>1</sup> , <u>Dr. Helen Graham</u> <sup>2</sup>   |     |
| 1. <i>University of Lee</i> , 2. <i>University of Leeds</i>   |     |
| <b>Local Democracy Otherwise: Activating Alternative Futures in Heritage Cities - Utopian methods for heritage city futures</b>   | 437 |
| <u>Dr. Liz Stainforth</u> <sup>1</sup> , <u>Dr. Helen Graham</u> <sup>1</sup>   |     |
| 1. <i>University of Leeds</i>   |     |
| <b>Local Democracy Otherwise: Activating Alternative Futures in Heritage Cities [4]</b>   | 437 |
| <u>Dr. Helen Graham</u> <sup>1</sup> , <u>Dr. Liz Stainforth</u> <sup>1</sup>   |     |
| 1. <i>University of Leeds</i>   |     |
| <b>Local history walking tours: Place-making and productive nostalgia in response to urban transformation</b>   | 438 |
| <u>Ms. Georgina Perryman</u> <sup>1</sup>   |     |
| 1. <i>Maynooth University</i>   |     |
| <b>Major Ideological Shifts in Turkey and Their Impact on Conservation of Urban Heritage in Ankara</b>  | 439 |
| <u>Dr. Elif Selena Ayhan Kocyigit</u> <sup>1</sup>  |     |
| 1. <i>Başkent University, Department of Architecture</i>  |     |
| <b>Making Place for Heritage Activation in Urban Heritage Management: The Social Production of Heritage at Post-Industrial Waterfronts</b>  | 440 |
| <u>Prof. Katarzyna Kosmala</u> <sup>1</sup> , <u>Dr. Tomasz Jelenski</u> <sup>2</sup>   |     |
| 1. <i>University of the West of Scotland</i> , 2. <i>Cracow University of Technology, Krakow, Poland; INTBAU Poland</i>   |     |
| <b>Mapping Ancient Athens: reviewing the cultural landscape of Athens</b>   | 441 |
| <u>Ms. Maria Karagiannopoulou</u> <sup>1</sup>  |     |
| 1. <i>Dipyilon Society for the study of ancient topography</i>  |     |
| <b>Memory production and the geopolitics of international tourism encounters in guided city tours - 4</b>   | 442 |
| <u>Dr. Alena Pfoser</u> <sup>1</sup>  |     |
| 1. <i>Loughborough University</i>   |     |

- 
- Memory production and the geopolitics of international tourism encounters in guided city tours - Negotiating transnational memory cultures through guided city tours: locating musical heritage in Manchester** 443  
Dr. Dagmar Brunow<sup>1</sup>  
 1. *Linnaeus University*
- Memory production and the geopolitics of international tourism encounters in guided city tours – Beyond history politics: tourist performances in communism tours** 443  
Dr. Sabine Stach<sup>1</sup>  
 1. *German Historical Institute, Warsaw*
- Memory production and the geopolitics of international tourism encounters in guided city tours – The geopolitics of tourism encounters: guiding Russians through post-Soviet cities** 444  
Dr. Guzel Yusupova<sup>1</sup>, Dr. Alena Pfoser<sup>1</sup>  
 1. *Loughborough University*
- moreHeritage. Heritage Education Laboratory** 445  
Ms. Catia Raquel de Oliveira<sup>1</sup>  
 1. *Faculty of Arts, University of Porto and CITCEM - Transdisciplinary Research Centre «Culture, Space and Memory»*
- My heritage or the city's heritage: historic urban landscape and city branding in Zhengzhou** 445  
Ms. Xiaopei Li<sup>1</sup>  
 1. *Beijing Urban Planning Technical Service Centre*
- Negotiating the future of archaeological sites in the modern city of Lima, Peru: Rethinking prehispanic heritage as free space. raw space** 446  
Ms. Rosabella Alvarez-Calderon<sup>1</sup>  
 1. *Department of Architecture, Pontificia Universidad Catolica del Peru*
- Novel policy approaches to community development and inclusive engagement with heritage** 447  
Dr. Eirini Gallou<sup>1</sup>, Mrs. Laura Hampden<sup>1</sup>, Mr. Tony Presland<sup>2</sup>, Dr. A Piccini<sup>3</sup>  
 1. *Historic England*, 2. *Historic England/UCL*, 3. *Bureau for the Contemporary & Historic (ButCH)*
- Opening the Waterfront Industrial Heritage in Shanghai - A Historical Review on the Public Engagement of Heritage Making of China** 448  
Dr. Yiping Dong 董一平<sup>1</sup>  
 1. *Xi'an Jiaotong-Liverpool University (XJTLU)*
- Persuasive Stories and Literary Houses.** 449  
Dr. Elizabeth Aitken Rose<sup>1</sup>  
 1. *University of Auckland*
- Preserving Cultural Heritage in an Age of Urbanization: Strategies for Culturally Inclusive Placemaking in Contemporary African Cities** 450  
Mr. Mathias Agbo<sup>1</sup>  
 1. *MACA Design Studios, Abuja*
- Re-purposing historical industrial landscapes: Futuristic approach for addressing complexity in the Indian context** 451  
Ms. ABANTIKA MUKHERJEE<sup>1</sup>  
 1. *Kalakriti, New Delhi, India*
-

|  |     |
|--|-----|
| <b>Re-Visioning the Future of Urban Heritage In India : Politics of Change</b>   | 451 |
| <u>Prof. Meenakshi Dubey</u> <sup>1</sup>  |     |
| <i>1. Avani Institute of Design ,University Of Calicut</i>   |     |
| <b>Reinforcing heritage for the future city: Perspectives on “compensation” in the West Link infrastructure project, Sweden.</b>   | 452 |
| <u>Ms. Maitri Dore</u> <sup>1</sup> , <u>Dr. Susanne Fredholm</u> <sup>1</sup>   |     |
| <i>1. Department of Conservation, University of Gothenburg</i>   |     |
| <b>Retracing the Past – Reinterpreting the Future: Kings Cross and Beyond</b>  | 453 |
| <u>Dr. Caroline Donnellan</u> <sup>1</sup>   |     |
| <i>1. Boston University Study Abroad London</i>  |     |
| <b>Ruin Heritage and its Reuse: The case of Ruin Bars in Budapest</b>  | 454 |
| <u>Dr. Dora Merai</u> <sup>1</sup> , <u>Dr. Volodymyr Kulikov</u> <sup>1</sup>   |     |
| <i>1. Central European University</i>  |     |
| <b>Seven British Towns in Modern China, 1922-2022</b>  | 455 |
| <u>Dr. Guodong Chen</u> <sup>1</sup> , <u>Mr. Yuan Huang</u> <sup>1</sup> , <u>Dr. GangYi Tan</u> <sup>1</sup> , <u>Dr. xu liquan</u> <sup>1</sup> , <u>Ms. Jierui LV</u> <sup>1</sup> |     |
| <i>1. Huazhong University of Science and Technology</i>  |     |
| <b>Social housing as heritage in Brazil: the case of favelas</b>   | 456 |
| <u>Prof. Flavia Nascimento</u> <sup>1</sup>  |     |
| <i>1. University of São Paulo</i>  |     |
| <b>Stories of feelings and things: intangible heritage from within the built heritage paradigm in the UK</b>   | 457 |
| <u>Mr. Johnathan Djabarouti</u> <sup>1</sup>   |     |
| <i>1. Manchester School of Architecture, Manchester Metropolitan University</i>  |     |
| <b>The (over)touristification of European historic city centers: possible comparative evaluation through the short-term rental market data</b>   | 457 |
| <u>Dr. Łukasz Bugalski</u> <sup>1</sup>  |     |
| <i>1. Gdansk University of Technology</i>  |     |
| <b>The background and future of values-based urban conservation in Iran</b>  | 458 |
| <u>Dr. Solmaz Yadollahi</u> <sup>1</sup>   |     |
| <i>1. Brandenburg University of Technology</i>   |     |
| <b>The ethics and aesthetics of adaptive reuse - Discussant</b>  | 459 |
| <u>Dr. Federica Fava</u> <sup>1</sup>  |     |
| <i>1. University of Roma Tre</i>   |     |
| <b>The ethics and aesthetics of adaptive-reuse</b>   | 459 |
| <u>Dr. Loes Veldpaus</u> <sup>1</sup> , <u>Dr. Federica Fava</u> <sup>2</sup>  |     |
| <i>1. Newcastle University, 2. Roma Tre University</i>   |     |
| <b>The ethics and aesthetics of adaptive-reuse - Discussant</b>  | 460 |
| <u>Dr. Loes Veldpaus</u> <sup>1</sup>  |     |
| <i>1. Newcastle University</i>   |     |
| <b>The Institutional Afterlife of Fallen Monuments. The Case of the »Askari-Reliefs« in Hamburg.</b>   | 460 |
| <u>Mr. Georg Krajewsky</u> <sup>1</sup>  |     |
| <i>1. Technische Universität Darmstadt</i>   |     |

|   |     |
|---|-----|
| <b>The Politics of Heritage and Futurity in Hong Kong</b>   | 461 |
| <u>Dr. Sonia Lam-Knott</u> <sup>1</sup>   |     |
| <i>1. University of Oxford</i>  |     |
| <b>The Sensorial Experience of Food- Heritage and Memory in Rawalpindi, Pakistan</b>  | 462 |
| <u>Ms. Tayeba Batool</u> <sup>1</sup>   |     |
| <i>1. University of Pennsylvania</i>  |     |
| <b>The social construction of post-industrial heritage values and its urban impact in Poblenou (Barcelona, Spain)</b>   | 462 |
| <u>Mrs. Melina Guirnaldos</u> <sup>1</sup>  |     |
| <i>1. PhD researcher/Tutor, Welsh School of Architecture, Cardiff University</i>  |     |
| <b>Transitional absences between Burgess Park and the Aylesbury Estate</b>  | 463 |
| <u>Dr. Felipe Lanuza</u> <sup>1</sup>   |     |
| <i>1. DLA Scan // Devilat + Lanuza Architectural Studio</i>   |     |
| <b>Unconventional and contested heritage under rapid urban development in developing countries</b>  | 464 |
| <u>Ms. Xiaopei Li</u> <sup>1</sup> , <u>Ms. Ritu Thomas</u> <sup>2</sup> , <u>Ms. ABANTIKA MUKHERJEE</u> <sup>3</sup>   |     |
| <i>1. Beijing Urban Planning Technical Service Centre, 2. Holy Crescent College of Architecture, Kerala India, 3. Kalakriti, New Delhi, India</i>               |     |
| <b>Uncovering disciplined pasts: tour guiding through Kyiv's changing place names</b>   | 465 |
| <u>Dr. Simon Schlegel</u> <sup>1</sup>  |     |
| <i>1. Loughborough University</i>   |     |
| <b>Urban Deep Mapping: Exploring the potential of heritage content and transformational engagement to support social cohesion in inner urban neighbourhoods</b> | 465 |
| <u>Ms. Claire Boardman</u> <sup>1</sup> , <u>Dr. Helen Graham</u> <sup>2</sup>  |     |
| <i>1. University of York, 2. University of Leeds</i>  |     |
| <b>Urban ephemera in heritage: complementarity, appropriation, enhancement</b>  | 466 |
| <u>Dr. Aura Bertoni</u> <sup>1</sup> , <u>Prof. Paola Dubini</u> <sup>1</sup> , <u>Dr. Alberto Monti</u> <sup>1</sup>   |     |
| <i>1. ASK Centre - Bocconi University</i>   |     |
| <b>Urban Fallism: Monuments, Iconoclasm and Heritage</b>  | 467 |
| <u>Prof. Sybille Frank</u> <sup>1</sup> , <u>Mr. Georg Krajewsky</u> <sup>1</sup>   |     |
| <i>1. Technische Universität Darmstadt</i>  |     |
| <b>Urban Heritage and 'Democratic' Urban Planning Methods</b>   | 467 |
| <u>Ms. Mathilde Kirkegaard</u> <sup>1</sup>   |     |
| <i>1. Aarhus School of Architecture</i>   |     |
| <b>Urban heritage conservation for radical futures: Cape Town, South Africa</b>   | 468 |
| <u>Dr. Naomi Roux</u> <sup>1</sup>  |     |
| <i>1. University of Cape Town</i>   |     |
| <b>Urban heritage futures - Designation of heritage sites: protection or creation of heritage values?</b>   | 469 |
| <u>Dr. Jennie Sjöholm</u> <sup>1</sup> , <u>Dr. Anna Elmén Berg</u> <sup>2</sup>  |     |
| <i>1. Luleå University of Technology, 2. Piteå Museum</i>   |     |



|   |            |
|---|------------|
| <b>Urban Heritage Futures for History and Historical Methods</b>  | <b>469</b> |
| <i>Dr. James Lesh<sup>1</sup>, Prof. Rebecca Madgin<sup>2</sup>, Dr. Amy Clarke<sup>3</sup>, Prof. Peter Larkham<sup>4</sup>, Dr. Andrew McClelland<sup>5</sup>, Prof. John Pendlebury<sup>6</sup>, Prof. Astrid Swenson<sup>7</sup>, Prof. Tanja Vahtikari<sup>8</sup></i> |            |
| <i>1. university of melbourne, 2. University of Glasgow, 3. University of the Sunshine Coast, 4. Birmingham City University, 5. University of Liverpool, 6. University of Newcastle, 7. Bath Spa University, 8. Tampere University</i>                                      |            |
| <b>Urban Memory and Heritage-Making in Postcolonial Harbin: Russian Colonial Pasts, Decolonisation, and Colonial Nostalgia</b>  | <b>470</b> |
| <i>Ms. Wenzhuo Zhang<sup>1</sup></i>  |            |
| <i>1. The Australian National University</i>  |            |
| <b>Urban planning and heritage: the urgency of multisetorial dialogues</b>  | <b>471</b> |
| <i>Ms. Vivian Barbour<sup>1</sup></i>   |            |
| <i>1. Universidade de São Paulo</i>   |            |
| <b>Utopias and Heritage Futures in Historic Urban Environments</b>  | <b>472</b> |
| <i>Dr. Kalliopi Fouseki<sup>1</sup>, Dr. Torgrim Guttormsen<sup>2</sup>, Dr. Paloma Guzman<sup>2</sup>, Mr. TUCHUNG LIU<sup>3</sup>, Ms. Loredana STASISIN<sup>4</sup>, Dr. Maya Ishizawa<sup>5</sup>, Dr. Georgios Alexopoulos<sup>6</sup></i>                             |            |
| <i>1. UC, 2. Norwegian Institute for Cultural Heritage Research (NIKU), 3. University College London, 4. Rhabillage Association (President), 5. University of Tsukuba, 6. University of Innsbruck</i>   |            |
| <b>Utopias and Heritage Futures in Historic Urban Environments - EDRAH_Giurgiu. Economic Development in Relation to Architectural Heritage</b>  | <b>472</b> |
| <i>Dr. Kalliopi Fouseki<sup>1</sup>, Ms. Loredana STASISIN<sup>2</sup>, Dr. Torgrim Guttormsen<sup>3</sup>, Dr. Paloma Guzman<sup>3</sup></i>   |            |
| <i>1. UC, 2. Rhabillage Association [President/ Project coordinator], 3. Norwegian Institute for Cultural Heritage Research (NIKU)</i>  |            |
| <b>Utopias and Heritage Futures in Historic Urban Environments - Promoting food heritage and sustainable food systems in urban areas.</b>   | <b>474</b> |
| <i>Dr. Kalliopi Fouseki<sup>1</sup>, Dr. Georgios Alexopoulos<sup>2</sup>, Dr. Torgrim Guttormsen<sup>3</sup>, Dr. Paloma Guzman<sup>3</sup></i>  |            |
| <i>1. UC, 2. University of Innsbruck, 3. Norwegian Institute for Cultural Heritage Research (NIKU)</i>  |            |
| <b>Utopias and Heritage Futures in Historic Urban Environments -Idealizing the Past, Reconstructing for the Future: The Re-creation of a Royal Capital in Rwanda</b>  | <b>475</b> |
| <i>Dr. Kalliopi Fouseki<sup>1</sup>, Dr. Maya Ishizawa<sup>2</sup>, Dr. Torgrim Guttormsen<sup>3</sup>, Dr. Paloma Guzman<sup>3</sup></i>   |            |
| <i>1. UCL, 2. UNESCO Chair on Nature-Culture Linkages in Heritage Conservation, 3. Norwegian Institute for Cultural Heritage Research (NIKU)</i>  |            |
| <b>Utopias and Heritage Futures in Historic Urban Environments -“The Future is Behind Us?”—Cultural Imagination with Heritage in and for Historic Urban Environments: A Case Study of Dadaocheng, Taipei, Taiwan</b>  | <b>475</b> |
| <i>Dr. Kalliopi Fouseki<sup>1</sup>, Mr. TUCHUNG LIU<sup>2</sup>, Dr. Torgrim Guttormsen<sup>3</sup>, Dr. Paloma Guzman<sup>3</sup></i>   |            |
| <i>1. UCL, 2. University College London, 3. Norwegian Institute for Cultural Heritage Research (NIKU)</i>   |            |
| <b>Value-Based Approach towards Protection of Modernist Heritage in India</b>   | <b>476</b> |
| <i>Ms. Ritu Thomas<sup>1</sup></i>  |            |
| <i>1. Holy Crescent College of Architecture, Kerala India</i>   |            |
| <b>Visibility as Justice: Immigrant Street Vendors in the Heritage Landscapes of Rome</b>   | <b>477</b> |
| <i>Dr. Francesca Piazzoni<sup>1</sup></i>   |            |
| <i>1. University of Liverpool</i>   |            |

- 
- Waterscapes as Livescapes: Transient Communities and the Practice of Heritage of Glasgow’s Forth and Clyde Canal, Scotland** 478  
Ms. Eleni Koumpouzi<sup>1</sup>, Prof. Katarzyna Kosmala <sup>1</sup>  
 1. *University of the West of Scotland*
- What distinguishes ‘adaptive reuse’ from ‘reuse’?** 479  
Prof. John Pendlebury<sup>1</sup>, Dr. Yiwen Wang<sup>2</sup>  
 1. *University of Newcastle*, 2. *Xi’an Jiaotong-Liverpool University (XJTLU)*
- What to do with the Bandeirantes? A Challenged Monument in São Paulo, Brazil** 479  
Dr. renato cymbalista<sup>1</sup>  
 1. *University of São Paulo / UNINOVE*
- When heritage comes from ‘the wrong side’: a World Heritage City and its informal horticultural practices as urban commonalities heritage** 480  
Prof. Paula Mota Santos<sup>1</sup>  
 1. *Universidade Fernando Pessoa & CAPP/ISCSP Universidade de Lisboa*
- “I used to live there”– A critical reflection on intangible cultural heritage, the built environment and spatial justice in Cape Town, South Africa** 481  
Mrs. Maurietta Stewart<sup>1</sup>  
 1. *University of Cape Town*
- “Old Beijing:” Community Memories and Lived Heritage in Courtyard Houses** 481  
Dr. Yanfei Li<sup>1</sup>, Dr. Huimei Liu <sup>2</sup>  
 1. *University of Toronto*, 2. *Zhej*
- Future Methods and Approaches to Critical Heritage Studies**
- “I was there, we were there, and we weren’t just visiting”: Engaging with Archives as Methods of Activism and Resistance in UK DIY Music Spaces** 484  
Ms. Kirsty Fife<sup>1</sup>  
 1. *Department of Information Studies University College London*
- ‘Something’ Happened: Comprehending Intangible Heritage at War Commemoration Ceremonies** 484  
Mr. Darren Mitchell<sup>1</sup>  
 1. *The University of Sydney*
- 3D-laser-scanning record as an alternative form of digital heritage for earthquake affected areas in Chile** 485  
Dr. Bernadette Devilat<sup>1</sup>  
 1. *Centre for Architecture, Urbanism and Global Heritage, Nottingham Trent University*
- 4. Paper title: Meaning making through emotional responses to Holocaust exhibitions in the UK.** 486  
Ms. Sofia Katharaki<sup>1</sup>  
 1. *School of Museum Studies, University of Leicester*
- 4. Paper title: How can we reach a ‘better’ future by exhibiting difficult history? Emotional responses to the Japanese colonial period in South Korean museums.** 487  
Ms. Minju Oh<sup>1</sup>  
 1. *School of Museum Studies, University of Leicester*
-

- 4. Paper title: The transgressive museum experience. Why have sleepovers in museums and heritage sites been so popular with the public?** 487  
Ms. Despina Gerasimidou<sup>1</sup>, Ms. Despina Gerasimidou <sup>2</sup>  
*1. School of Museum Studies, University of Leicester, 2. University of Leicester*
- A conversation between the tangible and the intangible – through the lens of early timber architecture in East Asia** 488  
Ms. Lui Tam<sup>1</sup>  
*1. Cardiff*
- A Fellowship of Heritage: Thoughts on the UK-AHRC (Multi)Cultural Heritage Project** 489  
Dr. Susan Ashley<sup>1</sup>  
*1. Northumbria University*
- Activism Across the Political Spectrum: Rethinking Participation** 489  
Dr. Annette Loeseke<sup>1</sup>  
*1. Lecturer in Museum Studies, New York University Berlin*
- Activist Heritage: Challenges for Future Practice, Research and Teaching** 490  
Dr. Annette Loeseke<sup>1</sup>  
*1. Lecturer in Museum Studies, New York University Berlin*
- Architecture For Cultural Exchange: Spatial Alterations for Intercultural Integration in Migrant Centric Cities** 491  
Ms. Prashansa Sachdeva<sup>1</sup>, Mr. Federico Wulff Barreiro <sup>2</sup>  
*1. Professional Architect, 2. Cardiff University*
- Atmospheres and Affect: Data Collection at Beauport, the Sleeper-McCann House Museum** 492  
Ms. Hillary Walker<sup>1</sup>  
*1. University of Toronto*
- Back to the Future: Heritage Walking Experiments in the Northern Adriatic** 493  
Ms. Nataša Rogelja Caf<sup>1</sup>  
*1. Research Centre of the Slovenian Academy of Sciences and Arts*
- Bed of Leaves: Design History and Natural Heritage in a Canadian Quilt** 494  
Ms. Vanessa Nicholas<sup>1</sup>  
*1. York University*
- Beyond Maps and Emotions - Emotional Cartographies** 494  
Ms. Nevena Marković<sup>1</sup>  
*1. Incipit*
- Border Ceremonies and the Production of National Heritage** 496  
Prof. Suchitra Balasubrahmanyam<sup>1</sup>  
*1. Ambedkar University, Delhi, India*
- BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability)** 496  
Dr. Ali Mozaffari<sup>1</sup>, Prof. David Harvey<sup>2</sup>, Dr. Manu P. Sobti<sup>3</sup>, Dr. Antonio Gonzalez <sup>4</sup>  
*1. Alfred Deakin Institute, 2. Aarhus University, 3. University of Queensland, 4. Alfred Deakin Institute for Citizenship and Globalisation at Deakin University*

|  |     |
|--|-----|
| <b>BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability) - Border-straddling heritage potentials and pitfalls: Taq Kasra – a ‘Persian’ site in ‘Iraq’</b>  | 497 |
| Dr. Ali Mozaffari <sup>1</sup> , Prof. David Harvey <sup>2</sup>   |     |
| 1. <i>Alfred Deakin INsti</i> , 2. <i>Aarhus University</i>  |     |
| <b>BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability) - Reconstructing Forgotten Boundaries and Nomadic Mobilities: The Heritage of Ruins in the Central Asian Steppe</b>   | 498 |
| Dr. Manu P. Sobti <sup>1</sup>   |     |
| 1. <i>University of Queensland</i>   |     |
| <b>BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability)- Nationhood, identity and transnationalism in Azerbaijan</b>  | 498 |
| Dr. Ali Mozaffari <sup>1</sup>   |     |
| 1. <i>Alfred Deakin INsti</i>  |     |
| <b>Can ‘sensory dimensions of places’ turn into a digital platform within the sensory heritage methods?</b>  | 499 |
| Mrs. asiye nisa kartal <sup>1</sup>  |     |
| 1. <i>University of Nottingham</i>   |     |
| <b>Censorship or Sacralisation? Coexisting with the Disruptive Legacy of Fascist Heritage in Italy</b>   | 500 |
| Ms. Erica Capecchi <sup>1</sup>  |     |
| 1. <i>PhD student, University of Bristol, Cardiff University</i>   |     |
| <b>Changing Visions: Artists, Protest, Exhibitions</b>   | 500 |
| Prof. Kirsty Robertson <sup>1</sup>  |     |
| 1. <i>Associate Professor of Contemporary Art and Museum Studies, Western University</i>   |     |
| <b>Combining Physical, Digital and Embodied Practices to Tell the Stories of Places</b>  | 501 |
| Ms. Efstathia Kostopoulou <sup>1</sup>   |     |
| 1. <i>PhD researcher, Bartlett School of Architecture, UCL</i>   |     |
| <b>Constructing and Re-Constructing Heritage: Changing Ownership, Changing Meaning, New Identities</b>   | 501 |
| Ms. Barbara Wood <sup>1</sup>  |     |
| 1. <i>Doctoral Researcher, University of Hertfordshire</i>   |     |
| <b>Critical Heritage Science: Applying Heritage Science Methods and Approaches in Answering Critical Heritage Studies Questions</b>  | 502 |
| Dr. Kalliopi Fouseki <sup>1</sup> , Prof. Richard Sandford <sup>2</sup>  |     |
| 1. <i>UCL</i> , 2. <i>University College London</i>  |     |
| <b>Critical Heritage Science: Applying Heritage Science Methods and Approaches in Answering Critical Heritage Studies Questions - Critical heritage science: value and perception-based approaches to scientific activity</b>          | 503 |
| Dr. Kalliopi Fouseki <sup>1</sup> , Dr. Scott Orr <sup>2</sup> , Prof. Richard Sandford <sup>3</sup>   |     |
| 1. <i>UC</i> , 2. <i>University College London</i> , 3. <i>Uni</i>   |     |
| <b>Critical Heritage Science: Applying Heritage Science Methods and Approaches in Answering Critical Heritage Studies Questions - Citizen Heritage Science: Participatory research in preventive conservation and its implications</b> | 503 |
| Dr. Kalliopi Fouseki <sup>1</sup> , Dr. Josep Grau-Bove <sup>2</sup> , Prof. Richard Sandford <sup>3</sup>   |     |
| 1. <i>UC</i> , 2. <i>University College London</i> , 3. <i>Uni</i>   |     |

- Critical Heritage Science: Applying Heritage Science Methods and Approaches in Answering Critical Heritage Studies Questions - Heritage and Futures in Policy** 504  
 Dr. Kalliopi Fouseki <sup>1</sup>, Prof. Richard Sandford<sup>2</sup>  
 1. UCL, 2. Uni
- Critical Heritage Science: Applying Heritage Science Methods and Approaches in Answering Critical Heritage Studies Questions -Artificial Intelligence in the field of Critical Heritage** 504  
 Dr. Kalliopi Fouseki <sup>1</sup>, Ms. Rosie Brigham<sup>2</sup>, Prof. Richard Sandford <sup>3</sup>  
 1. UCL, 2. University College London, 3. Uni
- Dead Landscapes – and how to make them live** 505  
Ms. Katherine Burlingame<sup>1</sup>  
 1. Lund University
- Defining “Textual Heritage”. Multidisciplinary approaches to the heritagization of texts, with a focus on Japan** 506  
Dr. Edoardo Gerlini<sup>1</sup>  
 1. Ca’ Foscari University of Venice / Waseda University
- Design Heritage: Concepts and Contexts** 506  
Prof. Grace Lees-Maffei<sup>1</sup>  
 1. University of Hertfordshire
- Destabilising power structures from the grassroots: emerging activist heritage.** 507  
Dr. Sarah De Nardi<sup>1</sup>, Dr. Laura McAtackney<sup>2</sup>, Dr. Sarah May<sup>3</sup>, Dr. Hilary Orange<sup>4</sup>, Ms. Pamela Bilikova<sup>5</sup>,  
Prof. Emma Waterton<sup>1</sup>, Dr. Hayley Saul<sup>1</sup>, Ms. Iida Käyhkö<sup>6</sup>, Ms. Vanicka Arora<sup>7</sup>  
 1. Western Sydney University, 2. Aarhus University, 3. University of Swansea, 4. UCL, 5. International School of Prague, 6. Royal Holloway London, 7. Wes
- Die Effekt Gruppe in the New Tendencies Network: Socialist Utopias through Participation, Ephemera, and Play** 508  
Ms. Cindy Evans<sup>1</sup>  
 1. Doctor of Philosophy student, Patricia Rose Fellow, Florida State University
- Dig Where You Stand: Participatory heritage practices and Community Memories at the Latin Village market** 509  
Dr. Alda Terracciano<sup>1</sup>, Prof. Muki Haklay <sup>1</sup>  
 1. University College London
- Digging Where You Stand? Critical approaches to participatory and activist heritage work - [8]** 510  
Dr. Andrew Flinn<sup>1</sup>, Dr. Astrid von Rosen<sup>2</sup>  
 1. Department of Information Studies University College London, 2. University of Gothenburg
- Digi-Mapping: Unpacking meaning of place through Creative Technology.** 510  
Ms. Tanis Grandison<sup>1</sup>, Dr. Tom Flint <sup>1</sup>, Dr. Kristie Jamieson <sup>1</sup>, Dr. Laura Muir <sup>1</sup>  
 1. Edinburgh Napier University
- Digital Archive of Forgotten Memories: Exploring the Need to Forget** 511  
Ms. Inge Zwart<sup>1</sup>, Ms. Anne Chahine<sup>2</sup>  
 1. Uppsala University, 2. Aarhus University

|   |            |
|---|------------|
| <b>Digital Digging: the work of social movements and activist archivists in documenting injustice</b>   | <b>512</b> |
| <u>Dr. Andrew Flinn</u> <sup>1</sup> , <u>Dr. Julianne Nyhan</u> <sup>2</sup> , <u>Ms. Kirsty Fife</u> <sup>2</sup>   |            |
| <i>1. University College London, 2. Department of Information Studies University College London</i>   |            |
| <b>Digital Drawing and the Future for Built Heritage: New Research Tools in the Interpretation of Monchique Convent (Porto, Portugal).</b>                        | <b>513</b> |
| <u>Mr. Tiago Cruz</u> <sup>1</sup>  |            |
| <i>1. Faculty of Arts, University of Porto and CITCEM - Transdisciplinary Research Centre «Culture, Space and Memory»</i>   |            |
| <b>Digital Representations of Textual Heritage, or What is Text anyway?</b>   | <b>513</b> |
| <u>Prof. Franz Fischer</u> <sup>1</sup>   |            |
| <i>1. Ca' Foscari University of Venice</i>  |            |
| <b>Discussant - Marta Filipová</b>  | <b>514</b> |
| <u>Dr. Marta Filipova</u> <sup>1</sup>  |            |
| <i>1. Department of Art History, Masaryk University, Brno</i>   |            |
| <b>Discussant - Siân Jones</b>  | <b>514</b> |
| <u>Prof. Sian Jones</u> <sup>1</sup>  |            |
| <i>1. University of Stirling</i>  |            |
| <b>Discussant - Tracy Ireland</b>   | <b>514</b> |
| <u>Prof. Tracy Ireland</u> <sup>1</sup>   |            |
| <i>1. University of Canberra</i>  |            |
| <b>Elusive Heritage: facing the challenge of public policy implementation. The case of the Archaeological Protected Area in the Checua River Valley, Colombia</b> | <b>515</b> |
| <u>Dr. Sonia Archila</u> <sup>1</sup>   |            |
| <i>1. Universidad de los Andes</i>  |            |
| <b>Flight across Country: an experiment with visual cultural and Indigenous research methods in critical heritage studies</b>                                     | <b>515</b> |
| <u>Ms. Ashley Harrison</u> <sup>1</sup>   |            |
| <i>1. University of Canberra</i>  |            |
| <b>From takeover to debacle: An analysis of the Nymphgate network using Twitter data</b>  | <b>516</b> |
| <u>Mrs. Maria Paula Arias</u> <sup>1</sup>  |            |
| <i>1. University of Manchester</i>  |            |
| <b>Future of Heritage Education: An Exploration into Possible Pedagogical Strategies</b>  | <b>516</b> |
| <u>Dr. Neel Kamal Chapagain</u> <sup>1</sup>  |            |
| <i>1. Centre for Heritage Management, Ahmedabad University</i>  |            |
| <b>Greenland's Dynamic Cultural Landscapes in the Digital Realm: A Virtual Tourism Ethnography</b>  | <b>517</b> |
| <u>Dr. Caitlin Curtis</u> <sup>1</sup> , <u>Dr. Hans Harmsen</u> <sup>2</sup>   |            |
| <i>1. University of Wisconsin-Parkside, 2. Greenland National Museum and Archives</i>   |            |
| <b>Heritage conservation in international cooperation: the dynamics between disciplines and cultures</b>  | <b>518</b> |
| <u>Dr. Qian Gao</u> <sup>1</sup>  |            |
| <i>1. University of Stirling</i>  |            |

|   |            |
|---|------------|
| <b>Heritage research and improvisational art practices: an exploration of urban space</b>   | <b>518</b> |
| <u>Ms. Laima Nomeikaite</u> <sup>1</sup>  |            |
| <i>1. Norwegian Institute for Cultural Heritage Research (NIKU)</i>   |            |
| <b>Hosting Virtual Reality in Museums: a critical approach</b>  | <b>519</b> |
| <u>Dr. Maria Shehade</u> <sup>1</sup> , <u>Dr. Theopisti Stylianou-Lambert</u> <sup>2</sup>   |            |
| <i>1. Research Associate, Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE),<br/>2. Associate Professor, Cyprus University of Technology/ Leader of Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE)</i> |            |
| <b>Investigating Japanese “Heritage for Diplomacy”: An Analysis of Local Narratives at Controversial UNESCO World Heritage Sites in Japan</b>   | <b>520</b> |
| <u>Ms. Shannon McNaught</u> <sup>1</sup>  |            |
| <i>1. School of International Service, American University</i>  |            |
| <b>Making Future Heritage: How a Lost Japanese Performing Art Was Recreated for the Future</b>  | <b>520</b> |
| <u>Dr. Andrea Giolai</u> <sup>1</sup>   |            |
| <i>1. Leiden University</i>   |            |
| <b>Making makeshift ruins: a methodological experiment with flawed digital heritage objects</b>   | <b>521</b> |
| <u>Ms. Tessa Bell</u> <sup>1</sup>  |            |
| <i>1. University of Canberra</i>  |            |
| <b>Meanings and feelings of places and collections: oral history as future experience</b>   | <b>522</b> |
| <u>Ms. Penelope Grist</u> <sup>1</sup> , <u>Dr. Mary Hutchison</u> <sup>2</sup>   |            |
| <i>1. National Portrait Gallery of Australia, 2. Australian National University</i>   |            |
| <b>Memories of the Past, Imaginations of the Future: Young People, Conflict and their Future in post Conflict Northern Uganda</b>   | <b>522</b> |
| <u>Mr. Francis Nono</u> <sup>1</sup> , <u>Dr. Kate Moles</u> <sup>2</sup> , <u>Mx. Abiti Adebo Nelson</u> <sup>3</sup> , <u>Dr. Lizzi Milligan</u> <sup>4</sup>   |            |
| <i>1. National Memory and Peace Documentation Centre, 2. Cardiff University, 3. University of Western Cape and Uganda National Museum, 4. University of Bath</i>  |            |
| <b>New Methods for Extraordinary Places? Practising and Performing Wonder on the Isle of Staffa</b>   | <b>523</b> |
| <u>Prof. Sian Jones</u> <sup>1</sup> , <u>Dr. Stuart Jeffrey</u> <sup>2</sup>   |            |
| <i>1. University of Stirling, 2. Glasgow School of Art</i>  |            |
| <b>New Methods to Understand Senescent Environments: Introducing a Psychological Perspective to Critical Heritage Studies</b>   | <b>524</b> |
| <u>Dr. Jeremy Wells</u> <sup>1</sup>  |            |
| <i>1. University of Maryland College Park</i>   |            |
| <b>New Ways of Making Heritage Futures: Critical and Creative Approaches to People-Centred Methods</b>  | <b>524</b> |
| <u>Ms. Elizabeth Robson</u> <sup>1</sup> , <u>Prof. Sian Jones</u> <sup>1</sup> , <u>Prof. Tracy Ireland</u> <sup>2</sup> , <u>Ms. Tessa Bell</u> <sup>2</sup>  |            |
| <i>1. University of Stirling, 2. University of Canberra</i>   |            |
| <b>Object and Affect: Digital Engagement with Burrell’s Late Medieval Collection</b>  | <b>525</b> |
| <u>Ms. Lynn Verschuren</u> <sup>1</sup>   |            |
| <i>1. Information Studies, School of Humanities, University of Glasgow</i>  |            |

|  |     |
|--|-----|
| <b>Off the Map: Spatializing Access to Memory in Beitunia, Palestine</b>   | 526 |
| <u>Mr. Adam Lubitz</u> <sup>1</sup>  |     |
| <i>1. World Monuments Fund</i>   |     |
| <b>Outside the Archive. Researching and Writing critical Histories of Collecting</b>   | 528 |
| <u>Dr. Mirjam Brusius</u> <sup>1</sup>   |     |
| <i>1. German Historical Institute, London</i>  |     |
| <b>Passing it On – Knowledge Transfer and Political Resistance</b>   | 528 |
| <u>Ms. Iris Rajanayagam</u> <sup>1</sup>   |     |
| <i>1. Director, xart splitta, Berlin</i>   |     |
| <b>Places of possibility: Applying sensory methods to inspire inclusive, future-oriented development and design of heritage.</b>   | 529 |
| <u>Mrs. Harriet Parry</u> <sup>1</sup>   |     |
| <i>1. University of Brighton</i>   |     |
| <b>Potentials for Learning History through Role-Playing in Virtual Reality</b>   | 530 |
| <u>Ms. Danzhao Cheng</u> <sup>1</sup> , <u>Prof. Eugene Ch'ng</u> <sup>1</sup>   |     |
| <i>1. University of Nottingham Ningbo China</i>  |     |
| <b>Re-vitalizing Dig Where You Stand: Place as agent in participatory performance history</b>  | 531 |
| <u>Dr. Astrid von Rosen</u> <sup>1</sup> , <u>Dr. Helena Holgersson</u> <sup>2</sup>   |     |
| <i>1. University of Gothenburg, 2. Department of Cultural Sciences, University of Gothenburg</i>   |     |
| <b>Realities of Future Methods</b>   | 532 |
| <u>Dr. Susan Ashley</u> <sup>1</sup> , <u>Dr. Tzu-I Chung</u> <sup>2</sup> , <u>Dr. Satwinder Bains</u> <sup>3</sup> , <u>Dr. Helen Mears</u> <sup>4</sup> , <u>Mr. Gumring Hkangda</u> <sup>5</sup> ,<br><u>Ms. Kath Boodhai</u> <sup>1</sup> |     |
| <i>1. Northumbria University, 2. Royal British Columbia Museum, 3. University of the Fraser Valley, 4. Newcastle University, 5. University of Manchester</i>   |     |
| <b>Realities of Future Methods - De-centering the Museum through Diaspora: A Kachin Case Study</b>   | 532 |
| <u>Dr. Helen Mears</u> <sup>1</sup> , <u>Mr. Gumring Hkangda</u> <sup>2</sup>  |     |
| <i>1. Newcastle University, 2. University of Manchester</i>  |     |
| <b>Realities of Future Methods - Family Panchayat</b>  | 533 |
| <u>Ms. Kath Boodhai</u> <sup>1</sup>   |     |
| <i>1. Northumbria University</i>   |     |
| <b>Realities of Future Methods - Lessons and Learning: Practices of Inclusion in and beyond the Punjabi Canadian Legacy Project</b>  | 534 |
| <u>Dr. Tzu-I Chung</u> <sup>1</sup> , <u>Dr. Satwinder Bains</u> <sup>2</sup>  |     |
| <i>1. Royal British Columbia Museum, 2. University of the Fraser Valley</i>  |     |
| <b>Remixing as Praxis: Arnstein's Ladder Through the Grassroots Preservationist's Lens</b>   | 534 |
| <u>Dr. Andrea Roberts</u> <sup>1</sup> , <u>Ms. Grace Kelly</u> <sup>2</sup>   |     |
| <i>1. Texas, 2. Texas A</i>  |     |
| <b>Rich picture building for future heritage research and practice</b>   | 535 |
| <u>Dr. Brianna Wyatt</u> <sup>1</sup>  |     |
| <i>1. Edinburgh Napier University</i>  |     |



|  |            |
|--|------------|
| <b>Sennott Park</b>  | <b>536</b> |
| <u>Ms. Isadora Dannin</u> <sup>1</sup>   |            |
| <i>1. Massachusetts Institute of Technology (MIT)</i>  |            |
| <b>Session title: The future of emotions in museum and heritage sites. 4. Abstract.</b>  | <b>537</b> |
| <u>Prof. Sheila Watson</u> <sup>1</sup>  |            |
| <i>1. School of Museum Studies, University of Leicester</i>  |            |
| <b>Session title: The future of emotions in museum and heritage sites.- 4 Discussant Dr Sheila Watson</b>  | <b>537</b> |
| <u>Prof. Sheila Watson</u> <sup>1</sup>  |            |
| <i>1. School of Museum Studies, University of Leicester</i>  |            |
| <b>SESSION: Future Methods and Approaches to Critical Heritage Studies. PAPER TITLE: Antagonism as Method: Critical Heritage Meets Critical Design</b> | <b>538</b> |
| <u>Dr. Kristie Jamieson</u> <sup>1</sup> , <u>Ms. Marta Discepoli</u> <sup>2</sup>   |            |
| <i>1. Ed, 2. Edinburgh Napier University</i>   |            |
| <b>Sharing the Silver Screen? Curating the White Fathers Film Collection (1948-1960)</b>   | <b>538</b> |
| <u>Dr. Jonas Van Mulder</u> <sup>1</sup>   |            |
| <i>1. KU Leuven</i>  |            |
| <b>Social Meaning Mapping: A digital research tool for exploring visitors, museums and collections</b>   | <b>539</b> |
| <u>Dr. Dimitra Christidou</u> <sup>1</sup>   |            |
| <i>1. Senior Researcher, Norwegian University of Science and Technology</i>  |            |
| <b>Spectacular enchantment: the design and heritage of the public Wintergardens at the Auckland Domain</b>   | <b>540</b> |
| <u>Dr. Jacquie Naismith</u> <sup>1</sup>   |            |
| <i>1. Nga Pae Māhutonga School of Design, College of Creative Arts Toi Rauwharangi, Massey University Tu Kunenga Ki Purehuroa</i>                      |            |
| <b>Sustainable Historical Building Maintenance using Heritage Building Information Modelling</b>   | <b>540</b> |
| <u>Mr. Saiful Ramli</u> <sup>1</sup> , <u>Dr. Ibrahim Motawa</u> <sup>1</sup>  |            |
| <i>1. University of Strathclyde</i>  |            |
| <b>Sustainable Historical Building Maintenance using Heritage Building Information Modelling</b>   | <b>542</b> |
| <u>Mr. Saiful Ramli</u> <sup>1</sup> , <u>Dr. Ibrahim Motawa</u> <sup>1</sup>  |            |
| <i>1. University of Strathclyde</i>  |            |
| <b>Talking to the Wall: the challenges of experimental participatory methods in an urban WHS</b>   | <b>543</b> |
| <u>Prof. Chris Whitehead</u> <sup>1</sup> , <u>Dr. Gonul Bozoglu</u> <sup>1</sup> , <u>Dr. Tom Schofield</u> <sup>1</sup>                              |            |
| <i>1. Newcastle University</i>   |            |
| <b>Tawada Yōko: the “mixed-writing” of local myth from Greece and Japan as a shared intangible heritage for the future?</b>                            | <b>544</b> |
| <u>Dr. Francesco Eugenio Barbieri</u> <sup>1</sup>   |            |
| <i>1. University of Catania</i>  |            |
| <b>Textual Landscape of Cultural Heritage: a Critical Assessment</b>   | <b>544</b> |
| <u>Dr. Pelin Yoncaci Arslan</u> <sup>1</sup> , <u>Dr. Özgün Özçakır</u> <sup>2</sup>   |            |
| <i>1. Middle East Technical University, 2. Erasmus School of History, Culture and Communication (Erasmus University Rotterdam)</i>                     |            |

|   |     |
|---|-----|
| <b>The Creation and Reconstruction of Saibara in the Edo Period: Uragami Gyokudo's Attempts to Reproduce the Musical Culture of Heian Japan</b> | 545 |
| <u>Prof. Emiko Takenouchi</u> <sup>1</sup>  |     |
| <i>1. Kyoto City University of Arts</i>   |     |
| <b>The eye of the beholder. Maps as metaphors to reshape the landscape/territory</b>  | 546 |
| <u>Prof. Iacopo Zetti</u> <sup>1</sup>  |     |
| <i>1. University of Florence</i>  |     |
| <b>The Human Bower: Harnessing Arts-Research Synergies for Approaching Heritage Futures</b>   | 546 |
| <u>Dr. Jennie Morgan</u> <sup>1</sup>   |     |
| <i>1. University of Stirling</i>  |     |
| <b>The power of analogy: Comparative perspectives for the futures of heritage planning</b>  | 547 |
| <u>Ms. Marilena Mela</u> <sup>1</sup>   |     |
| <i>1. PhD candidate, Vrije Universiteit Amsterdam</i>   |     |
| <b>The stickiness of practice: participatory approaches in the preservation of activist performance art</b>                                     | 548 |
| <u>Dr. Hélia Marçal</u> <sup>1</sup>  |     |
| <i>1. University College London</i>   |     |
| <b>The Swedish Cold War Heritage through Youtube Algorithms</b>   | 548 |
| <u>Dr. Christian Widholm</u> <sup>1</sup> , <u>Dr. Victor Lundberg</u> <sup>2</sup>   |     |
| <i>1. Södertörn University, 2. Malmö University</i>   |     |
| <b>Their Life, Their Record, Their System?: Designing Participatory Recordkeeping Systems for Children and Young People in Care</b>             | 549 |
| <u>Dr. Anna Sexton</u> <sup>1</sup> , <u>Prof. Elizabeth Shepherd</u> <sup>1</sup>  |     |
| <i>1. Department of Information Studies University College London</i>   |     |
| <b>To Preserve an Imagined Past</b>   | 550 |
| <u>Dr. Marisa Brown</u> <sup>1</sup>  |     |
| <i>1. John Nicholas Brown Center for Public Humanities and Cultural Heritage, Brown University</i>  |     |
| <b>To Which Category of Heritage do "Literature" Belong to?</b>   | 551 |
| <u>Dr. Edoardo Gerlini</u> <sup>1</sup>   |     |
| <i>1. Ca' Foscari University of Venice / Waseda University</i>  |     |
| <b>Transdisciplinary Approaches to the Investigations of the Past and Heritage Studies</b>  | 552 |
| <u>Dr. Selvakumar Veerasamy</u> <sup>1</sup>  |     |
| <i>1. Department of Maritime History and Marine Archaeology, Tamil University, Thanjavur</i>  |     |
| <b>UK Chapter Meeting: The Future of the UK Chapter</b>   | 553 |
| <u>Prof. Bryony Onciul</u> <sup>1</sup> , <u>Dr. Katherine Lloyd</u> <sup>2</sup> , <u>Dr. Anna Woodham</u> <sup>3</sup>                        |     |
| <i>1. University of Exeter, 2. Information Studies, School of Humanities, University of Glasgow, 3. King's College London</i>                   |     |
| <b>Under the volcano: designing architectures in Kagoshima as interpretive texts on local heritage features</b>                                 | 553 |
| <u>Prof. Andrea Innocenzo Volpe</u> <sup>1</sup>  |     |
| <i>1. University of Florence</i>  |     |
| <b>Under the Wing of Concrete: the Phenomenon of the Vilnius Palace of Concerts and Sports</b>  | 555 |
| <u>Mrs. Aida Stelbiene</u> <sup>1</sup>   |     |
| <i>1. the Association of Architectural Quality Development</i>  |     |

|  |         |
|--|---------|
| <b>Using Critical Pedagogy to Exhibit Difficult Heritage in Museums</b>  | 556     |
| <u>Ms. Althea Cupo</u> <sup>1</sup>  |         |
| <i>1. Univesity of Manchester</i>  |         |
| <b>‘Assembling’ Future Practice: Multi-Method Approaches to Social Value Assessment</b>  | 556     |
| <u>Ms. Elizabeth Robson</u> <sup>1</sup>   |         |
| <i>1. University of Stirling</i>   |         |
| <b>‘Re-’: Methods of Illustrative Practice in Heritage</b>   | 557     |
| <u>Dr. Rachel Emily Taylor</u> <sup>1</sup> , <u>Ms. Leah Fusco</u> <sup>1</sup>   |         |
| <i>1. University of the Arts London</i>  |         |
| <b>‘Rise and Repeal’: social protest, feminist heritage and archival remediation</b>   | 557     |
| <u>Ms. Hannah Smyth</u> <sup>1</sup>   |         |
| <i>1. Department of Information Studies University College London</i>  |         |
| <b>“Edo Castle”: Digital Deep Mapping as “Virtual Heritage”</b>  | 558     |
| <u>Dr. Sonia Favi</u> <sup>1</sup>   |         |
| <i>1. University of Manchester</i>   |         |
| <br><b>Future Landscapes of Heritage</b>   |         |
| <br><b>(Re)animating Heritage: Deconstructing Time, Place, and Being(s) - 4</b>  | <br>560 |
| <u>Mr. Pedro Guillermo Ramon Celis</u> <sup>1</sup> , <u>Ms. Hilary Leathem</u> <sup>2</sup>   |         |
| <i>1. Indiana University Bloomington, 2. University of Chicago</i>   |         |
| <b>(Re)animating Heritage: Deconstructing Time, Place, and Being(s) - Discussant</b>   | 560     |
| <u>Mr. Pedro Guillermo Ramon Celis</u> <sup>1</sup>  |         |
| <i>1. Indiana University Bloomington</i>   |         |
| <b>(Re)animating Heritage: Deconstructing Time, Place, and Being(s) - Predators of the Earth Gods: The Life of Sacred Altars among the K’iche’ Maya</b>                                    | 561     |
| <u>Mr. Alonso Rodrigo Zamora Corona</u> <sup>1</sup>   |         |
| <i>1. University College London</i>  |         |
| <b>(Re)animating Heritage: Deconstructing Time, Place, and Being(s) - Reinventing rituals : contemporary engagements with the past and ritual creativity in Carnac Archaeological site</b> | 561     |
| <u>Ms. Yael Dansac</u> <sup>1</sup>  |         |
| <i>1. Ecole des hautes études en sciences sociales</i>   |         |
| <b>A Different Kind of Pilgrimage: Digital Communities and the Expansion of the Queer Heritage Landscape</b>   | 562     |
| <u>Ms. Katelyn Williams</u> <sup>1</sup>   |         |
| <i>1. Brandenburg University of Technology</i>   |         |
| <b>A place of affect and emotions: The narrative of how Notodden became an industrial town and a post-industrial world heritage site</b>   | 563     |
| <u>Mrs. Audhild Lindheim Kennedy</u> <sup>1</sup>  |         |
| <i>1. University of South-Eastern Norway</i>   |         |

|   |     |
|---|-----|
| <b>ACTING IN AN ABANDONED CHALLENGED LANDSCAPE. Issues of heritage adaptation in transforming cultural landscapes of memory. The case of depopulated villages at Sobrepuerto, Spain.</b>  | 563 |
| <u>Mr. Ignacio Galan</u> <sup>1</sup> , <u>Dr. Yves Schoonjans</u> <sup>1</sup> , <u>Dr. Gisèle Gantois</u> <sup>1</sup> , <u>Dr. Kris Scheerlinck</u> <sup>1</sup>   |     |
| <i>1. KU Leuven</i>   |     |
| <b>Affect &amp; Emotions: Understanding the Everyday Significance of Railway Heritage of Mumbai</b>   | 564 |
| <u>Ms. Shraddha Bhatawadekar</u> <sup>1</sup>   |     |
| <i>1. Brandenburg University of Technology</i>  |     |
| <b>Beyond Maps and Emotions - Emotional Cartographies</b>   | 565 |
| <u>Ms. Nevena Marković</u> <sup>1</sup>   |     |
| <i>1. Incipit</i>   |     |
| <b>Cultural heritage and the planning of European landscapes</b>  | 566 |
| <u>Prof. Gert-Jan Burgers</u> <sup>1</sup>  |     |
| <i>1. Free University Amsterdam</i>   |     |
| <b>Dead Landscapes – and how to make them live</b>  | 567 |
| <u>Ms. Katherine Burlingame</u> <sup>1</sup>  |     |
| <i>1. Lund University</i>   |     |
| <b>Destabilising power structures from the grassroots: emerging activist heritage.</b>  | 567 |
| <u>Dr. Sarah De Nardi</u> <sup>1</sup> , <u>Dr. Laura McAtackney</u> <sup>2</sup> , <u>Dr. Sarah May</u> <sup>3</sup> , <u>Dr. Hilary Orange</u> <sup>4</sup> , <u>Ms. Pamela Bilikova</u> <sup>5</sup> , <u>Prof. Emma Waterton</u> <sup>1</sup> , <u>Dr. Hayley Saul</u> <sup>1</sup> , <u>Ms. Iida Käyhkö</u> <sup>6</sup> , <u>Ms. Vanicka Arora</u> <sup>7</sup> |     |
| <i>1. Western Sydney University, 2. Aarhus University, 3. University of Swansea, 4. UCL, 5. International School of Prague, 6. Royal Holloway London, 7. Wes</i>  |     |
| <b>Digital Futures in and for Heritage - Digital representations of places and their impact on the right to the city</b>  | 568 |
| <u>Ms. Fernanda Lima</u> <sup>1</sup> , <u>Dr. Clarissa Sanfelice Rahmeier</u> <sup>1</sup>   |     |
| <i>1. ESPM</i>  |     |
| <b>Evoking religious history as experience of place: the island of Selja as a pilgrim destination in the past and the present</b>   | 569 |
| <u>Ms. Hannah Kristine Lunde</u> <sup>1</sup>   |     |
| <i>1. University of Oslo</i>  |     |
| <b>Future Landscapes of Heritage - Safeguarding heritage and the precursors of the welfare state. Part I.</b>   | 569 |
| <u>Dr. Wera Grahn</u> <sup>1</sup> , <u>Ms. Cecilia Dahlback</u> <sup>2</sup>   |     |
| <i>1. Linköping University, 2. Mid Sweden University</i>  |     |
| <b>Future landscapes of heritage/Future narratives of the industrial and welfare society/Part 2</b>   | 570 |
| <u>Ms. Cecilia Dahlback</u> <sup>1</sup> , <u>Dr. Wera Grahn</u> <sup>2</sup>   |     |
| <i>1. Mid Sweden University, 2. Linköping University</i>  |     |
| <b>Future landscapes of heritage: “This is hurting us!”: Emotive and affective responses to visitor behaviour in Uluru Kata Tjuta National Park</b>   | 571 |
| <u>Ms. Vanessa Whittington</u> <sup>1</sup>   |     |
| <i>1. University of Western Sydney</i>  |     |

- Future Landscapes on the Tibetan Plateau: Settler Reorganization of Tibetan and Hui Urban and Rural Spaces.** 571  
Mr. Mackenzie Greene-Powell<sup>1</sup>  
 1. *University of Hawai'i at Mānoa*
- Future of island heritage in the face of the climate crisis: the challenges and opportunities of heritage management in the South Pacific** 572  
Ms. Sarah Forgesson<sup>1</sup>  
 1. *University College London*
- Greenland's Dynamic Cultural Landscapes in the Digital Realm: A Virtual Tourism Ethnography** 572  
Dr. Caitlin Curtis<sup>1</sup>, Dr. Hans Harmsen<sup>2</sup>  
 1. *University of Wisconsin-Parkside*, 2. *Greenland National Museum and Archives*
- Heritage in motion** 573  
Prof. Sverker Sörlin<sup>1</sup>, Dr. Katarina Saltzman<sup>2</sup>, Dr. Daniel Svensson<sup>3</sup>  
 1. *KTH Royal Institute of Technology*, 2. *Department of Conservation, University of Gothenburg*, 3. *Chalmers University of Technology*
- Heritagization and the Landscape-in-the-making - The case of Trilateral park Raab-Goričko-Órség** 574  
Dr. Marjeta Pisk<sup>1</sup>  
 1. *ZRC SAZU*
- Igapó II Lake, Brazil: affective heritage and urban landscape icon** 574  
Ms. Camila Oliveira<sup>1</sup>  
 1. *Universidade de São Paulo*
- Industrial pasts, lively and possible presents and futures: inheritance as responsibility in post-industrial areas in the north of England.** 575  
Ms. Laura Swithenbank<sup>1</sup>  
 1. *University of Leeds*
- Landscape-Oriented Investigation of the Future of Heritage Sites in the Meander Delta in Turkey** 575  
Mrs. BASAK KALFA ATAKLI<sup>1</sup>, Prof. Ufuk Serin<sup>2</sup>  
 1. *Cankaya University*, 2. *Middle East Technical University*
- Landscapes of waste and the industrial production of heritage** 576  
Dr. Jonathan Gardner<sup>1</sup>  
 1. *Independent Researcher*
- Local history walking tours: Place-making and productive nostalgia in response to urban transformation** 577  
Ms. Georgina Perryman<sup>1</sup>  
 1. *Maynooth University*
- Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Historical monument and Nostalgia of Comorian Diaspora** 577  
Prof. Keiya Hanabuchi<sup>1</sup>  
 1. *Health Sciences University of Hokkaido*

|   |     |
|---|-----|
| <b>Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Local Belief at a Hidden Heritage Site on Kilwa Island in Tanzania</b>  | 578 |
| <u>Dr. Ryo NAKAMURA</u> <sup>1</sup>  |     |
| <i>1. Fukuoka University</i>  |     |
| <b>Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Local Practices around the Tombs of Buganda Kings at Kasubi</b>         | 578 |
| <u>Prof. Kiyoshi Umeya</u> <sup>1</sup> , <u>Dr. Taku Iida</u> <sup>2</sup>   |     |
| <i>1. Kobe University, 2. National Museum of Ethnology, Osaka</i>   |     |
| <b>Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible -The Sacred Kaya Forests as Mijikenda Archives Along the Kenyan Coast</b> | 579 |
| <u>Prof. Katsuhiko KEIDA</u> <sup>1</sup>   |     |
| <i>1. Kumamoto University</i>   |     |
| <b>Manifestations that Matter: A Case of Oaxacan Ruin (Dis)Possession</b>   | 580 |
| <u>Ms. Hilary Leathem</u> <sup>1</sup>  |     |
| <i>1. University of Chicago</i>   |     |
| <b>Perceiving natural-cultural landscapes in the Anthropocene: Community influence within the North York Moors National Park</b>  | 580 |
| <u>Mr. Tom Ratcliffe</u> <sup>1</sup>   |     |
| <i>1. Northumbria University</i>  |     |
| <b>Ruins in Antarctica</b>  | 581 |
| <u>Dr. Maria Ximena Senatore</u> <sup>1</sup>   |     |
| <i>1. CONICET National Council of Scientific and Technological Research</i>   |     |
| <b>Sabarimala: A discourse of Hegemonic Construction in Religious Practice</b>  | 582 |
| <u>Ms. Sajitha Kuttathu Valappil</u> <sup>1</sup> , <u>Mr. Vipin Kumar Ayyappan</u> <sup>1</sup>  |     |
| <i>1. Thunchath Ezhuthachan Malayalam University, Kerala, India</i>   |     |
| <b>The Ecomuseum of the Plain of Thessaloniki in Greece</b>   | 583 |
| <u>Dr. Christina Aamodt</u> <sup>1</sup> , <u>Mr. Kostas Voudouris</u> <sup>1</sup>   |     |
| <i>1. Independent scholar</i>   |     |
| <b>The Great North Wood: Fragmentary objects in a South London landscape</b>  | 583 |
| <u>Dr. Katherine Hughes</u> <sup>1</sup>  |     |
| <i>1. Independent scholar</i>   |     |
| <b>The Understanding of Southern Xinjiang Cultural Landscapes – A Case Study on the Oasis Routes of the Silk Roads</b>  | 584 |
| <u>Ms. Yunxiao Liu</u> <sup>1</sup>   |     |
| <i>1. University College London</i>   |     |
| <b>Tracking heritage: Examining the role of gardens and plants along Swedish railways</b>   | 585 |
| <u>Mrs. Anna Lindgren</u> <sup>1</sup>  |     |
| <i>1. Department of Conservation, University of Gothenburg</i>  |     |
| <b>Walking in the footsteps of the apostles: The Christian sacred landscape and its narratives in Ephesus</b>   | 585 |
| <u>Mr. Iulian Ganciu</u> <sup>1</sup> , <u>Ms. Barbara Rankl</u> <sup>1</sup> , <u>Mrs. Jasmin Ableidinger</u> <sup>2</sup>   |     |
| <i>1. Austrian Archaeological Institute, 2. Austrian Archaeological Institute</i>   |     |

- When heritage comes from ‘the wrong side’: a World Heritage City and its informal horticultural practices as urban commonalities heritage** 586  
Prof. Paula Mota Santos<sup>1</sup>  
*1. Universidade Fernando Pessoa & CAPP/ISCSP Universidade de Lisboa*
- The Future Museum: Collections and Collecting**
- A story to keep: Infrastructures for the inclusion of forced migrants’ narratives in museum collections** 588  
Ms. Susanne Boersma<sup>1</sup>  
*1. Museum Europäischer Kulturen - Staatliche Museen zu Berlin*
- Activating museum collections for contemporary challenges in the ‘new normality’** 588  
Dr. Cintia Velázquez Marroni<sup>1</sup>  
*1. Escuela Nacional de Conservación, Restauración y Museografía ‘Manuel del Castillo Negrete’*
- Aggregating Cultural Heritage Data to Interrogate the History of Colonial Collecting: Reconstructing Western Australian Collections in the “Collecting the West” Project** 589  
Dr. Toby Burrows<sup>1</sup>  
*1. University of Western Australia and University of Oxford*
- An infrastructure of participation? Moving in and outside the museum** 589  
Ms. Inge Zwart<sup>1</sup>, Mr. Quoc Tan Tran<sup>2</sup>  
*1. Uppsala University, 2. University of Hamburg*
- Beyond an institutional comfort zone: the independent contemporary art scene of Myanmar as a mindful site for cultural (re)definition** 590  
Ms. Borbála Kálmán<sup>1</sup>  
*1. Ludwig Museum - MoCA, Budapest; Alumni / Central European University, Budapest / Vienna*
- Challenges of provenance research and its multi-layered role in dealing with museums’ findings - Provenance as a concept: Tracing its entangled characteristics** 591  
Dr. Sophie Vigneron<sup>1</sup>, Prof. Antoinette Maget Dominice<sup>2</sup>  
*1. Kent Law School - University of Kent, 2. Ludwig-Maximilians-University*
- Challenges of provenance research and its multi-layered role in dealing with museums’ findings - Provenance as empirical research and its artistic reception** 591  
Prof. Antoinette Maget Dominice<sup>1</sup>, Dr. Sophie Vigneron<sup>2</sup>  
*1. Ludwig-Maximilians-University, 2. Kent Law School - University of Kent*
- Challenges of provenance research and its multi-layered role in dealing with museums’ findings - Provenance as remedy: commemorative labels in museum** 592  
Dr. Charlotte Woodhead<sup>1</sup>  
*1. Warwick Law School - University of Warwick*
- Challenges of provenance research and its multi-layered role in dealing with museums’ findings - Provenance research – a conceptual challenge for art museums** 593  
Dr. Nikola Doll<sup>1</sup>  
*1. Kunstmuseum Bern*

|   |     |
|---|-----|
| <b>Challenges of provenance research and its multi-layered role in dealing with museums' findings [4]</b>   | 593 |
| <u>Dr. Sophie Vigneron<sup>1</sup>, Prof. Antoinette Maget Dominice<sup>2</sup>, Dr. Nikola Doll<sup>3</sup>, Dr. Charlotte Woodhead<sup>4</sup></u>  |     |
| <i>1. Kent Law School - University of Kent, 2. Institute for Art History - Ludwig-Maximilians-University, 3. Kunstmuseum Bern, 4. Warwick Law School - University of Warwick</i>  |     |
| <b>Changing Interpretations of the Gallen-Kallela Museum's African Collection</b>   | 594 |
| <u>Ms. Johanna Turunen<sup>1</sup>, Ms. Mari Viita-aho<sup>2</sup></u>  |     |
| <i>1. University of Jyväskylä, 2. University of Helsinki</i>  |     |
| <b>Co-producing Exhibition Histories to Inspire the Future</b>  | 595 |
| <u>Ms. Laura Dudley<sup>1</sup></u>   |     |
| <i>1. School of Museum Studies, University of Leicester</i>   |     |
| <b>Curatorial activism and Rapid Response Collecting at the Victoria and Albert Museum</b>  | 595 |
| <u>Ms. Michelle Cook<sup>1</sup></u>  |     |
| <i>1. SOAS, University of London</i>  |     |
| <b>Digital museology for collaborative practices - 4</b>  | 596 |
| <u>Prof. Pille Pruulmann-Vengerfeldt<sup>1</sup>, Prof. Dagny Stuedahl<sup>2</sup>, Mrs. Josefine Floberg<sup>3</sup>, Dr. Pille Runnel<sup>4</sup>, Ms. Agnes Aljas<sup>4</sup>, Dr. Maria Engberg<sup>1</sup></u>   |     |
| <i>1. Malmö University, 2. Oslo Metropolitan University, 3. Malmö Museums, 4. Estonian National Museum</i>  |     |
| <b>Digital museology for collaborative practices - Challenges of digital displays of collaboration and collaborative activities at the exhibition space in the Estonian National Museum</b>   | 597 |
| <u>Dr. Pille Runnel<sup>1</sup>, Ms. Agnes Aljas<sup>1</sup>, Prof. Pille Pruulmann-Vengerfeldt<sup>2</sup></u>   |     |
| <i>1. Estonian National Museum, 2. Malmö University</i>   |     |
| <b>Digital museology for collaborative practices - Digital collaboration with the Thing in focus</b>  | 597 |
| <u>Prof. Pille Pruulmann-Vengerfeldt<sup>1</sup>, Dr. Maria Engberg<sup>1</sup></u>   |     |
| <i>1. Malmö University</i>  |     |
| <b>Digital museology for collaborative practices/ Digital documentation of collaborative work in Norwegian Museum of Science, Technology and Medicine</b>   | 598 |
| <u>Prof. Dagny Stuedahl<sup>1</sup>, Prof. Pille Pruulmann-Vengerfeldt<sup>2</sup></u>  |     |
| <i>1. Oslo Metropolitan University, 2. Malmö University</i>   |     |
| <b>Digitising Heritage</b>  | 599 |
| <u>Dr. Lina Pranaitytė<sup>1</sup>, Prof. Carsten Wergin<sup>1</sup>, Prof. Paul Arthur<sup>2</sup>, Prof. Ana Sanchez Laws<sup>3</sup>, Prof. Paul Turnbull<sup>4</sup>, Prof. Johannes Wienand<sup>5</sup>, Ms. Naomi Appleby<sup>6</sup>, Ms. Sarah Yu<sup>6</sup></u> |     |
| <i>1. Ruprecht-Karls-University Heidelberg, 2. Edith Cowan University, 3. Volda University College, 4. University of Tasmania, 5. Technische Universität Braunschweig, 6. Nyamba Buru Yawuru Ltd</i>  |     |
| <b>Discussant: Disposal as collections legacy</b>   | 599 |
| <u>Dr. Alice Stevenson<sup>1</sup></u>  |     |
| <i>1. Univ</i>  |     |
| <b>Disposal as collections legacy: refining, restitution, repatriation and representation</b>   | 600 |
| <u>Mrs. Jennifer Durrant<sup>1</sup>, Dr. Alice Stevenson<sup>2</sup></u>   |     |
| <i>1. University of Leicester, 2. University College London</i>   |     |



- Egypt's dispersed heritage: A source community creative model for confronting colonial legacies in museums** 600  
Dr. Alice Stevenson<sup>1</sup>, Ms. Heba Abd-el-Gawad<sup>2</sup>  
 1. Univ, 2. UCL
- Engaging Legacies with the Future: A Participatory Approach to Performing Arts Archives** 601  
Ms. Yunjing Huang<sup>1</sup>  
 1. University College London
- Envisioning a post-colonial museum: A critical analysis of museums' social media use for facilitating engagement with difficult heritage** 602  
Ms. Cassandra Kist<sup>1</sup>  
 1. Information Studies, School of Humanities, University of Glasgow
- Go Viking: Digitisations, Fans, Re-enactment and Consumption on Pinterest** 603  
Prof. Bodil Axelsson<sup>1</sup>, Dr. Katherine Hauptman<sup>2</sup>  
 1. Linköping University, 2. the Swedish History Museum
- Heritage in Contemporary India: A Study of Sikh Museums** 603  
Dr. Kanika Singh<sup>1</sup>  
 1. Ashoka University
- HOW REVOLUTIONIST IS THE "DIGITAL REVOLUTION" IN MUSEUMS?** 604  
Prof. ANASTASIA CHOURMOUZIADI<sup>1</sup>  
 1. University of the Aegean
- Infrastructural transformations: Collecting, deaccessioning and the future of accessible spaces** 605  
Mr. Quoc Tan Tran<sup>1</sup>  
 1. University of Hamburg
- Infrastructures and future possibilities for participation - 4** 605  
Mr. Quoc Tan Tran<sup>1</sup>, Ms. Cassandra Kist<sup>2</sup>, Ms. Susanne Boersma<sup>3</sup>, Ms. Inge Zwart<sup>4</sup>  
 1. Institute of European Ethnology/Cultural Anthropology, University of Hamburg, 2. Information Studies, School of Humanities, University of Glasgow, 3. Museum Europäischer Kulturen - Staatliche Museen zu Berlin, 4. Department of ALM, Uppsala University
- Is the Future of the Museum in China's Past?** 606  
Dr. Elizabeth Lawrence<sup>1</sup>  
 1. Augustana College
- Journey to the West (?): Crafting heritage futures in China - China Craft: Looking for the Possibilities of Museum Display of ICH in a National Museum of Ethnology** 607  
Dr. Pan Luo<sup>1</sup>, Mr. Lisheng Zhang<sup>2</sup>  
 1. Chinese National Museum of Ethnology, 2. UCL
- Journey to the West (?): Crafting heritage futures in China - Deconstructing China-UK Collaboration in the Future of Creative Practices in China: A Case Study of V&A Shenzhen Project** 607  
Ms. Yunjing Huang<sup>1</sup>, Mr. Lisheng Zhang<sup>2</sup>  
 1. University College London, 2. UCL

|   |            |
|---|------------|
| <b>LANGUAGE AND MUSEUMS: PAST PRESENT AND FUTURE</b>  | <b>608</b> |
| <u>Prof. Nadia Cannata</u> <sup>1</sup> , <u>Prof. Margaret Sonmez</u> <sup>2</sup> , <u>Dr. Maia Wellington Gahtan</u> <sup>3</sup> , <u>Prof. Wendy Ayres-Bennett</u> <sup>4</sup>  |            |
| <i>1. Università degli Studi di Roma "LA Sapienza", 2. METU, Ankara, 3. Kent State University, Florence, 4. University of Cambridge</i>   |            |
| <b>LANGUAGE AND MUSEUMS: PAST PRESENT AND FUTURE - Language and Museums: Past. The pre-history of the Language Museum Exhibiting and Collecting Language c.1600-1898</b>  | <b>608</b> |
| <u>Prof. Nadia Cannata</u> <sup>1</sup> , <u>Prof. Margaret Sonmez</u> <sup>2</sup>   |            |
| <i>1. Università degli Studi di Roma "LA Sapienza", 2. METU, Ankara</i>   |            |
| <b>LANGUAGE AND MUSEUMS: PAST PRESENT AND FUTURE - Language in Museums: Present. Language Museums of the 20th and 21st centuries</b>  | <b>609</b> |
| <u>Prof. Nadia Cannata</u> <sup>1</sup> , <u>Dr. Maia Wellington Gahtan</u> <sup>2</sup>  |            |
| <i>1. Università degli Studi di Roma "LA Sapienza", 2. Kent State University, Florence</i>  |            |
| <b>LANGUAGE AND MUSEUMS: PAST PRESENT AND FUTURE - Museums of Language. Future (1): The Pop-Up Museum of Languages</b>  | <b>610</b> |
| <u>Prof. Nadia Cannata</u> <sup>1</sup> , <u>Prof. Wendy Ayres-Bennett</u> <sup>2</sup>   |            |
| <i>1. Università degli Studi di Roma "LA Sapienza", 2. University of Cambridge</i>  |            |
| <b>LANGUAGE AND MUSEUMS: PAST PRESENT AND FUTURE - Museums of Language. Future (2): Eurotales. An interactive language museum of European languages.</b>  | <b>610</b> |
| <u>Prof. Nadia Cannata</u> <sup>1</sup>   |            |
| <i>1. Università degli Studi di Roma "LA Sapienza"</i>  |            |
| <b>Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Re-embedding Museum Objects into Local Communicative Networks</b>   | <b>611</b> |
| <u>Dr. Taku Iida</u> <sup>1</sup>   |            |
| <i>1. National Museum of Ethnology, Osaka</i>   |            |
| <b>Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Tangible vs intangible? What West-Tanzanian kihaya calabash lids tell on intangible cultural heritage</b>   | <b>611</b> |
| <u>Dr. Thomas Laely</u> <sup>1</sup>  |            |
| <i>1. University of Zurich</i>  |            |
| <b>Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Tribal Crafts and Arts in the Museum versus knowledge systems surviving among the communities in Uganda</b> | <b>612</b> |
| <u>Mx. Abiti Adebo Nelson</u> <sup>1</sup>  |            |
| <i>1. University of Western Cape and Uganda National Museum</i>   |            |
| <b>Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible -8</b>  | <b>613</b> |
| <u>Dr. Taku Iida</u> <sup>1</sup>   |            |
| <i>1. National Museum of Ethnology, Osaka</i>   |            |
| <b>Mapping Brazilian art in public collections across the UK</b>  | <b>613</b> |
| <u>Ms. Eloisa Rodrigues</u> <sup>1</sup>  |            |
| <i>1. School of Museum Studies, University of Leicester</i>   |            |

|  |            |
|--|------------|
| <b>Meanings and feelings of places and collections: oral history as future experience</b>  | <b>614</b> |
| <u>Ms. Penelope Grist<sup>1</sup>, Dr. Mary Hutchison<sup>2</sup></u>  |            |
| <i>1. National Portrait Gallery of Australia, 2. Australian National University</i>  |            |
| <b>Museographic Heritage: Acknowledging, Preserving and Curating Exhibitions as Cultural Heritage</b>  | <b>615</b> |
| <u>Dr. Elena Montanari<sup>1</sup></u>   |            |
| <i>1. Politecnico di Milano</i>  |            |
| <b>Past, Present, Future: The Umm El Fahem Art Gallery Photographic Archive</b>  | <b>615</b> |
| <u>Dr. Miri (Miriam) Gal-Ezer<sup>1</sup></u>  |            |
| <i>1. Kinnert College on the Sea of Galilee</i>  |            |
| <b>Rapid-response collecting and the making of future heritage</b>   | <b>616</b> |
| <u>Dr. Chiara Zuanni<sup>1</sup></u>   |            |
| <i>1. University of Graz</i>   |            |
| <b>Refining Archaeology Collections</b>  | <b>617</b> |
| <u>Ms. Sam Paul<sup>1</sup></u>  |            |
| <i>1. University of Birmingham</i>   |            |
| <b>Remixing museology: developing adaptive museum collecting practices for digital, online, social media contexts</b>  | <b>617</b> |
| <u>Mr. Arran J. Rees<sup>1</sup></u>   |            |
| <i>1. University of Leeds</i>  |            |
| <b>Scandinavian Fragments: Developing teaching and research projects using materials from UCL Special Collections</b>  | <b>618</b> |
| <u>Dr. Elettra Carbone<sup>1</sup></u>   |            |
| <i>1. UCL, SELCS</i>   |            |
| <b>Social Meaning Mapping: A digital research tool for exploring visitors, museums and collections</b>   | <b>619</b> |
| <u>Dr. Dimitra Christidou<sup>1</sup></u>  |            |
| <i>1. Senior Researcher, Norwegian University of Science and Technology</i>  |            |
| <b>Stuck in time (and stuck in place?). Secularism as the dead weight of religious heritage facing the future/s</b>  | <b>619</b> |
| <u>Mrs. Helena Wangefelt Ström<sup>1</sup></u>   |            |
| <i>1. Museology, Department of Culture and Media Studies, Umeå University, and Department of ALM, Uppsala University</i>   |            |
| <b>Te hokinga mai: Holding institutions, relationship building and exchange</b>  | <b>620</b> |
| <u>Ms. Samantha Callaghan<sup>1</sup></u>  |            |
| <i>1. Kings College London</i>   |            |
| <b>The Future Museum: Collections and Collecting – Folk shirts, plastic cups and other dilemma of future-proofing at the Museum of European Cultures in Berlin</b> | <b>621</b> |
| <u>Dr. Magdalena Buchczyk<sup>1</sup></u>  |            |
| <i>1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin</i>  |            |
| <b>The stickiness of practice: participatory approaches in the preservation of activist performance art</b>  | <b>621</b> |
| <u>Dr. Hélia Marçal<sup>1</sup></u>  |            |
| <i>1. University College London</i>  |            |

- 
- Things on the Loose: The Potential of Objects in Parallel Collections for Future-Proofing Post-Ethnological Museums** 622  
Dr. Anna Bohlin<sup>1</sup>, Dr. Carolna Valente Cardoso<sup>1</sup>  
*1. University of Gothenburg*
- Transparency and representation in collections disposal** 623  
Mrs. Jennifer Durrant<sup>1</sup>  
*1. University of Leicester*
- Vying for Museum Space: Re-writing Object Biographies in the Age of Decolonization** 623  
Dr. Mirjam Brusius<sup>1</sup>, Dr. Alice Stevenson<sup>2</sup>, Dr. David Francis<sup>3</sup>, Dr. Jonathan Fine<sup>4</sup>, . Latika Gupta<sup>5</sup>,  
Dr. Golda Ha-eiros<sup>5</sup>, Dr. Heba Abd el Gawad<sup>6</sup>  
*1. German Historical Institute, London, 2. Univ, 3. UCL, 4. Ethnologisches Museum Berlin, 5. Curator, 6. Cairo and University College London*
- What to preserve for the future? A study on heritagization in Colombian memorial museums** 624  
Ms. Maria Juliana Angarita<sup>1</sup>  
*1. Université du Québec à Montréal*
- Who is telling this story? Digital Memory and Chatbots in Museums** 624  
Mrs. Valentina Vavassori<sup>1</sup>  
*1. King's College London*
- Whose objects and/or which histories? Past, present and future in colonial museum objects.** 625  
Dr. Staffan Lundén<sup>1</sup>  
*1. Department of Conservation, University of Gothenburg*
- World Culture, World History, and the Roles of a Museum: A Conceptual Study of the Swedish Museums of World Culture, Debates Concerning them, and their Roles in Cultural Politics** 626  
Prof. Tobias Harding<sup>1</sup>  
*1. University of South-Eastern Norway*
- “Museums of Memory in a troubling world: Are we still here to talk about the past?”** 626  
Ms. Rayén Gutiérrez<sup>1</sup>  
*1. Museum of Memory and Human Rights*
- Heritage and Time**
- “Parco delle Energie”, a roman laboratory to think heritage as future-making** 629  
Ms. Sarah Baudry<sup>1</sup>  
*1. Phd Student, Paris Diderot*
- (Re)orienting us towards a future that is more inclusive: Curating history exhibitions at Te Papa in the early 21st century** 629  
Dr. Bronwyn Labrum<sup>1</sup>  
*1. Te Papa Tongarewa Museum*
- A matter of transitions: heritage-making processes and time** 630  
Dr. Francesca Vigotti<sup>1</sup>, Dr. Federica Pompejano<sup>2</sup>  
*1. Politecnico di Milano, 2. Università degli studi di Genova*
-

|   |            |
|---|------------|
| <b>A realist ontology for future heritage</b>   | <b>630</b> |
| <u>Prof. Richard Sandford</u> <sup>1</sup>  |            |
| <i>1. University College London</i>   |            |
| <b>Against linear thought: Decolonizing the notion of time in heritage through the work of Cecilia Vicuña</b>                                 | <b>631</b> |
| <u>Ms. Victoria Vargas-Downing</u> <sup>1</sup>   |            |
| <i>1. University of Leeds</i>   |            |
| <b>Between nostalgia and utopia – old buildings and new cities in Egypt</b>   | <b>632</b> |
| <u>Ms. Katrine Bach</u> <sup>1</sup>  |            |
| <i>1. School of Culture and Society, Aarhus University</i>  |            |
| <b>Cold war, hot heritage? Making new meanings out of demilitarised Cold War landscapes</b>   | <b>632</b> |
| <u>Ms. Simona Bravaglieri</u> <sup>1</sup> , <u>Prof. Mattias Legnér</u> <sup>2</sup>   |            |
| <i>1. Poli, 2. Uppsala University</i>   |            |
| <b>Conflicted Heritages and Trauma in South America: the building of memorials in Brazil, Argentina and Paraguay</b>                          | <b>633</b> |
| <u>Prof. Cristina Meneguello</u> <sup>1</sup>   |            |
| <i>1. State University of Campinas (UNICAMP - Universidade Estadual de Campinas)</i>  |            |
| <b>Connecting past, present and future in the museum: reflections on temporality and meaning making in contemporary heritage institutions</b> | <b>634</b> |
| <u>Dr. Alexandra Bounia</u> <sup>1</sup>  |            |
| <i>1. University of the Aegean / University College London (UCL) Qatar</i>  |            |
| <b>Defining “Textual Heritage”. Multidisciplinary approaches to the heritagization of texts, with a focus on Japan</b>                        | <b>635</b> |
| <u>Dr. Edoardo Gerlini</u> <sup>1</sup>   |            |
| <i>1. Ca’ Foscari University of Venice / Waseda University</i>  |            |
| <b>Digital Representations of Textual Heritage, or What is Text anyway?</b>   | <b>635</b> |
| <u>Prof. Franz Fischer</u> <sup>1</sup>   |            |
| <i>1. Ca’ Foscari University of Venice</i>  |            |
| <b>Discussant - Kristin Kuutma</b>  | <b>636</b> |
| <u>Prof. Kristin Kuutma</u> <sup>1</sup>  |            |
| <i>1. University of Tartu</i>   |            |
| <b>Engaging with the Past by Imagining the Future: Co-Creating Future Memories with Young Greenlanders Living in Denmark and Greenland</b>    | <b>636</b> |
| <u>Ms. Anne Chahine</u> <sup>1</sup>  |            |
| <i>1. Aarhus University</i>   |            |
| <b>Eternal Monuments and the End of Time in Marxism-Leninism: Discussing the Socialist Conception of Heritage</b>                             | <b>637</b> |
| <u>Dr. Julie Deschepper</u> <sup>1</sup>  |            |
| <i>1. European University Institute</i>   |            |

|  |            |
|--|------------|
| <b>Evoking religious history as experience of place: the island of Selja as a pilgrim destination in the past and the present</b>  | <b>638</b> |
| <u>Ms. Hannah Kristine Lunde</u> <sup>1</sup>  |            |
| <i>1. University of Oslo</i>   |            |
| <b>Exhibiting the past for the future? Museums and the malleability of the present</b>   | <b>638</b> |
| <u>Dr. Cintia Velázquez Marroni</u> <sup>1</sup> , <u>Prof. Sheila Watson</u> <sup>2</sup>   |            |
| <i>1. Escuela Nacional de Conservación, Restauración y Museografía 'Manuel del Castillo Negrete', 2. School of Museum Studies, University of Leicester</i>   |            |
| <b>From the present and for the future: on relevance, recent history and the quest to recover the missing 20th century in Mexican museums</b>  | <b>639</b> |
| <u>Dr. Cintia Velázquez Marroni</u> <sup>1</sup>   |            |
| <i>1. Escuela Nacional de Conservación, Restauración y Museografía 'Manuel del Castillo Negrete'</i>   |            |
| <b>Future histories: museums as time machines.</b>   | <b>640</b> |
| <u>Mr. Leno Veras</u> <sup>1</sup>   |            |
| <i>1. Rio de Janeiro Federal University</i>  |            |
| <b>Golden Age “banned” from the Amsterdam Museum</b>   | <b>641</b> |
| <u>Mrs. Annemarie de Wildt</u> <sup>1</sup>  |            |
| <i>1. Amsterdam Museum</i>   |            |
| <b>Heritage as an Activist Tool: Heritage-Led Activism in the 1960s</b>  | <b>642</b> |
| <u>Dr. Mesut Dinler</u> <sup>1</sup>   |            |
| <i>1. Politecnico di Torino</i>  |            |
| <b>Intangible Cultural Heritage as knowledge practice</b>  | <b>643</b> |
| <u>Dr. Helmut Groschwitz</u> <sup>1</sup>  |            |
| <i>1. Universität Regensburg</i>   |            |
| <b>Intangible heritage as past and future presencing in museums</b>  | <b>643</b> |
| <u>Dr. Sophie Elpers</u> <sup>1</sup>  |            |
| <i>1. The Meertens Institute, Amsterdam &amp; Dutch Centre for Intangible Cultural Heritage</i>  |            |
| <b>Invoking Deaf Heritage: A case for the future-making capacity of critical design</b>  | <b>644</b> |
| <u>Dr. Kristie Jamieson</u> <sup>1</sup> , <u>Ms. Marta Discepoli</u> <sup>1</sup>   |            |
| <i>1. Edinburgh Napier University</i>  |            |
| <b>Is the Future of the Museum in China's Past?</b>  | <b>644</b> |
| <u>Dr. Elizabeth Lawrence</u> <sup>1</sup>   |            |
| <i>1. Augustana College</i>  |            |
| <b>Journey to the West (?): Crafting heritage futures in China - Time, culture and identity: reflections on UK-China collaboration and creative engagement with historical horological collections</b> | <b>645</b> |
| <u>Dr. CAROL PAGE</u> <sup>1</sup> , <u>Mr. Lisheng Zhang</u> <sup>2</sup>   |            |
| <i>1. Science Museum, 2. UCL</i>   |            |
| <b>Making Future Heritage: How a Lost Japanese Performing Art Was Recreated for the Future</b>   | <b>645</b> |
| <u>Dr. Andrea Giolai</u> <sup>1</sup>  |            |
| <i>1. Leiden University</i>  |            |

- Monastic heritage in time: a critical approach to the heritagisation of monastic architecture in Portugal** 646  
Prof. Catarina Almeida Marado<sup>1</sup>  
 1. *Centre for Social Studies - University of Coimbra*
- Multiple Temporalities: Critical Chinese copying as an Interrogation of the Hegemony of Modernity** 647  
Ms. Boya Guo<sup>1</sup>  
 1. *Harvard Graduate School of Design*
- New Practice Theories, New Timelines, New Practices for Changeful Times** 647  
Prof. Betsy Bradley<sup>1</sup>  
 1. *Goucher College*
- Planning (sustainable) futures: ICH and temporality disruptions in heritage worlds** 648  
Dr. Chiara Bortolotto<sup>1</sup>  
 1. *Institut interdisciplinaire d'anthropologie du contemporain*
- Reconciling National History through Museums: presenting new futures through remembering Fascism and its consequences** 648  
Dr. Elena Settimini<sup>1</sup>, Mrs. Anna Tulliach<sup>2</sup>  
 1. *Independent scholar*, 2. *School of Museum Studies, University of Leicester*
- Reconstructing the Archive - Forensics of Frozen Matter** 649  
Ms. Aisling O'Carroll<sup>1</sup>, Dr. Susan Schuppli<sup>2</sup>  
 1. *The Bartlett School of Architecture UCL*, 2. *Goldsmiths, University of London*
- Reconstructing the Archive - Geomorphology and the Designed Landscape: from William Morris Davis to Frederick Law Olmsted** 650  
Ms. Aisling O'Carroll<sup>1</sup>, Dr. Marrikka Trotter<sup>2</sup>  
 1. *The Bartlett School of Architecture UCL*, 2. *Southern California Institute of Architecture (SCI-Arc)*
- Reconstructing the Archive - Inventing/Inheriting the Geologic** 650  
Ms. Aisling O'Carroll<sup>1</sup>, Mr. Daniel Falb<sup>2</sup>  
 1. *The Bartlett School of Architecture UCL*, 2. *Independent scholar*
- Reconstructing the Archive - Tar Pits and Quick Sands: Fear and Trembling at the Edge of the Archive** 651  
Ms. Aisling O'Carroll<sup>1</sup>, Prof. D. Graham Burnett<sup>2</sup>  
 1. *The Bartlett School of Architecture UCL*, 2. *Princeton University, Department of History*
- Reconstructing the Archive: Shifting Strata of a Geological Approach to Landscape Heritage - 4** 651  
Ms. Aisling O'Carroll<sup>1</sup>, Prof. Natalie Koerner<sup>2</sup>  
 1. *The Bartlett School of Architecture, UCL*, 2. *The Royal Danish Academy of Fine Arts, School of Architecture*
- Retracing the Past – Reinterpreting the Future: Kings Cross and Beyond** 652  
Dr. Caroline Donnellan<sup>1</sup>  
 1. *Boston University Study Abroad London*
- Stuck in time (and stuck in place?). Secularism as the dead weight of religious heritage facing the future/s**653  
Mrs. Helena Wangefelt Ström<sup>1</sup>  
 1. *Museology, Department of Culture and Media Studies, Umeå University, and Department of ALM, Uppsala University*

- 
- Tawada Yōko: the “mixed-writing” of local myth from Greece and Japan as a shared intangible heritage for the future?** 653  
Dr. Francesco Eugenio Barbieri<sup>1</sup>  
 1. *University of Catania*
- Temporalities of heritage knowledge – situating the past in relation to the present and the future** 654  
Dr. Leonie Wieser<sup>1</sup>  
 1. *Northumbria University*
- The Creation and Reconstruction of Saibara in the Edo Period: Uragami Gyokudo’s Attempts to Reproduce the Musical Culture of Heian Japan** 655  
Prof. Emiko Takenouchi<sup>1</sup>  
 1. *Kyoto City University of Arts*
- The eye of the beholder. Maps as metaphors to reshape the landscape/territory** 655  
Prof. Iacopo Zetti<sup>1</sup>  
 1. *University of Florence*
- The future of the museum in the exhibition and display of Indigenous peoples. The problem of Western concepts of civilisation”** 656  
Prof. Sheila Watson<sup>1</sup>  
 1. *University of Leicester*
- The Future within the Past, the Past within the Future – Theorising about the Retro-Futurology of Cultural Heritage - “Retro-futurology”, ICH, and European complex(iti)es.** 657  
Dr. Alessandro Testa<sup>1</sup>  
 1. *Charles University, Prague*
- The Future within the Past, the Past within the Future – Theorising about the Retro-Futurology of Cultural Heritage. Curated session by the SIEF Working Group on Cultural Heritage and Property** 657  
Dr. Alessandro Testa<sup>1</sup>, Dr. Helmut Groschwitz<sup>2</sup>, Prof. Ullrich Kockel<sup>3</sup>  
 1. *Charles University, Prague*, 2. *Universität Regensburg*, 3. *Heriot-Watt University*
- The gap between past and future. Exploring creative agencies in interstitial wastelands** 658  
Ms. Karin Stadhouders<sup>1</sup>  
 1. *Leiden University*
- The gift of the past: Or heritage as future-making practices that tie children to inescapable pasts** 659  
Mrs. Audhild Lindheim Kennedy<sup>1</sup>  
 1. *University of South*
- The Ledra Palace Museum Project: exploring difficult history in Cyprus** 660  
Dr. Theopisti Stylianou-Lambert<sup>1</sup>, Dr. Antigone Heraclidou<sup>2</sup>  
 1. *School of Fine and Applied Arts / Cyprus University of Technology*, 2. *Research Centre of Interactive Media, Smart Systems and Emerging Technologies (RISE)*
- Time and value at Bath Abbey: erosion, fragmentation and the role of the replica** 661  
Mr. David Littlefield<sup>1</sup>  
 1. *University of the West of England, Bristol*
-



|  |                |
|--|----------------|
| <b>To Which Category of Heritage do “Literature” Belong to?</b>  | <b>662</b>     |
| <u>Dr. Edoardo Gerlini</u> <sup>1</sup>  |                |
| <i>1. Ca' Foscari University of Venice / Waseda University</i>   |                |
| <b>Transforming Heritage, Experiencing Indigeneity</b>   | <b>662</b>     |
| <u>Prof. Carsten Wergin</u> <sup>1</sup>   |                |
| <i>1. Ruprecht-Karls-University Heidelberg</i>   |                |
| <b>Under the volcano: designing architectures in Kagoshima as interpretive texts on local heritage features</b>  | <b>663</b>     |
| <u>Prof. Andrea Innocenzo Volpe</u> <sup>1</sup>   |                |
| <i>1. University of Florence</i>   |                |
| <b>Walking in the footsteps of the apostles: The Christian sacred landscape and its narratives in Ephesus</b>  | <b>665</b>     |
| <u>Mr. Iulian Ganciu</u> <sup>1</sup> , <u>Ms. Barbara Rankl</u> <sup>1</sup> , <u>Mrs. Jasmin Ableidinger</u> <sup>2</sup>                            |                |
| <i>1. Austrian Archaeological Institute, 2. Austrian Archaeological Institute</i>  |                |
| <b>What's the agenda? Museum bias and cultural politics</b>  | <b>666</b>     |
| <u>Prof. Elizabeth Crooke</u> <sup>1</sup>   |                |
| <i>1. Ulster University</i>  |                |
| <b>When skills become heritagized, what is the craft's future?</b>   | <b>666</b>     |
| <u>Dr. Ewa Klekot</u> <sup>1</sup>   |                |
| <i>1. University SWPS in Warsaw</i>  |                |
| <b>“Edo Castle”: Digital Deep Mapping as “Virtual Heritage”</b>  | <b>667</b>     |
| <u>Dr. Sonia Favi</u> <sup>1</sup>   |                |
| <i>1. University of Manchester</i>   |                |
| <br><b>The Futures of Heritage</b>   |                |
| <br><b>A Fellowship of Heritage: Thoughts on the UK-AHRC (Multi)Cultural Heritage Project</b>  | <br><b>669</b> |
| <u>Dr. Susan Ashley</u> <sup>1</sup>   |                |
| <i>1. Northumbria University</i>   |                |
| <b>A matter of transitions: heritage-making processes and time</b>   | <b>669</b>     |
| <u>Dr. Francesca Vigotti</u> <sup>1</sup> , <u>Dr. Federica Pompejano</u> <sup>2</sup>   |                |
| <i>1. Politecnico di Milano, 2. Università degli studi di Genova</i>   |                |
| <b>A realist ontology for future heritage</b>  | <b>670</b>     |
| <u>Prof. Richard Sandford</u> <sup>1</sup>   |                |
| <i>1. University College London</i>  |                |
| <b>Between Authenticity and Mimicry: the Inspiration of Chinese Cultural Theme Park for Heritage Practice</b>  | <b>670</b>     |
| <u>Mr. Naixin Xiao</u> <sup>1</sup>  |                |
| <i>1. the University of Melbourne</i>  |                |
| <b>Beyond The Burra Charter: questioning the relevance of a traditional heritage values management framework for contemporary and future societies</b> | <b>671</b>     |
| <u>Ms. Caitlin Allen</u> <sup>1</sup>  |                |
| <i>1. The University of Sydney</i>   |                |

- 
- Collaboration and Disruption within Critical Heritage: Geographical Perspectives on Problems, Practices and Ongoing Processes** 672  
Dr. Iain Robertson<sup>1</sup>, Prof. Tod Jones<sup>2</sup>, Prof. David Harvey<sup>3</sup>, Ms. Joanna Rodgers<sup>4</sup>, Prof. Divya Tolia-Kelly<sup>5</sup>, Prof. Nicola Thomas<sup>6</sup>, Dr. Diana Walters<sup>7</sup>, Dr. Christina Lee<sup>2</sup>, Prof. Carl Griffin<sup>5</sup>, Dr. Hamzah Muzaini<sup>8</sup>, Mr. Julian Grant<sup>1</sup>, Ms. Sadie Young<sup>9</sup>, Dr. Feras Hammami<sup>10</sup>  
*1. University of the Hi, 2. Curtin University, 3. Aarhus University, 4. University of the Highlands & Islands, 5. University of Sussex, 6. University of Exeter, 7. University of Plymouth, 8. National University of Singapore, 9. Timespan Cultural Institution, 10. Department of Conservation, University of Gothenburg*
- Community Museum's Role in Heritage Conservation: Towards an Integrated Museum Education and Public Participation** 673  
Ms. Mingqian Liu<sup>1</sup>  
*1. Texas A&M University*
- Concepts, Constructions and Cases - Coastal concrete: cumbersome heritage at the water's edge** 673  
Prof. Mads Daugbjerg<sup>1</sup>  
*1. Aarhus University*
- Conceptual explorations for a decolonial heritage diplomacy** 674  
Dr. Cristina Clopot<sup>1</sup>, Dr. Casper Anderson<sup>2</sup>  
*1. University of Hull, 2. Aarhus University*
- Confederate monument removals in Dallas, TX: Decisions in conflict with charters, designations and established heritage conservation policies** 675  
Mr. Ryan Sisak<sup>1</sup>  
*1. University of Birmingham*
- Cornwall's mining heritage: a legacy for future generations?** 675  
Mrs. Jo Buchanan<sup>1</sup>  
*1. Northumbria University*
- Critical conservation futures: New narratives for a profession and the process** 676  
Ms. MaryJo Lelyveld<sup>1</sup>, Ms. Ainslee Meredith<sup>2</sup>  
*1. National Gallery of Victoria, 2. Grimwade Centre for Cultural Materials Conservation, University of Melbourne*
- Cultural heritage and the planning of European landscapes** 677  
Prof. Gert-Jan Burgers<sup>1</sup>  
*1. Free University Amsterdam*
- Decolonial futures: Deconstructing Heritage and Diplomacy 4** 677  
Dr. Natsuko Akagawa<sup>1</sup>, Dr. Cristina Clopot<sup>2</sup>  
*1. The University of Queensland, 2. University of Hull*
- Decolonial futures: Deconstructing Heritage and Diplomacy-Archaeological heritage in the age of digital colonialism** 678  
Dr. Monika Stobiecka<sup>1</sup>  
*1. University of Warsaw*
- Decolonising heritage discourse and practice in cultural diplomacy** 679  
Dr. Natsuko Akagawa<sup>1</sup>  
*1. The University of Queensland*
-

|  |     |
|--|-----|
| <b>Designing for showcasing publicness</b>   | 679 |
| <u>Prof. Ellen Braae</u> <sup>1</sup>  |     |
| <i>1. University of Cope</i>   |     |
| <b>Destroying living heritage in the name of authenticity: the prison of Trikala in Greece - ‘Black Lives Matter’ protest</b>              | 680 |
| <u>Dr. Ioannis Poullos</u> <sup>1</sup>  |     |
| <i>1. The Hellenic Open University</i>   |     |
| <b>Destruction as heritage: advocating a conservation system to truthfully represent the now</b>   | 681 |
| <u>Mr. Gregory Judges</u> <sup>1</sup>   |     |
| <i>1. Leeds Beckett University</i>   |     |
| <b>Discussant - Henriette Steiner</b>  | 681 |
| <u>Dr. Henriette Steiner</u> <sup>1</sup>  |     |
| <i>1. University of Copenhagen</i>   |     |
| <b>Edged out: the historic Greek communities of Istanbul</b>   | 682 |
| <u>Dr. Gonul Bozoglu</u> <sup>1</sup>  |     |
| <i>1. Newcastle University</i>   |     |
| <b>Edges of European Heritage as reflected in the European Capital of Culture programme</b>  | 682 |
| <u>Dr. Cristina Clopot</u> <sup>1</sup>  |     |
| <i>1. University of Hull</i>   |     |
| <b>Edgy Heritage – Concepts, Constructions and Cases</b>   | 683 |
| <u>Prof. Mairead Nic Craith</u> <sup>1</sup>   |     |
| <i>1. Heriot-Watt University</i>   |     |
| <b>Edgy Heritage – Concepts, Constructions and Cases - Borderline Cases Revisited: vistas from Europe’s fuzzy edges</b>                    | 684 |
| <u>Prof. Ullrich Kockel</u> <sup>1</sup>   |     |
| <i>1. Heriot-Watt University</i>   |     |
| <b>Edgy Heritage – Concepts, Constructions and Cases - Re-centering the Edge: perspectives on the artist Maria Simonds-Gooding</b>         | 684 |
| <u>Prof. Mairead Nic Craith</u> <sup>1</sup>   |     |
| <i>1. Heriot-Watt University</i>   |     |
| <b>Encouraging integrative conservation futures: A case study in a reordering professional aims</b>  | 685 |
| <u>Ms. MaryJo Lelyveld</u> <sup>1</sup>  |     |
| <i>1. National Gallery of Victoria</i>   |     |
| <b>Engaged Conservation</b>  | 685 |
| <u>Prof. Jane Henderson</u> <sup>1</sup>   |     |
| <i>1. Cardiff University</i>   |     |
| <b>Engaging with the Past by Imagining the Future: Co-Creating Future Memories with Young Greenlanders Living in Denmark and Greenland</b> | 686 |
| <u>Ms. Anne Chahine</u> <sup>1</sup>   |     |
| <i>1. Aarhus University</i>  |     |

|   |            |
|---|------------|
| <b>Europe on Edge: concepts and affects of edgy heritage</b>  | <b>687</b> |
| <u>Prof. Chris Whitehead</u> <sup>1</sup>   |            |
| <i>1. Newcastle University</i>  |            |
| <b>Exhibition-making and tobacco heritage-making: the case study of ‘Hey, 1970! The Golden Age of Tobacco’ in Taiwan</b>  | <b>688</b> |
| <u>Dr. Han-Hsiu Chen</u> <sup>1</sup>   |            |
| <i>1. Department of Cultural Vocation Development, National Taipei University of Technology, Taiwan.</i>  |            |
| <b>Future Landscapes of Heritage - Safeguarding heritage and the precursors of the welfare state. Part I.</b>   | <b>688</b> |
| Dr. Wera Grahn <sup>1</sup> , <u>Ms. Cecilia Dahlback</u> <sup>2</sup>  |            |
| <i>1. Linköping University, 2. Mid Sweden University</i>  |            |
| <b>Future landscapes of heritage/Future narratives of the industrial and welfare society/Part 2</b>   | <b>689</b> |
| <u>Ms. Cecilia Dahlback</u> <sup>1</sup> , <u>Dr. Wera Grahn</u> <sup>2</sup>   |            |
| <i>1. Mid Sweden University, 2. Linköping University</i>  |            |
| <b>Geocultural Futures - Session Proposal</b>   | <b>690</b> |
| <u>Prof. Tim Winter</u> <sup>1</sup>  |            |
| <i>1. University of Western Australia</i>   |            |
| <b>Geocultural Futures 1 - Geocultural pasts in the making of heritage futures</b>  | <b>690</b> |
| <u>Prof. Tim Winter</u> <sup>1</sup>  |            |
| <i>1. University of Western Australia</i>   |            |
| <b>Geocultural Futures 3 - Development of Asian geoculturalism or the geoculturalism of Asian development</b>   | <b>691</b> |
| <u>Mrs. Rani Singh</u> <sup>1</sup>   |            |
| <i>1. University of Western Australia</i>   |            |
| <b>Geocultural Futures 6 - Stories of Terrain, Mobility and Social Choreography – (Re)Imagining the Geocultural within the Silk Road’s Riverine Geographies</b> | <b>691</b> |
| <u>Dr. Manu P. Sobti</u> <sup>1</sup>   |            |
| <i>1. University of Queensland</i>  |            |
| <b>Geocultural Futures 7 - Exploring the Geocultural Heritage of the Silk Roads in National Contexts in Central Asia</b>  | <b>692</b> |
| <u>Ms. Erin Linn</u> <sup>1</sup>   |            |
| <i>1. University of Western Australia</i>   |            |
| <b>Geocultural Futures 8 - Silk Road Collecting: an emerging geocultural trend? Charlotte Papillaud Looram</b>  | <b>692</b> |
| <u>Ms. Charlotte Looram</u> <sup>1</sup>  |            |
| <i>1. University of Western Australia</i>   |            |
| <b>Heritage and transformation – the role of public spaces for play in social housing</b>   | <b>693</b> |
| <u>Dr. Bettina Lamm</u> <sup>1</sup> , <u>Dr. Melissa Murphy</u> <sup>2</sup>   |            |
| <i>1. University of Copenhagen, 2. Norwegian University of Life Sciences</i>  |            |
| <b>Heritage beyond the Pristine: Co-Evolutionary Afterlives from the Undergrowth of Venice</b>  | <b>694</b> |
| <u>Dr. Giorgia Aquilar</u> <sup>1</sup>   |            |
| <i>1. Università Iuav di Venezia, Department of Architecture and Ars / Bauhaus-Universität Weimar, Faculty of Architecture and Urbanism</i>                     |            |

|   |            |
|---|------------|
| <b>Heritage is the care for precious things: thinking through a more-than-human heritage practice</b>   | <b>694</b> |
| <u>Prof. Tod Jones</u> <sup>1</sup>   |            |
| <i>1. Curtin University</i>   |            |
| <b>Historic Urban Landscape: Reconciling popular and official understandings of urban heritage values in Alexandria, Egypt</b>  | <b>695</b> |
| <u>Mr. Ahmed H. Moustafa</u> <sup>1</sup> , <u>Ms. Lama Said</u> <sup>2</sup>   |            |
| <i>1. Bauhaus-University Weimar, Germany &amp; Alexandria University, Egypt, 2. ICCROM's Regional Office in Sharjah, UAE</i>  |            |
| <b>Inclusive visions: the future of digital resources for the inclusion of visually impaired museum visitors</b>  | <b>696</b> |
| <u>Ms. Rafie R. Cecilia</u> <sup>1</sup>  |            |
| <i>1. UCL</i>   |            |
| <b>Indigenous Cultural Heritage, Cultural Appropriation, and the Law: Pasts and Futures</b>   | <b>696</b> |
| <u>Ms. Ayla do Vale Alves</u> <sup>1</sup>  |            |
| <i>1. UNSW Sydney</i>   |            |
| <b>Intergenerational Ethics of Heritage: Sustainability and Future Generations</b>  | <b>697</b> |
| <u>Ms. Anna Marlene Karlsson</u> <sup>1</sup>   |            |
| <i>1. University of Bergen</i>  |            |
| <b>Is the term “future generations” holding us back? A critical discourse analysis</b>  | <b>697</b> |
| <u>Dr. Joel Taylor</u> <sup>1</sup> , <u>Dr. Aino Rinhaug</u> <sup>2</sup>  |            |
| <i>1. Norwegian Institute for Cultural Heritage Research (NIKU), 2. UCLA</i>  |            |
| <b>Journey to the West (?): Crafting heritage futures in China - 8</b>  | <b>698</b> |
| <u>Mr. Lisheng Zhang</u> <sup>1</sup> , <u>Dr. David Francis</u> <sup>1</sup> , <u>Dr. Pan Luo</u> <sup>2</sup> , <u>Dr. Philipp Demgenski</u> <sup>3</sup> , <u>Dr. Juhee Park</u> <sup>4</sup> , <u>Dr. CAROL PAGE</u> <sup>5</sup> , <u>Ms. Xiaoxiao Xu</u> <sup>6</sup> , <u>Ms. Yunjing Huang</u> <sup>7</sup> , <u>Ms. Pelin Lyu</u> <sup>8</sup> |            |
| <i>1. UCL, 2. Chinese National Museum of Ethnology, 3. Zhejiang University, 4. Victoria and Albert Museum, 5. Science Museum, 6. Hangzhou Arts and Crafts Museum, 7. University College London, 8. School of Museum Studies, University of Leicester</i>  |            |
| <b>Journey to the West (?): Crafting heritage futures in China - Breaking boundaries: Making heritage alive in the 21 century</b>   | <b>699</b> |
| <u>Ms. Xiaoxiao Xu</u> <sup>1</sup> , <u>Mr. Lisheng Zhang</u> <sup>2</sup>   |            |
| <i>1. Hangzhou Arts and Crafts Museum, 2. UCL</i>   |            |
| <b>Journey to the West (?): Crafting heritage futures in China - China Craft: Looking for the Possibilities of Museum Display of ICH in a National Museum of Ethnology</b>  | <b>699</b> |
| <u>Dr. Pan Luo</u> <sup>1</sup> , <u>Mr. Lisheng Zhang</u> <sup>2</sup>   |            |
| <i>1. Chinese National Museum of Ethnology, 2. UCL</i>  |            |
| <b>Journey to the West (?): Crafting heritage futures in China - Craft China: (Re)making ethnic heritage in China's creative economy</b>  | <b>700</b> |
| <u>Mr. Lisheng Zhang</u> <sup>1</sup> , <u>Dr. David Francis</u> <sup>1</sup>   |            |
| <i>1. UCL</i>   |            |
| <b>Journey to the West (?): Crafting heritage futures in China - Deconstructing China-UK Collaboration in the Future of Creative Practices in China: A Case Study of V&amp;A Shenzhen Project</b>   | <b>701</b> |
| <u>Ms. Yunjing Huang</u> <sup>1</sup> , <u>Mr. Lisheng Zhang</u> <sup>2</sup>   |            |
| <i>1. University College London, 2. UCL</i>   |            |

- 
- Journey to the West (?): Crafting heritage futures in China - Rural Renaissance of China: a study of the ‘Grassroots Gala’ in Zhejiang Province** 701  
Ms. Pelin Lyu<sup>1</sup>, Mr. Lisheng Zhang <sup>2</sup>  
 1. *University of Le*, 2. *UCL*
- Journey to the West (?): Crafting heritage futures in China - The National Cultural Supermarket: Consuming feiyi in contemporary China** 702  
Dr. Philipp Demgenski<sup>1</sup>, Mr. Lisheng Zhang <sup>2</sup>  
 1. *Zhejiang University*, 2. *UCL*
- Journey to the West (?): Crafting heritage futures in China - Time, culture and identity: reflections on UK-China collaboration and creative engagement with historical horological collections** 703  
Dr. CAROL PAGE<sup>1</sup>, Mr. Lisheng Zhang <sup>2</sup>  
 1. *Science Museum*, 2. *UCL*
- Landscape-Oriented Investigation of the Future of Heritage Sites in the Meander Delta in Turkey** 704  
Mrs. BASAK KALFA ATAKLI<sup>1</sup>, Prof. Ufuk Serin <sup>2</sup>  
 1. *Cankaya University*, 2. *Middle East Technical University*
- Liabilities of smallness: exploring governance in small museums** 704  
Ms. Sarah Fitzpatrick<sup>1</sup>  
 1. *University of Hertfordshire*
- Local Identity in a Global Age, CASE STUDY of IMBROS/GÖKÇEADA** 705  
Ms. Aysegul Dincag<sup>1</sup>  
 1. *PhD Candidate - UdK / TU Berlin*
- Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Traditional Medicine as local heritage: Conditions and Politics of knowledge transfer and preservation** 706  
Dr. Jacqueline Grigo<sup>1</sup>  
 1. *Department of Religious Studies, University of Zürich*
- Minority-modes of Imagining: Activating Archival Documents for Social Housing Futures** 706  
Dr. Heidi Svenningsen Kajita<sup>1</sup>  
 1. *University of Copenhagen, Newcastle University*
- Multiple Temporalities: Critical Chinese copying as an Interrogation of the Hegemony of Modernity** 707  
Ms. Boya Guo<sup>1</sup>  
 1. *Harvard Graduate School of Design*
- Museographic Heritage: Acknowledging, Preserving and Curating Exhibitions as Cultural Heritage** 708  
Dr. Elena Montanari<sup>1</sup>  
 1. *Politecnico di Milano*
- My heritage or the city’s heritage: historic urban landscape and city branding in Zhengzhou** 708  
Ms. Xiaopei Li<sup>1</sup>  
 1. *Beijing Urban Planning Technical Service Centre*
- New Heritage for Future - Research on the Art Harvest Practice in Traditional Villages in East Asian** 709  
Dr. Yiping Dong 董一平<sup>1</sup>  
 1. *Xi’an Jiaotong-Liverpool University*
-

|  |     |
|--|-----|
| <b>Of Fragile and Immortal Memories: ‘Living Heritage’ in the Igbo sociocultural context</b>   | 711 |
| <u>Mr. Stanley Onyemechalu</u> <sup>1</sup>  |     |
| <i>1. University of Nigeria</i>  |     |
| <b>Our factories on WeChat: social media and heritage discourses of industrial heritage in Zhengzhou</b>   | 712 |
| <u>Ms. Xiaopei Li</u> <sup>1</sup>   |     |
| <i>1. Beijing Urban Planning Technical Service Centre</i>  |     |
| <b>Outside the Archive. Researching and Writing critical Histories of Collecting</b>   | 712 |
| <u>Dr. Mirjam Brusius</u> <sup>1</sup>   |     |
| <i>1. German Historical Institute, London</i>  |     |
| <b>Postwar Social Housing as an Emergent Form of Heritage – New approaches and concepts</b>  | 713 |
| <u>Dr. Svava Riesto</u> <sup>1</sup> , <u>Dr. Marie Glaser</u> <sup>2</sup>  |     |
| <i>1. University of Copenhagen, 2. ETH Zürich</i>  |     |
| <b>Present imperfect: conservation and care without end</b>  | 714 |
| <u>Ms. Ainslee Meredith</u> <sup>1</sup>   |     |
| <i>1. Grimwade Centre for Cultural Materials Conservation, University of Melbourne</i>   |     |
| <b>Preserving digitality: ruminations about digitally based heritage transmission</b>  | 714 |
| <u>Dr. Anca Claudia Prodan</u> <sup>1</sup>  |     |
| <i>1. Institute Heritage Studies</i>   |     |
| <b>Re-emerging from the Local in the face of Global Change: A Nature/Culture-based approach to Conservation</b>  | 715 |
| <u>Dr. Maya Ishizawa</u> <sup>1</sup>  |     |
| <i>1. UNESCO Chair on Nature-Culture Linkages in Heritage Conservation</i>   |     |
| <b>Re-purposing historical industrial landscapes: Futuristic approach for addressing complexity in the Indian context</b>  | 715 |
| <u>Ms. ABANTIKA MUKHERJEE</u> <sup>1</sup>   |     |
| <i>1. Kalakriti, New Delhi, India</i>  |     |
| <b>Realities of Future Methods</b>   | 716 |
| <u>Dr. Susan Ashley</u> <sup>1</sup> , <u>Dr. Tzu-I Chung</u> <sup>2</sup> , <u>Dr. Satwinder Bains</u> <sup>3</sup> , <u>Dr. Helen Mears</u> <sup>4</sup> , <u>Mr. Gumring Hkangda</u> <sup>5</sup> ,<br><u>Ms. Kath Boodhai</u> <sup>1</sup> |     |
| <i>1. Northumbria University, 2. Royal British Columbia Museum, 3. University of the Fraser Valley, 4. Newcastle University, 5. University of Manchester</i>   |     |
| <b>Realities of Future Methods - De-centering the Museum through Diaspora: A Kachin Case Study</b>   | 717 |
| <u>Dr. Helen Mears</u> <sup>1</sup> , <u>Mr. Gumring Hkangda</u> <sup>2</sup>  |     |
| <i>1. Newcastle University, 2. University of Manchester</i>  |     |
| <b>Realities of Future Methods - Family Panchayat</b>  | 717 |
| <u>Ms. Kath Boodhai</u> <sup>1</sup>   |     |
| <i>1. Northumbria University</i>   |     |
| <b>Realities of Future Methods - Lessons and Learning: Practices of Inclusion in and beyond the Punjabi Canadian Legacy Project</b>  | 718 |
| <u>Dr. Tzu-I Chung</u> <sup>1</sup> , <u>Dr. Satwinder Bains</u> <sup>2</sup>  |     |
| <i>1. Royal British Columbia Museum, 2. University of the Fraser Valley</i>  |     |

|  |     |
|--|-----|
| <b>Records of Dispossession? Archival Thinking and UNESCO's Nubian Campaign in Egypt and Sudan</b>   | 719 |
| <u>Dr. William Carruthers</u> <sup>1</sup>   |     |
| <i>1. University of East Anglia</i>  |     |
| <b>Redefining and Rethinking Heritage in Jamaica for the 21st Century and Beyond</b>   | 719 |
| <u>Ms. Shantal Cover</u> <sup>1</sup>  |     |
| <i>1. The University of the West Indies</i>  |     |
| <b>Researching publicness in social housing through architecture exhibitions</b>   | 720 |
| <u>Dr. Anne Tietjen</u> <sup>1</sup>   |     |
| <i>1. University of Copenhagen</i>   |     |
| <b>Retromania? Problematizing Popular Music Heritage Futures</b>   | 721 |
| <u>Ms. Synnøve Engevik</u> <sup>1</sup> , <u>Dr. Robert Knifton</u> <sup>2</sup> , <u>Dr. Marion Leonard</u> <sup>3</sup> , <u>Prof. Paul Long</u> <sup>4</sup> , <u>Dr. Áine Mangaoang</u> <sup>5</sup> |     |
| <i>1. Norwegian University of Science and Technology / Rockheim, 2. University of Leeds, 3. University of Liverpool, 4. Birmingham City University, 5. University of Oslo</i>                            |     |
| <b>Revisiting the Gendered Heritage of Welfare Landscapes</b>  | 721 |
| <u>Dr. Svava Riesto</u> <sup>1</sup>   |     |
| <i>1. University of Copenhagen</i>   |     |
| <b>Shifts in materiality, agency and discourse in the Bammiyan Buddhas in Afghanistan: A multimodal discourse analysis approach to critical heritage</b>   | 722 |
| <u>Ms. Sophia Diamantopoulou</u> <sup>1</sup>  |     |
| <i>1. Senior Teaching Fellow</i>   |     |
| <b>Stories of feelings and things: intangible heritage from within the built heritage paradigm in the UK</b>   | 723 |
| <u>Mr. Johnathan Djabarouti</u> <sup>1</sup>   |     |
| <i>1. Manchester School of Architecture, Manchester Metropolitan University</i>  |     |
| <b>Storytelling Immersion: breathing life into Mycenaeans</b>  | 723 |
| <u>Ms. Despoina Sampatakou</u> <sup>1</sup>  |     |
| <i>1. York</i>   |     |
| <b>Strange forms, an invitation to play</b>  | 724 |
| <u>Mr. Benjamin Richards</u> <sup>1</sup>  |     |
| <i>1. University of South-Eastern Norway</i>   |     |
| <b>Sunrise With Sea Monsters (Film viewing link: <a href="https://vimeo.com/291287610">https://vimeo.com/291287610</a>)</b>  | 725 |
| <u>Mr. Myles Painter</u> <sup>1</sup>  |     |
| <i>1. Independant Filmmaker</i>  |     |
| <b>Sunrise With Sea Monsters (Panel Discussion of Film)</b>  | 726 |
| <u>Mr. Myles Painter</u> <sup>1</sup> , <u>Mr. Martin Kunze</u> <sup>2</sup> , <u>Mr. peter kazansky</u> <sup>3</sup> , <u>Mr. David Roden</u> <sup>4</sup>  |     |
| <i>1. NA, 2. Memory of Mankind, 3. University of Southampton, 4. Open University</i>   |     |
| <b>Sustainable safeguarding of cultural heritage for future generations in Europe? Diverging ideas of sustainability in the context of reusing digital heritage</b>                                      | 728 |
| <u>Ms. Samantha Lutz</u> <sup>1</sup>  |     |
| <i>1. Institute of European Ethnology/Cultural Anthropology, University of Hamburg</i>   |     |



- Taken Out of Context: Examining the Legacy of War Memorial Cemeteries on Foreign Soil** 728  
Ms. Michelle Prior<sup>1</sup>  
 1. *National Trust for Historic Preservation (US) & University of Cambridge*
- Technology, Temporality and Public Discourse in Contemporary Brazil: The cases of Museu do Amanhã and Museu Nacional** 730  
Dr. Pedro Telles da Silveira<sup>1</sup>  
 1. *Independent scholar*
- Textual Landscape of Cultural Heritage: a Critical Assessment** 730  
Dr. Pelin Yoncaci Arslan<sup>1</sup>, Dr. Özgün Özçakır<sup>2</sup>  
 1. *Middle East Technical University*, 2. *Erasmus School of History, Culture and Communication (Erasmus University Rotterdam)*
- The Car as Presence and Perception: Automobility and Welfare Landscapes** 731  
Dr. Marianna Charitonidou<sup>1</sup>  
 1. *Eidgenössische Technische Hochschule Zürich*
- The China Pavilion at the 57th Venice Biennale: Curating Intangible Cultural Heritage in a Contemporary Art Exhibition** 732  
Ms. Jiabao Wang<sup>1</sup>  
 1. *National University of Singapore*
- The Future Museum: Collections and Collecting – Folk shirts, plastic cups and other dilemma of future-proofing at the Museum of European Cultures in Berlin** 732  
Dr. Magdalena Buchczyk<sup>1</sup>  
 1. *Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin*
- The Futures of Heritage - Breaking the fourth wall: People based approaches to heritage** 733  
Mr. Patrick Brown<sup>1</sup>  
 1. *Brandenburg University of Technology*
- The Futures of Heritage – Heritage Submerged: Towards a critical approach to underwater cultural heritage** 734  
Dr. Natali Pearson<sup>1</sup>  
 1. *The University of Sydney, Sydney Southeast Asia Centre and the Department of Art History*
- The Futures of Heritage – LGBTQ House Tours at Strawberry Hill House** 734  
Mx. Holly Johnston<sup>1</sup>  
 1. *University of Oxford*
- The making of publicness: ‘House biographies’ as a research approach to explore lived heritage in post-war high-rise estates** 735  
Dr. Eveline Althaus<sup>1</sup>, Mrs. Liv Christensen<sup>1</sup>, Dr. Marie Glaser<sup>1</sup>  
 1. *ETH Zürich*
- The Space Between: Insights from DHeritage, the Professional Doctorate in Heritage** 736  
Prof. Grace Lees-Maffei<sup>1</sup>, Ms. Sarah Fitzpatrick<sup>1</sup>, Ms. Adrienne Hamilton<sup>1</sup>, Ms. Kate Kennet<sup>1</sup>,  
Ms. Sarah Buckingham<sup>1</sup>, Ms. Helen Casey<sup>1</sup>, Ms. Sarah-Jane Harknett<sup>1</sup>, Ms. Barbara Wood<sup>2</sup>  
 1. *University of Hertfordshire*, 2. *Doctoral Researcher, University of Hertfordshire*

|   |     |
|---|-----|
| <b>Transforming tradition: gender performance in the Festival of Sant’Efisio, Sardinia</b>  | 737 |
| <u>Ms. Chiara Cocco</u> <sup>1</sup>  |     |
| 1. <i>PhD student</i>   |     |
| <b>Two regimes of publicness: Affective heritage in the refurbishment of Le Lignon, Geneva</b>  | 738 |
| <u>Dr. Irina Davidovici</u> <sup>1</sup>  |     |
| 1. <i>ETH</i>   |     |
| <b>Unconventional and contested heritage under rapid urban development in developing countries</b>  | 739 |
| <u>Ms. Xiaopei Li</u> <sup>1</sup> , <u>Ms. Ritu Thomas</u> <sup>2</sup> , <u>Ms. ABANTIKA MUKHERJEE</u> <sup>3</sup>   |     |
| 1. <i>Beijing Urban Planning Technical Service Centre</i> , 2. <i>Holy Crescent College of Architecture, Kerala India</i> , 3. <i>Kalakriti, New Delhi, India</i>   |     |
| <b>Urban ephemera in heritage: complementarity, appropriation, enhancement</b>  | 739 |
| <u>Dr. Aura Bertoni</u> <sup>1</sup> , <u>Prof. Paola Dubini</u> <sup>1</sup> , <u>Dr. Alberto Monti</u> <sup>1</sup>   |     |
| 1. <i>ASK Centre - Bocconi University</i>   |     |
| <b>Value-Based Approach towards Protection of Modernist Heritage in India</b>   | 740 |
| <u>Ms. Ritu Thomas</u> <sup>1</sup>   |     |
| 1. <i>Holy Crescent College of Architecture, Kerala India</i>   |     |
| <b>Welfare Landscapes: Revisiting the Norms and Forms of a New Urbanity - “La Fonction Espace Vert”:<br/>Concepts of Modern Public Space in French Post-war Housing Estates</b>                               | 741 |
| <u>Prof. Tom Avermaete</u> <sup>1</sup>   |     |
| 1. <i>Eidgenössische Technische Hochschule Zürich</i>   |     |
| <b>Welfare Landscapes: Revisiting the Norms and Forms of a New Urbanity - Assembling Welfare Land-<br/>scapes: Lessons from Danish Post-war Social Housing</b>  | 742 |
| <u>Mr. Asbjørn Jessen</u> <sup>1</sup> , <u>Dr. Anne Tietjen</u> <sup>1</sup>   |     |
| 1. <i>University of Copenhagen</i>  |     |
| <b>Welfare Landscapes: Revisiting the Norms and Forms of a New Urbanity - Changing welfare: changing<br/>concepts and materializations of ‘welfare’ in Tingbjerg, a Danish post-war social housing estate</b> | 743 |
| <u>Prof. Ellen Braae</u> <sup>1</sup>   |     |
| 1. <i>University of Copenhagen</i>  |     |
| <b>Welfare Landscapes: Revisiting the Norms and Forms of a New Urbanity - Gigantic Welfare Landscapes<br/>and the Ground beneath Høje Gladsaxe</b>  | 743 |
| <u>Dr. Henriette Steiner</u> <sup>1</sup>   |     |
| 1. <i>University of Copenhagen</i>  |     |
| <b>Welfare Landscapes: Revisiting the Norms and Forms of a New Urbanity [8]</b>   | 744 |
| <u>Prof. Ellen Braae</u> <sup>1</sup> , <u>Prof. Tom Avermaete</u> <sup>2</sup>   |     |
| 1. <i>University of Copenhagen</i> , 2. <i>Eidgenössische Technische Hochschule Zürich</i>  |     |
| <b>What do three Italian communities say about community participation?</b>   | 744 |
| <u>Ms. Nana Zheng</u> <sup>1</sup>  |     |
| 1. <i>Vrije Universiteit Amsterdam</i>  |     |
| <b>Wide of the Mark? Building Community through New Form(s) of Urbanity in Mark II British New Towns</b>  | 745 |
| <u>Dr. Janina Gosseye</u> <sup>1</sup>  |     |
| 1. <i>Eidgenössische Technische Hochschule Zürich</i>   |     |

- World Heritage sites of religious interest and tourism: the issue of governance** 746  
Ms. Francesca Taormina<sup>1</sup>  
 1. *DIST: Interuniversity Department of Regional and Urban Studies and Planning Polytechnic and University of Turin. PhD student*
- ‘Living heritage’: a re-conceptualisation of heritage for the future? - 10** 746  
 Dr. J. Kelechi Ugwuanyi <sup>1</sup>, Ms. Xuanlin Liu<sup>2</sup>  
 1. *University of Nigeria, 2. University of York*
- ‘Living heritage’: a re-conceptualisation of heritage for the future? - Destruction was not completed! Heritage, living tradition and African Traditional Religion in Post-colonial Igboland (Africa)** 747  
Mr. Rita Onah<sup>1</sup>  
 1. *Memorial University of Newfoundland, Canada and University of Nigeria*
- ‘Living heritage’: a re-conceptualisation of heritage for the future? - Living vernacular heritage in Chinese villages** 748  
Mr. Hao Lu<sup>1</sup>  
 1. *University of Exeter*
- ‘Living heritage’: a re-conceptualisation of heritage for the future? - Rethinking the Historic and Social significance of rock sites as a living heritage: A case of the Okesuna hill site, Ilorin, Kwara State, North-central, Nigeria.** 748  
Ms. Bolaji Owoseni<sup>1</sup>  
 1. *University of East Anglia*
- ‘Living heritage’: a re-conceptualisation of heritage for the future? - Subjectivity and Living Heritage: Cases of Chinese Intangible Cultural Heritage** 749  
Dr. Junjie Su<sup>1</sup>  
 1. *Cultural Development Institute, Yunnan University*
- ‘Living heritage’: a re-conceptualisation of heritage for the future? - ‘In-Use’ Paradigm as a Methodological Option for Heritage Continuum in and after the Anthropocene** 750  
Dr. J. Kelechi Ugwuanyi<sup>1</sup>  
 1. *University of Nigeria*
- ‘Living heritage’: a re-conceptualisation of heritage for the future? -Lived or Living? Examining the Emergent Discourse of Vitalising Heritage in China** 750  
Ms. Xuanlin Liu<sup>1</sup>  
 1. *University of York*
- ‘Sustaining tourism/Sustaining conflict? Troubles tourism, community museology and conflict in Northern Ireland’** 751  
Dr. Katie Markham<sup>1</sup>  
 1. *Newcastle University*
- ‘Upon the Utmost Corners of the World’: cutting edges, facilitating contestation, and imagining alternative futures in Scotland’s Northern Isles** 752  
Ms. Catherine McCullagh<sup>1</sup>  
 1. *Heriot-Watt University*

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## Mobilities and Migration

- “Singin’ Miners and Old Timers”:** Performing and transforming heritage in the Cornish diaspora 754  
Dr. Kate Neale<sup>1</sup>  
 1. *Independent Researcher*
- Australia’s Heritage in the Kriol Kitchen** 754  
Dr. Lina Pranaitytė<sup>1</sup>  
 1. *Ruprecht-Karls-University Heidelberg*
- Examining Precarious Heritage Futures** 755  
Prof. Divya Tolia-Kelly<sup>1</sup>  
 1. *University of Sussex*
- Heritage of the Air: modernities/mobilities/materialities - 4** 755  
Prof. Tracy Ireland<sup>1</sup>, Prof. Anne Clarke<sup>2</sup>  
 1. *University of Canberra*, 2. *University of Sydney*
- Heritage of the Air: modernities/mobilities/materialities - Airplay: critical contexts for aviation heritage** 756  
Prof. Tracy Ireland<sup>1</sup>  
 1. *University of Canberra*
- Heritage of the Air: modernities/mobilities/materialities - Art, Meals and Menus: Qantas and the promotion of Australian national identity, 1938-1988** 757  
Prof. Anne Clarke<sup>1</sup>, Dr. Sally Brockwell<sup>2</sup>, Prof. Tracy Ireland<sup>2</sup>  
 1. *University of Sydney*, 2. *University of Canberra*
- Heritage of the Air: modernities/mobilities/materialities - Heritage of the Air: A cross-cultural perspective on flight across Country in Australia** 757  
Ms. Ashley Harrison<sup>1</sup>, Prof. Tracy Ireland<sup>1</sup>  
 1. *University of Canberra*
- Heritage of the Air: modernities/mobilities/materialities - Out of Africa: the life and times of the Southern Cross Minor** 758  
Ms. Jessica Western<sup>1</sup>, Prof. Tracy Ireland<sup>1</sup>  
 1. *University of Canberra*
- Inter-Cultural Nodes as heritage re-activators** 758  
Mr. Federico Wulff Barreiro<sup>1</sup>  
 1. *Cardiff University*
- Mapping the graphic heritage of migrant communities within the London borough of Hackney** 759  
Dr. Alison Barnes<sup>1</sup>  
 1. *Loughborough University*
- Mazu touring across the border: the politics of mobility of heritagized religion** 760  
Prof. Ming-chun Ku<sup>1</sup>  
 1. *the Institute of Sociology at the National Tsing-Hua University*
- Migrant Heritage-Making** 760  
Prof. Emma Waterton<sup>1</sup>, Prof. Denis Byrne<sup>1</sup>  
 1. *Western Sydney University*
-

- Migrant Heritage-Making - Curating mobilities/migration through a performative understanding of cultural heritage** 761  
Dr. Laia Colomer<sup>1</sup>  
 1. *The Norwegian Institute for Cultural Heritage Research-NIKU*
- Migrant, Multicultural and Diasporic Heritage: Beyond and Between Borders** 762  
Dr. Alexandra Dellios<sup>1</sup>, Dr. Eureka Henrich<sup>2</sup>, Dr. Robert Mason<sup>3</sup>, Dr. Alda Terracciano<sup>4</sup>,  
Dr. Torggrim Guttormsen<sup>5</sup>  
 1. *Australian National University*, 2. *University of Hertfordshire*, 3. *Griffith University*, 4. *University College London*, 5. *Norwegian Institute for Cultural Heritage Research (NIKU)*
- Migrants and refugees as audience and agents – transnational and transcultural perspectives on heritage** 762  
Prof. Sabine Marschall<sup>1</sup>  
 1. *University of KwaZulu-Natal*
- Migration and archaeological heritage: Exploring possibilities for Barcelona’s museums** 763  
Ms. Camila Opazo-Sepúlveda<sup>1</sup>, Ms. Laura Coltofean-Arizancu<sup>1</sup>, Mr. Isber Sabrine<sup>2</sup>, Ms. Margarita Díaz-Andreu<sup>3</sup>  
 1. *University of Barcelona*, 2. *Institución Milá y Fontanals CSIC*, 3. *ICREA - University of Barcelona*
- Mobilities and Migration - Surveillance infrastructure and cross-border mobility on the Tohono O’odham Nation** 764  
Mrs. Nina Kolowratnik<sup>1</sup>, Mrs. Caitlin Blanchfield<sup>2</sup>  
 1. *independent architectural researcher*, 2. *Graduate School of Architecture, Planning, and Preservation, Columbia University*
- Multiple neo-Ottomanisms in the Construction of Turkey’s (Trans)national Heritage** 764  
Dr. Pinar Aykac<sup>1</sup>  
 1. *Middle East Technical University*
- Scandinavian Fragments:Developing teaching and research projects using materials from UCL Special Collections** 765  
Dr. Elettra Carbone<sup>1</sup>  
 1. *UCL, SELCS*
- Shared Heritage of the Community in Indonesia and Malaysia: Case Study of Songket** 766  
Dr. Diyana Sulaiman<sup>1</sup>  
 1. *Universiti Teknologi MARA*
- Strauss on the Ou river: Diasporic Heritage-making in an Overseas Chinese Hometown** 766  
Dr. Martina Bofulin<sup>1</sup>  
 1. *Research Centre of the Slovenian Academy of Sciences and Arts*
- The (over)touristification of European historic city centers: possible comparative evaluation through the short-term rental market data** 767  
Dr. Łukasz Bugalski<sup>1</sup>  
 1. *Gdansk University of Technology*
- The Egg of John the Baptist: celebrating the ‘Day of Macau’ in Portugal** 768  
Ms. Mariana Pinto Leitao Pereira<sup>1</sup>  
 1. *University of Cambridge*

|   |     |
|---|-----|
| <b>THE KARACHI SAGA: FROM MIGRATION TO THE MEGA-CITY PROJECT</b>  | 769 |
| <u>Ms. Zahida QUADRI</u> <sup>1</sup>   |     |
| <i>1. Culture, Tourism &amp; Antiquities Department- Government of Sindh, Pakistan</i>  |     |
| <b>Theorising and doing British Chinese heritage: a dialogical approach - 5</b>   | 770 |
| <u>Dr. cangbai wang</u> <sup>1</sup>  |     |
| <i>1. University of Westminster</i>   |     |
| <b>Theorising and doing British Chinese heritage: a dialogical approach - Chinatown Stories: capturing, curating and celebrating British Chinese heritage in multicultural London</b>           | 771 |
| <u>Ms. Freya Aitken-Turff</u> <sup>1</sup> , <u>Ms. Xiao Ma</u> <sup>1</sup> , <u>Dr. cangbai wang</u> <sup>2</sup>   |     |
| <i>1. China Exchange, 2. University of Westminster</i>  |     |
| <b>Theorising and doing British Chinese heritage: a dialogical approach - Negotiating diasporic identities in glocal heritage discourses: the case of London's Chinese New Year Celebration</b> | 771 |
| <u>Dr. cangbai wang</u> <sup>1</sup>  |     |
| <i>1. University of Westminster</i>   |     |
| <b>Theorising and doing British Chinese heritage: a dialogical approach - Soul Relics Museum: identity, culture and mental wellbeing of the Chinese in London</b>                               | 772 |
| <u>Ms. Vanessa Yim</u> <sup>1</sup> , <u>Dr. cangbai wang</u> <sup>2</sup>  |     |
| <i>1. University of Oxford, 2. University of Westminster</i>  |     |
| <b>Theorising and doing British Chinese heritage: a dialogical approach - The articulation of heritage through socially engaged art practices and objects for British Chinese women</b>         | 773 |
| <u>Dr. denise kwan</u> <sup>1</sup>   |     |
| <i>1. University of Westminster</i>   |     |
| <b>Visibility as Justice: Immigrant Street Vendors in the Heritage Landscapes of Rome</b>   | 773 |
| <u>Dr. Francesca Piazzoni</u> <sup>1</sup>  |     |
| <i>1. University of Liverpool</i>   |     |
| <b>When do migrants begin to have heritage?</b>   | 774 |
| <u>Prof. Denis Byrne</u> <sup>1</sup>   |     |
| <i>1. Western Sydney University</i>   |     |
| <b>Open Sub-theme</b>   |     |
| <b>“Parco delle Energie”, a roman laboratory to think heritage as future-making</b>   | 776 |
| <u>Ms. Sarah Baudry</u> <sup>1</sup>  |     |
| <i>1. Phd Student, Paris Diderot</i>  |     |
| <b>A conversation between the tangible and the intangible – through the lens of early timber architecture in East Asia</b>  | 776 |
| <u>Ms. Lui Tam</u> <sup>1</sup>   |     |
| <i>1. Cardiff</i>   |     |
| <b>A Museum of Purity and Piety: Cultural Transformations in Riyadh</b>   | 777 |
| <u>Mr. Stephen Steinbeiser</u> <sup>1</sup> , <u>Dr. Yunci Cai</u> <sup>2</sup> , <u>Dr. Sarina Wakefield</u> <sup>2</sup>  |     |
| <i>1. Independent Consultant, 2. School of Museum Studies, University of Leicester</i>  |     |

|   |     |
|---|-----|
| <b>Actually Existing Anglo-Saxons</b>   | 778 |
| <u>Dr. Fran Allfrey</u> <sup>1</sup>  |     |
| <i>1. King's College London</i>   |     |
| <b>AHRC Showcase</b>  | 778 |
| <u>Ms. Susan Sandford Smith</u> <sup>1</sup>  |     |
| <i>1. UCL</i>   |     |
| <b>Artistic practice and the (speculative) methodology of critical heritage studies</b>   | 779 |
| <u>Dr. Marko Marila</u> <sup>1</sup>  |     |
| <i>1. University of Helsinki</i>  |     |
| <b>Arts and Humanities Research Council (AHRC) Introduction to funding</b>  | 779 |
| <u>Ms. Karen Buchanan</u> <sup>1</sup>  |     |
| <i>1. Arts and Humanities Research Council</i>  |     |
| <b>Belongings</b>   | 780 |
| <u>Prof. Kavita Singh</u> <sup>1</sup>  |     |
| <i>1. Jawaharlal Nehru University</i>   |     |
| <b>Bulwarks Against Obscurantism: Museums and Democracy in Post-Revolutionary Tunisia</b>   | 780 |
| <u>Dr. Virginie Rey</u> <sup>1</sup> , <u>Dr. Yunci Cai</u> <sup>2</sup> , <u>Dr. Sarina Wakefield</u> <sup>2</sup>   |     |
| <i>1. University of California, Irvine, 2. School of Museum Studies, University of Leicester</i>  |     |
| <b>CCHS introduction to Cambridge Elements Series on Critical Heritage Studies - Sponsor Session</b>  | 781 |
| <u>Ms. Jenny Högström Berntson</u> <sup>1</sup>   |     |
| <i>1. Centre for Critical Heritage Studies</i>  |     |
| <b>Centre for Critical Heritage Studies (CCHS) Introduction - Sponsor Session</b>   | 781 |
| <u>Ms. Jenny Högström Berntson</u> <sup>1</sup>   |     |
| <i>1. Centre for Critical Heritage Studies (CCHS)</i>   |     |
| <b>Creativity in scalar narratives and geographical imaginaries through the Inscription process on Unesco Heritage Lists: the case of high mountain regions</b> | 781 |
| <u>Prof. bernard debarbieux</u> <sup>1</sup>  |     |
| <i>1. University of Geneva</i>  |     |
| <b>Cultural Heritage Ecosystems in the MENA Region: Actors, Networks and Future Agendas</b>   | 782 |
| <u>Dr. Sarina Wakefield</u> <sup>1</sup> , <u>Dr. Annette Loeseke</u> <sup>2</sup>  |     |
| <i>1. School of Museum Studies, University of Leicester, 2. Lecturer in Museum Studies, New York University Berlin</i>  |     |
| <b>Enacting the future: a youth theatre engaging with cultural heritage and politics of identity</b>  | 783 |
| <u>Dr. Anton Popov</u> <sup>1</sup>   |     |
| <i>1. Aston University</i>  |     |
| <b>Everyday life in the Alameda Central in Mexico City's historic centre</b>  | 783 |
| <u>Mr. Fernando Gutiérrez H.</u> <sup>1</sup>   |     |
| <i>1. University College London</i>   |     |

|  |     |
|--|-----|
| <b>Examining the role played by non-state actors in Qatar’s museum ecosystem: Sheikh Faisal Museum’s travelling exhibition ‘The Majlis’</b>  | 785 |
| <u>Dr. Serena Iervolino</u> <sup>1</sup>   |     |
| <i>1. Lecturer, Arts and Cultural Management; Programme Director, MA in Arts and Cultural Management, Department of Culture, Media and Creative Industries (CMCI), King’s College London</i>                       |     |
| <b>Future Landscapes on the Tibetan Plateau: Settler Reorganization of Tibetan and Hui Urban and Rural Spaces.</b>   | 785 |
| <u>Mr. Mackenzie Greene-Powell</u> <sup>1</sup>  |     |
| <i>1. University of Hawai’i at Mānoa</i>   |     |
| <b>Historic Urban Landscape: Reconciling popular and official understandings of urban heritage values in Alexandria, Egypt</b>   | 786 |
| <u>Mr. Ahmed H. Moustafa</u> <sup>1</sup> , <u>Ms. Lama Said</u> <sup>2</sup>  |     |
| <i>1. Bauhaus-University Weimar, Germany &amp; Alexandria University, Egypt, 2. ICCROM’s Regional Office in Sharjah, UAE</i>   |     |
| <b>How do we know the state of heritage conservation? On the issues of analysis and self-reflection of conservation field.</b>   | 787 |
| <u>Mr. Vít Jesenský</u> <sup>1</sup>   |     |
| <i>1. National Heritage Institute, Regional Office of Central Bohemia in Prague</i>  |     |
| <b>How to get published 1 - Sponsor Session</b>  | 787 |
| <u>Ms. Heidi Lowther</u> <sup>1</sup>  |     |
| <i>1. Routledge Books</i>  |     |
| <b>How to get published 2 - Sponsor Session</b>  | 788 |
| <u>Ms. Emma Lockwood</u> <sup>1</sup>  |     |
| <i>1. Routledge, Taylor &amp; Francis Group</i>  |     |
| <b>Images of the Finnish maid: Bodily representations of Finnishness in the context of intangible cultural heritage inventorying</b>   | 788 |
| <u>Dr. Heidi Haapoja-Mäkelä</u> <sup>1</sup>   |     |
| <i>1. University of Helsinki</i>   |     |
| <b>Inadvertent Commemorations: Against the Historical Grain</b>  | 789 |
| <u>Dr. Alyssa Grossman</u> <sup>1</sup> , <u>Dr. Patrick Laviolette</u> <sup>2</sup> , <u>Ms. Chitra Sangtani</u> <sup>3</sup> , <u>Dr. Isobel Whitelegg</u> <sup>4</sup> , <u>Ms. Selena Kimball</u> <sup>5</sup> |     |
| <i>1. University of Liverpool, 2. New Europe College Bucharest, 3. London School of Economics, 4. School of Museum Studies, University of Leicester, 5. Parsons The New School</i>                                 |     |
| <b>Interpretations of the 1965 Mass Killings in Indonesian Museums and at Heritage Sites</b>   | 790 |
| <u>Mr. Andrew Henderson</u> <sup>1</sup> , <u>Dr. Yunci Cai</u> <sup>2</sup> , <u>Dr. Sarina Wakefield</u> <sup>2</sup>  |     |
| <i>1. Independent Consultant, 2. School of Museum Studies, University of Leicester</i>   |     |
| <b>Interrelating heritagisation and historicisation in the context of urban environment</b>  | 790 |
| <u>Prof. Anna Sivula</u> <sup>1</sup> , <u>Ms. Piia Pentti</u> <sup>1</sup>  |     |
| <i>1. University of Turku</i>  |     |
| <b>Intersections of narrativity and materiality in heritagisation</b>  | 791 |
| <u>Dr. Heidi Haapoja-Mäkelä</u> <sup>1</sup> , <u>Prof. Anna Sivula</u> <sup>2</sup>   |     |
| <i>1. University of Helsinki, 2. University of Turku</i>   |     |



|  |            |
|--|------------|
| <b>Iran's contemporary art scene and its attempt to be seen</b>  | <b>791</b> |
| <u>Ms. Gudrun Wallenböck</u> <sup>1</sup>  |            |
| <i>1. PhD candidate at University of Music and Performing Arts Vienna, Austria</i>   |            |
| <b>Local Identity in a Global Age, CASE STUDY of IMBROS/GÖKÇEADA</b>   | <b>792</b> |
| <u>Ms. Aysegul Dinccag</u> <sup>1</sup>  |            |
| <i>1. PhD Candidate - UdK / TU Berlin</i>  |            |
| <b>Museologies in Authoritarian Regimes</b>  | <b>793</b> |
| <u>Dr. Yunci Cai</u> <sup>1</sup> , <u>Dr. Sarina Wakefield</u> <sup>1</sup>   |            |
| <i>1. School of Museum Studies, University of Leicester</i>  |            |
| <b>Nabu Museum – new space for cultural heritage and art in North Lebanon</b>  | <b>793</b> |
| <u>Dr. Diana Jeha</u> <sup>1</sup>   |            |
| <i>1. Independent researcher and visual artist, Bishmizzine, Al Koura, Lebanon</i>   |            |
| <b>Personal memorabilia and narrative in the heritagisation of Ingrian Finnish pasts</b>   | <b>794</b> |
| <u>Dr. Ulla Savolainen</u> <sup>1</sup>  |            |
| <i>1. University of Helsinki</i>   |            |
| <b>Planning (sustainable) futures: ICH and temporality disruptions in heritage worlds</b>  | <b>795</b> |
| <u>Dr. Chiara Bortolotto</u> <sup>1</sup>  |            |
| <i>1. Institut interdisciplinaire d'anthropologie du contemporain</i>  |            |
| <b>Practicing Refusal as a Form of Heritage</b>  | <b>795</b> |
| <u>Dr. Karen Salt</u> <sup>1</sup>   |            |
| <i>1. Independent Researcher</i>   |            |
| <b>Projects and impact of the Hellenic Society for Near Eastern Studies in the MENA region: past, present, and future</b>  | <b>796</b> |
| <u>Dr. Georgios Papaioannou</u> <sup>1</sup>   |            |
| <i>1. Associate Professor, UCL Qatar</i>   |            |
| <b>Re: Worlding Heritage</b>   | <b>796</b> |
| <u>Prof. Sharon Macdonald</u> <sup>1</sup>   |            |
| <i>1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin</i>  |            |
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies (10)</b>  | <b>797</b> |
| <u>Ms. Vanicka Arora</u> <sup>1</sup> , <u>Dr. Annalisa Bolin</u> <sup>2</sup> , <u>Dr. Cornelius Holtorf</u> <sup>2</sup> , <u>Dr. Qingkai Ma</u> <sup>3</sup>  |            |
| <i>1. Institute for Culture and Society, Western Sydney University, 2. Linnaeus University, 3. Hangzhou Normal University</i>  |            |
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-FALLISM/UNFALLISM IN SYRIA: The Case of Hafez al-Assad's Statues</b>  | <b>798</b> |
| <u>Mr. Nour A. Munawar</u> <sup>1</sup> , <u>Dr. Antonio Gonzalez</u> <sup>2</sup>   |            |
| <i>1. University of Amsterdam, 2. Alfred Deakin Institute for Citizenship and Globalisation at Deakin University</i>   |            |
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Nomad Heritage in the Contemporary City: The Relocation of Vernacular Architecture in the Yangtze River Delta Megalopolis</b> | <b>798</b> |
| <u>Dr. Plácido González Martínez</u> <sup>1</sup>  |            |
| <i>1. Tongji University</i>  |            |

|   |     |
|---|-----|
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Old Heritage in the New Rwanda: Development, Progress, and Genocide Materiality</b>  | 799 |
| <u>Dr. Annalisa Bolin</u> <sup>1</sup>  |     |
| <i>1. Linnaeus University</i>   |     |
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Reassembling the Fragments: Post-disaster reconstruction in Bhaktapur as mediation between discourse and practice</b>                          | 800 |
| <u>Ms. Vanicka Arora</u> <sup>1</sup>   |     |
| <i>1. Western Sydney University</i>   |     |
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Reconsidering Policies for Reconstruction of Cultural Heritage in China: The “Restoration” of the Wooden Arch Bridges in Zhejiang Province</b> | 800 |
| <u>Dr. Qingkai Ma</u> <sup>1</sup>  |     |
| <i>1. Hangzhou Normal University</i>  |     |
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Reconstructing heritage processes</b>  | 801 |
| <u>Dr. Cornelius Holtorf</u> <sup>1</sup>   |     |
| <i>1. Linnaeus University</i>   |     |
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Reconstruction, Spatial Reclamation, and Restorative Justice</b>   | 802 |
| <u>Prof. Erica Avrami</u> <sup>1</sup>  |     |
| <i>1. Graduate School of Architecture, Planning, and Preservation, Columbia University</i>  |     |
| <b>Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Ruins of activism, artwork and trauma</b>  | 802 |
| <u>Dr. Gustav Wollentz</u> <sup>1</sup>   |     |
| <i>1. Nordic Centre of Heritage Learning and Creativity</i>   |     |
| <b>Regional heritage on the global art scene: A case study of the Sharjah Biennial</b>  | 803 |
| <u>Dr. Sabrina DeTurk</u> <sup>1</sup>  |     |
| <i>1. Associate Professor of Art History and Assistant Dean for Research and Outreach Zayed University, Dubai, UAE</i>  |     |
| <b>Routledge Book Launch Presentation</b>   | 803 |
| <u>Ms. Susan Sandford Smith</u> <sup>1</sup>  |     |
| <i>1. UCL</i>   |     |
| <b>Squared circle? In Search of the Characteristics of the Relationship between EU, Europe, Intangible Cultural Heritage and Museums</b>  | 804 |
| <u>Dr. Hanna Schreiber</u> <sup>1</sup>   |     |
| <i>1. University of Warsaw</i>  |     |
| <b>Sticky Stories and Hidden Histories: constraints on future-making in cultural heritage</b>   | 804 |
| <u>Dr. Sarah Lloyd</u> <sup>1</sup> , <u>Ms. Barbara Wood</u> <sup>2</sup>  |     |
| <i>1. University of Hertfordshire, 2. Doctoral Researcher, University of Hertfordshire</i>  |     |
| <b>The anthropology of heritage innovation, future imaginaries and creativity</b>   | 805 |
| <u>Dr. Peter Larsen</u> <sup>1</sup> , <u>Prof. Florence Graezer Bideau</u> <sup>2</sup> , <u>Ms. Ave Paulus</u> <sup>3</sup>   |     |
| <i>1. University of Geneva, 2. College of Humanities, EPFL, Switzerland, 3. Tartu University, ICOMOS Estonia</i>  |     |

|   |            |
|---|------------|
| <b>The Change of Representing Culture by Investigating the Celts</b>  | <b>806</b> |
| <u>Ms. Anna Stein</u> <sup>1</sup>  |            |
| <i>1. Kingston University</i>   |            |
| <b>The critical heritage and future of historic ornamental rose cultivars</b>   | <b>807</b> |
| <u>Mr. Peter Boyd</u> <sup>1</sup>  |            |
| <i>1. Independent Researcher and Holder of UK National Collection of Scots Roses (Plant Heritage)</i>   |            |
| <b>The Development of an Authoritative Heritage Regime in United Arab Emirates</b>  | <b>807</b> |
| <u>Dr. Sarina Wakefield</u> <sup>1</sup> , <u>Dr. Yunci Cai</u> <sup>2</sup>  |            |
| <i>1. School of Museum Studies, University of Leicester, 2. Lecturer in Museum Studies</i>  |            |
| <b>The Futures of Heritage - Breaking the fourth wall: People based approaches to heritage</b>  | <b>808</b> |
| <u>Mr. Patrick Brown</u> <sup>1</sup>   |            |
| <i>1. Brandenburg University of Technology</i>  |            |
| <b>The Heritage of the Saltmen of Zanjan – Sustainable Preservation Strategies in Times of Social Transformation and Volatile Political Climate</b>                             | <b>809</b> |
| <u>Ms. Maruchi Yoshida</u> <sup>1</sup> , <u>Dr. Natascha Bagherpour Kashani</u> <sup>2</sup>   |            |
| <i>1. kurecon, expertise in preventive conservation and preservation strategies, 2. Frankfurt Archaeological Museum, German Mining Museum Bochum, Coordinator Iran Projects</i> |            |
| <b>The Remains of Extinction</b>  | <b>810</b> |
| <u>Prof. Dolly Jørgensen</u> <sup>1</sup>   |            |
| <i>1. University of Stavanger</i>   |            |
| <b>The Representation and Negotiation of Singapore’s Colonial Heritage at the Wake of Singapore’s Bicentenary Anniversary</b>   | <b>811</b> |
| <u>Dr. Yunci Cai</u> <sup>1</sup> , <u>Dr. Sarina Wakefield</u> <sup>1</sup>  |            |
| <i>1. School of Museum Studies, University of Leicester</i>   |            |
| <b>The Role of Exhibitions in a Dictatorship: Fascism and its Cultural Propaganda</b>   | <b>812</b> |
| <u>Mrs. Anna Tulliach</u> <sup>1</sup>  |            |
| <i>1. School of Museum Studies, University of Leicester</i>   |            |
| <b>The use of French or Derja (Tunisian Arabic) in Tunisia’s cultural heritage conservation. Is democratic access to cultural heritage contested?</b>                           | <b>814</b> |
| <u>Ms. Mathilde Bielawski</u> <sup>1</sup>  |            |
| <i>1. Université Lumière Lyon 2</i>   |            |
| <b>Towards Conciliation and Reconciliation in Heritage and Museums Studies and Practice</b>   | <b>814</b> |
| <u>Dr. Aimee Benoit</u> <sup>1</sup> , <u>Dr. Shabnam Inanloo Dailoo</u> <sup>1</sup>   |            |
| <i>1. Athabasca University - Heritage Resources Management Program</i>  |            |
| <b>Transforming, Not Saving: @Museums. Follow the Guideline OD109?</b>  | <b>815</b> |
| <u>Prof. Marc Jacobs</u> <sup>1</sup>   |            |
| <i>1. Universiteit Antwerpen - Vrije Universiteit Brussel</i>   |            |
| <b>Transforming, Not Saving: Intangible Cultural Heritage, Museums and/or the World - 4</b>   | <b>815</b> |
| <u>Prof. Marc Jacobs</u> <sup>1</sup> , <u>Ms. Jorijn Neyrinck</u> <sup>2</sup> , <u>Ms. Tamara Nikolic Deric</u> <sup>3</sup> , <u>Dr. Hanna Schreiber</u> <sup>4</sup>        |            |
| <i>1. Universiteit Antwerpen - Vrije Universiteit Brussel, 2. Workshop intangible heritage Flanders, 3. University of Zagreb, 4. University of Warsaw</i>                       |            |

|  |            |
|--|------------|
| <b>Transforming, Not Saving: Intangible Cultural Heritage, Museums and/or the World - Intersections. Diminishing the unease in future-oriented heritage practices</b>  | <b>816</b> |
| <u>Ms. Tamara Nikolic Deric<sup>1</sup>, Prof. Marc Jacobs<sup>2</sup></u>   |            |
| <i>1. Ethnographic Museum of Istria, 2. Universiteit Antwerpen - Vrije Universiteit Brussel</i>  |            |
| <b>Transforming, Not Saving: Intangible Cultural Heritage, Museums and/or the World - “Transforming, Not Saving: Intangible Cultural Heritage, Museums and/or the World.” A special issue of Volkskunde.</b>                     | <b>817</b> |
| <u>Ms. Jorijn Neyrinck<sup>1</sup>, Prof. Marc Jacobs<sup>2</sup></u>  |            |
| <i>1. Workshop intangible heritage Flanders, 2. Universiteit Antwerpen - Vrije Universiteit Brussel</i>  |            |
| <b>Transgressing the gender boundaries in heritage discourse: The muxe of Mexico</b>   | <b>817</b> |
| <u>Ms. María Eugenia Desirée Buentello García<sup>1</sup></u>  |            |
| <i>1. Museo Franz Mayer</i>  |            |
| <b>Translating Controversial Heritage Into Creative Futures</b>  | <b>818</b> |
| <u>Ms. Ave Paulus<sup>1</sup></u>  |            |
| <i>1. The University of Tartu, ICOMOS Estonia</i>  |            |
| <b>UK Chapter Meeting: The Future of the UK Chapter</b>  | <b>819</b> |
| <u>Prof. Bryony Onciul<sup>1</sup>, Dr. Katherine Lloyd<sup>2</sup>, Dr. Anna Woodham<sup>3</sup></u>  |            |
| <i>1. University of Exeter, 2. Information Studies, School of Humanities, University of Glasgow, 3. King’s College London</i>  |            |
| <b>Urban archaeology as a narrative practice of heritage materialisation</b>   | <b>819</b> |
| <u>Prof. Visa Immonen<sup>1</sup></u>  |            |
| <i>1. University of Turku</i>  |            |
| <b>Using Critical Pedagogy to Exhibit Difficult Heritage in Museums</b>  | <b>820</b> |
| <u>Ms. Althea Cupo<sup>1</sup></u>   |            |
| <i>1. Univesity of Manchester</i>  |            |
| <b>What do three Italian communities say about community participation?</b>  | <b>820</b> |
| <u>Ms. Nana Zheng<sup>1</sup></u>  |            |
| <i>1. Vrije Universiteit Amsterdam</i>   |            |
| <b>When cultural heritage turns spiritual: ritual socialization of young people to ‘the wisdom of the past’</b>  | <b>821</b> |
| <u>Dr. Matej Karásek<sup>1</sup></u>   |            |
| <i>1. Comenius University</i>  |            |
| <b>Whose future? – Revisiting the heritage -remaking of Guangrenwang Temple</b>  | <b>822</b> |
| <u>Ms. Lui Tam<sup>1</sup></u>   |            |
| <i>1. Cardiff University</i>   |            |
| <b>‘Heritage-in-(re)making’: re-visiting the past and imagining the future in the cultural practices of young people</b>   | <b>822</b> |
| <u>Dr. Anton Popov<sup>1</sup>, Dr. Dušan Deák<sup>2</sup></u>   |            |
| <i>1. Aston University, 2. Comenius University</i>   |            |
| <b>‘Heritage-in-(re)making’: re-visiting the past and imagining the future in the cultural practices of young people - (Re)Constructing Heritage: Young Peoples’ Engagements with Heritage and Culture in Maharashtra, India</b> | <b>823</b> |
| <u>Dr. Shailendra Kharat<sup>1</sup></u>   |            |
| <i>1. Savitribai Phule Pune University</i>   |            |

**‘Heritage-in-(re)making’: re-visiting the past and imagining the future in the cultural practices of young people - Georgian culture as the important past and European culture as the new promising future: (Twofold) Perceptions of Students in Georgia.** 824

Ms. Tamar Khoshtaria<sup>1</sup>, Mr. Rati Shubladze <sup>1</sup>

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**‘Heritage-in-(re)making’: re-visiting the past and imagining the future in the cultural practices of young people - Local Community in the Middle of the Clash between Heritage and Tourism: Diocletian Palace’s Youth** 824

Dr. Marko Mustapić<sup>1</sup>, Dr. Benjamin Perasović <sup>1</sup>

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**‘Heritage-in-(re)making’: re-visiting the past and imagining the future in the cultural practices of young people - Rap it out! Ethnicity, integration and (un)making cultural heritage among Roma migrant youth in Coventry** 825

Dr. Ebru soytemel<sup>1</sup>

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# **Arts and Creative Practice**

## A heritage matter of concern – co-designing digital interpretations with volunteering communities

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Oral

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***Ms. Violeta Tsenova***<sup>1</sup>

*1. Newcastle University*

Participatory approaches are now broadly adopted in academic and institutional heritage practices. Co-design and making support heritage practitioners, technologists and researchers in improving digital experiences. Considering this interdisciplinary collaboration, Ciolfi (2018) voices a concern for the limited involvement of heritage volunteers. This paper proposes designing with *genius loci* as an approach to involve volunteers in re-interpreting heritage narratives. Informed by Latour's (2005) discussion on matters of fact and matters of concern, designing with *genius loci* uses critical making (Ratto, 2011) as an alternative to designing for spirit of place.

The paper presents an empirical study of co-design activities with the volunteering community at Seaton Delaval Hall, a National Trust property in the UK. I use the case study of co-creating *Un/Authorised View* – a heritage VR experience based on participants' lived expertise - to discuss methods based on technological and creative practice approaches. Technology-oriented workshops in conjunction with artist-led workshops gradually familiarises volunteers with digital technologies, supports them in using these 'hands-on', and builds their confidence in digital making. Through active exploration, participants develop and shape exhibition designs whilst reflecting creatively on their unique perspectives and stories of the site.

Reflecting on how narratives and their expression in technologies become a matter of concern, the paper positions its findings alongside valuable work done in design and plural heritages. Designing with *genius loci* provides local communities with the tools to take digital heritage interpretation into their hands as a matter of concern. It explores design's potential for reconnecting to lived experiences and opens space for discussion on long-term community engagement, digital making, and the value of shared methods in advancing heritage encounters.

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## A New Way Forward? Engaging in Creative Co-Productions

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Oral

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European heritage is closely entangled with difficult and violent histories. Engaging with these contentious heritages can hold the opportunity for critical reflection and so contribute to "reflexive Europeanization" (Römhild 2009). In the recent years, many museums invited artists to create interventions addressing those pasts. However, often these one-off projects become the fig leaf to cover up missing engagement with the institutional past and troubling historical legacy.

The project TRACES – Transmitting contentious cultural Heritages with the Arts: From Intervention to Co-production – (2016-2019), developed a new form of artistic/ethnographic approach, moving away from short-lived interventions. In Creative Co-productions, artists, researchers, institutions that hosted contentious her-

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itage as well as diverse stakeholders aimed to establish long-term commitments. They worked together to collaboratively research, share artistic processes and create new participatory formats for diverse audiences. This paper will explore TRACES subproject Dead Images that focused on human remains in museum's collections. This Creative Co-production created a series of innovative and interactive formats, including an exhibition in conjunction with a conference. Reflecting on Creative Co-production concept and practice, this paper asks: How can we avoid singular narratives in order to enable the formation of spaces that encourage reflexive engagement in museums? What are the potentials of transmitting violent and painful histories in exhibitions? Drawing on the research done in Dead Images I will investigate these questions and highlight particular pitfalls and potentials of Creative Co-productions.

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## A Storied Past: Revealing Shared History through Untold Truths

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Individual Film

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*Mrs. Melody Hunter-Pillion*<sup>1</sup>

1. North Carolina State University

African American heritage can be difficult history to share, at times making all races uncomfortable, including U.S. descendants of enslaved people. However, freedom-fighting is a heroic storyline. The African-American struggle for freedom can be told as heroic and distinctly American rather than contested or dissonant. My video series reverses the way colonial origin stories shape heritage and public memory, by creating collaborative narratives which introduce diverse histories as American histories. The project reveals inclusive “all-American” stories of freedom, perseverance, and hope. This digital series creates heritage imaginaries by revealing untold heritage truths defined within as shared history as part of the nation’s larger historical narrative. Lonnie Bunch, Secretary of the Smithsonian Institution and founding director of the Smithsonian National Museum of African American History and Culture, describes the African American experience as “the quintessential American story,” not an ancillary account. Using this idea, I framed African Americans stories as American stories, because they are intrinsically part of the nation’s fabric. For the North Carolina Museum of History, I created a digital video series with seven vignettes, spanning temporal, geographical, and gender categories. The project involved local community participants, making it their American story. The online video gallery is distributed through social media where virtual visitors share the videos and make comments, which helps museum leaders understand what information viewers appreciated and what ideas they questioned. This information can help determine which stories to develop in the future, while disrupting narratives which have silenced heroic heritages in public memory.





## **Aesthetics of Cognitive Mapping: arts-based research to explore global impacts on local arts practice in Saudi Arabia**

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Oral

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***Dr. Noura Shuqair***<sup>1</sup>

*1. Lecturer in Art Education, King Saud University, Riyadh, Saudi Arabia*

This paper examines patterns in medieval Islamic art and contemporary objects produced by Saudi artists in the 20th and 21st centuries. While earlier Saudi artists used Islamic patterns as part of their traditional visual culture, for nostalgic reasons or to counter ‘Orientalising’ images, contemporary artists elucidate and assert an identity that is as political as it is cultural. These current artists use patterns less as a past referent but rather as a contemporary signifier of empowerment, and means of understanding their past and mapping their future. Building on Fredric Jameson’s theories, the paper examines how cognitive mapping may be used to uncover overlooked political, economic, social and cultural dimensions behind Saudi artists’ engagement with Islamic patterns. Such an arts-based research enables us to critically explore the complexity of interconnected economic, social, political and aesthetic realities in that it produces a new artistic form capable of imagining this complexity. Using this theoretical framework, I focus on my own positionality as a Muslim Saudi female artist and researcher completing her dissertation in a Western country. Particularly, my work will reveal how certain global forces (including capitalist relations between Saudi Arabia and the USA, and postmodern cultural influences) shape the processes of appropriation and re-signification of patterning from Islamic aesthetics. By taking my own practice as a case study, I examine how scholarly institutions and theoretical frameworks developed by US-based scholars impact on the artistic production by artists who live and work in-between Saudi-Arabia and the US.



## **Against linear thought: Decolonizing the notion of time in heritage through the work of Cecilia Vicuña**

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Oral

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***Ms. Victoria Vargas-Downing***<sup>1</sup>

*1. University of Leeds*

During the last decades, researchers in Critical Heritage Studies have challenged the traditional heritage conceptions integrating different reflections that have rethought the field materially, politically and ecologically, encompassing concerns regarding heritage ontologies, indigenous perspectives and heritage futures. This paper aims to critically engage with these discussions by exploring the relationship between contemporary art and heritage in the work of the Chilean artist and poet Cecilia Vicuña. Here I argue that the integration of collective memories and indigenous perspectives, in Vicuña’s artworks, creates the possibility to conceive heritage beyond linearity and its future orientation, producing an ontology that is productive for rethinking the dominant paradigms in heritage practice.

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In this paper, I suggest that the linear model of time in the heritage field (past-present-future) may need be rethought and that Vicuña's artworks indicate how to reframe the relationship of heritage into the present by looking to the past (future-present-past). I argue that the ideas associated with material and symbolical practices rooted in Vicuña's artworks present an interrelated view between time, nature and power, that is constructive for proposing new ways of re-engaging and updating heritage within contemporary political context rather than a future orientation. Here, I will illustrate how heritage practices and places used in Vicuña's work shape her material production and reflection, integrating Andean silenced voices while proposing new ways of understanding heritage as creation focused in the present.

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## Alternative Futures for Cultural Heritage: Socially Engaged Art Practice in East and South East Asia

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Oral

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***Prof. Wei Hsiu Tung**<sup>1</sup>, **Dr. Annette Loeseke**<sup>2</sup>*

*1. Associate Professor, Department of Visual Arts and Design, National University of Tainan, 2. Lecturer in Museum Studies, New York University Berlin*

There has been growing dialogue across artistic practice and cultural heritage, commitments to social and ecological justice, and theories concerning space production, urban development and rural revitalization. This panel discusses a range of artistic and cultural heritage practices with a focus on East and South East Asia. We explore artistic and cultural strategies that engage with current and future problems of capitalist development, colonial pasts and decolonial futures, and concomitant social injustice. Our panel papers look, for example, at how artists in Taiwan, Hong Kong, Singapore and Japan aim at creating new experiences, understandings, and situations through various forms, media and performative practices. While their intentions, means and effects vary, artists who are willing to cross over to activism have moved beyond representing political issues and have explored ways to open opportunities for critical heritage practice. By exploring how the emphasis has shifted away from art objects and material heritage towards participation with local people and experiences of particular sites, the panel aims to challenge how artistic and cultural engagements have been celebrated and romanticized as crucial elements in the processes of urban and rural revitalization. Instead, this panel addresses artistic and cultural heritage practices that intervene in local situations pertaining to civil rights, in particular communities' rights, and considers the possibilities and limitations of such practices in connecting with current and future concerns about social change, political participation and urban environment. The aim of this panel is to reflect on how cases from contemporary East and South East Asia can inform the understanding of socially engaged practices and alternative heritage futures, which have gained an increasing currency in the global context.



## **Ambient Narrative and the Allegorical Landscape Image in Patrick Keiller's London (1994)**

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Oral (edits needed)

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***Mr. Tom Eaton***<sup>1</sup>

*1. School of Museum Studies, University of Leicester*

Crucial to the critical character of Patrick Keiller's 'documentary-fiction' film *London* (1994) is the peculiar absence of character and action from screen, and the 'fictioning' of these documentary-style images through a narrative style reminiscent of the epistolary novel. The contrapuntal relationships between image and narration that result from Keiller's collagist approach to creating story and essay out of his filmed footage, also help the film's topographic images to sit lyrically in relation to the personal observations given in the voice-over, creating an expanded sense of the interpretive possibilities of space.

Drawing upon research from my PhD thesis, in this presentation I will discuss how an analysis of the film's use of 'ambient' dramatic structure, narrated monologue, and associative editing, will structure an experiment in the interpretation of an historical collection of topographic pictures from the National Library of Wales. I will also talk about the critical discussion that the experiment is intended to generate around innovative museum and heritage learning experience. This will focus in particular on the creative avenues opened up by the use of imaginary historical voice and stripped-down 'story' devices to explore perspectives from the past within the written interpretation of pictures of place in the museum.



## **Arts and Creative Practice: Confronting Commemoration: Visuality, Aesthetics and Multiplicity as Concepts for a Troubles Memorial**

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Oral

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***Ms. Gail Ritchie***<sup>1</sup>

*1. Queen's University Belfast*

How can I devise a memorial form - or forms - which allows me to think in unexpected ways and to conceive of something which does not subscribe to established tropes which (in NI) only reinforce binaries of difference? How can I learn to see things from another perspective or a multiplicity of perspectives? Where can I look to find, if not answers, then a set of provocative questions about identity and behaviour; about how we might not behave as expected, or as described. In a place where heritage is contested, what kind of physical, material space could challenge our internalized mindsets?

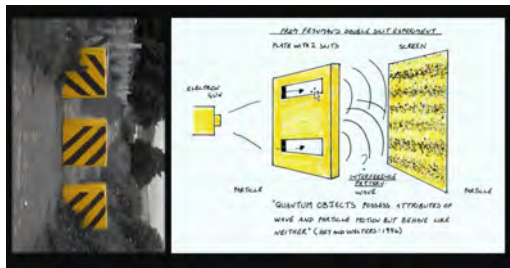
Some of the key themes I am developing in this creative research are based on time and memory. This has led me into the world of quantum physics and entanglements, and the principals of uncertainty... to the possibility of imaging the side roads of history which were never taken and of memories of an event which has yet to

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happen. How can these ideas and paradoxes be manifested in memorial design?

The world of quantum physics is helping me to form a set of questions about how a memorial to the Troubles might not behave as expected ; how it might ask the people who visit it to behave differently; how the memorial itself might be a paradox – as much about remembering as forgetting; for the living as well as the dead. It has opened up my thinking to consider the existence of many memorials, not just one.

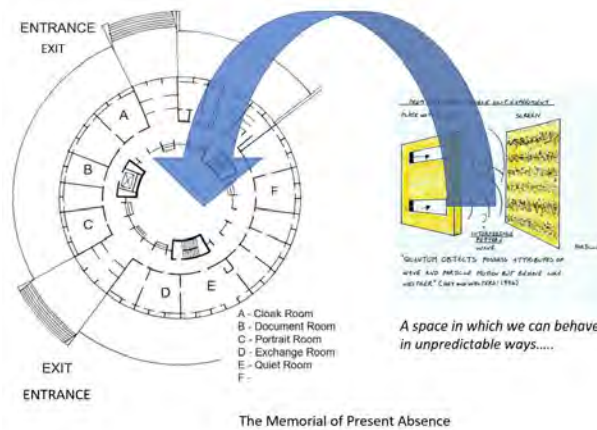
This visual presentation shares creative and conceptual ideas at a tentative stage of development focusing on a work in progress piece called Memorial for Present Absence.



Ballykinler and double slit.jpg



From model to monumental.jpg



Memorial of present absence.jpg



## **Beyond an institutional comfort zone: the independent contemporary art scene of Myanmar as a mindful site for cultural (re)definition**

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Oral

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***Ms. Borbála Kálmán***<sup>1</sup>

1. Ludwig Museum - MoCA, Budapest; Alumni / Central European University, Budapest / Vienna

Edifying museums in the name of safeguarding cultural heritage, showcasing outstanding artefacts and artworks for future generations is a decent endeavour. Yet should the importation of ‘Western-type’ of institutionalisation and museumisation processes (e.g. in the confines of nation-branding, tourism infrastructure development) happen to cultural spheres or artistic scenes that grew without these establishments; where memory, past and time are not concepts perceived in linearity, then the impact of these processes may seriously harm the cultural sphere. A museum represents a structure contrary to social practices based on collective procedural memory, hence artistic communities embedded in similar social practices might suffocate if confronted to a wave of ‘vitrinisation from above’. Such fragile scene is Myanmar’s independent contemporary art scene, going through vivid changes while still desperately fighting the old regime’s shadows and the still dominant rigid official discourse. Through the layered lens of critical heritage studies, contemporary art history, postcolonial and Southeast Asian studies, partly based on one year fieldwork (focused on Yangon), I approached this independent scene as a platform enabling a counternarrative, conveying unheard voices, allowing the resurfacing of an unexamined past and envisioning a future maintaining the integrity and continuity of the scene. I suggest that the alternative infrastructure and discourse the Myanmar art scene has recently generated is a new terrain for an experimental, sensible approach, flexibly adapting to the driving forces from below. Allowing a sustainable future to organically unfolding contemporary art scenes like Myanmar’s is crucial: it is through mindful sites that such cultural spheres may (re)define themselves.



## **Cilliní: the art and ethics of documenting what could never be said**

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Oral

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***Ms. Victoria Allen***<sup>1</sup>, ***Mr. Joseph Duffy***<sup>2</sup>, ***Dr. Garret Scally***<sup>1</sup>

1. Christian-Albrechts-Universität zu Kiel (CAU), 2. Manchester School of Art - Manchester Metropolitan University

This paper examines the ‘Cilliní’ project’s interdisciplinary approach of research and filmmaking practice to explore the phenomena of *cilliní*. The project has created artwork that investigates and visualises landscapes and provides a spatial narrative on the subject of *cilliní*, which were historic sites in Ireland used for the burial of ‘unfortunates’, principally stillborn and unbaptised infants. The paper draws on the material created and experiences involved in making the short film *The Lament* and creating a Virtual Reality (VR) installation, *Cilliní Tales*, which, respectively, employ the technologies and approaches of drone and 360° camera filmmaking to

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explore the narratives around landscape and the hidden histories of *cillíní* as sites for the informal children's graveyards which were and, largely, still remain unrecognised in fields across rural Ireland. The use of mapping, performance events and aerial film to locate/map *cillíní* are part of a broader communal effort to give recognition to these marginalised sites. Such sites were also used for mass burial during the famine period, so this project takes on a national and global significance. As the paper combines diverse research perspectives, it is presented in the form of a triptych. This triptych explores *cillíní* from the perspective of the storyteller in a short film (along with exegesis), through the prism of cultural and collective memory, and is accompanied by a consideration of the ethical concerns and qualms of undertaking such a project that is at the intersection of performance, visual culture and hidden histories. This paper speaks to how the (re)visiting and difficult enquiries of arts-based research in the 'Cillíní' project contribute to an ongoing social, political and ethical reappraisal of *cillíní*, and the implications of (re)addressing the past in the present and documenting what could never be said.

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## Co-producing Exhibition Histories to Inspire the Future

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Oral (edits needed)

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***Ms. Laura Dudley***<sup>1</sup>

*1. School of Museum Studies, University of Leicester*

In the context of an increasing emphasis on co-production within museum and gallery practice, this paper asks: can the history of participatory art exhibitions lend insight into present practices, and conversely, how does the concept of co-production affect how exhibition histories are historicised now and utilised in future practice.

This presentation will explore the rationale for restaging historical participatory art exhibitions, with specific reference to the 2014 reconstruction of Palle Nielsen's 'The Model' at Arken, Copenhagen. By analysing the motivations behind reconstructing this exhibition, which originally took place at Moderna Museet, Stockholm in 1968, I will question the motivations for restaging participation and the role of collecting and archiving in this context. As we all know collecting participation authentically is near impossible and so my research aims to propose models/frameworks for engaging with participation in archives/collections in a more meaningful way. To explore this through 'The Model' I will draw on archival findings from Arken Museum of Modern Art, Copenhagen, Tate Liverpool and MACBA Museum of Contemporary Art, Barcelona, where 'The Model' has been remembered and reconstructed in different capacities between 2009-2014.

In this presentation I will draw on archival materials including drawings, layouts, photography, videos and monologues which reflect participant experiences and how 'The Model' was reconstructed to enable participation through either replicating the original construction or producing reflective learning programme activities. I will also draw on Arken's archival method of 'time capsules' and their interview with Palle Nielsen regarding the requirements and opportunities for restaging 'The Model' in the future. Through reflecting on these I will conclude on my archival findings and propose some recommendations for restaging participatory exhibitions so as to further the history and memory of the original whilst also allowing this type of exhibition to be utilised in current practice through methods of co-production.



## **conservation without conservationists: architectural design as critical heritage practice**

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Oral

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***Ms. Luise Rellensmann***<sup>1</sup>

*1. BTU Cottbus-Senftenberg*

Until around 1900, architects and artists had a formative role in the development of architectural conservation. Only when it was established as a scientific discipline in a university context did art historians assume the authority to interpret the newly emerging field of study. With the claim of being scientific preservationists striving to exclude artistic-subjective moments from their work, art historians displaced the practicing designers while at the same time degrading them to „technical assistants“ (Dehio, 1903).

The research on „conservation without conservationists“ presented in this paper aims to reclaim conservation as a critical practice within architectural design by exploring how critical approaches to heritage interpretation and curation are addressed within re-use projects.

The paper looks at three transformation projects from Berlin’s art scene, using them to explore how architects, artists and their clients deal with cultural heritage on an aesthetic, conceptual and political level, beyond the requirements and dogmas of the monuments offices.

- Reichsbahnbunker Friedrichstraße/Boros Collection (Büro Jens Casper, 2008)
- VEB Trikotagefabrik Ernst Lück/Antivilla (Brandlhuber, Emde, Burlon, 2015)
- Shipyard railings of the water police of the GDR/ Atelier Anselm Reyle, Ruinengarten, Garage (Tanja Lincke Architekten & Anselm Reyle, 2010-2015)

The design responses to these places can be considered acts of both heritage recognition and heritage-making, demonstrating potentials for a more critical approach to heritage places and their future perception within design practice, e.g. by embracing material entropy and destruction, including subcultural narratives and dealing with contested sites. In this sense, the paper strives to reconsider the role of architects as participants in a critical discussion on heritage futures.



## **Contemporary artists meet traditionalcraft communities: Reflections on artistic intervention in a historic road**

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Oral

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***Ms. Rishika Mukhopadhyay***<sup>1</sup>

*1. University of Exeter*

In this paper I am critically looking at the participatory creative work of an artist collaborative in the oldest road of Kolkata, Chitpur road which has become synonymous with the city’s past, it’s lost glory and it’s heritage. While doing my fieldwork with some traditional craft practitioners from this road, I got acquainted with an

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artist collective who have been engaged in doing site-specific participatory art project. During my 10 months stay in Kolkata, I got involved in creating a craft collective with them where artists, designers, heritage walk organisations and academics came together to work with the traditional craftspeople from the road. Together we curated a walking art trail where art installations, workshops and demonstrations were open to public. The collective continues its work by inviting designers to collaborate with the craftspeople for creative cultural production from the road. Project of installing urban street signage and conducting regular craft workshop for general public are initiated for growth and diversification of craft and heritage awareness in the area. The work has definitely brought a lot of civic attention back to Chitpur, as the sanctum of Kolkata's heritage, now a crumbling old city core. I ask what the craft collective's intervention do to this historic neighbourhood? How, if at all, organisations like these are ascribing value in the precarious urban craft sector of this road? What are the politics of this cultural-creative work in terms of creating the category of heritage in the road? What kind of hierarchies and exclusions is being played out in these spaces with these artistic civic interventions? How through the power of artistic aesthetics and sensibilities they are bringing in symbolic capital in these precarious spaces of making practice? What possibilities does this work hold for the future making of heritage through reinvigorating craftwork in this area?

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## Contesting Historiography of Cultural Heritage Sites

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Oral

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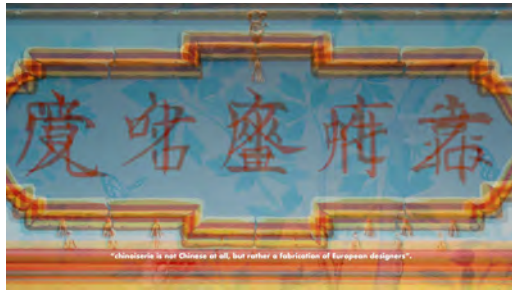
*Ms. Clare Chun-yu Liu*<sup>1</sup>

1. Manchester School of Art - Manchester Metropolitan University

When, why, how and to whom heritage becomes dissonant? In response to the topic 'provocations and possibilities,' I argue that diversifying narratives around heritage is key to producing meaningful future heritage imageries based on my practice-based fine art PhD on chinoiserie.

As a material culture style, chinoiserie was an imitation of the Chinese motif with insufficient accuracy. Representation of Chineseness, including Chinese people, industry and landscape, was often a construct based on imagination, interpretation and limited access to the distant kingdom. In Britain, the style reached its peak in the 18th century and became a thing of the past into the 19th century before the First Opium War. Ever since, chinoiserie collections have been part of British cultural heritage sites of stately homes and royal residences. The essential question in my research is: why was Chineseness represented the way it was in chinoiserie and how to reinterpret it in this contemporary time? Coming from a place of postcolonial thinking, I argue that it is crucial to scrutinise relevant historiography and from there to open up new spaces. Informed by my art practice of filmmaking, I will bring attention to the necessity to give life to imaginative and possible standpoints in pertinent Sino-British history. Integral to this scrutiny is a critique of Said's Orientalism and contrapuntal reading that endorse a binary framework of coloniser and the colonised. I will discuss my strategy of creating multiple voices and views, as well as employing historical individuals as mouth pieces.





This is china of a particular sort 8.jpg



This is china of a particular sort 3.jpg



Emperor still 1.jpg

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## Conversing colonial heritage: Inhabiting - inheritance, private ownership, common patrimony and use as form-of-life

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Oral (edits needed)

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***Mx. Roberta Burchardt<sup>1</sup>, Dr. Isabel Kanan<sup>1</sup>***

***1. Sobrado na Ladeira***

Exploring in theory and practice the different matrixes of use of colonial heritage, by facing 5 fundamental questions—What does it mean to inherit and own, use, inhabit and touch a piece of valuable heritage?—the research-practice explores how this penetration provokes a series of perspectives on how to think inheritance, responsibility and privilege of ownership. Investigating notions of individual and collective rights, this research also considers our relationship to knowledge, to architecture, to heritage and to our own history.

If we propose heritage as a set of knowledges, memories, biographies, material and immaterial values, as a pluriverse entity, then confronting private ownership of heritage means acknowledging this pluriversality as certain rights, beyond the private.

Through research, dialogue, artistic practices, conservation and experimental practices of preservation, the aim is to re-establish codes of acting upon and relating to heritage. Proposing affective relationships in how we relate and respond to a given historical space, the research explores forms of sharing and use—forms-of-life—as more open ways of perceiving, living in and caring for heritage, as a present practice of uses beyond ownership, uses that give meaning.

Sharing and learning, a process of interaction with the collective, comes through acts of inhabiting, as the mapping of local manual knowledge and biographies, experimenting with an artist/artisan-in-residence

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program, developing applied restoration rounds, pedagogical interventions, public acts and gatherings, conversations and study sessions, archival actions, and walks - transforming the house into a place for knowledge production, understanding knowledge as a process of *being in*, listening, dialoguing and reflecting. Local and trans-local engagement and exchange, unfold an acknowledging of colonial architecture as an entity beyond our commodified needs, aiming towards a re-assimilation of its heritage in contemporaneity.

Searching for the performative legacy of colonial architecture, through a vernacular character maintained in the built structure, contemporary visions come forward.



11.jpg



61.jpg



91.jpg

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## Creativity and Innovation as Means for Sustaining the Intangible Heritage of Flamenco

Oral

*Dr. Kalliopi Fouseki*<sup>1</sup>

1. UCL

This paper aims to reconceptualise the concept of ‘sustainability’ in relation to heritage by looking specifically at the transformation and continuity of the ‘folklorique’ dance of flamenco, also inscribed since 2010 on UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity. The paper will begin with a short

live performance (subject to the availability of the performers) or a video performance (6 minutes) of a novel choreographic fusion that marries traditional, folkloric forms of flamenco (seguidilla) with dance movements as depicted in Byzantine manuscripts. The choreographic fusion has been developed by the 'Flamenco Heritage Artists' Group, a group founded by the author which aims to use the heritage and history of flamenco as a source of inspiration for novel choreographies while presenting to the public the historic inspirations of the choreography. The paper will then present the journey of the choreographic creation as a departure point in order to discuss how heritage and history can inspire creative arts and performance and, by doing so, can provide a driver for constant change, transformation but also continuity of practice. The paper will argue that intangible heritage can vividly demonstrate how continuous inspiration, creation and imagination can sustain transformation, innovation and creativity and thus can sustain the heritage itself. In other words, heritage, in this context, is sustained through its constant transformation. The paper will conclude with the ways in which these arguments and conceptualizations can apply in other ('more tangible') forms of heritage.

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## **Creativity in scalar narratives and geographical imaginaries through the Inscription process on Unesco Heritage Lists: the case of high mountain regions**

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Oral

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***Prof. bernard debarbieux***<sup>1</sup>

*1. University of Geneva*

Applicants for an inscription on one of the Unesco heritage lists have to undertake a huge effort for having their good or practice matching with the spirit of the Conventions and the Committees' guidelines and orientations. But they also have a margin of manoeuvre for submitting proposals which somehow plays with these guidelines, their words and categories. My presentation will focus on the work done by bearers of two projects during the last ten years: the mont Blanc for the World Heritage List which is still under process, alpinism for the Intangible Cultural Heritage List which has been inscribed last December. Both groups of bearers have done their best for having their proposal framed according to the dominant practices of the Committees. But recently, they moved to another stand: mutually enriching their proposals taking into account the other one and making their own the invitation, not so much formalized yet, to combine tangible and intangible heritage and using in an original way the category of « cultural landscape ». The presentation will focus on this ability of bearers to play with the rules and define their own space in the complex system of norms, criteria and narratives in which applications circulate. It will more specifically highlight the role of geographical imagination and scalar narratives adopted by both groups of people for building the rhetorical relevance of the combined projects, especially according to a shared vision of how the mont Blanc region should evolve.



## Design-Based Research Study Balancing Bottom-Up and Top-Down Methods

Poster

***Ms. Mathilde Kirkegaard***<sup>1</sup>

*1. Aarhus School of Architecture*

Description of poster:

An A0 poster containing explanatory diagrams, pictures and text, will display a design-based research study conducted in the Danish city Ebeltoft exploring an inclusive development of a heritage site. The presentation of the poster will take its departure in the study, but elaborate the basic strategic approach and urban planning methods.

Abstract:

The study, presented on the poster, where conducted at an old fishing harbour comprised by small wooden sheds, the dock area and harbour related activities. The site is a heritage site where the physical structures are humble, and the historical value especially is present in the harbour related activities: the intangible heritage. The study is interlinked with the perspective that heritage sites are entwined in its context of physical structures and its social network. The social network being the people present in and around it -ultimately the people using it.

The study where conducted in the public space at the site in a workshop in a course of three days resulting in a co-created design of wooden signs. Investigations (interviews, survey and mappings) where made before, during and after the workshop and final design. The study investigates a development of the heritage site that includes the people using the site. This orientation is not new in architectural planning and it refers to a top-down and bottom-up balance in decision making.

'Catalyst architecture' is a planning method that strives to move the process of design solutions into the public space and allow the community to gain an insight into the process or be invited to participate in the process. A balance between bottom-up and top-down in the development process of a heritage site can be understood to generate a "democratic" management of heritage. The poster will exemplify this balance with the design-based study conducted in Ebeltoft.



## Digital Archive of Forgotten Memories: Exploring the Need to Forget

Poster

***Ms. Inge Zwart***<sup>1</sup>, ***Ms. Anne Chahine***<sup>2</sup>

*1. Uppsala University, 2. Aarhus University*

In order to remember, we need to forget. Recent discourse in memory and heritage studies acknowledges that 'forgetting' is as much part of memory practices as 'remembering' (see Connerton 2009; Harrison 2012; 2013;

Zehfuss 2006). Building upon such debates, this installation explores methods to make ‘forgetting’ a tangible memory practice, together with conference visitors.

The Horizon 2020 research network POEM discusses concepts, strategies and media infrastructure for envisioning socially inclusive, potential futures of European societies through culture. Searching for a fruitful way to engage people with the topic of ‘participatory memory practices’, POEM fellows created the Archive of Forgotten Memories, investigating what role forgetting can play in institutional practice and everyday life. Going beyond a typical poster presentation, we engage people in a playful way to think about processes of remembering and forgetting, the modalities that enable these processes and how preservation changes in the digital age we live in. Participants are invited to think about a memory that they would like to forget, write it down on a piece of paper and then destroy it, guided by an ‘official’ archival team. Subsequently, options of storing this forgotten memory are given, mimicking those provided by digital and institutional infrastructures to categorise, store and share their submission in our online archive.

As a participatory experience, the Digital Archive of Forgotten Memories not only creates a physical meeting space to talk about the process of forgetting from personal and institutional perspectives, but also proposes new methods for inviting people to shape future debates.

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Online archive screenshot.png

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**Dislocate and reproduce: an artistic approach to uncomfortable heritage.**

Oral

***Dr. Haizea Barcenilla Garcia***<sup>1</sup>

1. University of the Basque Country (UPV/EHU)



This article analyses how art practice can open up and articulate debate about uncomfortable heritage, focusing on the work of Iratxe Jaio and Klaas van Gorkum. The artist duo have dedicated their last processes to two problematic pieces of heritage of the Basque Country (Northern Spain): the archeological findings of Iruña-Veleia, and the memorial stone of three Nazi soldiers in the village of Urbina. The conflict of the first case relates to the construction of Basque identity, while the second addresses the unsolved tension around the memory of the civil war; in both cases, open discussion has proven difficult, if not impossible.

Jaio and van Gorkum have responded to these situations through artistic methods, moving the debate from stuck positions to more flexible ones which allow reflection to evolve. In this article, we would like to concentrate on their use of two main strategies, dislocation and reproduction, and on the way their often intertwine.

Reproduction has been used in both cases, by copying and reinterpreting the contested objects of heritage from different perspectives, and thinking about originality, unicity and the fragile perdurance of memory. Dislocation, on the contrary, has provided a tool to shake the closed fields of disciplines (such as archeology, history or art history), to show their limits and make evident the necessity of expanding the viewing angles in the case of these type of conflictive heritage. This article would defend the use of these approaches to open up discussion and create spaces for dialogue when identity, memory and heritage cross each other in a conflictive manner.



400 m.jpg



Nire ama roman hil da.jpg

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## Documentary film as critical heritage practice

Oral

*Dr. Pawas Bisht*<sup>1</sup>

*1. Keele University (School of Humanities)*

This paper examines the possibilities of documentary film as a way of interrogating and unfixing institutional memory and heritage practices. I reflect on my recent documentary film “Memory Archipelago” (2018) in the context of other documentaries engaging with difficult heritage and examine the potential for a film-based phenomenologically informed questioning of dominant ideologies and heritage actors.

“Memory Archipelago” is set on the Solovetski Islands in the White Sea in Russia’s Far North, the site of one of the first and most significant prison camps of the Soviet Union and considered by many, the birthplace of the Gulag system. The islands are also home to the Solovetsky monastery, a spectacular 15th century Christian citadel, which used to house part of the prison camp but has been re-established as a working monastery and site of pilgrimage of the Russian Orthodox church since the 1990s. The film examines the topography of memory and

suffering by following the tourists' trail through the islands, now a UNESCO world-heritage site. We see tourists being led through a landscape of predominantly religious symbols and narratives; the foregrounding of the suffering and resurrection of 'martyr-priests', priests who were imprisoned and died at the camp, providing a powerful institutional template for commemorating the past. At the same time, the landscape is pierced by physical traces of the camp hinting at what cannot quite be contained by the religious narrative.

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## **Egypt's dispersed heritage: A source community creative model for confronting colonial legacies in museums**

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Oral

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***Dr. Alice Stevenson**<sup>1</sup>, **Ms. Heba Abd-el-Gawad**<sup>2</sup>*

*1. Univ, 2. UCL*

The ARHC-funded Artefacts of Excavation project (2014–17) revealed the expansive legacy of British fieldwork in Egypt and its distribution of archaeological finds to c.350 museums, in 27 countries, across 5 continents. This colonial history of extraction and dispersal is little known in Egypt itself and Egyptians have largely been disenfranchised from it. This, compounded by sales of Egyptian artefacts on the antiquities market, has led to negative perceptions of foreign archaeological practices and museums amongst the Egyptian public. Meanwhile, in foreign museums, Egypt is rarely a specific country merely a concept – 'ancient Egypt'. The modern country and its peoples are rarely represented.

Between October 2019 and 2020, we initiated a reciprocal dialogue through a programme of cultural events, artistic responses and museum exhibitions, co-developed with community partners in Egypt and Egyptian communities in the UK, to address these issues. We sought engagement through Egyptian, people-centred participatory platforms of expression, from street performance and storytelling to comic book art, as an alternative to sculpture and modern art, which for many remain exclusionary. Initiatives were led in Egyptian Arabic, working with a range of Egyptian partners in Cairo, including enterprises like Mahatat Contemporary Art, independent venues like El Sawy Culture Wheel and community development organisations like Tawasol, to allow knowledge about UK museum collections to be placed into dynamic conversation with Egyptian communities. In this paper we discuss how these practices can, and cannot, contribute to introducing a politics of recognition for Egyptians with a dispersed heritage.

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## **Familiarly Long Conversations: investigating the sound-art of communication between two aliens**

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Oral

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***Ms. Abigail Stoner**<sup>1</sup>, **Ms. Eunice Fong**<sup>2</sup>*

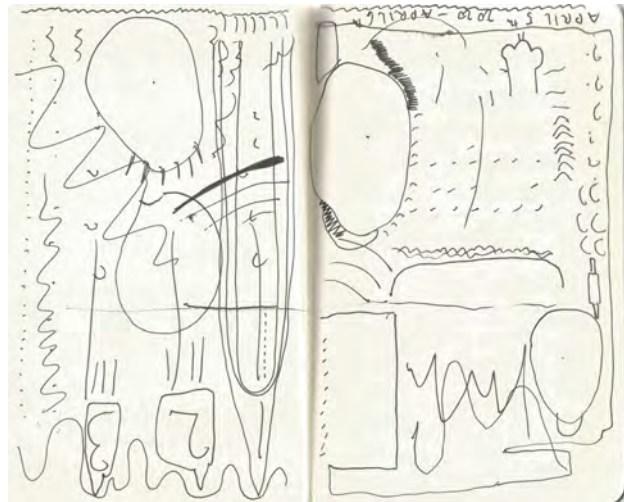
*1. Independent scholar, 2. Universität der Künste Berlin*

*Two english-cantonese-german speaking chinese-american-agnostics living-working-studying sound-art-archaeo-*

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*architecture in Berlin-Sacramento-Guangzhou-Chur... we are all and none of these things.*

For many inhabitants, Berlin exists as an affordable and attractive location between a multiplicity of homes. Digital communication technologies enable the maintenance of social relations across physical distances, allowing communities to form in online spaces rather than in the physical space of the city. The effects of the current Coronavirus pandemic—of closed borders, social distancing, and shelter in place—have magnified the reliance on digital communication as the only outlet for expression for entire populations of the city. In this retreat from physical space, can boundaries between here and there, natives and aliens completely disappear? As part of a series of works on inclusive identities, Berlin-based sound artists and project collaborators Eunice Fong and Abigail Stoner investigate the potentialities and hazards of digital communication. Using popular social applications such as Whatsapp and Zoom, they record their own conversations across varying spaces and times. Their conversations, formed from sounds made with their animate environments, avoid the use of conventional language in order to explore expression and comprehension beyond strict clarity. Rather, their conversations exist in the space “between the lines,” in the movements, impulses and pauses which cannot be verbalized. Their talk will include recordings of their conversations, followed by an open discussion of the work and communication in general.



Abi-score3.jpg

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## From Building Dreams to Making Myths: (Trans)national Imaginaries and Singapore Urban Heritage

Oral

Mr. Alfonse Shang-Yuan Chiu <sup>1</sup>

1. *SINdie*

Torn between the desire to present itself as a cosmopolitan city to be situated in the global network of capital flow and economic development and the need to preserve its own national identity, local culture, and heritage(s), the state narrative of Singapore occurs at the confluence of capitulations to global market forces to shape itself as a destination for tourists and blue chip investor, and tight state-led control of cultural apparatuses and expressions to formulate ideal states of cultural memory and consciousness amongst its citizens. By



mainly utilising visual culture, such as advertisement, film, and architecture, the PAP-led government that has dominated the political arena of Singapore since its independence has succeeded in writing multiple iterations of the national narrative—which has profound impact on the way that local urban heritage(s) are conceived of in both the local and international consciousness, and thus the ways that such heritages are documented, studied, and practiced.

Through the use of two case studies oriented around common representational modes of Singapore—one on filmic portrayals of the Singapore landscape, and the other on the development of its architectural history—this paper aims to situate and explore creative (counter) expressions, including nostalgic constructs and subversions, of local urban heritage, and discuss possibilities in the ways that knowledge construction and distribution could occur through digital means in urban-based critical heritage studies.

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## **From Documentation to Social Practice: Art and the Critical Heritage of Military Dependents' Villages in Taiwan**

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Oral

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***Prof. Wei Hsiu Tung**<sup>1</sup>*

*1. Associate Professor, Department of Visual Arts and Design, National University of Tainan*

In the late 1940s, the Chinese Civil War between the Nationalist Party and the Communist Party made General Chiang Kai-shek's army retreating to Taiwan. This resulted in the building of Military Dependents' Villages across Taiwan to settle the militaries and their families with the aim of ultimately fighting back to regain continental China. After the end of the Cold War and with time passing the relations between Taiwan and China also entered a new phase. Many Villages residents relocated elsewhere or to be torn down as part of urban planning.

In Taiwan, the process of artistic intervention into the often-sensitive issues of historical legacy, difficult heritage, and the transitional justice began after the 2000s. Micro narratives and realities from different perspectives started to be unveiled through artists' fieldworks, documentations, and engagements with community people. Displays of artist's works and exhibitions about the Military Dependents' Villages instilled the imagination of the audience in ways that are very different from the historian's research.

This paper analyses case studies of art practices related to the Military Dependents' Villages. By encountering and mingling with the diaspora communities in local spaces, artists could find inspiration to develop their socially engaged practices and express field narratives beyond mere documentation. All these allowed for a better understanding of the collective memories and diaspora experience of the generation who lived in the Military Dependents' Villages. Crucially, these artistic interventions have also contributed to establishing transitional justice and to the empowerment of the hidden voices in these communities.

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## Heritage in the context of urban regeneration: representing the multi-layered absences of Burgess Park and the Aylesbury Estate

Oral

*Dr. Felipe Lanuza*<sup>1</sup>

1. DLA Scan // Devilat + Lanuza Architectural Studio

Burgess Park and the Aylesbury Estate sit next to each other and are located in South London. Absence is a relational aspect that comes forward in both sites, helping us to understand how they are closely linked together from an experiential point of view, as related post-war planning operations, and as on-going urban regeneration processes.

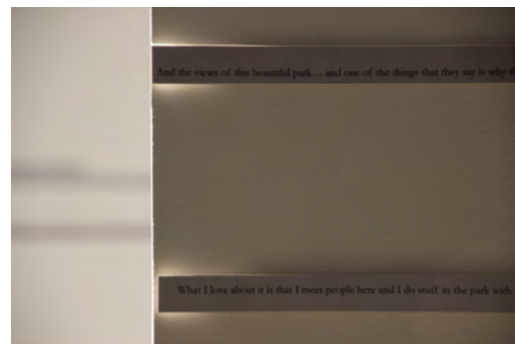
Experiences of absence range from the encounter with traces and fragments of the industrial past and the dense urban fabric that gave way to Burgess Park's open green spaces, to the emptying and demolition of the Aylesbury and the displacement and dispossession implied in the decanting of its residents.

While the Aylesbury is subject to major transformations, Burgess Park is under a revamp preserving and staging some remainders of its industrial past. This process includes the erasure of other left over traces of previous configurations (not regarded as of heritage status) to give spatial coherence to an aggregation of green areas gradually linked up since the 1960s. These small erasures and improvements to the park are not only a contrasting parallel to the regeneration of the Aylesbury Estate but are instrumental and integral to it.

Through videos, thoughts and impressions of local people, photographs, and site-specific sounds and objects, the representations build up a situated and embodied understanding of the different absences coming forward and relating both sites. They reveal a multi-layered heritage of absence, to account for and criticise (even resist) the transformation of Burgess Park and the Aylesbury Estate, and its underpinning narratives.



2-image.jpg



3c-voices.jpg



5-transition videos.jpg



## Journey to the West (?): Crafting heritage futures in China - 8

Oral

***Mr. Lisheng Zhang*<sup>1</sup>, *Dr. David Francis*<sup>1</sup>, *Dr. Pan Luo*<sup>2</sup>, *Dr. Philipp Demgenski*<sup>3</sup>, *Dr. Juhee Park*<sup>4</sup>,  
*Dr. CAROL PAGE*<sup>5</sup>, *Ms. Xiaoxiao Xu*<sup>6</sup>, *Ms. Yunjing Huang*<sup>7</sup>, *Ms. Pelin Lyu*<sup>8</sup>**

1. UCL, 2. Chinese National Museum of Ethnology, 3. Zhejiang University, 4. Victoria and Albert Museum, 5. Science Museum, 6. Hangzhou Arts and Crafts Museum, 7. University College London, 8. School of Museum Studies, University of Leicester

Taking its title from Wu Cheng'en's quintessentially Chinese epic *Journey to the West*, our panel explores China's direction of travel in relation to issues of heritage, future-making and globalisation.

Since the onset of the 'heritage boom' in 2008, China has been an arena where new approaches to heritage constantly present themselves. Be it the hundreds of museums that have been constructed, the country's ascent to the top of UNESCO's world heritage site league table, or the growing consumer market for ICH products, the past has seemingly never been more present. In previous future-making projects of the twentieth century such as the May 4<sup>th</sup> Movement or the Cultural Revolution, the new was embraced while the old was discarded. So what does the current co-existence of past and present tell us about the future of heritage in China?

Each of the papers in our panel explores heritage in China through the act of crafting, which simultaneously evokes traditional methods of making and its more recent association with contemporary artisanal consumption. Things being crafted by China's heritage industry include new museological praxies of curation and design; different identities in relation to rurality, ethnicity and gender; new patterns of consumption of both museum exhibitions and ICH products; and global networks of trade and influence through cross-cultural projects between China and the UK, such as V&A Design Society in Shenzhen.

Collectively these papers explore whether the growth of the heritage industry is another example of China becoming more and more entangled with Western consumer value systems. Yet where the West lies is itself a matter of perspective. Could an exploration of heritage offer the opportunity for new stories surrounding underrepresented Chinese identities to be told and new futures imagined? Whichever way the direction, it is certain that the journey will not simply be one way.



## Journey to the West (?): Crafting heritage futures in China - Breaking boundaries: Making heritage alive in the 21 century

Oral (edits needed)

***Ms. Xiaoxiao Xu*<sup>1</sup>, *Mr. Lisheng Zhang*<sup>2</sup>**

1. Hangzhou Arts and Crafts Museum, 2. UCL

"Making heritage alive" is a slogan in Chinese museums since 2009. It is to respond to the changing social environment and demanding social responsibilities of museums. It could be interpreted as local practices of New Museology in China, where many museums are built and largely developed in the recent ten years.

As diverse practices to make historical collection and heritage alive having been done in China in the last decade,

how to understand “alive” is becoming more and more important, when the “internet flow”/“attention” is getting more powerful on museum’s strategies to present and communicate heritage to the public. Critical rethinking on what/how/why to “make heritage alive” should be discussed, so that it could be practiced continually in the future.

Hangzhou Arts and Crafts Museums (as a museum cluster with four specialized themes) were founded successively in 2009/2011, when was typically the “new museum boom” period in China since 2008/2009. Since 2018 we have initiated an experimental curation program of “museum@contemporary art”, which intends to combine museum collection and contemporary arts together, in the form of exhibitions through curated texts, interpretations and space presentation, visual design, and perform. This experimental practice of curation aims to “free” more meaning-making possibilities of heritage in the context of the museum, as another way of “making heritage alive”. It tries to “break” boundaries between antiquities and arts, between answers and questions, eventually between histories and futures, which should be considered as a more “valid” strategy to confront the complex and uncertain future.

This paper would analyze two exhibitions of this program, the “Goddess in the Shell” in 2018, which was already taken place and statistics indicating how the Chinese public reflects will be included in the discussion, and the “Shapes of the Immortality” in the coming September 2020 with concept analyze and design layout.

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## Journey to the West (?): Crafting heritage futures in China - Craft China: (Re)making ethnic heritage in China’s creative economy

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Oral

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*Mr. Lisheng Zhang<sup>1</sup>, Dr. David Francis<sup>1</sup>*

*1. UCL*

Beginning in November 2018, the Craft China project seeks to understand the ongoing process of ‘remaking’ craft heritage in China’s expanding creative economy.

In partnership with the Chinese National Museum of Ethnology (CNME), the Craft China team traces the CNME’s nationwide survey of traditional crafts, investigating how it can contribute to the wellbeing and economic sustainability of local communities. We regard the China Craft project as a space for remaking, as it knits a network of individuals and institutions with diverse interests and pursuits, academic, commercial, curatorial, and therefore creates a space for encounter and communication through its unfolding.

This quest has therefore taken us to the spaces where such remaking processes are happening, meeting local craft people and anthropologists in Yunnan, visiting the heritage-inspired design spaces in cities like Hangzhou, Shanghai, London, and then to the V&A’s newly-built outpost in Shenzhen. By tracing this process, we assemble a network of contacts to map out the network of forces, flows and actors that make up the Craft China project, and critically examine the tensions between transmission, creation and commercialisation.

‘Craft’ has become remarkably popular as an adjective, connoting ‘quality’, ‘tradition’ and ‘authenticity’ as opposed to the mass-produced, cheap and fast. The understanding of craft/craftiness is complicated by the recent promotion of creativity and innovation through top-down efforts in the form of government policies and objectives. Creativity, a Western import with strong association with the ideas of individualism and criticality, has thus been viewed as the ‘thorniest problem’ in this new paradigm of Chinese creative industry (Jing Wang 2004). In this paper we engage the dynamics between these different heritage values that have been presented

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to us through the project.

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## **Kartoffel Community. Archiving intangible post-migrant heritage live and in public**

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Oral

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***Mr. Michael Annoff***<sup>1</sup>

*1. Potsdam University of Applied Science*

Since 2013, the German UNESCO section has prized almost 100 traditions and crafts as intangible heritage. It is a pity though that hardly anyone has taken notice of this approach. Intangible heritage is still mostly ‘metacultural’ as Barbara Kirshenblatt-Gimblett has put it prominently. It manifests in jury meetings, abstract lists and exclusive ceremonies. In times of digitisation, intangible heritage should be perceived in more public and collaborative ways. Can the acknowledgement of post-migrant narratives be a part of cultural policies to counter new right-wing populism and racism?

As an instrument of international cultural policy, intangible heritage has in parts been a decolonial project that opposes to eurocentric dominance of material culture. Consequently, discussions on its documentation should not be led along questions of authenticity and accessibility. Instead, its documentation should arise from the creative artistic process, how cultural practices, that articulate within their lifeworlds ephemerally, can find access to archives at all.

Therefore, the project *Kein schöner Archiv* ties rather on lately evolving digital archives in the performative arts. Michael Annoff and Nuray Demir have been curating an open process that researches on cultural practices of Berlin’s post-migrant society. These are documented live during performative events. A digital archive of intangible heritage is in the making. The project activates contemporary witnesses, collaborators and visitors of its host institutions as constituent community for a collaborative and self-reflexive negotiation of hybrid heritage making. The conference contribution will present an educational approach that connects diverse audiences site-specifically and digitally. In 2018, three episodes on cleaning, delivery services and digital labour were developed at the district museum of Friedrichshain-Kreuzberg. In 2019, three episodes on urban marketing, segregation in elementary schools and Berlin’s ‘Kiez’ neighbourhoods were presented at the performance theatre HAU Hebbel am Ufer.

<https://www.facebook.com/keinschoenerarchiv/>

<https://www.hebbel-am-ufer.de/en/programme/pdetail/annoff-demir-kein-schoener-archiv/>

Photos: © Albina Maks

Drawing: © El Boum





Keinscho nerarchive episode5 elementary schools.jpg



Keinscho nerarchive episode3 digitallabour.jpg



Keinscho nerarchiv portrait curators.jpg



## Learning from Artists: Everyday Creativity, Care & Action

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Oral

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***Dr. Jenna C. Ashton***<sup>1</sup>

*1. University of Manchester*

This paper offers an auto-ethnography of feminist curatorial and co-research practice with international artists, specifically those who have lived and practiced under oppression internationally and in the UK. *Learning from Artists* positions artists as important tutors on living with and through the complexities of embodied knowledge interpreted as “difficult” or “conflict” heritage. It also unpacks how artists – specifically in urban environments – use such embodied experiences to reclaim spaces (public and cultural), enacting processes of care and action, and constructing new understandings and futures of the global city.



## Life of a Sampler: the significance of the “mundane” in Miao cultural transmission

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Oral

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***Ms. Sharon Tsang-de Lyster***<sup>1</sup>

*1. SOAS, University of London*

The focus on cultural transmission through the life of the mundane object, tin embroidery samplers, is an act of paying respect to the female makers behind the intangible heritage craft owned by the Tin Miao people group. This paper examines how such missing object in museums is crucial in recording and transmitting the Tin Miao culture as well as the potential impacts on the heritage craft during modernisation and the rise in its popularity amongst collectors. Through ethnographic research over summer 2019 in Zhanliu village within Guizhou Province in China, the source region of the British Museum’s relevant collection established in the 1990s, it records oral traditions from actors involved in sampler creating and collecting. The samplers are identified as materials purposed to embody cultural heritage and tools for safeguarding and assisting the passing on of such knowledge. Their private and public lives inform the roles of folklore in heritage recording and making. Interrogating the local conceptualisation including the naming of samplers unveiled the multiple influences on the discourse of the item, craft and culture; the fragility of cultural craft languages; and the vulnerability of the accuracy during knowledge transmission. The micro-narrating folklore nature operating in the system of Chinese state-funded identities of the ‘Official Successors’ provides a unique context for it to survive and evolve. The paper concludes with an exciting ecomuseum project initiated by the village’s youths to define their future narratives.



Sharontsangdelyster.jpg

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## Local Colour

Oral

*Ms. Claire Wellesley-Smith*<sup>1</sup>

*1. Open University*

This submission proposes a discussion of an ongoing community-based artist residency, now in its fourth year, in Accrington, East Lancashire funded through the Arts Council England Creative People and Places programme and working with artist/researcher Claire Wellesley-Smith. The project is also the subject of her doctoral research project with the Open University, funded by AHRC. Accrington is a former textile manufacturing area that now experiences severe economic disadvantage. The project is based at Elmfield Hall (1853), former home of textile industrialist Frederick Albert Gatty and now the base of a community engagement social enterprise, Community Solutions North West, that supports socially isolated adults. Gatty's personal dye house for researching his innovations in textile dyeing technology is on site and has remained largely untouched since the late nineteenth century. The washable printed cotton produced in areas like Accrington was the most profitable of the cotton finishing sectors in the nineteenth-century UK textile industry (Nenadic and Tucket, 2013). The project has focussed on the layered histories of the site and surrounding area through a programme of creative engagement with textile heritage, specifically dyeing and printing. This is delivered through a combination of hands-on textile craft activities, engagement with archive and museum collections, location-specific community-led research projects and the development of a textile garden producing dye plants. This paper proposes to explore through the experience of this residency, how hands-on participatory activities, skill sharing and 'thinking through making' (Ravetz, 2011; Ingold, 2013) can be better developed and understood when engaging with heritage.





Accrington4 1024.jpg



Accrington19 1024.jpg



Img 9683.jpg

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## Making Future Folklore: Assembling heritage through design

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Oral

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***Dr. Toby Pillatt**<sup>1</sup>, **Dr. Debbie Maxwell**<sup>1</sup>, **Dr. Liz Edwards**<sup>2</sup>*

*1. University of York, 2. Lancaster University*

Telling the Bees comprised two projects that explored how myths, folklore and oral histories concerning bees and beekeeping could be recoded or repackaged in new creative forms. As a project that transcended Design, Heritage and Literature Studies, we worked with beekeepers, artists, designers, schools, storytellers and interested members of the general public to make ‘Future Folklore’, imaginative dialogical artefacts orientated towards the future, but which draw inspiration from the past and present. In this presentation we describe the processes and products of this research, which also included exercises in design fiction and speculative design. We ask: if heritage “can only ever be assembled in the present, in a state of looking toward, and taking responsibility for, the future” (Harrison 2015, ‘Beyond Natural and Cultural Heritage’), is our Future Folklore an act of assembling heritage? Furthermore, in the case of our future-orientated designed artefacts, is the creative process a method of transforming intangible heritage into tangible heritage, and if so, what is the value in such an enterprise?

Photo credit: Lindsay Perth



Beespoon.jpg

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## Memory Archipelago (UK 2019, 20 minutes, HD Video)

Individual Film

***Dr. Pawas Bisht**<sup>1</sup>, **Dr. Alena Pfoser**<sup>2</sup>*

*1. Keele University (School of Humanities), 2. Loughborough University*

“Memory Archipelago” is set on the Solovetski Islands in the White Sea in Russia’s Far North, the site of one of the first and most significant prison camps of the Soviet Union and considered by many, the birthplace of the Gulag system. The islands are also home to the Solovetsky monastery, a spectacular 15th century Christian citadel, which used to house part of the prison camp but has been re-established as a working monastery and site of pilgrimage of the Russian Orthodox church since the 1990s. The film examines the topography of memory and suffering by following the tourists’ trail through the islands, now a UNESCO world-heritage site. We see tourists being led through a landscape of predominantly religious symbols and narratives; the foregrounding of the suffering and resurrection of ‘martyr-priests’, priests who were imprisoned and died at the camp, providing a powerful institutional template for commemorating the past. At the same time, the landscape is pierced by physical traces of the camp hinting at what cannot quite be contained by the religious narrative.

The film responds directly to key concerns in the ‘Arts & Creative Practice’ sub-theme: it advances a critical creative filmmaking approach in relation to the difficult and contested heritage of the Gulag. The film experientially reveals the displacement of the secular, politically and socially transformative commemoration sought by civil society actors and the increasing dominance of the culturally resonant narrative of religious martyrdom advanced by the powerful Russian Orthodox Church that rehabilitates the Soviet & Stalin period (Bogumił et al. 2015). Overall, the film’s phenomenologically informed questioning of dominant ideologies and heritage actors in relation to contested heritage provides a model of creative & critical heritage practice.

Film available online at: <https://vimeo.com/291646474/f1d63ea087>



Memory archipelago 2018 .jpg

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## **New Heritage for Future - Research on the Art Harvest Practice in Traditional Villages in East Asian**

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Oral (edits needed)

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***Dr. Yiping Dong*** 董一平 <sup>1</sup>

*1. Xi'an Jiaotong-Liverpool University*

The built environment and cultural landscape are the critical heritage components of a community. Agrarian cultivation centered on villages is the featured identity in East Asian rural areas, where it has a long tradition. However, the fast urbanization process in East Asia is challenging the longstanding villages' cultural heritage by draining the laborers from the countryside. The left-over villagers are suffering multiple pressures with the deterioration of their traditional environment and landscape. Unlike the high density of urban contexts, traditional villages are scattered in the vast natural landscape.

The Art Harvest Practice, which started in Japan and further influenced China, is a new form of cultural-led regeneration, a movement into a new territory led by curators and artists. The increased use of contemporary artworks as lighter interventions which awaken cultural identities of local communities and improve community engagement through the creation of a new mixture of local cultural activities and service industries has become a form of practice with the growing interest in East Asia.

This paper argues that the new values brought to the rural community through the invited artworks constitute a new type of heritage for the future. Through examining key cases of the Art Harvest Practice in traditional villages in both Japan and China, and analyzing the particularities of the Yanping Art Harvest 2018-2019 in China, this paper will reveal the dynamics in the process of heritage making (*heritage-zation*) in the traditional agrarian landscape in the Japanese and Chinese contexts.



Art awakening the village.jpg



Art awakening the village 2.jpg



Art awakening the village 3.jpg



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# Opening the Waterfront Industrial Heritage in Shanghai - A Historical Review on the Public Engagement of Heritage Making of China

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Oral (edits needed)

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***Dr. Yiping Dong 董一平***<sup>1</sup>

*1. Xi'an Jiaotong-Liverpool University (XJTLU)*

The past 20-years (1999-2019) have witnessed the expansion of Heritage discourses in China, notably in the reshaping of the Industrial Heritage concept in Shanghai, a typical post-industrial city. Meanwhile, the waterfront space and industrial remains in Shanghai have been remolded dramatically from their manufacturing functions to become public spaces in this period.

Before the 1990s, from Suzhou Creek to Huangpu River, the waterfront areas were occupied by various industrial sites. The first stage of the heritage making of industrial sites started silently, from a series of bottom-up interventions at textile workshops and warehouses by artists. The preparation for Shanghai EXPO 2010 (2004-2010) completely changed the core industrial sites along both banks of Huangpu River, which put the concept of Industrial Heritage and bringing its conservation into the public discourse. After a short flourishing of creative industrial parks in the former factories of Shanghai, there was a booming of newly discovered industrial heritage. Over the past six years, Shanghai Urban Space Art Season (SUSAS), a recent government initiative for urban regeneration, has been held in different waterfront industrial sites. The SUSAS series (2015/2017/2019), along with its related infrastructure redevelopments and public artwork projects, is considered as the vital engine to accelerate publicity along the 46-kilometer waterfront space by reusing the industrial remains and reactivate the vast space with design interventions.

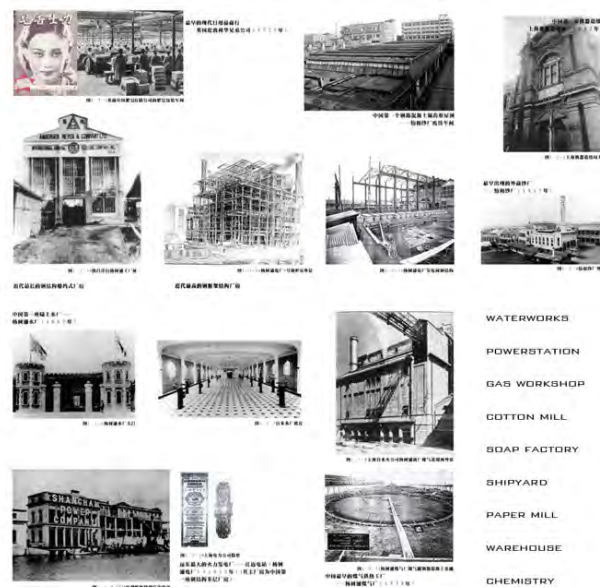
This paper argues that the heritage making process by which Industrial Sites are reshaped into the public realm is constructed indirectly by multiple stakeholders as well as directly by planning policy. Civic engagement has been essential in the industrial heritage making of China in this particular period. Through an in-depth study of crucial turning points and critical events, the dynamics of the mixed visions for Waterfront Industrial Heritage and public spaces are analyzed and identified.



Yangpu water front 2019.jpg



Pudong silo susas 2017.jpg



Yangpu waterfront industrial heritage historical images.jpg

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## Out to Play: Art in Your Neighborhood November 2018 – March 2019

Oral

***Dr. Ruobing Wang<sup>1</sup>***

*1. Lecturer, Lasalle College of the Arts, Singapore*

The Arts in Your Neighbourhood programme is an initiative by the National Arts Council of Singapore to bring enriching arts experiences right to the doorstep of the general public. The initiative is ambitious to “encourage all Singaporeans to embrace arts and culture as an integral part of their lives...” This paper focuses on the case studies of the visual art component of the Art in Your Neighbourhood for its November 2018 and March 2019 series titled “Placing Home: Woodlands” and “(,) Sense: Tampines”. The two series featured a total of 10 large-scale public artworks at two designated mature towns: Woodlands and Tampines. Conceived site-specifically, these artworks were mainly interactive and socially engaging as a way of keeping in tune with the programme’s aim. Contemporary art within this interstice of between “an integral part” of everyday lives and a critical voice of social issues is being put ‘Out’ (of conventional exhibition spaces into the public) to ‘Play’ (with the public’s engagement). This paper considers the diversity of approaches used in pressing contemporary art to be more socially engaging and fun to interact with local communities and also calls attention to how such art acts in the public realm offer new opportunities for interpretation, appreciation and recognition of local narrative (locality). In addition, “Out to Play” also raises wider questions about the role and impact artists have in addressing local situations and regeneration of urban spaces with their art practices.



## Past, Present, Future: The Umm El Fahem Art Gallery Photographic Archive

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Oral (edits needed)

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***Dr. Miri (Miriam) Gal-Ezer***<sup>1</sup>

*1. Kinnert College on the Sea of Galilee*

Framed by Bourdieu, Bhabha, Eisenstadt, Hobsbawm and other relevant theories and empirical research, the function of the Umm-El-Fahem (UEF) Art Gallery Photographic Archive, will be analysed. UEF (approximately 50,000 residents), an Arab-Israeli town that exists within complex contexts of Israeli society art-field, history, political-economy and national conflicts between Israel and the Palestinians in the occupied territories. This public secular gallery within a religious Muslim majority, aimed to become the *UEF Modern Art Museum*, was established (1996) by Said Abu-Shakra, an artist and (then) an Israel police officer; exhibits Jewish and Muslim Israeli artists, foreign and Palestinian artists from the occupied territories and abroad.

Based on new and secondary findings, the study uses ethnography, in-depth interviews, and Critical Discourse Analysis.

The Archive, directed by Prof. Mustafa Kabha, was initiated by the *Memory of a Place* exhibition (2008), curated by Guy Raz, in which the Jewish photographer Shai Aloni was the first to create the elderly ideal-image which became the elderly mere representations. When the couple is photographed together, it is clearly a present time image, since, in past times, patriarchal order was very rigid, and women were invisible. Thus, the UEF Gallery visitors, especially the young generation, decipher these images as reality: images of the past. While the norms of the Arab-Israeli society are changing and becoming more flexible even within the older generation, watching their offspring live more openly, albeit still traditional lifestyle, they approve the entrance of their wife into the male-kingdom of the *Diwan*. This phenomenon of representation is truly an *invented tradition*, which was accepted in about half the couples, who probably wish to be remembered as more dignified people, more open to the changing times.



## Places of possibility: Applying sensory methods to inspire inclusive, future-oriented development and design of heritage.

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Oral (edits needed)

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***Mrs. Harriet Parry***<sup>1</sup>

*1. University of Brighton*

How do heritage visitors and the social networks that function in and around heritage sites feel about being there? How do we find out? And why is this important for the future of heritage studies?

This paper introduces an interdisciplinary Ph.D. research project embedded in the study of material culture, that uses the principles of scenographic theatre design, non-representational theory (Thrift, Ingold, McCormack),

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and co-productive ethnographic fieldwork practices to investigate how individuals respond to heritage sites on a sensory level.

The purpose is not to exclude the cultural and social, but to adopt a holistic embodied perspective on what heritage sites mean to those that encounter them, and in-so-doing include the neurodiverse ways of experiencing a place that have not traditionally been considered. By attending to how participants respond both physically and verbally to heritage sites, the research explores how we process and articulate the unconscious entanglement with place (Ingold, 2010). A scenographer first reads and records the geometry and identity of a found space or purpose-built arena to understand its affective qualities to stimulate connection between performance, performers and the audience through their design. Similarly, the interplay between a heritage site's identity and locale, its residents or visitors and stakeholders, and its atmosphere, has a sensory affect that influences the nature of their connection to, or rejection of that site. Thinking in these terms combines creativity with inclusivity when considering how heritage might be regarded, sustained, managed, developed and made relevant for future generations.

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- Thrift, N. J. *Non-Representational Theory: Space, Politics, Affect*. International Library of Sociology. Milton Park, Abingdon, Oxon ; New York: Routledge, 2008.

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# Planning (sustainable) futures: ICH and temporality disruptions in heritage worlds

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Oral

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***Dr. Chiara Bortolotto***<sup>1</sup>

*1. Institut interdisciplinaire d'anthropologie du contemporain*

Conceptualized as « living heritage » and catheterized by intrinsic links with economy, environment and society, Intangible Cultural Heritage (ICH) explicitly introduces in the realm of heritage policies new issues and concerns, which go far beyond those conventionally associated with conservation. This shift puzzles established heritage theory and practice while articulating them with sustainable development.

Drawing on ethnographic observation of the debates of the governing bodies of the Convention for the Safeguarding of the ICH on the one hand and on participant observation of the preparation of a nomination to the UNESCO Representative List on the other, this paper sheds light on the disruption of heritage representations when heritage work is about making plans for the future rather than coming to terms with the past. In tackling the regime of temporality underpinning ICH, this paper highlights a shift from the paradigm of "conservation" aiming at the perennisation of authenticity to that of "safeguarding" entailing the integration of change and thereby of creativity and innovation.

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## Pokfulam Village, the Aunties' Studio, and the Fire Dragon: On Community, Art, and Heritage Preservation

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Oral

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*Dr. Vivian Ting*<sup>1</sup>

*1. Associate Tutor, School of Museum Studies, University of Leicester*

Pokfulam village is one of the few rural settlements on the Hong Kong Island, with a history tracing back almost 400 years. It is also one of the very few communities in the city that have preserved the Fire Dragon Dance, a tradition of waving incense-lit, straw filled dragons to bring fortunes to viewers during the Mid-Autumn festival. However, its densely packed construction with tin-roofs are often misperceived as “slums”; and the folk tradition is seen as “superstitious”.

In 2009, the villagers develops the Pokfulam Village Cultural Landscape Conservation Limited because of the threat of urban redevelopment. The group aims to nurture a sense of community identity and promote public understanding of the village’s cultural heritage and its significance in order to safeguard their homes. Through diverse programmes, such as aunties’ studio, craft workshops, festive events and community gardening, the group is very strategic in considering how various means of creative intervention would help articulating the discourse of cultural heritage. As a result, a new mode of social engagement, highlighting active co-creation, opens up new discussions about the construction of local heritage.

By examining strategic planning of two creative programmes, namely, aunties’ studio and craft workshops, this paper evaluates how the villagers’ heritage and their living experiences would be understood in the context of heritage preservation. It also investigates to what extent social engagement would develop alternative imagination of urban development and guarantee a future for the village, a future that is beyond the restraints set by urbanization.



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## Re-conceptualizing colonial Heritage/s Through the Arts and Curating.

Discussion Panel

*Dr. María Inigo Clavo*<sup>1</sup>, *Dr. Isaac Marrero-Guillamon*<sup>2</sup>, *Dr. Janna Graham*<sup>2</sup>,  
*Dr. Jonas Leonhard Tinius*<sup>3</sup>, *Ms. Clare Carolin*<sup>4</sup>, *Mrs. Teresa Cisneros*<sup>5</sup>, *Dr. Roger Sansi*<sup>6</sup>

1. OPEN UNIVERSITY OF CATALONIA, 2. Goldsmiths University, 3. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin, 4. The University of Oxford, 5. Wellcome Collection, 6. University of Barcelona

TITLE: **Re-conceptualizing colonial Heritage/s Through the Arts and Curating.**

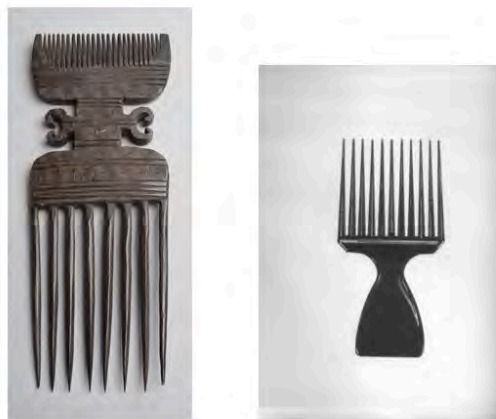
Organizers and chairs:

María Inigo Clavo (Open University of Catalonia) / minigoc@uoc.edu

and Isaac Marrero-Guillamon (Goldsmiths University) / i.marrero@gold.ac.uk

ABSTRACT

The debate about how to decolonize museums and their collections has gained momentum in the last decade. Practices of display of non-western objects have been critically scrutinised. Repatriation of collections requested. Collaborative processes with relevant communities demanded and problematized. Contemporary art and curating have played an important role in this process. Art projects have, for instance, made visible hidden colonial histories and the politics of forgetting within museums; intervened in imperial and colonial collections; denounced the complicity of academia with the persistence of colonial discourses; and proposed alternative historical narratives and understandings of modernity. History and temporality have been contested and reframed, while memory and objects rethought as agents with their own rights. A new wave of collaborative projects have reclaimed the capacity of art to unsettle western epistemologies. The examples we would like to bring to this panel not only address this potential, but also the capacity of art to redefine or problematize the concept of heritage itself. In dialogue with critical heritage studies and postcolonial perspectives, this panel will explore how art and curating are promoting new understandings of heritage.



Right: Cildo Meireles. *Inserções em Circuitos Antropológicos, Black Pente 1976-79*. Brazil.  
 Left: *Double-headed comb wood, stained black*. Unknown year, Zanzibar, catalogued 2014.  
[https://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?objectId=3595039&partid=1&ethname=2783&termA=2783-1-3&page=1](https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=3595039&partid=1&ethname=2783&termA=2783-1-3&page=1)

Inigoclavo.jpg

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## Sarajevo: contemporary ruins as heritage approach to memory

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Oral

*Dr. Nela Milic*<sup>1</sup>

1. University of the A

This paper will examine the contemporary ruins in relation to memory of conflict. It will juxtapose the well-known notion of ruins as demarcation of romanticism in art history with destruction of landscape during the war. This comparison will be achieved through depiction of everyday performance that the residents of Sarajevo conduct in order to bridge their most recent history of the siege in the 90s and their Ottoman past. Through mapping, walking and photographing, the inhabitants explore the city architecture, wrapping their memory around it with the creative manifestation that allows for the visual and embodied narrative to emerge. This approach provides them with the opportunity to engage with their creative and political agency, whilst discounting the unjustifiable disconnect between seemingly rational and objective as well as empirical and affective quality of one's historical account. Arts practice most successfully depicts this strategy, but just like the produced artefacts mainly stays the object of study by memory and heritage scholars. Arts practitioners delving into memory studies field are often misunderstood and even marginalized as not reflecting scientific backgrounds or following traditional methodologies in humanities that propelled memory academics in that same direction. Participatory practice used to surface memories in the artwork examined here will also be evaluated as a tool for social engagement and a method in heritage studies field. This paper is developed from the AHRC funded project *Art and Reconciliation*, partnership of three London universities: UAL (LCC), LSE (Governance) and Kings (Department of War Studies).



Reconciliations-full-letters-2.jpg

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## Sunrise With Sea Monsters (Film viewing link: <https://vimeo.com/291287610>)

Individual Film

***Mr. Myles Painter**<sup>1</sup>*

*1. Independant Filmmaker*

Sunrise With Sea Monsters charts the absurdly prophetic journey of a humble hard drive from the domestic shelter of the desktop and out into the perilous romance of the British landscape to explore speculative ideas on memory, data, humanism and futurity. Captured entirely on 16mm film stock with an old clockwork Bolex camera, the hard drive embarks on a quest of self-discovery to reveal an odyssey of sci-fi tech, global archives, digital apocalypses, metaphysical data, non-human futures, and memory failure.

The film features conversations between the filmmaker and pioneering technologists who are developing emerging data storage technologies for the long-term preservation of human knowledge and radical thinkers who are questioning the nature of reality, data, and the future of humanity. Animated by these voices, the hard drive traverses a vast cinematic landscape to ask the who, how, when and why we will be remembered in the future and by whom?

The film is accompanied by the website [www.sunrisewithseamonsters.com](http://www.sunrisewithseamonsters.com) which is a home, archive and contextual space for the film and project as a whole. The website provides longer abridged versions of all the conversations featured in the film and links to their multidisciplinary work and research along with information and links to the musicians featured in the film. The project will continue to grow through this website presenting a broad multidisciplinary archive of people, ideas, stories and technologies that will continue to question the ambitious endeavour of preserving our memories, data and knowledge for an uncertain future and unknown human or non-human recipients.

Trailer: <https://vimeo.com/294597212>

Website: <http://sunrisewithseamonsters.com>



Sunrise with sea monsters poster a4.jpg



Swsm still 01.png



Swsm still 13.png



## Sunrise With Sea Monsters (Panel Discussion of Film)

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Discussion Panel

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***Mr. Myles Painter*<sup>1</sup>, *Mr. Martin Kunze*<sup>2</sup>, *Mr. peter kazansky*<sup>3</sup>, *Mr. David Roden*<sup>4</sup>**

*1. NA, 2. Memory of Mankind, 3. University of Southampton, 4. Open University*

The Sunrise With Sea Monsters panel discussion will speculate upon the future of heritage.

The four speakers are:

Martin Kunze - founder of Memory of Mankind (MoM) a 'bottom-up' history archive stored on ceramic tablets in the oldest salt mine in the world in a mountain in Hallstatt, Austria.

Prof Peter Kazansky - lead physicist at the Optoelectronics Research Centre at the University of Southampton developing a long-term data storage technology called the 5D Memory Crystal, that can potentially outlive the whole universe.

Dr David Roden - philosopher of speculative posthumanism. He is the author of Posthuman Life: Philosophy at the Edge of the Human.

Myles Painter - Artist filmmaker interested in how identities of the self and the human are represented and understood through culture, technology, history, landscape and philosophy.

The first three panellists were featured in film Sunrise With Sea Monsters, an experimental documentary that explores speculative ideas on memory, data, humanism, and futurity and directed by the fourth panellist Myles Painter.

The discussion will expand upon the themes presented in the film by first exploring Painter's motivations for making the film. The discussion will then go on to explore Kazansky and Kunze's motivations with the 5D Memory Crystal and Memory of Mankind archive, the collaborations they have both undertaken (including the projects they have been involved with together) and ultimately the future potential of both endeavours. David Roden will briefly present some of his work into speculative posthumanism and then initiate a speculative discussion to interrogate the panellist's methodologies of communicating with (post)humans of the future and explore the paradox of the potentiality of their stored information to conversely 'outlive' their conditions of legibility.

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Sunrise with sea monsters poster a4.jpg

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## The anthropology of heritage innovation, future imaginaries and creativity

Oral

***Dr. Peter Larsen*<sup>1</sup>, *Prof. Florence Graezer Bideau*<sup>2</sup>, *Ms. Ave Paulus*<sup>3</sup>**

*1. University of Geneva, 2. College of Humanities, EPFL, Switzerland, 3. Tartu University, ICOMOS Estonia*

Descriptions of heritage, official guidance and norms rarely denote the central role that innovation and creativity often play in conservation practices. Emphasis in narrative terms tends to focus on connections to the past, rehearsing longstanding dichotomies between authentic heritage and change. Many times, creativity and the ensuing transformations of both rural and urban spaces tend to remain hidden behind exposed artefacts and official representations, silenced by authorized heritage discourse or simply considered as relegated as vernacular practices. Ranging from massive infrastructure construction, speculative architecture and total material transformations of heritage sites to micro-level restoration and beautification techniques by local craftsmen, innovation clearly takes different forms, values and positionalities in the context of heritage (Wijesuriya and Sweet, 2018). This panel seeks to shed light on – and suggest a recentred perspective to recognize and explore the diversity of innovation and creativity at different levels, implemented by different actors and their significance for heritage practices (Abdelmonem 2017; Asquith and Vellinga 2006; Choay 2009; Corboz 2009 (1978); De Solà Morales 1985; Cesaroli 2019; Ingold 2013). We are here interested in gathering a broad range of both empirical case-studies and theoretical perspectives that shed light on such themes. These may, on the one hand, address the role of innovation among craftsmen, low-tech adaptations and vernacular transformation (Marchand 2009). On the other hand, it may also deepen links between heritage, creative industries, high-tech development and sustainability improvements (Barrère, 2013). Whereas longstanding debates on authenticity covers some of this terrain, heritage innovation, future imaginaries and creativity today covers an even larger territory. We hope to explore the wide span of forms, and modalities, as well as dynamics of power, hierarchy and wider social effects and tensions from a critical heritage studies perspective.



## The art of industry: The adaptive reuse of industrial heritage by artistic communities in Canada

Oral

*Dr. Jessica Mace<sup>1</sup>, Ms. Myriam Joannette<sup>1</sup>*

*1. Université du Québec à Montréal*

With the beginnings of deindustrialization, the 1950s saw the birth of the notion of industrial heritage. Industrial sites were envisioned as an ensemble of superfluous buildings that were witnesses to an era on the verge of extinction. The structures that did survive an imposing programme of destruction were little by little inducted into the field of historic monuments, in particular beginning at the end of the 1970s. Now considered heritage and theoretically protected from premeditated destruction, but too imposing to profit from uses that would assure their preservation, these urban buildings mostly acted as reminders of a bygone collective identity. Yet, in certain cases, these buildings found refuge through art, and their preservation was thereby handed over to artistic spaces combining galleries and creative spaces.

This paper will explore two such parallel case studies in two Canadian cities: the case of Arsenal Contemporary Art in Montreal and that of the Museum of Contemporary Art in Toronto. Through these cases, we will question the appropriation of dissonant industrial heritage by local artistic communities; in particular, ones that have leveraged their industrial heritage site as part of their brand image. That is, in order to integrate and appeal to the broader, public community, these artistic centres reclaim the sense of collective identity of the site that was once lost. We will examine how these groups reconcile the storied past of the original industrial uses of the sites with their history of abandonment and disrepair in the past decades. We will thus interrogate the ways in which the investment of heritage buildings (often massive and under-utilized) can contribute to the emergence of innovative communities and creative practices around artistic projects, and on the ways in which these projects might impose a sense of aesthetics in the preservation of industrial heritage going forward.



## The China Pavilion at the 57th Venice Biennale: Curating Intangible Cultural Heritage in a Contemporary Art Exhibition

Oral (edits needed)

*Ms. Jiabao Wang<sup>1</sup>*

*1. National University of Singapore*

Folk culture, once regarded as an impediment to China's modernization, is now cherished as a national treasure in the 21<sup>st</sup> century due to the state's initiative of safeguarding intangible cultural heritage (ICH). The new millennium also witnesses the increasing appropriation of folk culture in Chinese contemporary art. The most recent example is that, at the 57<sup>th</sup> Venice Biennale in 2017, Wang Tianwen, a master of shadow puppet carving, and Yao Huifen, a craftsman of Suzhou embroidery were featured in the China Pavilion along with two contemporary artists, Wu Jian'an and Tang Nannan. Both Wang Tianwen and Yao Huifen are national ICH inheritors.

With a theme called *Continuum—Generation by Generation*, this exhibition was notable, if not notorious, for it introduced Chinese folk culture to the international art world under the rubric of ICH for the first time. In his curatorial statement, the curator Qiu Zhijie highlighted the importance of generational inheritance and encouraged more collaboration between contemporary artists and folk craftsmen. Doing so, Qiu believed, would help sustain folk culture, at the same time stimulating the creativity of contemporary artists. Not only did Qiu prompt us to rethink how folk culture has contributed to Chinese civilization, he proposed a sustainable way to conserve folk culture. By analyzing the discourse of folk culture and ICH, and the collaboration between contemporary artists and folk craftsmen in the China Pavilion, this paper seeks to understand the reproduction of ICH in contemporary art and the power dynamics between curator, contemporary artists, and folk craftsmen. It examines how folk culture is appropriated as a curatorial strategy for contemporary artists to reposition themselves amidst the always-changing fads of the global art world. Only the unchanging “folk” can be a barrier against (Western) hegemony of art system as it reconstructs the spiritual foundation of Chinese culture.

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## The evolution of the Heritage Guidebook: Developing historical narratives in the Digital Age

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Oral

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*Mrs. Kayla Jones*<sup>1</sup>

*1. Bangor University*

In an age of information, tourists are expecting more well-rounded narratives of the sites they are visiting, to not exclude narratives of slavery and industrial heritage communities. Because of this, heritage sites have to adapt to new modes of communication and uses of technology to tell these less documented narratives in engaging and multi-layered ways to attract audiences in the digital age. Analysing Penrhyn Castle guidebooks from 1955 to 2009 using a postcolonial theoretical framework, this paper explores the ways that narratives within country house guidebooks have evolved over the years. Though the past of Penrhyn could be considered difficult, working with “new” technologies such as podcasting allows the project to create an equitable heritage future through critical creative practice. Furthermore, it also looks to the future of guidebooks within heritage sites, arguing that digital tools such as podcasts, can be a more engaging, communal and informal media than written guidebooks.

By examining the creative artefact, Penrhyn Podcast, against five different editions of the traditional guidebook, this paper shows how podcasts combine other aspects of heritage interpretation such as oral history, audio artefacts, episodic narratives, contested historical accounts, and off-site listening in a way that traditional guidebooks or audio guides cannot. By looking at the evolution of narratives within a complex site such as Penrhyn Castle, guidebooks can be assessed through the larger lens of the tourism genre, and can aid country houses and heritage organizations in producing contemporary ways of telling well rounded narratives to incoming visitors.



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## The Heritage as a Site of Politics: A Post-war History of Japanese Artists Working in Mines

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Oral

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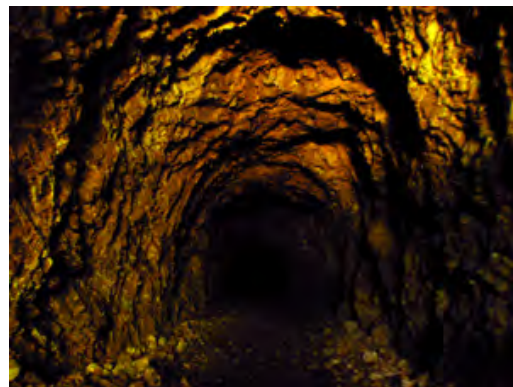
*Dr. Hiroki Yamamoto*<sup>1</sup>

1. Assistant Professor, Tokyo University of the Arts, Graduate School of Global Arts, Department of Arts Studies and Curatorial Practices

This presentation focuses on the practices of socially and politically engaged art carried out in mines across Japan from the early post-war years to the present. My paper examines three case studies. The artistic activity of Taeko Tomiyama was launched in a coal-mine in Fukuoka around the 1950s following the war. Tomiyama created a large number of drawings and paintings depicting the workers she saw there. Most of them were socially marginalised and deprived of the ability to represent themselves. The second case study is Tadasu Takamine's *Lovers from Korea* (2003) from his 'Zainichi' series. This site-specific installation, located in a mining site in Kyoto, foregrounds the wartime history of the forced mobilisation from the colonies conducted by imperial Japan, a largely neglected topic in Japanese art history. The third case study is Ashio Art Project, an annual art festival set up in 2014 for the purpose of revitalising the Ashio district, a once prospering, today rather depopulated area in Japan. In the project initiated by a group of young artists, various creators visit and stay in the city, working with local residents in order to produce artworks collectively. Through these three case studies in Japanese art history, I explore socio-political possibilities of artistic practice developed in mining sites, regarding the heritage as an important site of political struggle. By looking at how art has tackled the remaining legacies of Japan's colonial past that are still affecting the present, I also consider art's potential to construct more reconciled future in East Asia in relation to the contested postcolonial issues in the region.



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Hiroki yamamoto shed light on the unwritten history-thumb-270xauto-31509.png

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## The Heritage of nüshu in art works: Literature, Visual Art, Dance, Film and Music

Oral

***Dr. Nicola Foster***<sup>1</sup>

1. University of Southamptn Solent

Women in a remote rural community in South China developed their own phonetic script based on the regional dialect. Since it was a script produced and used by women and for women it was called *nüshu* (literally women's writing). The script was used to write songs, ballads, laments, autobiographies and correspondence in the context of wider artistic activities. With the introduction of universal literacy in China after the Communist Revolution in 1949 women were educated in Mandarin and *nüshu* was no longer practiced by the younger generation. Since the script was mostly used on paper and textile and often buried or burnt after the death of its owner, it was in danger of being forgotten altogether.

The script and the artistic practices of which it was apart are not listed amongst Unesco's heritage sites, however the composer Tan Dun was awarded the status of 'Good Will Ambassador' for his composition *Nüshu: The Secret Songs of Women* (2013). The paper will focus on the contribution of several women artists towards the acknowledgement of *Nüshu* as intangible heritage. In 2002 it was added to the Chinese National Register of Documentary Heritage and four years later the State Council listed it as a national intangible heritage. In 2007 a *Nüshu* museum was built and the practice gained a second life heritage, used in education and more.

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## The Monk, the Midden, and the Missing Monastery

Individual Film

***Mr. Brendon Wilkins***<sup>1</sup>, ***Ms. Lisa Westcott Wilkins***<sup>1</sup>

1. DigVentures

Filmed by Kate Rodgers and produced by DigVentures, 'The Monk, the Midden, and the Missing Monastery' is a

feature length documentary exploring the first season of a 10-year crowdfunded and crowdsourced archaeological excavation project at Lindisfarne, delivered in partnership between DigVentures and Durham University. In recent years crowdfunding has become an increasingly mainstream form of raising finance, with traditional funding bodies and governmental organisations assessing how they can best support and accommodate this emerging sector. Some researchers have characterised the ‘digital divide’ of crowd-based approaches as inherently socially exclusionary and financially short-term, however, there is little research and knowledge in the public domain with which to assess the relative advantages and disadvantages of this method of working. Produced in a cinéma-vérité style designed to capture the complexities of voluntary participation from the point of view of participants, visitors, local residents and archaeologists, this film is a candid look behind the scenes of high profile crowd-based research project. Launched in 2017 with an innovative digital premier, the film has gained some 20,000 views across social media, also pointing to potential alternative approaches to both producing and distributing archaeological narratives beyond the filming constraints of format-based terrestrial television. Screening will be followed by a discussion with the project team, exploring the lessons learned and wider sector applicability of the DigVentures experiments with technology-enabled participation.

Link to film: <https://youtu.be/NDNnlsSNkY>

Link to Facebook Live Premiere (including real-time comments):

<https://www.facebook.com/DigVentures/videos/1470695496321184/>

Link to film review: <https://digventures.com/2017/05/joe-flatman-two-thumbs-up-for-digventures-first-archaeology-documentary/>

Please click web links in additional files Document

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# The Talking Knots

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Oral

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***Mrs. Ximena Purita Zallio<sup>1</sup>, Mrs. Pamela Santana Oliveros<sup>1</sup>***

*1. Choreomundus*

The Talking Knots tells the story of our heritage.

Bolivia and Peru are two Latin American countries with a joint history and complex relationships of territorial and cultural configuration. In this context, as citizens of these countries, we have inherited ideas and narratives about identity and ownership of heritage.

The aim of this research project is to understand the ways in which heritage enters in dispute – by placing emphasis on people’s constructions of meaning and the effects related to cultural heritage.

Through ethnographic research and creative practises, this research project seeks to create artistic products that allow for the involvement of different voices and encourage processes of knowledge sharing, collaboration and dialogue among researchers, artists, and people from Bolivia and Peru.

The Talking Knots proposes a shift in how heritage is handled – from a cultural commodity in dispute to a process of unification and understanding. To achieve this shift, we have focused on dance and movement as embodied heritage. We examine the huayno – a dance and music genre, currently danced in several countries in Latin America such as Peru, Bolivia, and Ecuador. Even though this dance has developed its own particular features in each region, it has continued to maintain its characteristic “powerful stomping”. Through the exploration of common aspects in our shared heritage - instead of just focusing on the differences – we allow ourselves to

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deal with contested and dissonant inherited perceptions of heritage and propose dance as a medium to generate integration.



Img 5501.jpg



Img 5849.jpg



Img 5869.jpg

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## To Preserve an Imagined Past

Oral

***Dr. Marisa Brown***<sup>1</sup>

*1. John Nicholas Brown Center for Public Humanities and Cultural Heritage, Brown University*

Several months ago, I submitted an abstract for this presentation arguing that the field of preservation practice is becoming more interpretive, more interdisciplinary, more experimental, more participatory, and more engaged with social and political issues as they relate to place. The presentation would have examined these changes, and called for deep structural change in the practice, curriculum and culture of heritage work informed by museum and library practice, public history, contemporary art, and community activism. It seemed then that the field was at a crossroads, but that one could imagine the possible emergence of a new critical preservation practice. Now, I'm less sure. In the US, it is becoming increasingly clear to more and more people that the history of America hinges on white dominance and supremacy, and that the preserved "historic" buildings, spaces and monuments that the heritage field works to protect are a central vehicle for the communication of this ideology.

One welcome development has been the rise of preservation work around sites of African-American heritage, but one wants not only sites that positively tell stories of Black history, but also sites that provide a devastating critique of the racial hierarchy and violence that has shaped American history and identity. Can we find enough antiracist buildings, spaces and monuments to preserve – and will enough heritage professionals, organizations and public bodies be willing to frame their work through the lens of antiracism? As we consider the possibility of an antiracist heritage future, we examine the work of the visual artists Titus Kaphar, Kehinde Wiley and Kent Monkman, and the fiction writers Colson Whitehead, Ta-Nahesi Coates and C. Pam Zhang as models for a new heritage imaginary.



Kaphar behind the myth of benevolence.jpg



Wiley rumors of war.jpg



Monkman welcoming the newcomers.jpg



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## Transition Landscape Atlas: A participatory design approach to engaging with the past in spatial development

Oral

*Ms. Mela Zuljevic<sup>1</sup>, Prof. Liesbeth Huybrechts<sup>1</sup>*

*1. Hasselt University*

In this paper, we discuss a participatory design approach that we have been developing to engage with the past of urban landscapes and sites in the context of spatial development. It starts from the relation of design and heritage-making, understood within this context as discourses firstly concerned with future-making. However, both of these discourses can also entail the agency to ‘defuture’ (Fry, 2009) the pasts and presents that do not fit development visions. Therefore, we would like to discuss how we as designers can find approaches that reveal what was, is and could be in an ontological way (Willis, 2006). An ontological design perspective can support critical engagement with the past and its uses in articulating the course of development, particularly in projects focusing on transitions in ways of being and doing. We address these questions by presenting several design projects interested in the future of post-industrial sites, landscapes and infrastructures in the cities of Genk and Leuven. We will discuss how our main tool, an atlas for collecting and articulating uses of the past in design, helped us trace the historical conditioning of development visions, as well as their defuturing aspects.

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## Transitional absences between Burgess Park and the Aylesbury Estate

Individual Film

*Dr. Felipe Lanuza<sup>1</sup>*

*1. DLA Scan // Devilat + Lanuza Architectural Studio*

Burgess Park and the Aylesbury Estate sit next to each other and are located in South London. Absence is a relational aspect that comes forward in both sites, helping us to understand how they are closely linked together from an experiential point of view, as related post-war planning operations, and as an on-going regeneration process.

Experiences of absence range from the encounter with traces and fragments of the industrial past and the dense urban fabric that gave way to Burgess Park’s open green spaces, to the emptying and demolition of the Aylesbury and the displacement and dispossession implied in the decanting of its residents.

The piece presented is a looping pair of multi-layered video compositions running in parallel, made with footage recorded in Burgess Park and in one flat in the Aylesbury Estate, April 2018. Due to the difference of duration between both sequences (left 39:00, right 34:00), there is a changing relation between them until they complete the whole cycle (22:06:00) and start again.

The interior of the flat frames the views outside, which blends with overlaid videos of open spaces of Burgess Park. The absence of the Aylesbury is the absence of the park when it comes to the experience of people who

have to move away. The absence of the park comes through the blending, vanishing videos of a place that sometimes seems present but sometimes seems a memory difficult to grasp from a home that might disappear if the regeneration of the Aylesbury Estate moves forward.



5-transitions a.jpg



5-transitions-b.jpg



5-transitions c.jpg

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# Translating Controversial Heritage Into Creative Futures

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Oral

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***Ms. Ave Paulus***<sup>1</sup>

*1. The University of Tartu, ICOMOS Estonia*

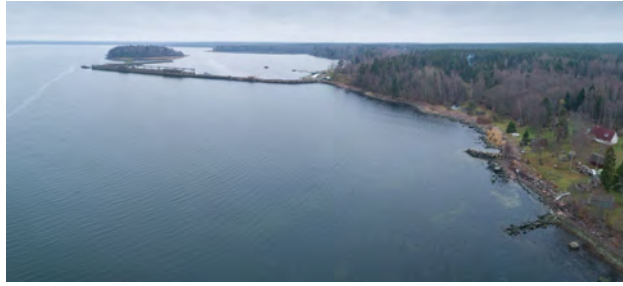
The current paper highlights the role of local communities in reframing controversial heritage into creative futures. The case-studies show the paradigm shifts in the discourse of Soviet Union Occupation period heritage in the context of cultural landscape protection in national parks of Estonia.

The author gives semiotic models of specific meaning shift patterns based on the following examples: (1) former Soviet military Hara harbor and Viinistu fish factory turned into community and art havens in Lahemaa; (2) military and industrial oil shale mining areas turned into Alutaguse national park.

Among local communities, there was a strong debate about the values and fate of those areas. Besides several socioeconomic, political and environmental issues, personal wounds were to be reconciled. These traces were the „ghosts“ of the tragedy of the nation after WWII, when border zones were militarized, local traditions marginalized, people deported to Siberia, industrial areas formed.

Homo Ludens, in these concrete cases innovative locals, can change the patterns of thinking and come up with solutions you cannot calculate on the basis of the existing data. Semiotic models of meaning shifts show the potential of creative approaches in “neutralizing” and “domesticating” such controversial objects, translating them into our own positive futures.





Hara coastal village.jpg

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## Who Is Europe? A Film in Six Acts

Individual Film

***Dr. Ian McDonald***<sup>1</sup>

*1. Newcastle University*

Who is Europe? A Film in Six Acts is a 58min split-screen documentary film that responds to the different facets of a larger academic research project CoHERE (Critical Heritages: performing and representing identities in Europe). Shot in Germany, Spain, Hungary, Serbia, Italy, Turkey, Latvia and Poland, the film seeks out spaces where critical, sometimes seemingly insoluble, problems are entangled with European pasts, or where heritage is at work in different ways, transforming social and political realities and imaginaries of the present.

Who Is Europe? is a pluralised meditation on the processual ontology of Europe, working its way through past-present-future dialectics. The acts of the film all represent particular dimensions of the making of Europe – whether in macro or micro – that show up some of its fault lines, edges, undersides and seams in a way likely to complicate any earnest monological explanation of things.

Who Is Europe? is also sui generis a dimension of enquiry – a technical and affective space in itself, that offers alternative visions and understandings. The film is intended to raise questions and provoke discussion about the claims and status of documentary films about heritage, no longer as supplementary ‘show and tells’ concerned with ‘communicating the research’ to audiences, but as a different form of creative, critical and political research practice with unique potentials.

Who Is Europe? has been shortlisted for the 2019 AHRC Research in Film Awards as ‘Best Research Film of the Year’.

Trailer: <https://vimeo.com/303704675>

Film Website: <https://www.whoiseuropefilm.com/a-film-in-six-acts/>



## ‘Re-’: Methods of Illustrative Practice in Heritage

Oral

*Dr. Rachel Emily Taylor*<sup>1</sup>, *Ms. Leah Fusco*<sup>1</sup>

1. *University of the Arts London*

This paper explores the rematerialisation of absent, lost, and invisible stories through illustrative practice and examines the role of contemporary illustration in cultural heritage. It will discuss concepts fundamental to the illustrator; voice and positionality encountered through the process of investigating people-place relationships and the function of creative artefacts in heritage.

The making of creative artefacts through the exploration of archival material and experimental fieldwork is an important investigative process and engagement strategy in the authors respective illustrative practices. This manifestation of subject matter through material storytelling involves a complex process of gathering, negotiating and interpreting and the authors here are concerned not only with illustrative practice as a form of communication but as a discipline defined by active exploration and knowledge generation. This approach aligns with David Harvey’s description of heritage as a ‘process’ (2010, p. 320) that is not inert and it takes place in the present (Turnbridge and Ashworth, 1995, p. 6), ‘people engage with it, re-work it, appropriate it and contest it (...) it is part of the way identities are created’ (Bender, 1993, p. 3). It is an action.

The authors will discuss their own practices to unpick their role in the heritage process; a study of the historical wetland site of a deserted medieval village in East Sussex and of historical people (foundling children) at the Foundling Museum. In the analysis of their process, illustration does not re-create or re-construct the past, instead it can be framed as a: *re-turn, re-visit, re-imagine, re-voice, re-assemble, re-presentation, re-enactment*.



## “Still I Rise”

Individual Film

*Dr. Jenna C. Ashton*<sup>1</sup>

1. *University of Manchester*

### “Still I Rise”

**Dir:** Angelica Cabezas Pino

**Producer:** Digital Women’s Archive North [DWAN]

The film follows 20 international and displaced women artists involved as co-researchers in the project “The Travelling Heritage Bureau”. The research project explores representation and documentation of women artists who identify as displaced, journeying or with migrant heritage, located the North West England. The film specifically reveals the challenges faced by displaced international women artists in their interactions with cultural institutions, raising issues of diversity, systemic racism, and shared experiences of cultural oppression. The film also captures the artists’ responses and suggested solutions, and methods of resistance, to these challenges.

Uniquely, the film is created and directed by a filmmaker who shares these experiences of displacement, con-

fronting issues of representation directly through filmmaking practice. The film is the only research film that explores the challenges faced by international women artists in the UK, opening up opportunities for dialogue about the issues presented. It is innovative contribution to the archive of diverse filmmaking concerned with cultural equity and equality. The film also offers a fresh perspective to the lead researcher, Dr Jenna C. Ashton, and the artist co-researchers, opening up space for further reflection about the project.

Premiered on 16 June 2019 at HOME Mcr, the film was well received by artists, curators and members of the public, and it has triggered important and timely discussion about the issues presented.

“The Travelling Heritage Bureau” was a 20-month long project, supported by the Heritage Lottery Fund. Led by Lecturer in arts and heritage, and curator, Dr Jenna Ashton (University of Manchester & Digital Women’s Archive North). The project is based on an evolving programme of practice-led research around feminist cultural and heritage practice concerned with equality, diversity and social action.

# **Future Policies and Politics of Heritage**

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## **‘Our restaurant is like the Soviet Union, but without shortages’: zombie socialism, still-socialism and trans-socialism as distinct forms of (un)ruly socialist matter**

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Oral

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***Dr. Michal Murawski***<sup>1</sup>

*1. School of Slavonic and East European Studies, University College London*

This paper explores some complex mutations of socialist architectural, material, aesthetic and affective heritage, focusing on wild capitalist Russia and Poland. From the design of the luxury neo-Soviet restaurant in Moscow’s newly-opened Zaryadye Park, to the garbled quotations from Marx, Engels and Lenin that pervade everyday post-Soviet speech (including corporate jargon), socialist heritages are seen, felt and heard everywhere in the post-socialist world. The notions of “zombie-socialism”, “post-socialism”, “still-socialism”, and the “socialist scaffold” have often been deployed for making sense of these heritages. This paper critically assesses the usefulness of these concepts, and especially takes into account the futures they may or may not have brought to pass. Following this critical analysis, I tentatively propose the notion of “trans-socialism” as a concept which cleaves open distinctions between *unruly* and *obedient* socialist heritages; and accounts not only for socialism’s afterlives within the (former or current) state socialist block, but also for its (un)dying global power resonating into the future.

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## **(De)legitimisation of heritage? On the “Musealization of the GDR” at the Museum of European Cultures**

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Oral

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***Ms. Anja Früh***<sup>1</sup>

*1. Universität Fribourg-Freiburg*

The unexpectedly rapid historicisation of the GDR resulted in a loss of legitimacy for the cultural history and folklore museums in the GDR. This also applies to the Museum für Volkskunde. The paper focuses on this ambiguous heritage in the transformation process of the Museum Europäischer Kulturen, which opened in 1999 in Berlin. It stemmed from a twofold integration: first, the merging of the East-Berlin Museum für Volkskunde (1957-1992) and the West-Berlin Museum für Deutsche Volkskunde (1959-1992) to become the united Museum für Volkskunde in 1992; second, the integration of the Museum für Volkskunde (1992-1999) and the European collection of the Ethnologisches Museum in 1999. Since then, the museum’s work has focused less on the existing collections of everyday culture in the GDR than on exhibitions, events and the establishment of new institutional contacts in Europe.

The paper illustrates the changing significance of the ethnographic collections associated with the history of the GDR. This emphasis on forms of neglect as innovation strategy touches on a fundamental aspect of recent museum history that has hardly been discussed in museum political and scientific debate. I argue that there is already a symptom and an effect of the problem here: the founding of the Museum of European Cultures has not been perceived or taken into account in the scientific and museum-political debates about the “musealization of the GDR” after German reunification.

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## **(Dis)embedding heritage in the urban futures of India: A case study of Varanasi city**

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Oral (edits needed)

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***Dr. Lakshmi Rajendran*<sup>1</sup>, *Dr. Sara Mahdizadeh*<sup>2</sup>**

*1. Anglia Ruskin University, 2. Ferdowsi University Of Mashhad (FUM)*

The fundamental value of heritage cities lie in its ability to connect between people's past, present and future. In the contemporary urban dynamics, it is critical to contextualise heritage cities. While a heritage city possesses a historic status and value of its own, for its residents it is also their everyday environment which connects them to the city at various levels of experiences and transactions (social, cultural, economic etc). Hence any planning and policy decisions on heritage city concerns and impacts all citizens directly and indirectly. Indian cities since time immemorial are manifestations of the rich cultural value which are intrinsically linked to the everyday life and practices of the citizens. The paper adopts an interdisciplinary lens to examine the challenges of urban transitions in the heritage city of Varanasi, also the spiritual capital of India. The core of the paper is a theoretical framework to understand the impending challenges and conflict for heritage cities and its citizens to fit within a top-down smart city development framework which is developed through a review of the literature on heritage cities, planning and policies in India. Following a review of the extant literature on urban transformations in heritage city, focusing on Varanasi, this papers critically reflects on the implications of government's planning and policy decisions for its Smart City Mission on residents' everyday socio-spatial narratives and their perceptions of historical heritage and values of the city. The paper argues that a progressive approach to smart urban futures of Varanasi needs to be defined by a historic, social and political engagement with the city and its citizens.



## **A future for the pre-colonial past: The potentials of participatory governance in the preservation of pre-Hispanic cultural heritage in Peru**

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Oral

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***Ms. Claudia Uribe*<sup>1</sup>**

*1. University of Tsukuba*

This paper discusses the future of the implementation of approaches to participatory governance for the preservation of cultural heritage from the pre-Hispanic period in Peru, according to the Guidelines of Cultural Policy elaborated between 2013 and 2016 by the Peruvian Ministry of Culture. In the current Peruvian Cultural Heritage Law, pre-Hispanic cultural heritage, comprising a wide variety of material remains of cultural developments prior to the Spanish colonization (1532), represents the category with the highest level of protection by

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the State. Nevertheless, their management has consistently reported conservation challenges because of urban sprawl or other development projects. Some recent governmental initiatives have addressed these issues through public policies with inclusive, participatory and diversity-oriented perspectives as cornerstones. Official reports meanwhile mention the success of participatory processes for the enhancement of archaeological sites, including components of the World Heritage Property Qhapaq Ñan Andean Road System. However, these advances remain idealistic in a broader national scale, as exclusive discourses and practices that dominate the preservation of pre-Hispanic cultural heritage hamper the involvement of citizens. The present study argues that the current constraints faced by these approaches to participatory governance derive from sociopolitical dynamics of the early 20<sup>th</sup> century entangled in the archaeological heritage management system, which relate to nation building, nationalism and the consolidation of archaeology as a discipline in Peru. By charting out crucial nodes in the genealogy of this problematic in the past, this paper critically evaluates the future of participatory governance for the preservation of pre-Hispanic cultural heritage, suggesting that its effective implementation may activate its potentials for reinforcing identity, sense of belonging and well-being for the wide spectrum of social, economic and cultural realities of contemporary Peru.

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## A Museum of Purity and Piety: Cultural Transformations in Riyadh

Oral (edits needed)

*Mr. Stephen Steinbeiser*<sup>1</sup>, *Dr. Yunci Cai*<sup>2</sup>, *Dr. Sarina Wakefield*<sup>2</sup>

1. *Independent Consultant*, 2. *School of Museum Studies, University of Leicester*

This paper examines the Atturaif Living Museum, a UNESCO site outside of Riyadh, a contested political device of historic and future legacy. The Museum is a useful example of how an authoritarian government exploits a historical heritage site to strengthen its contemporary legitimacy while simultaneously attempting to soften its image by implementing a massive evolution-by-fiat, attempting to rapidly transform a society, culture, and economy in ways anathema to the original ideologies and events that underscore the site's heritage status. The Museum, more like a historic city, represents a unique locale for negotiating Saudi identity: the historic cradle of the monarchy's political rise, albeit roundly destroyed in the mid 18th century; the soil where a firebrand religious ideology took root and continues to thrive today, a point emphasized in the Museum; a modern, revitalized entertainment center with never-before-seen spectacles in the Kingdom for locals and tourists; the government's showpiece cultural attraction for foreign diplomatic photo-ops.

Developing the site offers an opportunity for the monarchy to bulwark a legacy of political purity and unquestionable claim to power and reinforce its role in modelling and defending religious piety. Entering a post-oil era with fewer petrodollars and with a growing young population, the ruling power needs to ensure that individual Saudis understand, accept, and preserve the political status quo. Atturaif is a chance to indoctrinate those lessons. Using the framework of critical heritage studies, this paper delves into the tangle of historically contested claims to Atturaif, as well as the contemporary and future political considerations in using the site to serving Saudi narratives. Whether and how younger, educated, and progressive Saudis buy into the authorized heritage discourse remains to be seen. Can the Museum, which is vital to both the history of the Kingdom and its heritage future, contribute to the country's transformation?





## Accounting for the past or business as usual? The afterlife of ideologically transformed heritage sites in Myanmar since 2011

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Oral

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***Ms. Clara Rellensmann***<sup>1</sup>

*1. BTU Cottbus-Senftenberg*

From 1962 to 1988, today's Myanmar was ruled by a military government that embraced an ideology known as The Burmese Way to Socialism based on a form of anti-Western Marxism merged with Theravada Buddhism. This system led to isolation and poverty and eventually to an uprising in 1988, followed by another military dictatorship. Both dictatorships drew on religious ideology and on ancient monarchical traditions for their legitimacy. Particularly the latter, effected major architectural transformations of religious and royal heritage sites while in power between 1988 and 2011. Transformations included the mass production of quasi-historical monuments, for example in the ancient capital Bagan, and reconstructions of presumed royal palace sites throughout the country. While appropriating religious practices and historic sites of national importance to pursue their ambitions for political power, the generals also aimed to gain worldly profit by building high-end tourism infrastructure, in Myanmar's flagship destinations. In 2011, the military-backed government changed its course and started a process of pro-democracy political reforms, which was completed in 2015 when the first free general elections were held in November. The elections brought a supermajority for Aung San Suu Kyii's National League for Democracy (NLD) that has been in office since early 2016.

This paper aims to critically analyse the afterlife of the - in large parts irreversible - architectural testimony of the long military rule. In this regard, it will analyse (1) how the new national government(s) since the beginning of political reforms in Myanmar in 2011 have been interpreting and dealing with the heritage of the previous regimes' identity politics; (2) whether future-making strategies of the proclaimed democratic Myanmar differs from the previously authoritarian setting; and (3) whether heritage-making practices in authoritarian and post-authoritarian contexts differ from each other in terms of particular patterns or strategies.



## Actually Existing Anglo-Saxons

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Oral

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***Dr. Fran Allfrey***<sup>1</sup>

*1. King's College London*

In this paper I discuss ethnographic research I conducted at Sutton Hoo, the early medieval burial site and National Trust property in Suffolk. I analyse structured and semi-structured visitor surveys, and observations of visitor talk and behaviour, to show how visitors connect - or refuse connections between - present and past identities and politics.

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I demonstrate how visitors to Sutton Hoo respond to landscapes, objects, and texts to make connections between modern languages and Old English, to imagine new ways of describing the world, and to explore sensations of the familiar and strange. As a tourist heritage site and as representative of the early medieval past, Sutton Hoo is conceived of as apolitical by some visitors, yet is ideologically potent for others.

I will focus on moments when visitors discuss ideas of ethnic identity using terms including Anglo-Saxon, Viking, or Celt. In contemporary politics – from Brexit to the recent case of Shamima Begum being stripped of British citizenship – and discussions about the language used within medieval studies and at heritage sites, these terms of ethnic identification are not only increasingly loaded, but have real implications on citizenship and rights to live and work in the UK.

Emotive and imaginative interactions at Sutton Hoo enable important social and spiritual possibilities for visitors, but may risk excluding others. A consideration of the origins of ‘Anglo-Saxon studies’ as a discipline also reveals how early medieval heritage narratives are so intertwined with racism that apolitical presentations are impossible. It is vital that communicators of the early medieval past - museum staff and volunteers and academics engaged in public work - find ways of making its complex stories accessible while explicitly troubling exclusionary appropriation.

(I adapt my title from Clare A. Lees, ‘Actually Existing Anglo-Saxon Studies’, *New Medieval Literatures*, (2005)).

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## Adaptive reuse and revitalization: Ownership Models and other strategies to avoid becoming a victim of one’s own success

Oral

***Dr. Markus Kip*<sup>1</sup>, *Dr. Heike Oevermann*<sup>1</sup>**

*1. Georg Simmel Center for Metropolitan Studies at Humboldt Universität zu Berlin*

This presentation discusses experiences of civic initiatives with adaptive reuse in socio-economically disadvantaged areas and how they have dealt with the conundrum that their success in “neighborhood revitalization” can promote their own risk of being gentrified. The approach aims at understanding theoretical and practical implications of adaptive reuse as a form of heritage making and its present and future impact on community engagement and community resilience in contexts of social and economic change.

In metropolitan areas, geographically uneven development dynamics have produced, on the one side, rising land and real estate prices in growing metropolitan centers lead to gentrification dynamics, on the other, shrinking areas, with several abandoned historical buildings in a vicious circle of disinvestment and vacancy. In some of such disadvantaged areas, incentives for initiating community-led adaptive reuse projects of the built heritage may include civic interest in conserving places of identity and heritage, maintaining low-market prices and offering space for neighbourhood activities.

Drawing on the experiences of case studies in the Open Heritage research project (2018-2022), we want to discuss how projects have dealt with the challenge of allowing investment and (re-)use, but simultaneously avoiding gentrification. In particular, we want to discuss two strategies drawing on legal instruments, the heritable lease and community land trust that have received growing attention in Germany, Great Britain and beyond. As a

general aim, these instruments withdraw urban land from market speculation and seek to promote participatory, collaborative approaches to neighborhood development. We analyse how they fit into formal and informal planning processes. Considering case studies in Germany and Great Britain, our aim is to better understand the tools and conditions to strengthen collaborative approaches in practice.

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## **Advancing nationalist identity politics through heritage preservation**

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Oral

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***Dr. Laura Demeter***<sup>1</sup>

*1. Leibniz Institute for the History and Culture of Eastern Europe*

Traditionally, prior to the coming to power of the communist regime, heritage conservation and restoration was an activity strongly linked to the Orthodox Church (Oprîş 1994). This paper builds on this tradition and analyses the involvement of the Orthodox elites in heritage preservation during the communist regime period and following its dismissal. Following the events of 1989 the orthodox elites emerged as a victim of the abusive politics of the communist regime. However, this paper aims to address the involvement of the religious authorities in advancing a nationalist identity politics through the means of cultural heritage in particular during the Ceausescu regime and following its dismissal. For this, it questions: 1. What was the relation between the state and religious authorities in the field of heritage preservation? 2. What role did the Orthodox religious elites play in advancing the nationalist agenda and identity politics, pursued by Ceauşescu, through the means of cultural heritage prior to 1989? 3. Nevertheless, to what extent the political events of 1989 and the dismissal of the Ceauşescu regime facilitated Orthodox elites in pursuing the establishment of the Orthodox church as the national religion, and found expression through the means of heritage preservation. The paper will discuss in details the following strategies employed by the Orthodox church in advancing the nationalist identity politics, such as: destruction, preservation, conservation/restoration and reconstruction of religious heritage during the communist regime and following its dismissal.

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## **Aesthetics of Cognitive Mapping: arts-based research to explore global impacts on local arts practice in Saudi Arabia**

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Oral

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***Dr. Noura Shuqair***<sup>1</sup>

*1. Lecturer in Art Education, King Saud University, Riyadh, Saudi Arabia*

This paper examines patterns in medieval Islamic art and contemporary objects produced by Saudi artists in the 20th and 21st centuries. While earlier Saudi artists used Islamic patterns as part of their traditional visual culture, for nostalgic reasons or to counter ‘Orientalising’ images, contemporary artists elucidate and assert an

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identity that is as political as it is cultural. These current artists use patterns less as a past referent but rather as a contemporary signifier of empowerment, and means of understanding their past and mapping their future. Building on Fredric Jameson's theories, the paper examines how cognitive mapping may be used to uncover overlooked political, economic, social and cultural dimensions behind Saudi artists' engagement with Islamic patterns. Such an arts-based research enables us to critically explore the complexity of interconnected economic, social, political and aesthetic realities in that it produces a new artistic form capable of imagining this complexity. Using this theoretical framework, I focus on my own positionality as a Muslim Saudi female artist and researcher completing her dissertation in a Western country. Particularly, my work will reveal how certain global forces (including capitalist relations between Saudi Arabia and the USA, and postmodern cultural influences) shape the processes of appropriation and re-signification of patterning from Islamic aesthetics. By taking my own practice as a case study, I examine how scholarly institutions and theoretical frameworks developed by US-based scholars impact on the artistic production by artists who live and work in-between Saudi-Arabia and the US.

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## Affect & Emotions: Understanding the Everyday Significance of Railway Heritage of Mumbai

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Oral

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***Ms. Shraddha Bhatwadekar***<sup>1</sup>

*1. Brandenburg University of Technology*

Using a case of the suburban railways of Mumbai, this paper has set to bring forth the wider notions of heritage which extend beyond the 'authorized heritage discourse'. It focuses on the 'everyday and banal' to show how they contribute to meaning-making and shaping of heritage.

Railways have become an essential part of life in the city of Mumbai. Following their introduction on 16<sup>th</sup> April 1853, the railways were soon internalised and increasingly used by the local population. Today, about 7.5 million people use the suburban railways daily. This dependence has resulted in a special relation between *Mumbaikars* (people of Mumbai) and the *Mumbai Local* (the suburban railways), characterised by nostalgia, affect, emotions and collective identity. This paper looks at the everyday associations through which the railway heritage and its significance is constructed and reshaped.

The current heritage discussion and conservation practice in Mumbai is still largely focussed on architectural heritage, in which aesthetics becomes a dominant value. With emphasis on materiality, intangible values are rather overlooked. The author illustrates this with a case of Chhatrapati Shivaji Maharaj Terminus (CSMT), a UNESCO World Heritage Site, where this narrow approach towards heritage is visible. Here, the architectural aesthetics and authenticity of the administrative building designed in Neo-Gothic style in the 1880s are upheld by the official heritage discourse. This practice, however, neglects the dynamism and values formed through active use of this building and the adjoining railway station. This paper shows how the meanings that people draw about CSMT are largely shaped through their daily encounters with the place as a railway station and are also integrally linked with their experience of the railway system.

This people-centred approach is seen as useful for redefining what constitutes railway heritage and can also help restructure the future strategies and policies for its conservation.

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## After Heritagization: Making Place at the World Heritage Site Yinxu

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Oral

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*Ms. Shu-Li Wang*<sup>1</sup>

*1. Institute of Ethnology, Academia Sinica*

Postcolonial and Postmodern understanding of heritage challenges the official meaning of heritage (Harrison 2013), and goes beyond the discourse of “Authorized Heritage Discourse” (Smith 2006). At Anyang Yinxu World Heritage Site in China, several parallel heritage practices co-exist. On the one hand, the state has been excavating and conserving the site since 1928, and the excavation, mapping and recording of the Yinxu archeological site has enhanced people’s understanding of it and of Chinese history. The site was included as a heritage protection site in 1961, and listed as a World Heritage Site in 2006. On the other hand, several villages around the site have experienced dramatic life changes since their beloved place has been included as a national heritage, and now as a world heritage site. Local villagers draw their village boundaries through temple making (Feuchtwang 2004), and their life-cycles are also marked by various temple activities. Their senses of heritage, memory and history of the place contrast with the one claimed by the state (cf. Herzfeld 1991). This presentation intends to offer an alternate vision of how villagers conserve their heritage and memorialize the place by tracing the life stories of Hua villagers, who were forced to relocate since 2009, and showing how these villagers connect to their original homes through worshipping the temple-shrine at Yinxu. This presentation intends to tackle the issues of the present situation of heritage, and offer alternative visions for the future of heritage discourse in China.

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## After the Fall: the decay and regeneration of the Anne Frank Tree

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Oral

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*Prof. Irene Stengs*<sup>1</sup>

*1. The Meertens Institute and Vrije Universiteit Amsterdam*

This presentation focusses on the after-life of the Anne Frank Tree, the horse chestnut tree that stood in a garden behind the secret annex where Anne Frank and her family hid during WW II. The tree’s inconspicuous presence became charged with symbolic meaning because Anne Frank mentions it in her diary. As a local instance of the social memory of the Holocaust, the decay of the tree in its latter days became a matter of local and international concern. Since toppling over in 2010, the tree has taken on a new life as cultural heritage in a multiplicity of forms and places as wood, chestnuts, seedlings, and saplings, as in addition as a new sprout on the remaining stump. The tree has been threaded into a broader Holocaust narrative concerning the active remembrance of the Nazi era atrocities of the past as a warning for the future.

Understanding the assignation of the quality of “heritage” as a form of sacralization, I will show how the material

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of the Anne Frank Tree, although rare and desired by many, also could become a sacred surplus, or even excess, that is *sacred waste*. Moral restrictions hamper many forms of transfer as well as the destruction of this sacred material. This makes Anne Frank Tree material precarious matter, acting and impacting on the lives of the people involved in unexpected ways. The paper also has implications for ‘arboreal heritage’, or the cultural reframing of plants and trees as or in heritage narratives.

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## **Belonging as a matter of participation: a European heritage community?**

Oral

***Dr. Viktorija Ceginskas<sup>1</sup>, Dr. Katja Mäkinen<sup>1</sup>***

*1. University of Jyväskylä*

The EU heritage and cultural policy initiatives, such as the recent European Heritage Label (EHL), can be interpreted as an instrument of community construction similar to nation building processes as the explicit aim is to promote belonging among EU citizens by constituting a European heritage community of shared memory. Instead of emphasizing an attachment to a concrete space and ethnicity or specific cultural practices, the EHL promotes a European heritage community of EU citizens that builds on shared meanings given to intangible cultural heritage, such as values, and emotional identifications with certain topics. In this presentation, we analyse how this European community is constructed and perceived in the interviews with the practitioners and visitors of selected EHL sites. We explore whether the EHL favours the development of such a European heritage community, in which inclusiveness and democratic participation have a central role, as emphasised in the Faro Convention on the Value of Cultural Heritage for Society (2005). Therefore, we focus on how citizens’ participation is understood and linked with European community construction in the fieldwork interviews. The understanding of European belonging in terms of participation highlights the right of different groups to their own cultural practices and heritages, and promotes a transcultural perspective on finding commonalities and connections in interpreting historical events and cultural practices. In the light of the EHL, we discuss what a European heritage community could be and what it may imply in terms of participation.

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## **Beyond a racialized imagination of colonial quarantine: Recollecting the Many Pasts of St. John’s Island of Singapore**

Oral

***Dr. Desmond Sham<sup>1</sup>***

*1. National Chiao Tung University*

St. John’s Island off Singapore was historically used as a quarantine station. Unlike other (in)famous former quarantine stations, such as Ellis Island, San Francisco’s Angel Island, and Sydney’s North Head Quarantine Station, St. John’s Island quarantine station was not preserved as museums, sites of commemoration, or

destination of (dark) tourism. Even though there are remaining structures of the quarantine, the difficult memory is generally untouched in the official narrative in Singapore, unlike how they appropriate difficult memory of war for nation-building. Nevertheless, the difficult memory is found in some oral history and popular history, often racialized as ‘Chinese’ suffering.

In this paper, I am going to reposition St. John’s Island into the wider context of quarantine. I argue that the case of Singapore shows a different trajectory in colonial quarantine, in contrast to that of the settler colonies such as Australia and the United States. Without denying the contribution of quarantine in disease control, via archival materials, old newspapers, and other available materials, the chapter re-collects the many pasts of St. John’s Island. The other uses together with and after the island functions as a quarantine station nevertheless gives one a better understanding of the operation logic behind the island. The ‘unsettling and awkward’ part of St. John’s Island that is difficult to reconcile may be actually on the many pasts, which the racialized imagination of pain quite often misses.

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## **Beyond Compare? Juxtaposition, Enunciation and African Art in Berlin Museums**

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Oral (edits needed)

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***Ms. Debbie Onuoha***<sup>1</sup>

1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin

This paper examines *Beyond Compare: Art from Africa in the Bode Museum (Unvergleichlich: Kunst aus Afrika in Bode-museum)*, an exhibition jointly organized by Berlin’s Ethnological (*Ethnologisches*) and Bode Museums. Drawing upon historiographical and visual anthropological methods to close-read the opening display, “Becoming Art?” (*Wie wird Kunst zu Kunst?*), it suggests that despite setting out to transcend them, the exhibition ends up reinforcing stereotypical, Eurocentric perceptions of African art, thereby performing cultural diversity rather than enunciating cultural difference. Though it claims to problematize institutionalized divisions between Africa and Europe, art and ethnographica, “Beyond Compare” reinforces these binaries through its historicization of African art in the Ethnological Museum’s past, its contextualization (or lack thereof) of African art within the Bode Museum’s present, and its conceptualisation of African art in the Humboldt Forum’s future.

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## **Brutalism at Risk**

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Oral (edits needed)

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***Ms. Lauren Schutz***<sup>1</sup>

1. Heritage 21

The Sirius Building, is regarded as an icon of Sydney, New South Wales (NSW), Australia, both for its geographical

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location and striking Brutalist architecture. Designed in 1978 as part of an affordable housing scheme, the building has dominated the Rocks skyline for over forty years. Despite significant community support, on two separate occasions the power of the Minister of Heritage has overturned the National Trust (NSW) nomination to State Heritage list the building, resulting in a financially beneficial sale for the State Government, and a building that can ultimately be demolished by the highest bidder.

This is not an isolated case, and despite a push to protect Brutalist buildings by organisations such as DOCOMOMO Australia, the lack of protection granted to Brutalist buildings through the form of heritage listings has highlighted challenges facing the cultural heritage industry within NSW today. This includes questions surrounding how cultural heritage is defined, and the standards set around what is considered worthy of retention. Additionally, there are concerns regarding how and by whom decisions are made and the long-term impact of reactive, rather than proactive, solutions.

This paper will explore the future of heritage within NSW, examining the potential to develop proactive programs, standards for decision makers and defining the role of the broader community. The Save Our Sirius campaign, led by architects, architecture enthusiasts and locals, and marked by a series of community campaigns and events, highlighted the importance of challenging the Authorised Heritage Discourse in Australia, particularly when placed within the context of the history of social housing in NSW. This paper seeks to explore the current political tensions within NSW through the examination of community action, court decisions and a comparative analysis between the proposed treatment of Brutalist buildings located throughout Australia.

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## Bulwarks Against Obscurantism: Museums and Democracy in Post-Revolutionary Tunisia

Oral (edits needed)

*Dr. Virginie Rey*<sup>1</sup>, *Dr. Yunci Cai*<sup>2</sup>, *Dr. Sarina Wakefield*<sup>2</sup>

*1. University of California, Irvine, 2. School of Museum Studies, University of Leicester*

Using a critical heritage studies perspective, this paper proposes to map out and analyse the consequences of the 2010 revolution on museums and curatorial practices in Tunisia. The so-called ‘Jasmine Revolution’ has had mixed consequences for museums in Tunisia. On the one hand, it has left the museum sector in a process of redefinition, facing increased economic and administrative pressures. On the other hand, the museum as an institution, with its strong ties to identity and history, has experienced a boost of publicity as a politicised symbol used to promote the ideological battles fought by the many actors of the revolution. We see that clearly articulated in the 2015 ISIS terrorist attack of the Bardo, which the group called ‘a den for infidels’. The attack has generated a strong response from the political and intellectual elites, with museums being called upon to act as sites of unity and cohesion, and bastions for the democratic privileges won by the revolution. Meanwhile, museums and heritage have also been seized by minority communities to give them more visibility in the public sphere and ensure patrimonial durability in the future. These developments raise important questions for anthropologists of heritage. Can museums be partners of democratic movements and how? How is this different from being in the service of authoritarian rule? And, most importantly, does democracy lead to cultural democratisation?



## Collaboration and Disruption within Critical Heritage: Geographical Perspectives on Problems, Practices and Ongoing Processes

Discussion Panel

***Dr. Iain Robertson*<sup>1</sup>, *Prof. Tod Jones*<sup>2</sup>, *Prof. David Harvey*<sup>3</sup>, *Ms. Joanna Rodgers*<sup>4</sup>,  
*Prof. Divya Tolia-Kelly*<sup>5</sup>, *Prof. Nicola Thomas*<sup>6</sup>, *Dr. Diana Walters*<sup>7</sup>, *Dr. Christina Lee*<sup>2</sup>, *Prof. Carl  
Griffin*<sup>5</sup>, *Dr. Hamzah Muzaini*<sup>8</sup>, *Mr. Julian Grant*<sup>1</sup>, *Ms. Sadie Young*<sup>9</sup>, *Dr. Feras Hammami*<sup>10</sup>**

*1. University of the Hi, 2. Curtin University, 3. Aarhus University, 4. University of the Highlands & Islands, 5. University of  
Sussex, 6. University of Exeter, 7. University of Plymouth, 8. National University of Singapore, 9. Timespan Cultural Institution,  
10. Department of Conservation, University of Gothenburg*

Adopting the format of a series of pre-recorded *vox pops* from practitioners and academics, rather than pretend we have answers, we intend beginning a (hopefully rowdy and disruptive) conversation about current issues facing Critical Heritage Studies.

While this panel builds on a critical appreciation of the heritage-human geography nexus, the impetus to start this conversation is two broad concerns shared by the convenors. First, notwithstanding disruptive attempts, the ongoing schism between practitioners and academia that has become seemingly innate to the pursuit of critical heritage studies.

Second, heritage thinking appears stuck in an uneasy tension between binaries (tangible-intangible, authorised-unauthorised, object-process) with resulting concepts embraced by some, rejected by others, and pragmatically deployed by many depending on circumstances and funding. These conceptual problems have reduced the effectiveness of critical interventions.

Disruption demands participation. All present are asked to respond to these *vox pops*, considering their differing implications across space-time and between places. We therefore seek a geographically informed conversation that intersects and engages with shared agendas around: (1) postcolonial and settler colonial effects and power differentials across locations in support of emancipatory projects; (2) the language, tools and critically positive conversations to engage in meaningful and significant interventions and activism to address global environmental change.

Mirroring our challenge to normative models for conference discussion panels (eschewing the normal power dynamic involved in agenda setting) this panel also refuses a normative end-game. Instead we intend 'moving forward' through a (funded) programme of non-standard workshops where researchers, practitioners, and community representatives will seek new collaborations for changing times



## Community-Centric Heritage and the Law: Part of the Problem?

Oral

***Dr. Lucas Lixinski***<sup>1</sup>

*1. UNSW Sydney*

This presentation, based on a book, critically engages the shortcomings of the field of international heritage law, seen through the lenses of the five major UNESCO treaties for the safeguarding of different types of heritage. It argues that these five treaties have effectively prevented local communities, who bear the brunt of the costs associated with international heritage protection, from having a say in how their heritage is managed. The exclusion of local communities often alienates them not only from international decision-making processes but also from their cultural heritage itself, ultimately meaning that systems put in place for the protection of cultural heritage contribute to its disappearance in the long term. I look at these UNESCO treaties not as isolated regimes, but rather as belonging to a discursive continuum on cultural heritage. In doing so, the presentation focuses on themes that cut across the relevant UNESCO regimes like the use of expert rule in international heritage law, economics, the relationship between heritage and the environment, among others, rather than the regimes themselves. It uses this mechanism to highlight the blind spots and unintended consequences of UNESCO treaties and how choices made in their drafting have continuing and potentially negative impacts on how we think about and safeguard heritage.



## Conceptual explorations for a decolonial heritage diplomacy

Oral

***Dr. Cristina Clopot***<sup>1</sup>, ***Dr. Casper Anderson***<sup>2</sup>

*1. University of Hull, 2. Aarhus University*

### **Conceptual explorations for a decolonial heritage diplomacy**

This paper will aim to outline a decolonial perspective of heritage diplomacy and how developing new patterns of international interaction might reshape future heritage-making processes. To consider possible decolonial futures, the discussion will draw on heritage studies, international relations and decolonial literature (e.g. Mignolo 2009, Mignolo and Walsh 2018). Heritage diplomacy has come to represent a broad umbrella of activities today, from those actions of international cooperation dedicated to salvaging threatened heritage sites to the efforts of museums to engage with international partners. Often such initiatives draw on narratives of shared or mutual heritage, advocating enhanced cooperation, yet in various postcolonial settings across Europe these hide specific national objectives that do not account for partner countries' interests (Yapp 2016). A decolonial approach to heritage diplomacy departs from such contentious relationships and subverts some of

the naturalised ideas of these projects and processes. It also aims to rebalance power relations and reframe heritage diplomacy still influenced by the colonial thinking of the early 19th and 20th centuries (e.g. Meskell 2018, Winter 2015). The paper will thus explore some of the avenues opened by decolonial thinking in engaging with Europe's colonial heritage and how these ideas might influence the way in which heritage diplomacy should be undertaken in the future at the European level and beyond. We will substantiate this discussion by drawing on some of the work conducted within the Horizon 2020 project European Colonial Heritage Modalities in Entangled Cities (ECHOES).

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## **Confederate monument removals in Dallas, TX: Decisions in conflict with charters, designations and established heritage conservation policies**

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Oral

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*Mr. Ryan Sisak*<sup>1</sup>

1. *University of Birmingham*

Navigating a volatile political climate on Confederate monuments (CM), in August 2017 the City of Dallas (COD), TX, began deliberating on the future of its CM. In December 2018 the report author (RA) began reviewing every public document on the COD' determinations and queried the following: What bounds did *The Athens Charter* (1931), *The Venice Charter 1964*, *Nara Document on Authenticity* (1994) and *The Burra Charter* (2013) draw, what legislations (city, state and national) applied, and overall, was the law adhered to?

Leveraging secondary research "regarding... historical significance" and "relevant guidance from... CPPG (2008)... NPPF (2019)... [and] *The SPAB Manifesto* (1877)", the RA established a heritage management foundational context. Furthermore, the RA hypothesised that this case of CM removals was subject to hyper-politicisation due to a lack of engagement with Civil War heritage. Thus, the RA conducted primary research at the Texas Civil War Museum in Fort Worth, and found that "respondents exited the museum more uncertain about the causes of the Civil War". These results correlated with COD data and affirmed the RA's hypothesis.

Comparison of two other cases of challenging heritage management illuminated a spectrum of moderate precedent available to the COD. Nonetheless, the COD approved the removal of two CM, and the report became the basis for the RA to present an appeal to the COD on this decision. Despite defeat, the Chairwoman presiding cited the RA's "thoughtful arguments about historical preservation" and "a coherent argument" that "was logically crafted... well-constructed" and delivered with "thoughtful poise".

Currently, a court has ordered an injunction against one of the CM's removal all whilst Denton County has decided to recontextualise its CM in situ versus removal. This report highlights the politicisation of heritage without public support, in clear violation of cultural legislation and international charters, indefinitely endangering contested heritage globally.

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## Conservation in Jaffa, Israel as a site of “missing heritage”: utilizing conservation to devoid an historic city of its heritage

Oral

*Mr. Chemi Shiff*<sup>1</sup>

1. Tel Aviv University

This paper examines the integration of conservation methods in neoliberal urban regeneration projects in Jaffa, Israel. I will offer analytic tools regarding the political and ideological utilization of archaeology in societies characterized by national, ethnic or religious conflicts.

In Israeli society Jaffa symbolizes the contradicting historical narratives of Jews and Palestinians. Since the end of the Nineteenth century Jaffa developed into a modern and cosmopolitan urban center, preceding the establishment of the adjacent Tel Aviv with its own self-narrative of being the harbinger of modernity in an otherwise depleted and stagnated area. After the establishment of Israel, Jaffa was annexed to Tel-Aviv. Consequently, the historical sites reflecting Jaffa’s heritage as an important modern urban center prior to 1948 were ignored or erased.

Ostensibly, the integration of conservation methods that took place in Jaffa in recent years allowed for the deconstruction of the political and ideological constructs that caused the erasure of Jaffa’s Palestinian heritage in the past. However, in continuation to Rodney Harrison’s term of absent heritage, I will suggest that the conservation methods implemented in Jaffa create what may be termed “missing heritage”. This term demonstrates how conservation is utilized to devoid a given site of its entire historic or ideological contexts– thus defining the whole site, and not some of its strata, as representing “negative heritage” – one that challenges the hegemonic heritage and is therefore considered as unworthy of conservation.

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## Conserving Hong Kong’s Colonial Policing Heritage: Remembering and Forgetting at a Difficult Time

Oral

*Dr. Lachlan Barber*<sup>1</sup>

1. Hong Kong Baptist University

Policing was integral to the establishment and maintenance of colonial control in many Asian contexts. The construction of police infrastructure coincided with extension of colonial power, complementing other forms of control and social organization. While research on penal institutions reflecting difficult heritage is growing, there remains work to be done on the built heritage of colonial policing. This is important in Hong Kong where policing evolved with Hong Kong’s development to its stable presence as a civil force from the 1970s into the post-handover period. But recent events, including the 2014 umbrella movement and the summer of 2019 protests, have marked a change that may have implications for how the heritage of colonial policing is understood and used in the present. Hong Kong’s colonial-era police stations are scattered throughout the territory

and many remain in use. Over the past 10 years a number of these buildings and related sites have been conserved. Conservation projects have been pursued by state-capital alliances for city branding and tourism, often building on but diverting from community aspirations. Drawing on archival and qualitative research, this paper compares three such projects: Heritage 1881 (Marine Police Headquarters), PMQ (Police Married Quarters) and Tai Kwun (Central Police Compound). The comparison brings into view an evolution in conservation as a reflection of a local politics of heritage. It also allows the possibility of positioning colonial policing heritage as a general form revealing complex and shifting power relationships between state and civil society that is relevant from current moment of political unrest.

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## **Contextualising heritage as pseudo-public space: symptom or core characteristic:**

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Oral

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***Dr. Harald Fredheim***<sup>1</sup>

*1. Museum of London Archaeology*

In this paper I introduce a number of ways in which heritage can be understood to be a pseudo-public space, ranging from corporate heritage attractions such as Carlsberg City and the World of Coca Cola, through entanglements of private and public interests at National Trust properties, to the subtle ways in which 'inclusion' is governed in participatory heritage projects such as Bristol City Council's widely celebrated 'Know Your Place' platform. In doing so, I pay particular attention to the corporate, private, or other interests that lie behind the design of these spaces and how the public connotations of heritage are deployed to mask these interests and promote the narrative that heritage is 'neutral'. I argue that the supposed inherently virtuous 'public' nature of heritage is analogous to the 'freedom' offered by the deregulated neoliberal free market and that, as such, heritage's pseudo-public symptoms highlighted by this and other papers in this session might, in fact, more appropriately be understood to represent a core characteristic of heritage.

Drawing on the examples above, I also connect the pseudo-public nature of heritage to the way in which heritage is mobilised to feign consensus and resist change. This leads me to question whether reconceptualisations of heritage that foreground change and participatory approaches based in radical forms of democracy that support dissensus represent the most effective means to undermine the pseudo-public nature of heritage.

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## **Conversing colonial heritage: Inhabiting - inheritance, private ownership, common patrimony and use as form-of-life**

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Oral (edits needed)

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***Mx. Roberta Burchardt***<sup>1</sup>, ***Dr. Isabel Kanan***<sup>1</sup>

*1. Sobrado na Ladeira*

Exploring in theory and practice the different matrixes of use of colonial heritage, by facing 5 fundamental

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questions—What does it mean to inherit and own, use, inhabit and touch a piece of valuable heritage?—the research-practice explores how this penetration provokes a series of perspectives on how to think inheritance, responsibility and privilege of ownership. Investigating notions of individual and collective rights, this research also considers our relationship to knowledge, to architecture, to heritage and to our own history.

If we propose heritage as a set of knowledges, memories, biographies, material and immaterial values, as a pluriverse entity, then confronting private ownership of heritage means acknowledging this pluriversality as certain rights, beyond the private.

Through research, dialogue, artistic practices, conservation and experimental practices of preservation, the aim is to re-establish codes of acting upon and relating to heritage. Proposing affective relationships in how we relate and respond to a given historical space, the research explores forms of sharing and use—forms-of-life—as more open ways of perceiving, living in and caring for heritage, as a present practice of uses beyond ownership, uses that give meaning.

Sharing and learning, a process of interaction with the collective, comes through acts of inhabiting, as the mapping of local manual knowledge and biographies, experimenting with an artist/artisan-in-residence program, developing applied restoration rounds, pedagogical interventions, public acts and gatherings, conversations and study sessions, archival actions, and walks - transforming the house into a place for knowledge production, understanding knowledge as a process of *being in*, listening, dialoguing and reflecting. Local and trans-local engagement and exchange, unfold an acknowledging of colonial architecture as an entity beyond our commodified needs, aiming towards a re-assimilation of its heritage in contemporaneity.

Searching for the performative legacy of colonial architecture, through a vernacular character maintained in the built structure, contemporary visions come forward.



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## Cultural Heritage Adaptive Reuse for Circular Cities: a Comparative Analysis of Challenges

Oral

***Ms. Nadia Pintossi*<sup>1</sup>, *Dr. Deniz Ikiz Kaya*<sup>1</sup>, *Prof. Ana Pereira Roders*<sup>2</sup>**

*1. Eindhoven University of Technology, Netherlands, 2. TUDelft*

Adaptive reuse is a strategy to conserve built cultural heritage while realizing its potential for sustainable development and tackling urban challenges such as reducing waste production. Cultural heritage adaptive reuse plays an important role in the transition towards circular economy by maintaining existing values and creating new ones, e.g. attractiveness enhancement. However, the knowledge about challenges faced by cultural heritage adaptive reuse is limited and has so far been produced through engaging a small variety of stakeholders and geographical settings only. A better understanding of such challenges can inform adaptive reuse and enable its wider adoption by offering solutions; thus, enhancing the bestowing of cultural heritage on future generations. To identify challenges, the cities of Amsterdam (NL), Salerno (IT), and Rijeka (HR) were selected as case studies. In each city, a workshop was organized, involving diverse representatives of the public, private, and civic sector. The identification of challenges and then solutions was based on the 6 critical steps of the Historic Urban Landscape approach. This acknowledged the cultural heritage demand for an integrated and holistic approach for its management and interpretation. Commonalities and variation among the case studies were revealed employing a quantitative and qualitative comparative analysis. These findings advance our understanding of challenges to cultural heritage adaptive reuse and offer solutions to overcome them while laying the ground for future additional and similar research.



## Cultural Heritage Ecosystems in the MENA Region: Actors, Networks and Future Agendas

Oral

***Dr. Sarina Wakefield*<sup>1</sup>, *Dr. Annette Loeseke*<sup>2</sup>**

*1. School of Museum Studies, University of Leicester, 2. Lecturer in Museum Studies, New York University Berlin*

The Middle East and North Africa (MENA) region has seen significant transformations and reconfigurations within their cultural heritage landscapes in recent years. Academic heritage studies to-date have primarily focused on large-scale state-led trends. This panel seeks to consider the wider cultural ecosystem in the MENA region, which has remained marginalized within academic debates. Panelists present case studies that examine the role of actors such as non-governmental organisations, scholarly institutions, individual experts, small business initiatives and consultants. The principal aim of the panel is to understand the internal yet globally connected dynamics in the cultural heritage landscape in the MENA region by exploring the interrelations, networks, collaborations and competing or conflicting agendas of various local, regional and global stakeholders. Papers examine how various actors are engaged in shaping and re-shaping heritage agendas, networks and in-

stitutionalized practices and processes beyond those that are officially sanctioned by the state. How do non-state and grass-roots initiatives generate and shape alternative heritage futures? How are future heritage concerns – such as the preservation of endangered heritage, sustainability and environmental issues, arts and cultural heritage production under extreme conditions, the participation of diverse local communities, local-global conceptual frameworks, or issues of migration and diasporic interchange – supported or challenged? How are these heritage futures embedded within different heritage processes and methodologies? How are state-sanctioned institutions engaged with, either in co-operation or conflict, different stakeholders? And how do various actors connect the cultural heritage sector in the MENA region with pressing debates, concerns and experiences in related diasporas abroad?

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## Cultural Sustainability in the Digital Age: Reproducing Intangible Cultural Heritage on Media Platforms

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Oral (edits needed)

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*Ms. Xueying Gao*<sup>1</sup>

*1. National University of Singapore*

Intangible Cultural Heritage (ICH) is significant in enriching people's life, sustaining diversity and vitality of the society, and maintaining intergenerational equity. According to Douyin (also known as TikTok), until April 2019, 1214 out of 1372 items on the National List of ICH of China are posting on this digital platform—making up over 24 million videos and over 106.5 billion clicks. Digital platforms show great potentials in enhancing participation in ICH. Combining Habermas' theory of public sphere with Castells' theory of network society, the paper argues that contemporary media technologies create a digital public sphere for cultural governance where ICH is reproduced by practitioners, media celebrities, media corporations, and the government. In 2019, a famous Chinese vlogger Li Ziqi who posts video clips of ICH practice on Douyin became endorsed by the municipal government of Chengdu as an “ambassador” for disseminating ICH. Based on policy study and case analysis of Li's video, media interviews, posts, and relevant news, the research intends to unveil: how is ICH reproduced in the digital public sphere through media content producers' negotiation with ICH practitioners, the platforms and the government, and what are the implications of such policies on the digital future of heritage and cultural sustainability? The research finds that the ICH produced in the digital cultural public sphere is highly commercialized in China through the coordination between the new media platforms, professional content producers, and e-commerce platforms. In the process, ICH is also used by the state to enhance creative nationalism. It is argued that such cultural policy squeezes the space for common users to generate rational-critical debate about ICH in the digital sphere and undermines the value of ICH to sustain culture and generate vitality.

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## Curatorial activism and Rapid Response Collecting at the Victoria and Albert Museum

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Oral

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***Ms. Michelle Cook***<sup>1</sup>

*1. SOAS, University of London*

This paper presents ongoing research into the Rapid Response Collecting at the Victoria and Albert Museum. The key aim is to analyze the application of crisis discourse in museum policy, and discuss how socio-political urgency and/or instability modulates collections development strategies and museum ethics.

The V&A's Rapid Response Collecting programme (est.2014) is a pioneering reactive acquisition strand that enables the immediate display of contemporary designed objects following pivotal moments in recent history. The phrase "rapid response" concurrently evokes the idea of an accelerated reaction and a targeted emergency intervention. Using case studies and participant research to trace the development of these collections from acquisition to display, this paper evaluates how an overarching timeline influences stakeholder engagement in collections development processes, and the extent to which these critical interventions enact curatorial and/or institutional activism. It concludes with a speculative rhetorical study of "rapid response" as metadata within a digital catalogue, envisaging how the documentation of distinctly activist collections might shape the identity of their associative network of actors, artefacts and events after the objects are taken off display.

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## Das Garagenmanifest: GDR garages and their autonomous social afterlife as future heritage

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Oral

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***Mr. Jens Casper***<sup>1</sup>, ***Ms. Luise Rellensmann***<sup>2</sup>

*1. Architect-Planner, Independent Consultant, 2. BTU Cottbus-Senftenberg*

Garage complexes from the GDR (German Democratic Republic) times are a rather under-appreciated building typology. More than 1.000.000 GDR garages are still shaping the urban fringes and rims of many East German cities and villages. Erected autonomously by self-organized associations in a collaborative act on nation-owned („volkseigenem“) property, GDR garages were never part of original plans for socialist residential areas, and they never became part of the official historiography.

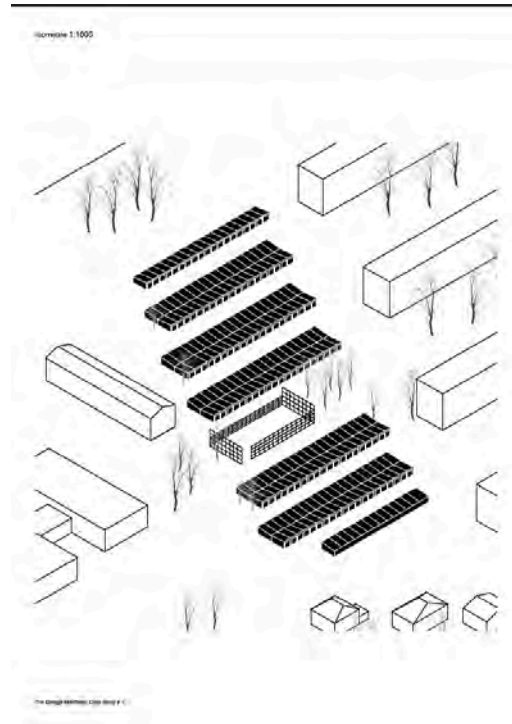
The shortage of cars was a product of ideology and a political instrument. GDR Garages were more than just shelters for the rare and precious automobiles: These places of „male-bonding“ often „served as alternative living rooms“ and as „additional private space“(Siegelbaum, 2009, 5).

The paper introduces the exhibition and publication project „Making Heritage: Das Garagenmanifest“ (2017 & ongoing) portraying the East German urban phenomenon with nine case studies from the city of Cottbus in Brandenburg, Germany. As an architectural-artistic approach to the recognition of GDR garages as future

heritage, the project explores the complexity and meaning of these seemingly banal objects by observing and documenting their physical urban and architectural manifestations as well as their autonomous social afterlife. It discusses the ubiquitous and generic, as an evolving form of heritage, revealing problems of institutionalized approaches to preservation and raising questions on methods of a critical heritage practice within architectural design.



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## Decolonial futures: Deconstructing Heritage and Diplomacy 4

Oral

***Dr. Natsuko Akagawa**<sup>1</sup>, **Dr. Cristina Clopot**<sup>2</sup>*

*1. The University of Queensland, 2. University of Hull*

Heritage and cultural diplomacy have often been associated with the work of international actors such as UNESCO as well as the efforts of nation states to gain international favour and recognition through foreign aid strategic investment (Akagawa, 2014; 2016). Theoretical and empirical studies in different parts of the world suggest that diplomacy can dramatically influence conservation agendas at an international level but also create new narratives and alliances around different shared or conflicting pasts. Given today's increasingly complex negotiations of power dynamics at an international level, diplomacy has become less uni-directional and previously-established hierarchies are increasingly being challenged. The point of departure for our enquiry acknowledges that interpreting diplomacy as an appendage of state apparatus has its limitations. The papers presented in this session will draw on decolonial and postcolonial frameworks to reflect on current and future

heritage and diplomacy practices with the aim to expand the scholarly discussion on diplomacy beyond that directed by national initiative. Papers in this session will also consider a wide variety of networks (e.g. city to city) and agents of diplomacy (both state and non-state actors such as cultural institutes) to bring into focus the work of “un-authorized” actors as key players (such as artists and activists). These will be examined to explore the ways in which they currently or potentially could influence or transform diplomacy practice in unexpected ways.

We welcome papers that address questions including but not limited to:

What forms do or could a decolonial approach to heritage-based diplomacy take?

What actors are or could be engaged in decolonial diplomacy practices?

How can diplomacy help reinterpret colonial pasts and how could this challenge the current power relations in the process?

How might a decolonial approach to heritage and diplomacy reshape future relationships.

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## **Decolonial futures: Deconstructing Heritage and Diplomacy-Archaeological heritage in the age of digital colonialism**

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Oral

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***Dr. Monika Stobiecka*** <sup>1</sup>

*1. University of Warsaw*

Digital archaeology has proven to be an important tool for mediating conflict, ensuring that the digital turn in archaeology entails engaging in current political issues. This can be examined while analyzing a copy of the Syrian Arch of Triumph. The original was destroyed in 2015. A year later, a copy was carved out of Egyptian marble; the replica was constructed thanks to the digital documentation, which allowed archaeologists to create a 3D model. The arch was placed in various Western locations; however, it never reached Syria. Hybridity, the cultural and political significance of the Arch's replica and its 'Grand Tour' invites to think about different interpretative layers of this artefact of ideological discourse (ontological, epistemological, ethical). In this presentation, the replica of the Syrian arch will be analyzed through the frameworks of postcolonial theory and technology studies. I am going to claim that the case of a copy of the Syrian Arch of Triumph demonstrates that Western diplomatic usage of digital heritage might be yet another attempt of recolonization, this time — by powerful technologies.



## Decolonising heritage discourse and practice in cultural diplomacy

Oral

*Dr. Natsuko Akagawa*<sup>1</sup>

1. *The University of Queensland*

Contributions to heritage conservation as a form of cultural diplomacy have long been exercised through inter-governmental organisations like UNESCO, as well as through academic research funding, official development and cultural aid programs (Akagawa 2015, 2016). The adoption of UNESCO's World Heritage Convention in 1972 that defined what was of universal heritage value, subsequently determined for what international agencies would provide support through diplomatic programs. Increasingly, however, this understanding of heritage value was seen as imposing a Euro-centric approach to heritage on non-Western cultural environments.

The Nara Document on Authenticity introduced a paradigm shift in this Western concept of heritage and in 2003, UNESCO introduced the Convention for the Safeguarding of the Intangible Cultural Heritage. In both cases they recognised the essential non-material and intangible elements of heritage of non-Western cultural settings. This moved heritage discourse forward from dominance by a 'Western-imagined fictional temporality' (Walsh and Mignolo 2018:3).

In the paper, I discuss the way these notions of how we understand 'authenticity' and 'intangible heritage' have been processed through cultural diplomacy across the global stage, and how this has influenced how we see heritage today. I argue that the notion of ICH has developed a platform to express cultural significance beyond ruins, buildings and structures, providing assurance for communities and nations of Asia and Africa, once colonised by the 'West', to demonstrate and take ownership of what they embody and value, as globally acknowledged heritage. It has also authorised regional communities, including Indigenous communities, in the West to elicit appreciation of locally significant traditions and practices. This 'decolonisation of heritage discourse and practice', I argue, is therefore essentially a movement to decolonise heritage through the recognition of self-determination.



## Dis-Othering Diversity: Curating as Institutional Troubling

Oral

*Dr. Jonas Leonhard Tinius*<sup>1</sup>

1. *Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin*

Cultural institutions across Europe confront calls for their diversification. What precisely is meant by 'diversity' and the practice of 'diversification' when evoked in calls about the politics of recognition, however, remains ambivalent and unstable. This paper discusses how a team of curators negotiate this ambiguous double-presence of diversity and difference as both desirable future and problematic status quo. The focus here is on a quantitative data-gathering survey conceived by the contemporary art space SAVVY Contemporary in Berlin and the

museum and exhibition venue BOZAR in Brussels. The comparative survey sought to investigate understandings of and facts about diversity within public cultural institutions in Austria, Germany, and Belgium. This paper focuses on the genesis of the survey and its unexpected emergence as a form of internal curatorial critique within the larger framework of the exhibition project from which it arose. It underlines how the survey, conceived itself as part of a critique of the very same institutional mechanisms that made it possible, is caught up in the problem it seeks to address: the reification of markers of difference through their contestation. This contribution traces the paradoxes of curatorial troubling of categories of difference and diversity, showing how the desire to investigate diversity and expose an assumed lack thereof re-inscribes essentialised markers of difference and ways of investigating diversity themselves. As such, it offers a view into the pitfalls and tensions in probing diversity as tool and as problem to create a different vision for the politics of representation in cultural institutions.

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## Discussant

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Oral

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***Prof. Michael Herzfeld***<sup>1</sup>

*1. Ernest E. Monrad Research Professor of the Social Sciences, Department of Anthropology, Harvard University*

Michael Herzfeld

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## Emerging Cultural Heritage Policies in San Francisco: Creating a Just Urban Future

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Oral

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***Ms. Donna Graves***<sup>1</sup>

*1. Independent Public Historian*

Will heritage practices serve as drivers or impediments to a just and equitable future? The City of San Francisco is currently experimenting with new strategies for cultural preservation that are primarily intended to create a more equitable city that values the past, present, and future contributions of a wide array of residents. The tidal wave of wealth reshaping San Francisco's neighborhoods threatens many of the city's historically marginalized communities. In response, community activists and city agencies are creating an urban laboratory for using preservation of historic sites and intangible heritage as a tool for social equity.

My paper will describe the expansion of the city's historic preservation program in the last decade to achieve greater social equity and the recent development of new cultural preservation strategies that link historic preservation, cultural heritage conservation and anti-displacement policies in an effort to preserve the tangible heritage of diverse communities while sustaining their ongoing presence in gentrifying neighborhoods.

I come at this topic as a participant/heritage practitioner and a critical analyst. After describing and assessing the City's programs to date and situating them in an international heritage policy context, my paper will lay



out unforeseen consequences, emerging issues, and potential paths to increase their effectiveness as tools for equity and social inclusion.

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## Enclosing the commons? The politics of public parks as heritage spaces

Oral

*Dr. Abigail Gilmore*<sup>1</sup>

*1. University of Manchester*

This paper looks at the struggle to maintain municipal public parks as common-pool resources (Ostrom, 1991) with open rights of access. A much-valued asset, not least as “the last bastion of the Victorian commitment to cultivate public good within the public realm” (Layton-Jones, 2019), public parks have recently taken a new public health role during the Covid-19 crisis. Yet local authority austerity has led to a state of decline and precarious future, evidenced by a Select Committee enquiry and numerous research reports (Gilmore, 2016). The Victorian legacy of a non-statutory service, free to access but costly to maintain, has exacerbated the search for ways to protect parks from closure through new funding and community stewardship models.

The paper charts the ways heritage values are ascribed to parks through formal and informal processes, by those who fund, manage and use them in everyday life. Drawing on mixed methods research for AHRC project ‘Understanding Everyday Participation’, it compares the cases of late Victorian parks in Manchester, and considers different attempts to engender sustainable community stewardship in partnership with local museums that are proximate or co-located. These other heritage institutions, borne from similar origins of middle-class anxieties, rationale recreation and moral improvement of industrialising Manchester, have vested interests in their association with park spaces, perceived as opportunities to increase social inclusion of the museum. The paper examines the tensions between the articulations of value ascribed to parks, and finds that the casting of parks as heritage can unwittingly create new forms of enclosure.

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## Engraved Stories - The role of the built environment in the museal reuse project of “uncomfortable” heritages.

Oral (edits needed)

*Dr. francesca lanz*<sup>1</sup>

*1. Department of Architecture and Urban Studies, Politecnico di Milano*

The paper focuses on the adaptive reuse of former asylums into ‘mind museums’ . Hosted in what has been defined as an ‘uncomfortable heritage’ (Pendlebury et al. 2018), mind museums are not only museum of the own history of their premise, nor merely historical museums of psychiatry, but site-specific cultural institutions devoted to the representation of the history of mental care and treatment that have the chief mission to promote awareness about mental health today. The study of this particular type of museums allows linking some often

disconnected fields of enquiry related to architectural design and interior architecture, and critical heritage studies providing a fruitful and useful position to analyse interventions on the built heritage.

The paper is based on the in-depth study of the case of the Museo di Storia della Psichiatria in Reggio Emilia (IT). The museum is the result of a joint initiative by the Municipality of Reggio Emilia, the Reggio Emilia region, the University of Modena and Reggio and the Ausl – the local health service. Opened in 2013, the museum is located in the Padiglione Lombroso, one of the several pavilions originally constituting the former San Lazzaro asylum. The adaptive reuse intervention implied a careful work of restoration of the pavilion and important architectural preservation interventions on its building fabric, which have been done with the main purpose to turn it into a museum.

The analysis of this example, will be used in the paper to critically think through conservation and adaptive reuse interventions in relation to the cultural significance, the interpretative and selective dimension of heritage and museum practices, aiming to contribute to the panel debate on the “ethics and aesthetics of adaptive-reuse”.



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## Ethical matchmaking between the private and the public: the constraints of reuse practices involving the local community in contemporary Budapest and Warsaw

Oral (edits needed)

***Dr. Hanna Szemzo***<sup>1</sup>

*1. Metropolitan Research Institute (MRI)*

Heritage scholars and experts in recent years have tended to understand heritage items as complex *assemblages* that are now seen as an embodiment of *identity* (or parts of the identity) of socio-cultural categories. This shift – assisted by international/national declarations and academic debates - had a profound effect on how adaptive reuse is carried out, how local communities get involved and how the participation of different actors is supported. At the same time it raises a range of ethical questions, focusing on how these values and identities are determined and updated, since participative decision-making processes are complex tasks.

Urban regeneration programs represent a specific context where these issues and questions are continuously raised. Whereas the roles of different actors used to be defined rather straightforward, the lines between public and private are blurrier now. Decisions about what constitutes the community, and who belongs to that particular community can lead to the selective empowerment of certain individuals and groups, influencing the decisions about how heritage is dealt with. Using these considerations as its point of departure, and focusing on the cases of regeneration in Budapest (the Jewish district's contested renewal and the rebuilding of the Corvin neighborhood) and comparing them with the ongoing gentrification in the Praga district in Warsaw the paper explores how participative processes take place in a context of sudden gentrification where community is less active, how economic imperatives (can) overwrite participation and the meaning of heritage, and how public bodies (can) use their power to influence these processes in the interwoven fabric of urban planning and heritage conservation.

The research presented is part of the OpenHeritage project and has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 776766.

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## European heritage, belonging, and mobility

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Oral

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***Dr. Viktorija Ceginskas**<sup>1</sup>, **Dr. Sigrid Kaasik-Krogerus**<sup>2</sup>*

*1. University of Jyväskylä, 2. University of Helsinki*

The objective of the European heritage policy is to strengthen the EU citizens' sense of belonging to Europe. European identities are often constructed through top-down approaches that include stories and produce narratives that allow making sense of the past. In this presentation, we focus on a recent EU initiative, the European Heritage Label (EHL) and discuss how visitors to heritage sites, which were awarded the EHL, make sense of questions of European identity and belonging and the interrelated constructions of 'Europe' and 'the European'. While negotiations about (non-)belonging take place in diverse ways, including 'banal' forms and practices, the personal experience of mobility within and outside Europe can influence the development of a transnational sense of belonging to Europe. Based on examples from visitors' data, we examine how such experiences of mobility help visitors to express and perform their notion of belonging in the context of interpreting the past, values, and meanings of the sites. We also investigate how the visitors from the EU and outside the EU understand 'Europe' and 'the European' and whether there are differences between their conceptions.

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## Examining the role played by non-state actors in Qatar's museum ecosystem: Sheikh Faisal Museum's travelling exhibition 'The Majlis'

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Oral

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***Dr. Serena Iervolino**<sup>1</sup>*

*1. Lecturer, Arts and Cultural Management; Programme Director, MA in Arts and Cultural Management, Department of Culture, Media and Creative Industries (CMCI), King's College London*

During last decade or so, the state of Qatar has invested significant resources in the development of its museum sector. Under the auspices of Qatar Museums (QM)—the government sponsored body for museums, public art and cultural heritage—large-scale state museums have been inaugurated. QM represents the dominant and most prolific actor within Qatar's emergent museum sector, in which other non-governmental actors also operate, including Sheikh Faisal Bin Qassim Al Thani Museum.

This paper focuses on this privately-owned museum and examines its international travelling exhibition, *The Majlis – Cultures in Dialogue*. This exhibition strives to facilitate cross-cultural dialogue through presenting to European audiences the *majlis*, the distinctive 'sitting place' to be found in Qatari houses dedicated to hospital-

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ity, social encounters, discussions and decision-making. *The Majlis* has toured to major venues across Europe, including the Weltmuseum, Vienna (2019-2020). This project resulted from a partnership between Sheikh Faisal Museum and other both non-governmental and state actors in Qatar, including UNESCO Doha Office, QM and Qatar Shell.

I discuss how, drawing on Sheikh Faisal Museum's extensive collections, *The Majlis* reiterates Qatar's authorised heritage discourse around intercultural dialogue. My critical discussion sheds light on the role that non-governmental organisations play within Qatar's museum ecosystem. I show how they operate in parallel, and often in partnership, with other non-governmental and state organisations, as well as with international actors, to support state objectives. Drawing on my critique of *The Majlis*, I question the distinction between state and non-governmental institutions in an autocratic country ruled by a powerful royal family such as Qatar.

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## Exhibition-making and tobacco heritage-making: the case study of 'Hey, 1970! The Golden Age of Tobacco' in Taiwan

Oral (edits needed)

***Dr. Han-Hsiu Chen***<sup>1</sup>

*1. Department of Cultural Vocation Development, National Taipei University of Technology, Taiwan.*

Tobacco heritage have a fairly recent presence on Taiwan's heritage preservation lists, to highlight the significance of tobacco agriculture's history and culture. This paper explores how contemporary attitudes to tobacco history commemoration by focusing on the exhibition, 'Hey, 1970! The Golden Age of Tobacco', which was held at National Taipei University of Technology in 2019.

This research conceives making tobacco commemoration exhibitions as a way of making tobacco heritage. Young generation do not have much opportunity to know the culture and history of the past tobacco industry of Taiwan. The curator of 'Hey, 1970! The Golden Age of Tobacco' tried to use university display space as a 'heritage making' space, to communicate with visitors about the stigmatised tobacco heritage. This exhibition was composed of tobacco industrial history, tobacco farmer's life stories, introduction of tobacco barns, and tobacco heritage in Taiwan. Physical materials were displayed include story boards, tobacco cultivation-related objects, a model of tobacco barn, photos, videos, interactive games, cured tobacco leaves and live tobacco plants. The curator tried to adopt diverse narrators to offer visitors a comprehensive view of tobacco story in Taiwan. By conducting questionnaires analysis and interviews with exhibition visitors, this paper aims to understand visitors' experience from four perspectives, namely university exhibition space, objects, interpretation and display methods. This paper explores what do university students think about talking negative tobacco in the university, their thought about different narrators (especially the real plant) in the exhibition, and how these materials and narrative affected their ways of understanding tobacco history of Taiwan, and further, to find out young generation's opinion on preserving the controversial tobacco in contemporary society.



## From colonialism to cosmopolitanism: Heritage making of the Bund in Shanghai

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Oral

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*Dr. Yujie Zhu*<sup>1</sup>

1. Australian National University

With the collapse of socialism as the nation's overarching political system, and the rise of globalisation and marketisation, how to manage colonial heritage in China has become an increasingly important issue. Based on the historical and ethnographic account of the Bund in Shanghai, this paper examines the various roles that heritage plays in representing and engaging with its colonial past. The Bund was a key site in the controversial history of Western colonialism in China, growing from an international settlement in the late 19th century, used to house numerous western banks, trading houses and social clubs. Although the Chinese government removed many colonial statues after 1949, recent urban redevelopment has promoted international influence in the Bund to renew its reputation as one of the largest cosmopolitan cities in the world. The Bund and its buildings were listed as national heritage in 1996. In this ongoing process of heritage-making, the social memories of the colonial past are reconstructed to serve the needs of modern consumption for both domestic and international tourists. Unlike other colonial sites in the Asia-Pacific region, the interpretation of the Bund has transformed the site's negative past into something glamorous for nation building on the global stage. Such shifting narratives from colonialism to cosmopolitanism reflect the political and economic goals of China in regional and global contexts.



## From conceptions to transgressions: reflections on the production and uses of heritage spaces

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Oral

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*Ms. Ellinor Dunning*<sup>1</sup>, *Ms. Camille Aeschmann*<sup>1</sup>

1. Archaeoconcept

In this paper, we will articulate our reflections about the idea of *pseudo-public* space around the three notions of space (*conceived space*, *perceived space*, *lived space*<sup>[1]</sup>) proposed by the French philosopher Henri Lefebvre who conceptualizes space as socially produced, and fundamentally conflictual and plural.

We will first present how tensions between *conceived* and *perceived spaces* crystalized around the “Parkhaus-Opéra”, the site of pile dwelling in the city center of Zurich (Switzerland) that is open to the public. On that specific archaeological site, despite the will to render it visible and accessible to all, as a common heritage, a gap is being observed between the aims of the project team who conceived the visitor facilities and the way the place is used by civil society.

We will then approach the notion of *lived space* through the qualitative research project of the *Salons archéologiques* (Switzerland), which allows us to gather intimate and less accessible narratives about archae-

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ological heritage through focus groups organized in private spheres. Participants' experiences and memories show how they engage with sites and material remains of the past, even some that are symbolically or physically inaccessible. In some cases, the participants to the research confess to having a feeling of pain about this inaccessibility. In response to that, they mobilize creativity and imagination as essential resources, favoring a process of appropriation of the materiality of the past.

By sharing some of these transgressive and defying narratives and practices upon heritage, we aim to encourage a critical perspective on the *conceived space*, broadening "experts'" views on how heritage spaces could be shaped.

[1] In French, *espace conçu*, *espace perçu* and *espace vécu*.

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## From insiders and outsiders to relational action as method for change

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Oral (edits needed)

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***Ms. Julia Ankenbrand***<sup>1</sup>

*1. University of Leeds*

This paper introduces ways of working for heritage organisations that enable them to exist as agile collaborative organisms within their respective ecosystems. It lays out how to use complexity friendly, action-based, relational approaches for changing how we understand, develop and live the relationships between museums and their environments.

The methodologies used allow for a rethinking of the concepts of public and private in lived heritage. Case studies from work on the Bradford's National Museum Project and the British Museum are used to show how by embodying a participatory world view in practice, using action inquiry, and working multi-perspectival across systems, space can be made for new knowledges and practices to emerge collaboratively. Together they lead to heritage organisations that are not separate from, but connected to and stemming from their environments.

Approaching organisations as 'complex responsive processes of human relating' (Stacey 2011) takes us away from the idea of an inside and outside of cultural organisations. We start working with different strata of relational spaces at different moments, from individual day-to-day connections with 'external' partners to whole system discourse. The practice relies on considering change as an ongoing process, driven by continuous conversations between those involved.

Voices from the case studies will illustrate what it looks and feels like to combine and move between bigger systemic aspects in organisations and individually held relationships. The need for questioning logics in heritage practice has been much discussed in the context of changing the museum sector (Janes 2013). A way of working that focuses on learning by doing together means putting complex issues and logics in the context of lived experiences and relationships between people. Different conversation spaces (from private to large scale) are needed at different times for making sense together, to create trust and rethink logics to drive collaborative change.



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## From Russia with love ... of heritage?

Oral (edits needed)

***Dr. Luke James***<sup>1</sup>

*1. Alfred Deakin Institute for Citizenship and Globalisation at Deakin University*

As states deploy material culture as a conduit for geopolitical advantage, we see the emergence of new forms of shared heritage. But surely none stranger than this. On 3 March 2018, former Russian double agent Sergei Skripal and his daughter Yulia were found stricken from a Russian nerve agent on a public bench in Salisbury, UK. Attention focused on the possible involvement of two men, alleged to be Russian intelligence officers, known to have travelled from Russia to the UK—including to Salisbury—for 48 hours spanning these events. Traces of the nerve agent were found in their hotel room. Many were astounded however when the men implicated gave their alibi in an interview on Russian state television, claiming their purpose was simply to visit Salisbury Cathedral, “famous not just in Europe, but in the whole world. It’s famous for its 123-metre spire, it’s famous for its clock, the first one [of its kind] ever created in the world, which is still working.” As heritage became bound up in international espionage and assassination attempts, this paper dissects why—of all possibilities—Salisbury Cathedral featured in this most unlikely role. It explores the dissonance between the alibi’s ostensible function as a guarantor of credulity and its broad reception as an absurdity that was evidence of deliberate international provocation. Drawing together recent approaches to heritage diplomacy and iconicity, it shows how this unusual case serves as a lens through which to revisit debates about universality and the future possibilities of heritage as a geopolitical actant.

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## Geocultural Futures - Session Proposal

Oral

***Prof. Tim Winter***<sup>1</sup>

*1. University of Western Australia*

Today geocultural pasts lie at the heart of international affairs. In Europe, Brexit is first and foremost a geocultural question, to remain or to depart? How to (re)unite - as a country, a kingdom or as a region - seems the profoundly challenging question.

In an increasingly multipolar world, civilisation has returned as a platform for dialogue. Museums and heritage sites look to post-national discourses to craft geocultural citizens. China’s highly ambitious Belt and Road Initiative draws on one of the most compelling geocultural forms of modern times, the Silk Road, to build alliances and new cooperative futures across more than 70 countries. In Russia’s Eurasianism, and Modi’s use of Buddhist and Hindu geocultures for India’s foreign policy, are we seeing a new politics of heritage and history emerge, or a circling back to previous pan-regionalisms?

This panel takes the geocultural as its analytical starting point for investigating key trends in international and regional affairs. How are we to conceptualise and analyse the geopolitical, localised and minority consequences

of geocultural heritage? In today's multilateral trade and diplomacy architecture, geoculturalisms continue to gain currency and funding, manifest in the language of 'shared heritage' or cultural routes and corridors. The Maritime Silk Road is an ascendant geostrategic concept that links East Asia, East Africa and the Mediterranean, bringing maritime histories into focus through tourism and its infrastructures.

The concept of geocultural heritage can help us reframe questions of empire, citizenship, borders; look beyond the national and grapple with the emergent forces of competition and collaboration through which politics, places, and identities are being forged, remade and recycled.

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## Geocultural Futures 1 - Geocultural pasts in the making of heritage futures

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Oral

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*Prof. Tim Winter*<sup>1</sup>

1. University of Western Australia

This paper conceptualises geocultural heritage as a platform for remaking and remapping the past. It asks whether we need to recalibrate our analytical frames to interpret the shifting cultural politics of today, and ponders the degree to which existing modes of analysis capture geoculturalist practices?

As expansionists states look to foster geocultural citizens, groups find solidarity in geocultural identities and cultural sector agencies look to foster such platforms, in what ways do we need to revisit the past to interpret heritage futures.

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## Geocultural Futures 3 - Development of Asian geoculturalism or the geoculturalism of Asian development

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Oral

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*Mrs. Rani Singh*<sup>1</sup>

1. University of Western Australia

This paper aims to develop framework of geoculturalism, a new approach to understand BRI as a convergence of geopolitics and geoculture. China's Belt and Road Initiative (BRI) a multinational, global development strategy is expected to transform vast geographies and millions of lives through heavy infrastructure and connectivity projects especially in the places where it is lacking. BRI is greatly accelerating the process of regional connectivity and integration so far understood in terms of logistics, infrastructure and trade. Chinese discourse frames BRI as the 'revival' of the Silk Roads for the 21<sup>st</sup> century. In the wake of this 'revival', use of Silk Road history based themes is accelerating in Asian cities.

Themes, objects, figures, items of trade central to the Silk Road story are gaining particular importance within these cities, especially where BRI projects have high stakes. In the process of this 'revival', there is drawing of geographies and organisation of culture in a particular fashion. Examining closely such phenomena, this

paper draws on examples from Chinese and Southeast Asian cities to interrogate whether or how Asian cities are being transformed into geocultural cities. Through investigating growing cultural infrastructure being built in the name of ‘reviving’ Silk Road heritage cities for stabilising BRI, geoculturalism as a process and as a new approach contributes to the understanding of geopolitical and geocultural dimensions of BRI in Asia.

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## **Geocultural Futures 6 - Stories of Terrain, Mobility and Social Choreography – (Re)Imagining the Geo-cultural within the Silk Road’s Riverine Geographies**

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Oral

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***Dr. Manu P. Sobti***<sup>1</sup>

*1. University of Queensland*

The cultural biographies of borderlands—the conditions created by borders, boundaries and abandoned terrains—are evocative biographies of ‘no places’ and the people who no longer live there. Yet, these ‘thick’ biographies are seldom recorded in scholarly writings. Set within the framing of the ‘geo-cultural’ as ‘palimpsest stories’ of space-time conditions, this paper explores the borderland condition created by Eurasia’s legendary Oxus River (the Amu Darya) as a provocative, mnemonic repository of interconnected places. While currently connecting, yet inimically separating the transforming nations of Uzbekistan and Turkmenistan, the river’s role as a cultural liminality allows for the re-construction of a holistic, socio-historic narrative. In its medieval past, the Amu Darya served as the selectively permeable, border/boundary condition for the medieval Arab armies moving across Khorasan, their trans-river migrations effectively connecting inhospitable desert to salubrious steppe. While these riverine ‘crossings’ continued over the next millennia, the historical terrain of the river lay largely neglected well into the Soviet times. It is only in the last few decades that archaeology and urban studies have started to reconstruct the spatial choreographies and seemingly ‘inconsequential’ cultural landscapes along these forgotten riverine banks, re-formulating the Amu Darya’s engaging role as the only geographic truism in Eurasia. In elaborating on the role of this riverine borderland as a muse and imparting it with historical agency, this investigation re-formulates the master narratives and identity re-constructions that accompany the descriptions of this complex, contested ecology. It suggests how re-interpretations of passage, journey, crossing and arrival could be ways to revisit the ‘geo-cultural’ within the transforming heritage of state and region.

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## **Geocultural Futures 7 - Exploring the Geocultural Heritage of the Silk Roads in National Contexts in Central Asia**

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Oral

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***Ms. Erin Linn***<sup>1</sup>

*1. University of Western Australia*

This paper explores the emergence and production of a transnational Silk Road heritage and the interplay be-

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tween national and regional identities in Central Asia through the lens of shared heritage. In recent decades, Silk Road heritage has emerged as a critical focus for international organisations such as UNESCO and ICOMOS within the region. China's Belt and Road Initiative, launched in 2013, has added further impetus to the creation and recognition of a heritage of the "Ancient Silk Roads" across Eurasia. Since gaining independence nearly 30 years ago, the nations of Central Asia have been engaged in the process of cultivating national identities while also navigating common regional histories. Historic and archaeological sites, artefacts, and other representations of the past are playing key roles within the context of national identity formation as well as the construction of geocultural pasts and heritage. This research analyses the different ways in which Silk Road heritage is being produced within Central Asia. In doing so, the aim here is to identify the future consequences of this agenda of transboundary connectivity and how the discourse of geocultural pasts will shape national and regional representations of cultural heritage.

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## **Geocultural Futures 8 - Silk Road Collecting: an emerging geocultural trend? Charlotte Papillaud Loram**

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Oral

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***Ms. Charlotte Loram***<sup>1</sup>

1. *University of Western Australia*

This paper examines the way museums in China and Southeast Asia are placing themselves at the center of Belt and Road's geocultural strategy through the creation of so-called "Silk Road" and "Maritime Silk Road" collections. The Belt and Road Initiative's use of shared heritage and the stories of the Silk Roads has translated in part into the development of museums, festivals and expos centered on the Silk Road that rely on material culture to illustrate this shared heritage. We are thus seeing objects being assembled into "Silk Road" and "Maritime Silk Road" collections and moving between cultural institutions in the context of Belt and Road.

As material culture has long been used in political discourse, for example in the service of colonialism, nationalism, nation building, and diplomacy, this paper asks: how are new forms of collecting emerging in the context of Belt and Road's use of the Silk Road narrative? And are these trends merely a by-product or an integral part of this geocultural strategy? To answer these questions, this paper considers the language through which objects are assembled into these collections, and inter-institutional collaborative activities manifest.

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## **Governing heritage-led redevelopment in China: Land value appreciation and policy networks of the Daming Palace Heritage Site Area in Xi'an**

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Oral (edits needed)

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***Ms. Yiqing Zhao***<sup>1</sup>*1. Politecnico di Milano*

Since the 1990s, heritage-led redevelopment has been an urgent need for enhancing inner-city areas through capturing the positive effects of heritage and cultural facilities in China, as it has occurred earlier in European and U.S. cities. Increasingly, local elites employed heritage preservation as a means to legitimize growth and stand out in the global urban competition. Previous studies have considered heritage-led redevelopment as an example of fostering tourism through the commodification of urban heritage. However, the interactions within the policy networks of pro-growth coalitions, who employed heritage as a strategy for the real estate appreciation has not been fully discussed yet. Drawing on the perspective of China's growth coalitions and the case study of the Daming Palace heritage site, this paper reveals how a heritage-led redevelopment policy network works thanks to land finance. More specifically, the Qujiang Development Model in Xi'an, a development model with the integration of heritage preservation and economics, driven the city to chase more real estate appreciation and tourism opportunities at the expense of the marginalization of local communities and heritage preservation. The Xi'an case clearly shows how heritage gets preserved and growth promoted while ruling elites benefit from these operations more than other actors at lower levels. This paper calls for further research to examine the costs and benefits of heritage-led redevelopment and how opponents change the unequal benefit distribution.

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## **Governing iconoclasm: improving critique of government interventions into iconoclasm with the lens of governmentality**

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Oral

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***Mr. David T. Drahos***<sup>1</sup>*1. University College London*

Iconoclasm often have unintended consequences such as an increase in emotion or division within communities. Governing bodies now are struggling to negotiate with iconoclasm, with iconoclasts more than ever questioning the longstanding heritage of communities. As a result, the field of heritage studies needs meaningful critique on how government policies fail and provide guidance to resolving and preventing future iconoclasm. This paper proposes how to move beyond the dichotomy of considering governing bodies monolithically either as iconoclastic or loss-averse, by using the lens of governmentality to disassemble government policies in the example of iconoclasm against the statue of Edward Cornwallis in Halifax, Nova Scotia, Canada. Archival mate-

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rial, media records, and other sources were used to write an institutional ethnography of the Halifax Regional Municipality (HRM)'s interventions.

Evidence showed that HRM was not be intrinsically loss-averse or iconoclastic, but rather concerned with its own measures of success: its reputation and elections. Initial risk-aversion by HRM created a slow reaction to the iconoclasts, and was worsened by the media. This slow and ponderous pace frustrated iconoclasts, who rejected the government's interventions and used the threat of civil disobedience to force HRM to remove the statue of Cornwallis, and this uncontrolled iconoclasm isolated loss-averse factions with unknown consequences.

Applying governmentality and creating better critique could help governments navigate iconoclasm more effectively and reduce the risk of hostility that follows iconoclasm. It also could help iconoclasts or loss-averse factions better understand government motivations and achieve their goals without resorting to disobedience and violence.

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## Heritage & Sustainability. Regulating participation

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Oral (edits needed)

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***Ms. Ilaria Rosetti***<sup>1</sup>

1. *University of Antwerp*

Following the 1948 United Nations' Universal Declaration of Human Rights, the right to access, participate in and enjoy culture – and cultural heritage – was acknowledged by international and national organisations and institutions. Multi-stakeholders' participation has been advocated for its contribution to sustainable development on different levels, and integrated among principles of several international policies addressing linkages between heritage and sustainability – such as the 2003 UNESCO Convention for the Safeguarding of the Intangible Heritage, the 2011 Recommendation on the Historic Urban Landscape and COE 2005 Faro Convention on the Value of Cultural Heritage for Society, among others. Although, different kinds of participation contribute in various ways to sustainability objectives. Recent research has theorized multiple roles of participatory heritage practices in addressing sustainable development: participation as a *right*, which enforcement is an indicator of social sustainability, as *driver* of sustainable development at large, and as *enabler* of the continuity of sustainability-oriented heritage practices in the long term (Rosetti, Jacobs & Roders, 2020). Are these roles acknowledged and promoted by international regulatory frameworks? How?

This paper aims to answer this research question through the review of policy documents drafted by international organizations and institutions – such as the Council of Europe, ICCROM, ICOMOS, IUCN, UNESCO and the United Nations – identifying trends and gaps in regulating participation in international heritage policies, and reflecting on the implications for the implementation of multi-stakeholders' participation in heritage practices.

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## Heritage Activism and Communities: Mentalities and Manifestations of Resistance

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Oral

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*Mr. Efkan Oguz*<sup>1</sup>

1. *Queen*

Communities occupy an uneasy focal spot in critical heritage studies. While a major portion of the critical attention has been directed at how communities are affected as a result of institutional interventions to heritage, these communities have been predominantly conceptualised as wielding scant-to-none autonomy, or positioned as external, if not oppositional to heritage regimes. It is only recently that communities have been acknowledged for their agential capacity to effect changes on heritage processes. Despite the de-centralisation of heritage-making implicated by such theoretical approaches, as well as the celebration of a more dialogic hence democratized notion of heritage that reflects the now ubiquitous institutional language of inclusion; the perspectival dissonance that informs the difficult relationship between communities and heritage, persists. While the resultant tension, as regulated through authorised heritage discourses (AHD), may remain dormant; it is, at times, intensely articulated and enacted. As such, this study attempts to identify and explore how heritage contestations are taken into action mainly in the forms of activism and social movements. In consideration of the increasingly entangled power relations in heritage processes, it preliminarily offers the conceptual categories of “communities *of* heritage” and “communities *for* heritage” as alternatives to the distinctions between communities and governmental apparatuses. By focussing on practices and mentalities rather than taking on an actor-centric approach, it addresses the constitutive interrelationships between heritage activism and the workings of AHD. Drawing on the conflicts that impacted the extensive EU-Turkey supported cultural heritage project in Sinop, Turkey, and the respective social movements that have emerged to safeguard the Yedikule Lettuce Gardens in Istanbul, and the town of Hasankeyf in southeastern Turkey; it is argued that heritage activism not only relies on existing communities but also shapes and creates communities, reinforcing or dispersing the political and socio-cultural hegemony that is intrinsic to heritage.

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## Heritage and Fascism: the afterlife of material legacies of the dictatorship in Italy

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Oral

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*Dr. Flaminia Bartolini*<sup>1</sup>

1. *Univeristy of Cambridge*

The year 2015 marked the 75<sup>th</sup> anniversary of the end of WWII, and its commemoration allowed Italy to reconsider the complexity of the Fascist phenomena and how artistic creations and the urbanism of the regime shaped city landscapes. Today, Fascist material legacies remain an unequivocal presence in any Italian city. However, whether or not they have been preserved, reused or abandoned provokes important considerations of the com-



plexities of renegotiating the Fascist past as it transitions from former iconoclasm to present day heritage status. Heritage designation and restoration of Fascist works of art and architecture have posed questions regarding the selective role of heritage, as well as whether Italy has yet to come to terms with its Fascist past. This paper will examine the different approaches to Fascist Heritage and the conflicting narratives that surround the renegotiation of the Fascist past, and investigates how some recent conservation projects and exhibitions have failed to reflect fairly on Fascism. This article will also deconstruct the role of restoration in heritage practises of preservation and management, and will question the link between conservation and changes in public attitudes regarding this ‘difficult’ past.

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## Heritage and Peacebuilding: Challenges, Possibilities and Sustainability Practices

Oral

***Dr. Feras hammami*<sup>1</sup>, *Dr. Diana Walters*<sup>2</sup>, *Dr. Daniel Laven*<sup>3</sup>**

*1. University of Gothenburg, 2. University of Plymouth, 3. Mid Sweden University*

This paper explores the challenges, possibilities and practices within work connecting heritage studies and peacebuilding. On the face of it, peacebuilding practices appear to have a problem with heritage, since notions of heritage seem to lie at the heart of so much conflict around the world. Heritage artefacts and sites have become targets, while heritage narratives are curated to sew discord, underscore difference and are even used as an excuse for acts of aggression. The nuances of ‘dissonance’ and contested meanings get a little lost, as heritage *difference* is euphemistically deployed as an unreflexive backdrop to violence, rather than a source of learning. Thus, an imagined – if not invented – mosaic of exclusive identities becomes naturalised and enhanced, or even violently enforced, through the careful conservation of certain tangible and intangible cultural heritage narratives, even where that entails the destruction of others.

While tropes of heritage discourse seem dominant and colonial, we argue that an alternative framing can always be imagined, excavated and applied. In this paper, we will explore the potential of heritage for peacebuilding by looking at a number of applied peacebuilding practices within the cultural heritage of conflict. Developing a critical review of the spaces and tensions between heritage and peacebuilding in theory, the paper focuses on practices from below through a series of short case studies that contain messages of humility and social justice. Drawing on ideas of reconstructive learning, heritage from below, co-resistance, and disinheritance, the paper makes a specific contribution to the debates and practices on heritage management and sustainability.



## Heritage and post-truth political campaigning: how heritage has unconsciously given meaning to post-truth rhetoric

Oral

*Mr. Gregory Judges*<sup>1</sup>

1. Leeds Beckett University

Using the past in political campaigning is not new. However, recent political events suggest that its effectiveness has increased. This paper will explore why post-truth discourse is well placed to exploit the past for political gain and how the current heritage climate contributes to post-truth messages.

Individuals use emotions at heritage sites to construct a personal living past which enables them to develop relationships with political and social constructs, ideas and ‘realities’ in the present. In and of itself, the emotionality that a personal living past brings to contemporary issues is theoretically benign. However, the growth of feel-good nostalgia and commercially inclined heritage sites which refuse to engage with uncomfortable elements of the past has resulted in these living pasts aligning with social and political constructs focused on nationalism, exceptionalism and conflict. Post-truth rhetoric, with its ability to manipulate ‘realities’ grounded in emotionally obtained ‘facts’, have begun to focus on the past to influence the personal living pasts of individuals towards even more antagonistic directions.

Utilising case study data from heritage sites, surveys and a review of recent political campaigning, this paper will demonstrate the emotional power the past has over us and how it can be manipulated by post-truth political campaigning. It is hoped that this understanding will lead to the heritage sector engaging its agency to reverse its support for post-truth politics, becoming an active participant in political discourse instead of a passive one.



## Heritage and the Futures of Difference (8)

Oral

*Dr. Duane Jethro*<sup>1</sup>, *Mrs. Christine Gerbich*<sup>1</sup>

1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin

There is a widespread call today for heritage institutions — preeminent arbiters of social recognition — to be more inclusive and embracing of diversity so as to contribute to democratic processes. Museums especially have long played a central role in forging national and local senses of identity and belonging. Inherent to this process is marking as different or ‘other’ what is not ‘us’ or those who do not ‘belong’. This panel looks at how and whether museums and heritage can be effectively repurposed to address more diverse agendas and futures. Specifically, it examines the politics and policies in heritage and museum settings that are key to making new futures, as well as the imaginaries, capacities and abilities that these foster. Through concrete ethnographic examples, panelists examine practices and processes that lead to shifts in possibilities for “doing” diversity and discuss unanticipated and sometimes even detrimental consequences that flow therefrom. Spanning a

range of research settings and locations, the papers interrogate some of the most current concepts employed in diversification initiatives, such as ‘participation’, ‘collaboration’ or ‘decolonisation’ and the variations of what they make happen in practice. The panel aims to develop a better understanding of such practices and processes, specifically, as to how they help provide the foundations for more fundamental and far-reaching diversity work of museums and heritage in the future. Alongside showing what works well and pointing to possibly untapped potential, the contributions act as a provocation for making a difference to future diversification of museums and heritage.

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## Heritage and the Futures of Difference - Discussant - Sharon Macdonald

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 Oral
 

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***Prof. Sharon Macdonald***<sup>1</sup>

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## Heritage and the politics of nostalgia among far-right groups in Europe

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 Discussion Panel
 

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***Dr. Flaminia Bartolini***<sup>1</sup>, ***Dr. Elisabeth Niklasson***<sup>2</sup>, ***Dr. Herdis Holleland***<sup>3</sup>, ***Dr. Chiara Bonacchi***<sup>4</sup>,  
***Dr. Sanja Horvatinčić***<sup>5</sup>, ***Dr. Maja Gori***<sup>6</sup>, ***Dr. Chiara de Cesari***<sup>7</sup>

1. *University of Cambridge*, 2. *University of Abe*, 3. *University of Oslo*, 4. *University of Stirling*, 5. *Institute of Art History of Zagreb*, 6. *Italian National Research Council (Cnr)*, 7. *Universiteit van Amsterdam*

This panel sets out to discuss the nationalist revival and new authoritarianisms in Europe by addressing the heritage claims of the contemporary far-right. Since the fall of the Berlin wall, far-right parties have moved from the margins to the mainstream in Europe’s political landscape. Latching onto successive EU crises – i.e. the European debt crisis and the refugee reception crisis – and to inequalities caused by economic globalization, these forces have kindled nationalist, colonial and dictatorial nostalgia. What the majority of far-right parties have in common is the rhetoric of reviving “the lost homeland”. They draw on the past with an eye toward recreating it. Not as it was, but as glorified moments and idealised ways of life lodged in collective memory. We have long known that heritage is an important agent in politics of identity and belonging, an agent which can have dire consequences when used for exclusionary purposes. Research has shown how its strategic manipulation can destroy trust in the future and disrupt social relations. That we need to act is clear, but how should we best understand the strategic use of heritage by the far-right? How do we approach their exclusionary iterations of the past in a research capacity? And how do we relate to our own and our disciplines’ role in feeding such politics? This panel dives into these challenges by way of concrete examples of far-right uses of heritage. We

warmly invite all participants to share their thoughts and experiences.

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## **Heritage and the social housing crisis: complicities and resistance**

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Oral

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***Ms. Pippa Postgate***<sup>1</sup>

*1. Independent Researcher*

Criticism of heritage practices has typically focused on the internal practices of the sector while often lacking a sufficient consideration of the socioeconomic context in which these take place. Within London's increasingly exploitative property market and the parallel decentralisation of state housing provisions, it has become even more urgent for heritage practitioners to recognise their own role and impact within these destructive processes. This paper will discuss the embedded nature of the heritage sector within the broader neoliberal frameworks of London's ongoing regeneration of post-war social housing estates.

Exploring the extent to which heritage engagements have become complicit to the interests of property developers, including activities such as excavation, listing and exhibitions, it will also ask how these methods might alternatively be used to oppose them.

By tracing the use of heritage interventions and discourse within contemporary examples of estate regenerations this paper will call for a reconsideration of the instrumentality of housing heritage and its appropriation by non-heritage agencies. This crucially requires heritage practitioners to understand their position and potential power within a wider network of political and economic forces. A reassessment of the sector's broader contribution to the ongoing social housing crisis is therefore argued to be essential for practitioners to begin challenging their own complicity and instead create space for more socially conscientious practices.

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## **Heritage as a public service: adaptation and justification in heritage management**

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Oral

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***Ms. Alison Edwards***<sup>1</sup>

*1. University of York*

This session will examine how heritage in England has used the language of key policy aims over recent decades, from social inclusion under New Labour, to an emphasis on the socio-economic benefits of heritage in the post-crash austerity period, and a new focus on sustainable values and the ecological lessons heritage can teach. A longitudinal study of the topical trends in five major academic heritage journals will be used to show that these ideas have been adopted by the heritage sector, in a clear response to political trends. This adaptability has clear benefits for the heritage sector, as it is used to justify expenditure on cultural resources, and to encourage the view that heritage is an essential public service. However, it also raises the question of whether heritage

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can - or should - deliver all the wide-ranging results it has promised.

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## Heritage as an Activist Tool: Heritage-Led Activism in the 1960s

Oral

***Dr. Mesut Dinler***<sup>1</sup>

*1. Politecnico di Torino*

In the current literature, heritage activism is formulated as the activist efforts against destruction of heritage assets. However, heritage can also be a powerful actor to initiate or contribute to activism. Even though the societal and political role of cultural heritage is already framed with rising interest in critical heritage studies, the power of heritage to initiate activist movements is yet to be discovered. In fact, the link between heritage and activism can be found in the development of historic preservation discipline itself. During the 1960s, as the preservation discipline became institutionalised internationally, many European countries (i.e. France, Italy, Turkey, England, etc.) witnessed the rise of workers, students, and women's movements especially in multicultural urban settings. The paper focuses on this period and asks these essential questions: Does cultural heritage really have the potential to form, generate, or contribute to an activist approach in historic urban settings? If so, what is the history of this potential and what are the dynamics of this process? To answer these questions, the paper investigates two cities: Turin, Italy and Istanbul, Turkey. What is common in both cities is that they were the main destination of a huge migration wave of the postwar recovery period. Through such a comparison, the paper underlines how heritage can act as an activist tool in similar ways in different urban settings.

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## Heritage as pseudo-public space - 11

Oral

***Dr. Harald Fredheim***<sup>1</sup>

*1. Museum of London Archaeology*

Slogans such as 'for ever, for everyone' and 'archaeology for all' are common in the heritage sector, promoting the notion that heritage, however it is defined, is a public resource that is open, accessible and inclusive. Yet 'inclusion' remains a thorny issue and perennial concern for heritage organisations because the people who engage with the heritage they represent and promote are not representative of the general population. Historically, such participation deficits have been explained by labelling non-participants deficient and in need of education. However, a growing body of scholarship within and beyond critical heritage studies argues that participation deficits are a result of the fact that heritage is not public, open, accessible and inclusive in practice. The concept of pseudo-public space has been coined within the context of the increasing privatisation of public space. One characteristic of privately owned public spaces is that they appear public to the publics they are designed for, while other publics are acutely aware of the limits placed on their use by private security and

'hostile architecture'. This session brings together papers that explore a variety of ways in which heritage can be understood to function as pseudo-public space. Taken together, they highlight public/private heritage entanglements, subtle ways in which heritage excludes marginalised publics and introduce approaches to making heritage more open. Perhaps most significantly, the papers raise the question of whether heritage should be considered inherently pseudo-public, by emphasising how spaces can become *less* open and 'public' by virtue of being recognised as heritage.

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## **Heritage as pseudo-public space - Discussant - Celmara Pocock**

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Oral

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***Dr. Celmara Pocock***<sup>1</sup>

*1. University of Southern Queensland*

Celmara Pocock

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## **Heritage contribution to wellbeing: towards closing the gap between policy and academic research evidence base**

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Oral

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***Dr. Eirini Gallou***<sup>1</sup>

*1. UCL*

The paper discusses the implications of the different imperatives and undertakings of policy makers and academic researchers around understanding and measuring heritage contribution to wellbeing. It ultimately aims at proposing ways for alignment of research aims and outputs between the two arenas.

To do that, it positions the discourse around well-being in both arenas within a wider theoretical framework, considering how intrinsic and instrumental values of cultural heritage are operationalised. It unpacks the different definitions of well-being that have been analysed in recent research within heritage studies and the relevant approaches to measurement of well-being outcomes and the types of heritage assets linked with those. Utilising discourse analysis of recent UK policy papers and grey literature, the paper will shed light on how the narratives on heritage and well-being have been evolved during the last decade, and how they have been critically shaped through a parallel discourse on arts and museum sector. Emerging challenges specific for heritage sector like the lack of understanding of place-related effects on well-being are under focus.

Finally the paper provides a critical overview of those intersecting discourses and suggest a set of steps for diminishing the gap between policy needs and academic research foci, through embracing a wider sets of analytical tools.

The research is based on the literature review of the recent PHD thesis of the author, on developing a framework for evaluating social impacts of heritage participation, focusing on participants perceived impacts from set of heritage participatory projects, realised within NLHF funding.



## Heritage for All: Inclusive Growth and Sustainable Heritage Futures

Oral

*Dr. Nadia Bartolini*<sup>1</sup>, *Dr. Eirini Gallou*<sup>2</sup>, *Ms. Sefryn Penrose*<sup>3</sup>, *Dr. A Piccini*<sup>3</sup>, *Dr. Patricia Lucas*<sup>3</sup>

1. University of Exeter, 2. Historic England, 3. Bureau for the Contemporary & Historic (ButCH)

The term ‘inclusive growth’ emerged from work in Development Studies that sought to consider how poorer communities could be included in economic growth (Ranieri and Ramos 2013). Since then, the term has evolved to capture varying degrees of meaning: from an inclusivity agenda that focuses on diversity to a growth agenda that fosters both social wellbeing and economic prosperity. The most commonly ascribed definition, and the one that we use, consists in ‘enabling as many people as possible to contribute and benefit from growth’ (RSA 2017). This presentation stems from commissioned work from Historic England and the British Council conducted by the consultancy team of the Bureau for the Contemporary & Historic to examine best practices for how heritage can be a driver for inclusive growth in the UK. Our team has been compiling quantitative and qualitative data from a range of heritage projects that considers tangible, intangible and natural heritage, as well as facilitating workshops to explore issues around collaborations, funding mechanisms, and gathering experiences across case studies. This presentation will highlight two areas from our work: (1) the key recommendations for an Inclusive Growth Framework in heritage projects, and (2) the challenges that emerged in doing the research. We will explore our work in relation to critical heritage studies and the UK cultural policy landscape, and assess how applying an ‘inclusive growth’ framework in heritage projects could enhance sustainable heritage futures.



## Heritage for whom? Understanding the role of heritage-related planning in Chinese traditional rural settlements

Oral

*Ms. Qi Mu*<sup>1</sup>

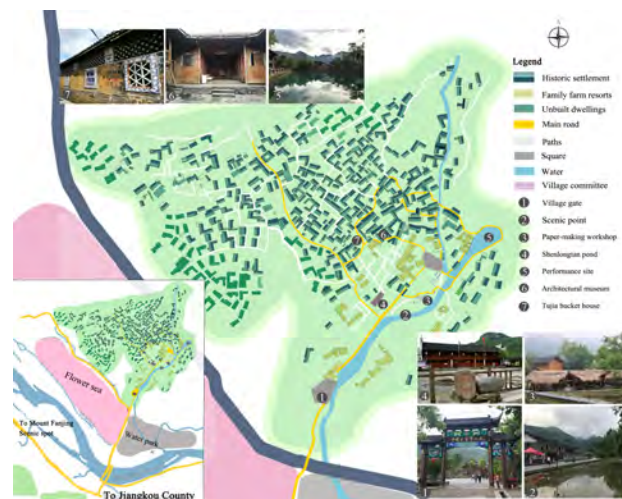
1. Politecnico di Torino

Ultimately, the heritage-related planning in Chinese traditional rural settlements (TRs) has been widely debated in academia. The selection of TRs often contains a set of indicators and guidelines, aiming at discovering and defining the heritage value and characters of the traditional rural settlements, and try to address the socio-economic and physical interventions in name of preservation. Despite the attempts of concerning both preservation and development approaches, the phenomenon of commodification led by heritage-related plans in many of the practices arose critiques from physical-spatial and societal aspects. The core question of this research is, what is the role played by the heritage-related planning in TRs in today’s China? In order to untangle this question, we identified three groups of case studies affected by three levels of preser-



vation policies that contributed irreversible impacts on both physical and societal spheres. Apart from the analysis of the physical interventions applied in the case study villages, the research identifies a pattern of the stakeholders involved in the preservation processes and the tensions emerged to discuss in detail the role of heritage-related planning in the Chinese rural context.

The paper adopts a qualitative research methodology. The data collection relies on a systematic field survey and analysis of planning documents. Moreover, a set of interviews with planning institutions of different levels and the stakeholders in the arena of heritage planning have been carried out.



Yunshe roof plan drawings edited.jpg

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## Heritage futures: context, combinations and connections

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Oral

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***Mr. Karim van Knippenberg<sup>1</sup>, Dr. Beitske Boonstra<sup>1</sup>***

*1. Ghent University*

In the field of heritage studies there is an ongoing quest for inclusive governance models for the re-use and adaptation of cultural heritage. Such inclusive models try to link the re-use of material and immaterial aspects of heritage to the empowerment and inclusion of local and/or heritage communities and ongoing issues of spatial (re-)development. However, in practices of heritage re-use throughout Europe, it appears that heritage management is often only focusing on few of these aspects. Heritage re-use for instance becomes more and more interwoven with spatial developments often isolating of the heritage asset from its intangible aspects. Literature review shows that various scholars argue to incorporate individual or communal notions about affectivity with heritage, re-use practices tend to work towards single, rather fixed ideas of heritage in which communities do not necessarily recognize themselves.

Based qualitative semi-structured interviews, we identify the ongoing process of practices and interactions that shapes and reshapes the meaning of heritage. Based on this, we propose to adopt the idea of adaptive re-use to overcome this focus on individual aspects of inclusive heritage management as it creates space for more flexible solutions which address myriad and changing values of heritage. We argue to not only focus on adaptivity, but especially on the interconnectivity, and co-evolution, of all four aspects: material heritage, immaterial heritage,

spatial development, communities. The role and value of heritage is then always in the process of making, as it is constituted within a specific context, and dependent on particular combinations and connections.

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## Heritage in Contemporary India: A Study of Sikh Museums

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Oral (edits needed)

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***Dr. Kanika Singh***<sup>1</sup>

*1. Ashoka University*

I study the emergence of Sikh museums in postcolonial India, and their relevance for understanding heritage politics in contemporary India and the nature of the museum as an institution. Sikh museums are unusual: their display consists of modern history paintings depicting scenes from Sikh history rather than historical artefacts. These paintings are also dominate popular visual culture. A number of Sikh museums have been built in independent India, many within Sikh shrines, and they are commissioned both by the government and Sikh organisations.

I follow a mixed-method approach combining visual analysis, interviews and archival work to examine the process of creation of Sikh museums, the networks of patronage supporting them and the content and circulation of their display. I argue that (a) Sikh museums are a phenomenon particular to independent India, their emergence coinciding with important political developments. This has shaped the Sikh community's use of its history and the perception of its own place in the Indian nation. I especially examine the intersecting patronage of the government and Sikh institutions, and its implications for understanding Sikh museums within the creation of an Indian national heritage. Sikh museums provide a vantage point for studying some of the most significant debates of contemporary India—on nationhood, citizenship, heritage and identity; (b) Sikh museums are a rich site for examining the nature of the museum as an institution and its relevance for the wider landscape of heritage in India and other non-western societies. They are located at the intersection of seemingly distinct yet overlapping spheres—the formal space of the museum, and the informal sphere of the bazaar; the secular authority of the museum and the sacred terrain of the gurdwara; the secular domain of the government and the religious sphere of the community—which create a highly influential and dynamic heritage site.

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## Heritage in the coming reconstruction of the Dutch landscape

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Oral

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***Prof. Hans Renes***<sup>1</sup>, ***Dr. Linde Egberts***<sup>2</sup>

*1. Utrecht, 2. Vrije Universiteit Amsterdam*

In the Netherlands, elsewhere, the relation between heritage and planning has gone through different phases, from [1] a national collection of heritage objects, to [2] a stronger emphasis on the relations between heritage

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and environment and recently towards [3] a growing role of heritage in regional transformations. These three approaches, that have recently been described as the ‘sector’, ‘factor’ and ‘vector’-approaches, complement rather than replaced each other. They are all relevant in the fundamental changes that the Dutch landscape will undergo in the coming decades as the country will be confronted with climate change, changes in energy and food production and demographic changes. These changes will involve a society and systems of governance that are also developing fast. Heritage, as an important factor in identity building and in raising public support, can influence these processes by showing historic solutions, by prioritizing regions and by adding quality and public support to plans.

These themes will be elaborated in a case study of climate adaptation and mitigation in the former island of Goeree-Overflakkee. This case study shows that the contribution of heritage to climate policies is more incidentally than structurally applied in landscape planning. It also shows that local perceptions of heritage is mostly limited to visible, morphological structures in the landscape, rather than understandings of heritage as a process.

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## **Heritage is the care for precious things: thinking through a more-than-human heritage practice**

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Oral

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***Prof. Tod Jones***<sup>1</sup>

*1. Curtin University*

I have a simple goal for this presentation with wide ramifications: to make heritage the care for precious things. Put another way, this presentation articulates an approach to heritage based on an understanding that the things that give heritage its physical shape and locate it are what generates its emotional force and connection. This approach is located within the field of more-than-human approaches, and addresses the issues of situated knowledge and romanticism that occasionally diminish such thinking.

This approach is my response to failures in heritage management and research where connection to heritage is either displaced by, or maintained in spite of, contemporary practices and concepts. Heritage practices tend to focus on the requirements of state and private management of property, and heritage concepts have failed to appreciate all the connections heritage requires and coherently articulate them as the basis for analysis.

In this presentation, I use a dialogue between heritage researcher Dennis Byrne and anthropologist Tim Ingold to elaborate a framework for understanding how life and movement are constitutive of heritage phenomena. Byrne’s research critiques how heritage management and heritage studies have divided heritage from its environment and thereby ignore relationships that shape and sustain it. Tim Ingold’s approaches to environments provides an alternative definition of heritage based on movement. The final section considers how to respond ethically to a full recognition of heritage-environment relations that includes connections to places beyond the immediate environment. I illustrate my approach using an example of research with Indonesian colleagues on Majapahit heritage.

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## Heritage “Deviations”: Ethnicity, Gender and Masquerade Practices in Contemporary Bulgaria

Oral

*Dr. Ivo Strahilov*<sup>1</sup>

1. Sofia University St. Kliment Ohridski

During last decades Bulgaria has been witnessing a real upsurge in the revitalization of rural masking traditions. Known as *kuker* or *survakari*, many groups of masked people perform annually in numerous villages and small towns all over the country. This rite is extremely prestigious for the national imagery, and one of its regional versions has been nominated by the Bulgarian state and consequently inscribed on the UNESCO ICH Representative List. Alongside with local customs, in several towns municipal authorities organize major festival parades with thousands of participants where groups from different places gather to perform their respective traditions and compete.

In this context, the paper will examine two different cases which question the normative canon of the masquerade, by transforming some of its elements into sign-vehicles of ethnic or gender self-representation. The first example traces the consolidation of a whole Romani mummer group, while the other highlights the strategic redefinition of the tradition in queer terms by LGBTI activism. It will be argued that they both try to renegotiate national heritage's present and future, by criticizing on a performative level the exclusive concept of the nation and its supposedly homogeneous culture. The presentation will further discuss arising contestations of masquerade, seen as a continuous process which makes visible multiple social and political tensions.

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## Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Heritage Interpretation and the Quest for Post-Conflict Resolution in East Asia

Oral

*Prof. William Logan*<sup>1</sup>

1. Deakin University

Practices used to interpret conflict-related sites of memory with the objective of reconciling previously warring peoples are not well developed anywhere in the world and particularly not in East Asia. At the international level of heritage management, UNESCO's World Heritage Committee has had to deal with many disputes between States Parties to the World Heritage Convention over the inscription of sites related to international conflicts. Much war heritage is protected by individual states which is relatively straightforward when the site is within your own state but when other belligerents seek to have a say in the management of extraterritorial sites considerable diplomatic involvement is required. Conflicts also occur between peoples of different cultures within states, presenting national and local heritage agencies with management issues similar to those experienced internationally. A first-order task for all heritage agencies is to devise strategies that better enable

people to understand other peoples' cultures and histories and to appreciate the reasons for safeguarding other peoples' cultural heritage. Site interpretation is a key element in such essentially educational strategies. This paper asks what principles could, or should, underlie best practice interpretation strategies for conflict-related sites of memory. It also raises some of the constraints limiting the contribution that site interpretation can make, for instance, to UNESCO's constitutional project of building bridges to peace, or to the protection of the cultural rights of all peoples within East Asia and its component states.

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## **Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Heritage on the move: reorienting Taiwan through Indigenous heritage**

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Oral (edits needed)

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*Dr. Shu-Mei Huang<sup>1</sup>, Dr. Yujie Zhu<sup>2</sup>*

*1. National Taiwan University, 2. Australian National University*

Over the past two decades Taiwan has tried to mobilize its prehistory Austronesian linguistic heritage and indigenous culture to reposition itself in the Asia-Pacific. This paper illustrates how the attempt has gradually evolved into cross-border exchange and partnership based on the inter-connectivity across the Pacific on different level, with the nation state moving towards institutionalizing the Austronesian Forum and the civic groups building up indigenous exchange between Māori, New Zealand and Amis at Karawan, Taiwan. In particular, the young Māori students from Karetu launched the so-called *Hawaiki Nui* (Nawaiki Plan) to search for their ancestral roots in Eastern Taiwan and then invited related visits from Taiwan to New Zealand, which exemplified how the past connection contributed to the present movement after shared heritage. That the indigenous had once become imperial subjects before World War Two, nevertheless, have also resulted in certain ironic situations, in which indigenous people working with some Japanese right-wing groups actively preserved Japanese colonial legacy with difficult remembering across border. From linguistic heritage to built heritage, the paper interrogates the simultaneously concurring and conflicting making of indigenous heritage in Taiwan and beyond and sheds light on the artful and sometimes inconvenient relationship between heritage making and nation building.

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## **Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Heritage, memory and emotion: international relations and narratives**

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Oral

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*Dr. Natsuko Akagawa<sup>1</sup>*

*1. The University of Queensland*

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This paper considers places of memory in Japan related to the wartime Allied nuclear and aerial firebombing of Japanese cities in the course of 1944 – 1945. These resulted in the immediate deaths of an estimated over half a million people, leaving a further more than 15 million people homeless. The paper examines how in Japan these memory places have been utilized to both construct and reconfigure national and international humanitarian narratives in the aftermath of World War Two. Distinguishing between sites devoted to the memory of nuclear bombing and more recent sites of memory providing opportunity to remember the devastation of the extensive firebombing, the paper explores the ways that places of memory are able to give recognition and meaning to individual memory that has been put aside or silenced. While recognizing that national places of memory can contribute to transnational dialogue concerning issues of peace building and human rights, I show how localised sites of memory can move beyond the political interest of established national discourse. I argue that in providing opportunities for voicing the once silenced memories of the past, such spaces through the celebration of individual/community voices, can contribute to more effectively nurture the intrinsic value of the meaning of life to create an inclusive society and a sustainable future.

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## **Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Heritage-making of war memories: Remembering Nanjing Massacre in nation-building**

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Oral

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*Dr. Yujie Zhu*<sup>1</sup>

*1. Australian National University*

On 13 December 2018 a series of activities was organised around the world to commemorate the victims of the mass killings and war crimes committed by Japanese soldiers at Nanjing during World War II. The Nanjing Massacre Memorial Hall in China was at the centre of these 81<sup>st</sup> anniversary commemorations, a site that serves as a national place of remembrance for the atrocity at Nanjing. However, the representation of such a traumatic historic event is not simply about national recognition and mourning; China uses narratives relating to loss and victimhood to develop regional alliances in the Asia-Pacific region based on shared war memories and a mutually grounded antipathy towards Japan. The importance of the Nanjing Massacre site and documents related to the event were recognised as national heritage in 2006 and as global archival heritage, with inscription on the UNESCO Memory of World Register in 2015. The transformation of the Nanjing Massacre into a national heritage site not only offers the state a powerful platform for patriotic education, but also allows the event to operate as a form of ‘soft power’ to fulfil diplomatic goals in the Asia-Pacific region.

By examining the social discourse of the Nanjing Massacre Memorial Hall, this paper explores how the Chinese state (re)interprets and represents war memories through heritage making, and investigate their cultural and political roles in nation building. Moving beyond the existing literature on the Nanjing Massacre which focuses on the event in the context of Sino-Japan relations, the study contributed to our understanding of the contested, plural, and dynamic nature of social memories in China’s nation formation in the context of the burgeoning global era.

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## **Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Politics of Nostalgia and Intentional Forgetting in Japan's Industrial Heritage**

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Oral

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***Prof. Ryoko Nakano***<sup>1</sup>

*1. Kanazawa University*

The language of shared heritage for humanity holds a central position within UNESCO's World Heritage. However, the "Sites of Japan's Meiji Industrial Revolution" as World Heritage is primarily Japan's national project for globalizing a glorious historical narrative of Meiji Japan. While this national nostalgia matches the contemporary political discourse of overcoming domestic and international challenges in twenty-first century Japan, it also encourages people to forget alternative perspectives related to Korean memories of forced labor, colonialism, and war. Ministry officials and cultural council members expressed concerns over possible critical reactions from South Korea, but the Japanese government accelerated its campaign for UNESCO's World Heritage designation and achieved its objective in 2015. Why did the Japanese government take this step despite the alarming voices within Japan? This article uncovers the process in which Japan's industrial heritage was constructed and promoted as World Heritage. It points to the role of Japanese and Western heritage experts in a newly established committee outside the conventional procedure for Japan's World Heritage nomination and concludes that Japan's heritage diplomacy pushes alternative historical narratives into oblivion.

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## **Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Slaves to rival nationalisms? UNESCO and the politics of 'comfort women' commemoration in contemporary East Asia**

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Oral

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***Prof. Edward Vickers***<sup>1</sup>

*1. Kyushu University*

In October 2017, the application to list the *Voices of the Comfort Women* archive on UNESCO's 'Memory of the World Register' was rejected. In this paper, I attempt to locate that decision in the context of other recent instances of 'heritage diplomacy' in East Asia, highlighting the tensions in many related campaigns between nationalistic agendas and UNESCO's universalist pretensions. I then discuss the nature and extent of similar tensions in the framing of the 'comfort women' issue, as manifested in a number of new 'comfort women museums' (institutions closely associated with the preparation of the 2016-17 'Memory of the World' application). I focus especially on the case of China, where the Xi Jinping regime first sought to 'weaponise' this issue against Japan, only to pull back in 2018 as Sino-Japanese ties warmed - but I also refer extensively to the more familiar



cases of Korea and Japan itself. I conclude by asking how the story of the ‘comfort women’ might be reframed to underline its global significance (or ‘outstanding universal value’), in a manner that makes it more difficult for Japanese nationalists to portray the campaign for recognition and commemoration as an ‘anti-Japan’ conspiracy.

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## Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia -8

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Oral

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*Dr. Yujie Zhu*<sup>1</sup>, *Prof. William Logan*<sup>2</sup>

*1. Australian National University, 2. Deakin University*

Sites of memory play a fundamental role in how countries design and articulate a national narrative but also in how they negotiate narratives with other countries. Such sites are used by states to remember and forget, construct, reinterpret and control the past as part of nation-building and social cohesion practices, often at the expense of cultural minorities living within the state. They also serve as powerful tools of dialogue between nations, informing relationships and highlighting points of agreement and difference, sometimes exacerbating tensions carried over from open conflicts in the past but on other occasions being used to strengthen mutual understanding and reduce international friction. In this workshop, we use examples from East Asia to identify the key issues enabling and/or constraining sites of memory related to past conflicts to perform a useful role in transcultural and transnational dialogue both within and between states and in helping create a more peaceful regional future.

### Key Questions:

- How do sites of memory impact on nation building and social cohesion policies and the shaping of international relations?
- How do sites of memory become trans-nationalised and what impact does this have on local compared with national and international narratives?
- What roles do sites of memory have in transnational dialogue concerning issues such as human rights, peace building, war commemoration and victim diplomacy?
- How does extraterritoriality impact on the interpretation and management of sites of memory associated with past international conflict?



## **Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia -The politics of Korean-Australian memorial diplomacy, 1953-2019**

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Oral (edits needed)

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***Dr. Bart Ziino***<sup>1</sup>

*1. Deakin University*

This paper examines the politics of diplomacy in a series of memorials marking Australian service in the Korean War (1950-53). Unlike so many sites of Australian extra-territorial heritage in Asia and beyond, the array of memorials in Korea – and indeed in Australia – are not simply an expression of Australians’ desire to mark the activities of their service personnel on the battlefields. Rather has the memorialisation of Australian forces in Korea been the product of a significant South Korean interest in the politics of commemorating the role of their United Nations allies in a war that is still only in abeyance by virtue of the 1953 armistice.

Thus while for Australians remembering war in Asia has largely been a case of expressing consistency with its military traditions, for Koreans, Australian participation in the war constitutes one part of a broader narrative that emphasizes the continuing state of war with the communist north.

So much of the commemorative activity examined in this paper therefore has its origins in Korean agencies. This includes not only the memorials erected in Korea in the decades immediately following the armistice, but more recent memorials constructed in Australia, with Korean involvement, which speak to similar themes.

Nevertheless, alternate narratives of the war in Korea, which foresee resolution of the conflict in the reunion of estranged family, have the potential to recast the meaning of those memorials. In these circumstances, the stability of the commemorative structures surrounding Australian participation in the Korean War might in future find itself eroded.



## **Heritagisation, digitalisation and local involvement: the case of Phong Nha – Ke Bang National Park, Vietnam**

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Oral

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***Mrs. Quyen Mai Le***<sup>1</sup>

*1. Center for Development Research, Universtiy of Bonn*

Heritagisation refers to the process that revitalizes certain objects, places or practices of the past with new meanings, cultural significance and functions in the present (Harrison, 2013). This process is believed to be dominantly controlled by powerful elites at both global and national levels. Questioning the actual position of the local community in this process, the study takes Phong Nha – Ke Bang National Park – a natural World Heritage site in Vietnam – as the case study. Adopting the theory of networks and flows, it focuses on the re-integration of the designated Park into the wider contemporary contexts when new values are being imagined and promoted. Through series of in-depth interviews and social networking content analysis, the study

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finds out that although heritagisation of the Park is majorly controlled by the powerful elites, local people are increasingly maneuvering their ways to bypass this dominance through ICTs innovation. Digitalisation becomes an effective way for local people not only to get connected locally and globally but also to increase their political and economic power. This finding suggests opportunities for the local people to actively engage and better achieve their interests in the polity of heritage-making.

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## How do we know the state of heritage conservation? On the issues of analysis and self-reflection of conservation field.

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Oral (edits needed)

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***Mr. Vít Jesenský**<sup>1</sup>*

*1. National Heritage Institute, Regional Office of Central Bohemia in Prague*

Conservation of CH represents only a part of heritage issues, but perhaps the most systematically addressed. Within this field, a number of conceptual planning documents are available and are still being developed: conceptions, strategies, visions, international conventions, or even presentations, which should definitely be based on the state-of-the-art analysis - research facts. Such data may be available about the history and physical condition of material objects, but analyzes and an evaluation of conservation quality (efficiency), including public relation to heritage, are absent. Basically, such knowledge and resources are always substituted by unsubstantiated summarizing opinions or, at most, by expert estimations and experience or by individual cases. This is a serious systemic deficiency that disqualifies the field, among other things, compared to others (eg environmental conservation).

The paper deals with the following questions: What can be the causes of the insufficient analytical phase of the conceptual shaping of heritage conservation field and what substitutes the research knowledge of the field? Why are research analyzes as a source of credible information necessary for the conservation field? Are such analyzes available and in what form? What are the implications of inadequate analyzes? What should be the basic analyzes solutions (content, methods)? Specific related issues are, for example: confusing analysis of heritage objects with analysis of conservation field, not exploring the human factor, unclear "experts" assessment, international or global analysis problem (Is UNESCO monitoring of WH a good model?).

Critical heritage studies could help in defining the subject of analysis and monitored criteria and research methods.

The paper will be illustrated by examples of the author's partial analytical researches on the state of some sectors of heritage conservation in the Czech Republic.

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## Implementing a 21st century international approach to urban heritage conservation, management and sustainable development in Florence (Italy) and Edinburgh (UK): challenges and future perspectives

Oral (edits needed)

***Dr. Francesca Giliberto***<sup>1</sup>

1. University of Kent

The management of historic urban environments toward a reconciliation between urban heritage conservation and development is one of the most urgent tasks of our time. Existing heritage conservation tools (e.g. town planning instruments, special zoning, density regulation, intervention restrictions on buildings, etc.) proved to be inadequate or insufficient to regulate urban transformations and development to handle contemporary economic, social and environmental challenges. The “heritage versus development dilemma” has been central to the international debate of the 21<sup>st</sup> century about urban heritage conservation, management and development. The recent adoption of the *Recommendation on the Historic Urban Landscape* (UNESCO, 2011), *The Valletta Principles for the Safeguarding and Management of Historic Cities, Towns and Urban Areas* (ICOMOS, 2011), the *2030 Agenda for Sustainable Development* (United Nations, 2015) and the *New Urban Agenda* (UN-HABITAT, 2016) represent the most recent international contributions in the identification of a new holistic urban management framework for reconciling urban heritage conservation with sustainable development.

National and local governments are called on to adapt, disseminate, and facilitate the implementation of this approach in their territorial jurisdiction and different pioneering attempts have been already enacted around the world to implement this approach at grassroots levels. Focusing on the two case studies of Florence (Italy) and Edinburgh (UK) this paper critically discusses how effectively the key principles of these policies and recommendations have been implemented into existing and consolidated urban management systems and regulatory frameworks. It also reveals effective practices and critical aspects to be aware of for other historic urban environments of similar socio-economic context and future perspectives.

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## Indigenous Cultural Heritage, Cultural Appropriation, and the Law: Pasts and Futures

Oral

***Ms. Ayla do Vale Alves***<sup>1</sup>

1. UNSW Sydney

Cultural appropriation has recently begun to be discussed in the international community; however, nothing conclusive regulating the matter has yet been done in International Law. Moreover, neither International Intellectual Property Law, nor International Human Rights Law have been able to provide sufficient legal clarity

specifically regarding the topic, leaving a gap in the international framework for the protection of Indigenous cultural heritage. This paper attempts to find ways to fill this gap by firstly analysing the legal regimes currently offering protection to Indigenous cultural heritage in International Law and their shortcomings in order to understand what needs to be overhauled and changed in the elaboration of a framework concerning cultural appropriation so current deficiencies can be overcome. In doing so, I examine the underlying rationales of the Intellectual Property Law regime covering Indigenous heritage in International Law in order to assess how it relates to Indigenous peoples' needs and interests regarding their heritage. Subsequently, I move into a more detailed consideration of socio-legal, historic, economic, political and cultural elements involving Indigenous peoples and what role they play in the present configuration of Indigenous peoples' rights, and how they ought to be treated in International Law. My hypothesis is that legal responses and the future of Indigenous heritage depends on taking into account Indigenous perspectives and voices, even if they challenge currently held assumptions about heritage and its safeguarding. Such a future framework can become an adequate, culturally-sensitive and human-rights oriented tool for the international safeguarding of Indigenous cultural heritage.

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## **Insurgent heritage: Decolonizing the futures of the industrial landscape of Lota, Chile.**

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Oral

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*Dr. Magdalena Novoa*<sup>1</sup>

*1. University of Illinois Urbana-Champaign*

Critical to a discussion of cultural heritage and participation in the neoliberal era is the recognition of how neoliberalism, as a network of policies, ideologies, values and logics, fragments and diffuses power into various private and public agencies. This fragmentation obstructs access to decision-making and results in people's inability to preserve, define, and access historic places that are meaningful to them, especially for those from underrepresented communities. Additionally, neoliberalism relies on sanctioned spaces of participation to achieve citizens' legitimization through a perception of inclusion. However, this process does not translate into material and power redistribution creating contradictions and disjunctions. Counter-hegemonic groups may use such incongruous conditions to destabilize the neoliberal hegemonic order that regulates heritage landscapes (Miraftab 2009).

Organized residents from the ex-coal mining town of Lota in southern Chile, is one such example. Since the closure of the mine in 1997, Lota has faced increasing decay and "ruination" (Stoler 2007), remaining as one of the poorest municipalities in the country. Paradoxically, it is also one with more national monuments designated, many of which the state has transferred to an NGO that limits access for local people. I define Lota as a "wounded heritage landscape" that makes visible how places and its inhabitants continue to be harmed by dominant social, cultural, economic, and political practices of exclusion (Till 2015). This paper offers an examination of how Lotines are actively and critically engaging with processes of memory-work and heritage-making to challenge a history of structural inequalities and envision alternative futures.



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## **Intangible cultural heritage as a mirror of societal gender structures: a discussion based on case studies**

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Oral

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***Dr. Helga Janse***<sup>1</sup>

*1. University of Tsukuba*

Heritage is gendered in several ways. From one aspect, it is gendered in the sense that the heritage discourse is often gendered (Smith 2008). In some cases, heritage is also gendered in the sense that gender is a factor directly affecting access and participation. For example, some World Heritage sites have gender-restricted access. Within the context of the 2003 convention, the gender dimension is even more pronounced as many of the practices recognized by the convention feature gender-based roles and rules. However, traditional practices as well as gender roles are dynamic and susceptible to change. Gender norms change, as do traditions. Against this background, what does gender mean for the continuation and transmission of traditional practices? How are contemporary issues regarding gender equality approached by the concerned communities? In this paper, the author discusses the mechanisms of changes in gender rules within traditional practices, against the background of the results of case studies conducted 2018-2019, targeting a certain type of festival in Japan. While these festivals have traditionally been restricted to male participants, changes have occurred in a number of festivals to open up for female participation. As such, the festivals provide an interesting arena to study changes in gender rules. Based on the results of a survey conducted among the preservation associations connected to the festivals (Janse 2019), the author conducted interviews with a selection of preservation associations which had experienced changes in the gender rules. Drawing from the results of the interviews, the author discusses implications for the future.



## Intangible Cultural Heritage under National and International Law: Going Beyond the 2003 UNESCO Convention

Discussion Panel (edits needed)

***Dr. Marie Cornu*<sup>1</sup>, *Ms. Clea Hance*<sup>2</sup>, *Dr. Lily Martinet*<sup>3</sup>, *Dr. Anita Vaivade*<sup>4</sup>, *Ms. Liga Abele*<sup>5</sup>,  
*Prof. Jérôme Fromageau*<sup>6</sup>, *Dr. Vincent NEGRI*<sup>7</sup>, *Prof. Noe Wagener*<sup>8</sup>**

*1. Institute for Political Social Sciences at the French National Centre for Scientific Research, 2. University Paris-Saclay, Fondation des sciences du Patrimoine, 3. Max Planck Institute Luxembourg for Procedural Law, 4. UNESCO Chair on Intangible Cultural Heritage Policy and Law, Latvian Academy of Culture, 5. Latvian Academy of Culture, 6. International Society for Research on Art and Cultural Heritage Law, 7. Institute for Political Social Sciences at the French National Centre for Scientific Research, Institut national du patrimoine, 8. University of Rouen in Normandy*

The Convention for the Safeguarding of the Intangible Cultural Heritage has radically changed the meaning and the protection of cultural heritage in international law and in numerous national laws. This discussion panel will offer a critical approach to the various legal issues that are part of the present and future safeguarding processes of intangible cultural heritage. It will do so based on the results of an international study conducted on twenty-four states parties and two states non-parties to the Convention, encompassing different regions of the world with their own legal traditions (common law, Romano-Germanic law and other legal systems).

This panel will question how different domestic laws and legal processes tackle (1) issues relating to the scope of the intangible cultural heritage and (2) challenging concepts, such as community, safeguarding and the principle of participation. Furthermore, this research revealed the diversity of legal mechanisms and their levels of normativity (labels, inventories *etc.*), as well as friction points and interactions between different fields of law (*e.g.* intellectual property law, environmental law and human rights law). Finally, in a general context of fundamentalization of rights, this research demonstrates that new claims appear in the field of cultural heritage law and are challenged before the courts. The discussion panel is sponsored by the International Society for Research on Art and Cultural Heritage Law.



## Intangible Cultural Heritage, a social policy of cultural domains for secular and divine: Shikinen-sengu of Ise Grand Shrine in Japan

Oral (edits needed)

***Dr. SUMIKO SARASHIMA*<sup>1</sup>**

*1. University College London*

Since UNESCO adopted the ICH Convention in 2003, European heritage studies have focused primarily on the forms of ICH practices: either “inauthentic” (*i.e.* commercialised for tourism) or “static” (*i.e.* recognised in ICH List). From this standpoint, Ise Grand Shrine in Japan represents a curious counter example to a European heritage concept predicated on the age of objects. The shrine has been rebuilt the wooden sanctuary every



20 years since 690, a process known as *Shikinen-sengu*. More often than not, European heritage study discuss *Shikinen-sengu* without considering the fact that neither the shrine nor the rebuilding practice is designated as cultural heritage in Japan. Rather, *Shikinen-sengu* is a religious practice funded entirely through private donations.

Following the nations' loss in WW2, Japan created its own system of ICH to support traditional practices and help its citizens rediscover a sense of national pride. The holders of the designation – known as Living National Treasure – are still highly regarded in present Japanese society. I argue that cultural heritage is a social policy in a state whose primary aim is to enrich citizens' lives through publicly funded initiatives. Through an analysis of the sacred domain of Ise Shrine, I seek to conceptualise ICH as an agent for the creation of the public domain through the moral value of tradition.

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## Intergenerational Ethics of Heritage: Sustainability and Future Generations

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Oral

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***Ms. Anna Marlene Karlsson***<sup>1</sup>

*1. University of Bergen*

Preservation for the benefit of future generations is a core idea in cultural heritage policies, though the courses of action for ensuring this aim come in many variations. Since the UN report *Our Common Future* 1987, there has been a focus on sustainability and sustainable development in many areas of society. This idea has in recent years increasingly influenced heritage policies in many countries and organisations, making the formulation 'sustainable heritage' appear ever more frequently in documents concerning heritage strategies and policies. However, the connections between 'sustainability', 'heritage' and the very loosely defined 'future generations' are not often explicit.

This paper aims to contribute to a broadened understanding of what sustainable heritage can entail, and how it is related to what I refer to as the intergenerational ethics of heritage. I will base my discussion on examples from the Norwegian heritage sector, especially that of the Directorate of Cultural Heritage and Norwegian governmental policies. How do we define what sustainable actions are in the heritage context? How far into the future is it reasonable to plan to preserve heritage, and at what costs for the present generations? And how does this future horizon affect our sense of intergenerational obligations? I will argue that a larger degree of clarification and reflection is needed regarding these question in the light of the sustainable heritage discourse.

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## Interpretations of the 1965 Mass Killings in Indonesian Museums and at Heritage Sites

Oral (edits needed)

***Mr. Andrew Henderson***<sup>1</sup>, ***Dr. Yunci Cai***<sup>2</sup>, ***Dr. Sarina Wakefield***<sup>2</sup>

*1. Independent Consultant, 2. School of Museum Studies, University of Leicester*

The rise to power of the Suharto and his authoritarian regime in Indonesia was accompanied by a ‘political genocide’ with at least 500,000 people associated with the Indonesian Communist Party killed. McGregor (2007), in her work on the militarisation of Indonesian history, has shown the central role that museums and state sanctioned heritage sites played in legitimising the regime and justifying the ‘extermination’ of the Indonesia Communist Party. During the Suharto regime, alternative narratives of the victims of this violence were suppressed, and largely remain untold, even after the fall of the regime (although the success of the film *The Act of Killing* and holding of International People’s Tribunal on 1965 Crimes Against Humanity in Indonesia, has increased attention). In this context, this paper aims to address how the 1965 killings were interpreted and presented to the public at museums and heritage sites during the regime, and if there has been a shift in the post-authoritarian period to allow interpretation or discussion of ‘alternative’ narratives. The paper will focus on two museums in Yogyakarta, Indonesia. The first is the Fort Vredenburg, home to the ‘Museum of National Struggle’, created during the authoritarian Suharto period. This site was also used as prison from 1965-1971. The second is the Tamansiswa school museum. This school had many teachers associated with the left, and a large number were forcibly ‘disappeared’ during this period. The school’s museum has recently undergone a revitalisation, and includes new interpretation on this period of the school’s history. Overall, this paper aims to critically examine the established power structures in Indonesian museology created during the authoritarian Suharto region, and highlight how new ‘critical’ approaches to museology and heritage studies can open up space for discussion of this period of Indonesian history, especially including perspectives of victims of the violence.

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## Investigating Japanese “Heritage for Diplomacy”: An Analysis of Local Narratives at Controversial UNESCO World Heritage Sites in Japan

Oral (edits needed)

***Ms. Shannon McNaught***<sup>1</sup>

*1. School of International Service, American University*

*How are controversial UNESCO World Heritage Sites presented to international audiences and in what ways do local interpretation methods conform to or diverge from official national narratives?* These questions have become more and more pressing as World Heritage Sites are inscribed at increasing rates per annum and the United Nations Educational, Scientific, and Cultural Organization (UNESCO) continues to face accusations of politiciz-

ing physical, intangible, and documentary heritage. The recent emergence of academic discourse on so-called “heritage diplomacy” has made available a theoretical framework through which to understand the interplay between heritage, cultural nationalisms, international relations, and globalization.

This paper is a response to the dearth of research on the impact of subnational factors in heritage diplomacy by comparing local and national narratives at controversial UNESCO World Heritage Sites in Japan. In addition to expanding on existing literature, the stated research goals include developing a new theoretical framework through which to better understand and analyze the role of domestic actors and actions in heritage diplomacy practice. The research was conducted on-site in Japan and utilizes a qualitative methodology rooted in content and narrative analysis. Of the many conclusions drawn, the most significant finding stresses the importance of consistent heritage messaging at the national and subnational level as a key factor in establishing and maintaining credibility for heritage diplomacy strategies conducted on the international stage.

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## Iran’s contemporary art scene and its attempt to be seen

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Oral

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***Ms. Gudrun Wallenböck**<sup>1</sup>*

*1. PhD candidate at University of Music and Performing Arts Vienna, Austria*

In April 2018 the Institute for Promotion of Contemporary Visual Art in Iran claimed that 240 galleries are registered in Tehran, and the number is growing. Galleries try to sell young and established art to Iranians, as – due to ever tightening sanctions – international sales are impossible. At the same time various independent art spaces outside Tehran promote emerging artists and try to set up national and international networks and exchanges, for example Shiraz, Isfahan and the religious pilgrim site Mashhad. The country is cut off international markets; established artists from Iran live in diaspora and the ones back home try to generate public interest without being censored and prosecuted. By examining how local initiatives fight their way through censorship, economic hardship and lack of funding for promoting contemporary art, this paper explores how various local and international networks keep operating in Iran. Building on extensive research and collaborative practice in the field, I discuss the social and artistic implications of international politics in the region, and sanctions against Iran in particular, for the current and future arts and cultural heritage field in Iran. How have local artists responded to challenges and despair? What have been their hopes, motivations and strategies to build connections and promote Iranian cultural contemporary heritage worldwide? And what have been the roles of international cooperation partners such as hinterland galerie, an independent art space in Vienna, or cultural heritage foundations, such as SIMORGH Foundation, in building contemporary art networks in and with Iran?

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## Journey to the West (?): Crafting heritage futures in China - Rural Renaissance of China: a study of the ‘Grassroots Gala’ in Zhejiang Province

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Oral (edits needed)

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*Ms. Pelin Lyu*<sup>1</sup>, *Mr. Lisheng Zhang*<sup>2</sup>

1. University of Le, 2. UCL

The Grassroots Gala (*cun wan*) in Zhejiang Province, China, is also known as the Rural Spring Festival. The first Grassroots Gala was held in 1981 in Yueshan Village, Lishui City. It was originally a self-organised celebration by local people. In 2018, in order to fulfill the “Beautiful Village” national policy, the Lishui City Government re-produced the Gala into an official cultural event and launched a series of initiatives to build a “model” for other regions to follow.

The paper investigates the Grassroots Gala practice by unpacking the entanglements of state and villagers, government and business. The “down to earth” repertoire in Gala that reflects traditional costumes and villager’s modern life is recognized as a representative of authentic grassroots culture, rebelling against the stereotypical, “less civilizational” images of the Chinese rural landscape. The Gala in Lishui has formed a “cultural model” that appears to be a private initiative, but one in which the government is involved as well as a series of commercial-related practices as part of the funding to stimulate the rural development.

This paper argues that though the concept of “grassroots gala” has been broadened to meet this instrumental goal, the unique feature of the Gala practice is that villagers and the government, public and commercial, are not cut off from each other, but are organically integrated. The Gala enriches the cultural life of rural residents, and potentially encourages the connection and communication between urban and rural. The government-business partnership model adopted by the Gala may provide a feasible example for the intangible cultural heritage-making practice in China. Whether the Gala in Lishui will remain sustainable remains to be debated, however, focusing on the ways in which government and private mobilise the grassroots gala in Lishui might open up the creative cultural practice to alternative strategies.

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## Making claims to and creating deals out of difficult heritage of imprisonment? heritage diplomacy of the case of Tilanqiao, Shanghai

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Oral

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*Dr. Shu-Mei Huang*<sup>1</sup>

1. National Taiwan University

This research studies Jewish heritage in China, with a focus on the case of the so-called “Shanghai Ghetto,” where some 30,000 Jewish refugees temporarily settled down before Second World Two. Old synagogues were the

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focus of heritage talks yet in what sense they can (or cannot) be restored and/or adaptively reused are subject to the entanglement of urban heritage, memory politics, and international relations, varying across Chinese cities. The Tilanqiao case, with the ongoing effort of registering the memories of taking refuge as Memory of World and an existing heritage district zoning, will be compared to other contested cases of reconstructing synagogues in Harbin and Kaifeng, to shed light on the cross-border geographical and historical contingencies of heritage making. While the dynamics of heritage diplomacy between China and Israel have been generally good and artful since its formalization 1992, there were phases and episodes in which Jewish heritage could be highlighted or downplayed. In recent years, China's commitment to promoting One Belt One Road policy has required an improvement of its ties with Arabic countries so that it will not over-recognize the Jewish heritage. This paper explores how geopolitical shifts would reshape the ongoing development of Jewish heritage in China by examining international deals out of difficult heritage to which perhaps no one can make exclusive claims.



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## Manufacturing belonging: a postcolonial perspective to EU heritage policy

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Oral

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***Dr. Tuuli Lähdesmäki*<sup>1</sup>, *Ms. Johanna Turunen*<sup>2</sup>**

*1. sdf, 2. University of Jyväskylä*

This paper will open the session by introducing its core concepts – belonging, place-belongingness and politics of belonging – and discussing their relevance and utility in critical heritage studies. For us, these concepts are crucial in scrutinizing heritage. Diverse heritage practices, processes and policies can strengthen a positive feeling of belonging and inclusion but also simultaneously and unintentionally cause exclusion and feelings of non-belonging, and create boundaries and hierarchical power relations between people. Our theoretical discussion seeks to further Yuval Davis' and Antonsich's previous discussions on belonging by emphasizing its dual nature: belonging as an intimated spatial feeling to belong and belonging as a collective process enabled or hindered by political and social discourses and structures.

In our paper, we apply this theoretical and conceptual framework to explore the tensions embedded in current

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heritage policy discourses of the EU and in the ways they ‘manufacture’ belonging by including in and excluding from the idea of Europe certain stories, spatial and temporal layers, symbols and people. Our core question is: Whose belonging do the EU heritage policy discourses manufacture, how they do it, why, and with what effects? We use as our data recent EU heritage policy documents. Our methodology builds on close reading the documents through our theoretical lens – the concept of belonging. Moreover, through integrating current postcolonial and decolonial theories into our analysis we seek make the exclusive nature of politics of European belonging more tangible to offer views on how to make future heritage policies in Europe more inclusive.

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## **Mazu touring across the border: the politics of mobility of heritagized religion**

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Oral

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*Prof. Ming-chun Ku*<sup>1</sup>

*1. the Institute of Sociology at the National Tsing-Hua University*

Enlightened by “Mobilities” paradigm, this paper discusses the politics of border-crossing of a heritagized religion in Taiwan: Mazu belief, which is on Taiwan’s ICH list since 2010. Two types of border-crossing activities related to Taiwan’s Mazu belief are analyzed in this paper. First one is pilgrimage-related cultural exchange. In the late 1970s, Mazu believers in Taiwan made the earliest pilgrimages to China to visit temples and participate in ceremonies and other religious practices even before governmental agreements on cross-strait exchanges were officially permitted. Till today, the phenomenon of cross-strait Mazu-cultural exchange between Taiwan and China is still highly entangled with the politics of mobility in the cross-strait relations between two political entities with territorial powers and border control. The second one is diplomacy-related cultural exchange. Since the 2000s, Taiwanese government has sponsored several events abroad to make Mazu belief a showcase of Taiwan’s culture. This paper notes that these two types of border-crossing activities related to Taiwan’s Mazu belief are entangled with the issues of political landscape, transportation technologies, and heritage practices. It points out that various types of religious-related material objects are travelling in these activities, such as statues of Mazu and other deities, play flags and banners, palanquin or sedan chairs, incenses, etc.. Security checking, custom declaration, choices of transportation, and even the route arrangements become issues in these activities. In terms of politics of mobility, this paper discusses how these issues are dealt by governmental arrangements and/or institutional changes on heritagized religious materials on the move.

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## Melbourne's Rotten Apple: Federation Square, Public Space, and the Future of Urban Heritage

Oral

*Dr. James Lesh*<sup>1</sup>

*1. university of melbourne*

On 20 December 2017, the Victorian State Government and Apple Inc. announced plans for a flagship Apple store for Melbourne's leading public space: Federation Square. The proposal involved the demolition of an original building on the civic square and its replacement by a complex by architects Foster + Partners. As in Stockholm, there was an immediate public backlash against the Apple proposal to enter this public space (which is managed by a government-owned private company). A new advocacy group called Citizens for Melbourne founded a campaign called 'Our City, Our Square'. A key strand of the campaign involved nominating Federation Square for a state heritage listing, which the Victorian National Trust did in August 2018. The nomination proved contentious: Federation Square was only completed in 2003; its postmodern aesthetic is still controversial; one of the original architects endorsed the Apple proposition; and, is public space even heritage? Apple quietly dropped its plans in April 2019, before Federation Square was listed in August 2019. This paper provides a critical, first-hand, contemporary history of the events and issues. I co-founded Citizens for Melbourne and documented the campaign. The campaign provided an opportunity to test the idea that public space—always political, contested and a tenet of civic life—might also be heritage for Melburnians. This paper, therefore, examines the key heritage issue at stake at Federation Square for the heritage profession, civil society, and the Melbourne community: the current and future role of public space for urban conservation and city life.

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## Monetizing the Mauerfall: The never-ending commemorative consumption of the Berlin Wall

Oral

*Dr. Duane Jethro*<sup>1</sup>

*1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin*

In September 2019 Heidi Klum's husband, drummer Tom Kaulitz, gifted her a large, richly decorated piece of the Berlin Wall as a symbol cementing their matrimonial unity and the creativity that abounds in societies without walls. But Klum's enthusiastic announcement of the highly expensive unusual gift on Instagram triggered outrage. Many remarked that it was in bad taste. Yet, the Berlin Wall has been commercialised from the moment the border between East and West opened with little outrage. Members of the public seized upon it for mementos for sale, and the former GDR state and later the city of Berlin also sold and auctioned large sections of it. Despite being the site of death of many failed escape attempts it was valued because it marked a global shift in a political order initiated by people's power. Many of the large sections of auctioned Wall were also re-circulated, donated to worthy causes and figures, such as Nelson Mandela. There exists a flourishing trade



in small souvenir sized pieces of the Wall, all controlled by a few small distributors. Recently, concerns about the resumption of European border regimes and a border wall in America have renewed interest in the Wall as a cypher for ominous enclosed, even authoritarian national futures. This paper will outline the commercial history of the Berlin Wall over 30 years, paying special attention to the moral logics applied to enable its commodification, and ethnographically analyse its contemporary recovery as a symbol of freedom and tolerance for the future.

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## Monuments and Moneyments – Reconsidering Economic Value of Heritage

Oral

*Dr. Xiaolin Zang<sup>1</sup>, Dr. Bouke van Gorp<sup>2</sup>*

*1. Qingdao University of Technology, 2. Utrecht University*

Worldwide, heritage conservation practices have gradually shifted from “preservation by protection to preservation by development” (Janssen et al., 2014). Adaptive reuse has become an important strategy to capture both the heritage and economic values in urban development and regeneration. These strategies are also upcoming in Chinese cities, where heritage may have to compete with several needs caused by fast urban growth and continuing urban poverty. This paper explores how economic arguments form part of heritage conservation practices in Qingdao. Its colonial past has created unique but also contested heritage (Zang, 2019) and the potential for dissonance increases if tourism and commercial logic become the main drivers of heritage development. Recently, the local Government announced to support the World Heritage application of the Qingdao’s historical town. To promote the cultural image of the city, several historical sites turned into museums and heritage attractions. However, critics argue that museumification of historical buildings does not mean that this heritage is economically sustainable. Meanwhile, spontaneous private regeneration in the historic area of Xinhaoshan shows signs of consumption-led gentrification that will result in displacement of original inhabitants. This paper will analyse the views of heritage professionals in Qingdao have on the position of the economic value in heritage practices in this particularly dynamic context. Adaptive reuse is most applied in Qingdao’s industrial heritage but profitable redevelopment is difficult. Furthermore, the attractiveness of pseudo-classical architecture to tourists raises questions about identity and authenticity.

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## Museologies in Authoritarian Regimes

Oral

*Dr. Yunci Cai<sup>1</sup>, Dr. Sarina Wakefield<sup>1</sup>*

*1. School of Museum Studies, University of Leicester*

This panel engages with ‘authoritarianism’ in museological and heritage contexts. We use the term ‘authoritarian regimes’ in its broadest sense to engage with all forms of undemocratic rule and their relationship to

museological theory and practice. We therefore seek paper proposals that engage with, but are not limited to, degrees of freedoms, political equality and control in museological and heritage contexts in different geographical regions in the world.

What is the future for museologies in authoritarian regimes? How do authoritarian regimes draw on western museological methods, expertise and brand identities? How do authoritarian regimes translate these western museological practices within local contexts, and what impacts do they have on the politics and societies of authoritarian regimes? Moreover, what kind of future will museums and cultural institutions have in authoritative regimes? We are particularly interested in exploring how autocratic power-knowledge networks are implicated and embedded in museological discourses and frameworks? And how we can identify and map ‘everyday acts’ of authoritarianism within the contemporary museums and heritage landscape? How are authoritarian regimes resisted and what forms of new solidarities and representational practices emerge from such contexts? Conversely, how do these new solidarities and representational practices in turn challenge and shape the western dominated discourses that are predominant in the theory and practice of critical museology? Our panel aims to encourage debate on the usages and practises of ‘authoritarianism’ in critical museology and heritage studies. We seek to build a framework for understanding museologies in authoritative regimes, which connects and challenges the under-researched phenomena of authoritarianism and illiberalism. We welcome contributions that speak to this aim from a range of geographical, methodological, conceptual or disciplinary perspectives, and from individuals at different stages in their careers including early career researchers, academics, practitioners, artists and activists.

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## **Museum Objects As Avatars. Thinking Within and Beyond the Museum’s Infrastructures.**

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Oral

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*Ms. Margareta von Oswald*<sup>1</sup>

1. *Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin*

This paper suggests to think the museum object’s digital counterpart as its avatar. The figure of the avatar grasps the ways in which the museum’s database is based on, and reproduces, historical concepts of difference. Conceived as ‘a variant phrase or version of a continuing basic entity’, the avatar consists of an amalgam of the physical object, its historical inventory, but also, and importantly, of museum practices and their materialisation, such as ‘categorising’ or ‘naming’, the ‘cleaning’, or ‘enriching’ of the database. As such, the avatar is defined by the database’s template and grid to organise information, a frame which is historically shaped and disciplined. At the same time, however, the avatar can develop a life of its own beyond the museum’s constraints: Avatars, when defined as virtual counterparts of the human being, can be understood as ‘fantasies come to life, individual chances to step outside of one’s usual self, to transcend the boundaries of one’s own identity’ (Khatib 2007:70). The object’s avatar thus offers possibilities to think the museum collections outside of the museum’s powerful frameworks, disciplined categories, and contested names. The avatar thus foregrounds the digital’s potential to disrupt the museum’s given epistemologies. Based on an ethnography in Berlin’s Ethnological Museum, this paper discusses in particular the tension between the avatar’s restrictions as being shaped by its colonial genealogy, and its potential to decolonise and to attend to epistemic disobedience in the future.



## Nabu Museum – new space for cultural heritage and art in North Lebanon

Oral

***Dr. Diana Jaha***<sup>1</sup>

*1. Independent researcher and visual artist, Bishmizzine, Al Koura, Lebanon*

In 2018, Nabu Museum opened in El-Heri, a small village on the coast in North Lebanon. This private museum was built to house a private collection of Mesopotamian, Phoenician, Byzantine, Greek and Roman antiquities, manuscripts, ethnographic objects and pionner and contemporary art from Lebanon and the MENA region. Named after the Mesopotamian patron god of literacy, the museum building was designed by Iraqi-Canadian artists. The museum's main aim is to preserve the cultural heritage from the Levant region. What is special about this museum is its location in an area deprived of government and foreign investment and where the economic and political instability in Lebanon and the region is strongly felt. As such the private museum plays a significant role as a Grass-roots organisation that is actively connecting with marginalised local communities in Lebanon through its educational training programmes, public lectures and guided tours. Through a residency programme, Nabu Museum offers living and working space for practicing artists. The museum aims to foster creative dialogue, enable a sense of social and political community and promote art making in a region that is firmly grounded in local history. By exploring the museum's co-founders' vision to not only preserve the Levant's rich cultural heritage but also reach out to local communities, the paper examines the museum's collaboration with various international cooperation partners, and discusses the role of private actors in tackling inequalities, reducing tensions and building a better future for an area largely deprived of governmental support.



## Negotiating the future of archaeological sites in the modern city of Lima, Peru: Rethinking prehispanic heritage as free space. raw space

Oral

***Ms. Rosabella Alvarez-Calderon***<sup>1</sup>

*1. Department of Architecture, Pontificia Universidad Catolica del Peru*

The expansion of Lima in the 20<sup>th</sup> century involved the partial destruction of a rich archaeological cultural landscape built before the Spanish conquest in 1535, and negotiations between different actors over what to preserve and value. Advocates and archaeologists sought to protect these ancient sites, locally known as huacas, through protective laws and by encouraging the transformation of these sites into cultural and tourist destinations. Over time, huacas shaped and were shaped by the city, and while many have become landmarks, most remain vulnerable, neglected, and regarded by many as negative spaces, rather than as much-needed, albeit fragile, public places of value. Increased protection and care for these sites, however, tends to come at the expense of restricted access and use, which places urban huacas in the troubling position of either being open and

accessible, yet neglected, or well-cared, but with limited access and mostly cut off from public life. This presentation argues for the need for a more sustainable future for vulnerable urban huacas by rethinking them not as ruins, but as *heritage raw spaces / free spaces*. By examining the results of the first year of *Puerto Cultura*, a Ministry of Culture project that aims to safeguard prehispanic sites by improving neighboring public spaces, we argue for the need for policies and practices that encourage the conservation of heritage sites not just through “laws and walls”, but through heritage-sensitive placemaking, fostering greater citizen stewardship and the use of huacas as places that imbue communities with meaning and identity.



Huantille rosabella 2.jpg



Ninos mangomarca 1.jpg



Img 5561.jpg

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## New Practice Theories, New Timelines, New Practices for Changeful Times

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Oral

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*Prof. Betsy Bradley*<sup>1</sup>

1. Goucher College

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The negotiations and processes of heritage preservation create a collection of historic/heritage resources and treatment options. In the U.S. we have no intellectual or politically acceptable frameworks in which to negotiate heritage when existing processes and policies are no longer effective or no longer make sense.

This paper establishes the need for more processes as heritage work confronts new conditions. Our collections of historic properties are the result of socio/cultural programs that embody *in perpetuity* timelines. In order to reorient to more uncertain conditions, respond to the mutability of heritage interests, and rethink the time horizon, we first need practice theories other than the curatorial one that is fabric centered and expert implemented. I propose Edward Relph's characterization of Sense of Place as a useful theory, as it embodies the relationship between people and place and incorporates the inevitability of change. Relph's pragmatic approach promoting a reasonable balance between maintaining local identity and sense of place while surviving changing social, economic and environmental systems also guides my thinking.

I will explore various reasons for abandoning *in perpetuity* thinking and the need to develop a nimble 21<sup>st</sup> Century heritage culture, and take this reconceptualization to practice through policies and programs that can respond to new conditions and avoid focusing on lamenting loss. I employ three concepts to model new practices for heritage programs, particularly the American one: a maintaining sense of place practice theory undergirding impermanent collections of heritage places and a three-step negotiation process for identifying and managing that collection.

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## Novel policy approaches to community development and inclusive engagement with heritage

Discussion Panel

***Dr. Eirini Gallou*<sup>1</sup>, *Mrs. Laura Hampden*<sup>1</sup>, *Mr. Tony Presland*<sup>2</sup>, *Dr. A Piccini*<sup>3</sup>**

*1. Historic England, 2. Historic England/UCL, 3. Bureau for the Contemporary & Historic (ButCH)*

This panel session will discuss the new role current heritage programmes play in revitalising inclusion and shed light in the role of policy guidance to facilitate inclusive heritage engagement through approaches that enable wider and diverse engagement locally. Existing heritage grants' programs, during the last decade, focused highly on improvements in townscape and physical upgrade of building stock in town centres to support regeneration. Novel approaches are moving forward to link cultural activities and community development initiatives which provide opportunities for less engaged parts of society to participate. The panel will present the inter-secting areas of community development, inclusion, diversity and wellbeing through engagement with various types of heritage. Each case presented will share challenges and opportunities of sharing heritage with the public. Examples of preliminary work that developed experience in Historic England for working towards achieving inclusion and increasing diversity will be shared. These will be presented via different approaches looking also at archaeological and natural history collections inspiring approaches to inclusion.

The session based on different case studies that present inclusive approaches to engagement through programmes and policy supported initiatives. It will illustrate how to best achieve inclusive approaches to engagement. Cases will be drawn upon the participants professional practice and will illustrate various contexts, from community archaeology initiatives to programmatic approaches to opening access to heritage to various ethnic and age groups. It will reflect upon essential challenges necessary for transforming the heritage sector through new policy approaches, towards shaping an inclusive future for heritage sites linking them with everyday life and local community interests. The panel invites audience participation to this on-going development of policy

dialogue around how remnants of the past that still have huge potential to support local development when linked with aspects of current local life.

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## On the Futurabilities of Museums: Unlearning Privileges in the Museum for Islamic Art in Berlin

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Oral

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***Mrs. Christine Gerbich***<sup>1</sup>

*1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin*

In light of a political climate that is shaped by anxieties about and hostility towards Muslims in Germany and other parts of Europe, this paper reflects on the ‘futurabilities’ of museums that hold collections from Islamic regions. This concept refers to a museum’s capacity to recognize its political responsibilities, to allow for conflicts to be voiced, to investigate scenarios for potential futures and to nurture processes of learning.

Focusing on fieldwork conducted in the Museum for Islamic Art in Berlin, the paper explores the potentials of participatory strategies to contribute to the institution’s futurabilities. It draws on ethnographic data collected while running the *Museum Diwan*. This format was set up to provoke critical debate among diverse groups of Berliners and museum professionals during processes of exhibition-making. Facilitating such debates proved to be more difficult than expected. While being critical about the museum’s practices and its role in society, participants were hesitant to voice critique and to challenge the institution’s authority and powers. Instead of a ‘contact zone’ that professionals had aimed to establish, the format oftentimes transformed into a ‘comfort zone’. Within this, differences between the various participants - including those of social class, as brought out through apparently minor matters of dress and demeanour - were negotiated. This suggests that nurturing the futurabilities of museums is not at least dependent on their ability to ‘unlearn’ privileges attached to the powerful role of cultural experts.

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## Ontological Politics: Conception of Built Heritage Conservation in Hong Kong

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Oral

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***Dr. Charmaine, Cheung-man Hui***<sup>1</sup>

*1. The Hang Seng University of Hong Kong*

This paper recognises the power of semiotics in constructing a heritage conception that challenges the authoritative heritage discourse that Smith identified (Smith, 2006). By conducting content analysis and discourse analysis on newspaper articles, this research shows that the adoption of the word *bou juk* 保育 for “conservation” in Hong Kong was unprecedented in Chinese-speaking regions. The word *bou juk* originally denotes care for the child or the natural environment. By using it as the official translation for the word “conservation,” it has opened up a new discursive space for the local community to negotiate what heritage is and how it should



be preserved, from which major heritage conservation contentions developed. Whilst the word *bou juk* denotes general activities in looking after historic places, it sanctions the view in seeing buildings as organic entities that should be kept intact or preserved carefully; or as incubators for communal, cultural, economic growth; or as a sub-category of environment protection and nature conservation. These different interpretations construct heritage conservation conceptions that are inherently inconsistent and sometimes counterproductive. The case study on the Blue House Cluster in Wanchai shows that the word *bou juk* has normalised architectural conservation practice that is instrumental in breeding communal relationships, safeguarding the cultural character of the old Hong Kong as well as serving the environmental protection agenda, through which the authenticity of the project could be compromised. Although contemporary heritage conservation practice increasingly recognises the need for heritage projects to be relevant and sustainable, this paper questions how far heritage conception could expand in policy discourse to encompass its many functions before it ceases to be meaningful.

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## Owning the past on the streets of Belfast, Northern Ireland: grassroots memorialization and conflicted place identity of the Troubles

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Oral

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*Dr. Laura McAtackney*<sup>1</sup>

*1. Aarhus University*

The post/conflict transition of Northern Ireland to a more normative society has not been straightforward and has hit a number of obstacles that directly relate to heritage. At the level of that most ubiquitous of heritage institution, the museum, there has been a clear disconnect between the cautious and disjointed presentation of a ‘joint’ history in official museums and the more bluntly sectional and mono-focused presentations in the ‘community’ museums. However, less attention has been given to how and where the heritage of the Troubles that has been curated, interpreted and presented on the streets. This paper will focus on the proliferation of grassroots memorials in public space throughout Belfast and it will argue that one of the major repercussions of ongoing segregation in post/conflict Northern Ireland has been the enduring – if not heightened – sectarianisation of public space.

This paper will argue that grassroots memorials should not only be read as attempts by the self-appointed leaders of communities to ‘deal with the past,’ in what is otherwise an official memory vacuum, but they have an ongoing role in terms of controlling access to public space. Using memorial landscapes in West, North and East Belfast this paper will argue that the replacement of conflict with conflict memorials has effectively maintained the place identity of the Troubles. Indeed, in many respects they enhance sectarian forms of access, ownership and connection to place that blurs the distinctions between private and public space.



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**People and memories move; heritage actually does not**

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Oral

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***Dr. Laia Colomer***<sup>1</sup>*1. Norwegian Institute for Cultural Heritage Research-NIKU*

Heritage institutions and public bodies in charge of public heritage places are not merely protectors of treasured objects and sites, but also mediators of public understandings of the past. They take responsibility for both the implicit messages they communicate, and the silences they perpetuate alongside the explicit narratives they choose to promote. Consequently, they are responsible of providing to the citizens the public spaces for mediating our pasts in the present. However, the processes by which these spaces and the past narratives conveyed are identified and managed might exert control over the range of acceptable meanings and memory practices. This paper will provide one example on the actual *locus* of past memories of migrants. I will analyse how the memory of Chilean political refugees had been integrated in the urban public space of the city of Barcelona (Catalonia). Drawing upon this example, the paper will discuss both how the memories of new citizens of migrant condition are negotiated in social spaces and incorporated (or not) into the local/regional memory, and how accordingly immigrants might perceive their actual social contract with the societies of arrival and consequently their cultural agency, either as perpetual immigrants or as new citizens.

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**People, place and politics in Jordan national museum**

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Oral

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***Dr. Shatha Abu Khafajah***<sup>1</sup>, ***Dr. Rama Al Rabady***<sup>1</sup>*1. Hashemite University*

Jordan's first national museum was opened in 2013 in Amman; the capital city of Jordan. The museum is located in *Ras Al Ain*, in the old downtown, as part of urban regeneration and neoliberal development project of this area. The museum's importance is of many folds. Firstly, it is considered the first archaeological museum in Jordan that is designed as such in Jordan's modern history; for all other museums were accommodated within reused buildings. Secondly, its location in historically important yet rapidly deteriorating area that is subjected to neoliberal 'development'. Thirdly, the imperial and elite cultural layer this museum is bringing to the economically deprived people and place of *Ras Al Ain*. While acknowledging the cultural significance of the museum, this research investigates the new meanings and practices the architecture and activities of the museum bring to this particularly deprived area in Amman. It examines the museum as part of the neoliberal 'development' movement in Jordan and addresses its complex relationship with the people and the place of *Ras Al Ain*. Thus it covers the lack of academic interest in museums' influence on their immediate local contexts, not only in Jordan, but also in the postcolonial context of the Arab world.

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## Positive impact? Assessing the impact of archaeological heritage management in the Mediterranean

Oral

*Dr. Jaime Almansa-Sanchez*<sup>1</sup>

*1. Incipit, CSIC*

Archaeologists tend to bring with them a discourse of development, mainly oriented to tourism, that sells great benefits for all after excavations are conducted. However, although the trend is changing, most projects still lack basic conservation measures, not to talk about any kind of community engagement. Using as models the flagships of Mediterranean archaeology, pyramids, acropolises and colosseums are a mirror to many smaller sites that, by far, do not meet the same numbers. Furthermore, lacking basic post-excavation planning and enhancement, most sites end up abandoned or failed. What kind of management are we doing?

Over the last three years, #pubarchMED has been researching archaeological heritage management in the Mediterranean context. Through visits and interviews across the different countries in the region, it reached a better transnational understanding of the dynamics of archaeology. More specifically, the project focused on the impact of archaeological sites. Not only at a structural level for the country, but for the people living close to them. Interestingly, most sites, even those with big numbers, barely offer a real positive impact in local communities beyond few individuals.

Our accountability as heritage managers is crucial in this sense, and we bear the responsibility to get involved in these processes. The way we measure concepts like success, sustainability or positive impact, is also controversial, bringing up the different interests that collide among the stakeholders.

This paper will address all these issues from the experience of the project and a broad understanding of archaeological heritage management in the Mediterranean.

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## Problematizing the Production of Heritage and Heritage Knowledge in Asia

Oral

*Dr. Yunci Cai*<sup>1</sup>, *Dr. Roslynn Ang*<sup>2</sup>

*1. School of Museum Studies, University of Leicester, 2. New York University Shanghai*

Scholars of Critical Heritage Studies have increasingly challenged the understanding of heritage as a fixed category and shifted their analysis to heritage as a process embedded within the praxis of practitioners, the nation-state and international organizations. Recognising that heritage is intricately connected with the global, national and local socio-political contexts, we seek to reconsider heritage practices operate within the political, social and cultural dynamics in the Asian context. We focus on how different heritage actors negotiate the diversity in Asia within the context of post-colonial nation building projects, and how they appropriate these discourses to their own ends. Unpacking the complicated history of colonialism and its enduring influences

upon its landscape and memories in Asia can therefore contribute to critical heritage scholarship in this understudied region in the world. We are interested in case studies that examine:

- How colonial practices influence contemporary heritage production, and the ordering and organisation of heritage knowledge.
- How politics of heritage-making intersects or interferes with post-colonial nation building.
- How different international, state and local actors draw on heritage for different objectives, and the outcomes of these complex dynamics.
- How the intersection of identity (politics) and various institutions play out in the production of heritage and heritage discourse.

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## **Problematising the Production of Heritage and Heritage Knowledge in Asia - Francis Buchanan-Hamilton and the “Collecting” of Knowledge**

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Oral

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***Dr. Salila Kulshreshtha**<sup>1</sup>, **Dr. Yunci Cai**<sup>2</sup>, **Dr. Roslynn Ang**<sup>3</sup>*

*1. New York University Abu Dhabi, 2. School of Museum Studies, University of Leicester, 3. New York University Shanghai*

Francis Buchanan-Hamilton was trained as a surgeon and joined the Bengal medical services in 1794-95. Buchanan was commissioned by the English East India Company to conduct statistical surveys first in South India (1800) and later in the Bengal Presidency (1807-14). Through his surveys, Buchanan was to map the landscape, study the inhabitants, collect geological and botanical specimens and record details of economy, society and culture. I discuss Buchanan’s survey of the state of Bihar (then a part of Bengal Presidency) as recorded in his travelogues, to examine how with his limited knowledge of the region he created a certain history of the land and its sacred landscape, arguing how he created nomenclatures, classified information and thus fixed identities for objects and monuments by listing monuments and documenting artefacts in a language which would be discernible to the Company officials in Calcutta. Buchanan’s survey has over the centuries served as a primary document which has shaped subsequent scholarship on the region. Yet when carefully scrutinised it reveals the colonial biases beneath a veneer of official documentation, some of which have permeated into our present day understanding of the heritage of the region. By examining the process of knowledge collection by Buchanan my paper will explore how this creation of the past paved the way for the institutionalisation of British systems and practices in an alien landscape, some of which are prevalent even in the present day.

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## Problematizing the Production of Heritage and Heritage Knowledge in Asia - Reconceptualising the Ethnic Ecomuseum in China: Ethnic Minority Communities and their Cultural Heritage

Oral

*Ms. Yahao Wang<sup>1</sup>, Dr. Yunci Cai<sup>2</sup>, Dr. Roslynn Ang<sup>3</sup>*

*1. University of L, 2. School of Museum Studies, University of Leicester, 3. New York University Shanghai*

I investigate the transformation or reproduction of cultural heritage in the ethnic ecomuseum, arguing that the ethnic minority community's recognition and use of cultural heritage can question, challenge and modify the official definition of ethnic ecomuseum in China. Ecomuseum, as a western concept, connects the local community and heritage to a territory defined by a sense of place. It is bound up with community participation and community members' authority on their heritage management. However, in the Guangxi Zhuang Autonomous Region of China, the regional Ministry of Culture has employed ethnic ecomuseums as the political vehicle to protect the local ethnic cultures and stressed its expertise in the heritage protection. Moreover, the construction of ecomuseums and top-down heritage management failed to achieve the empowerment of ethnic minority community members and convey the notion of ecomuseum in their communities. Influenced by the critical museology and heritage studies, this paper explores community members' exercise of their active agency in the heritage management and how they appropriate the concept of ecomuseum from the ground up. Based on two months of fieldwork, including archival research, interviews and participant observation, this paper examines the case of the Longsheng Longji Zhuang Ecomuseum in Guangxi. My findings reveal that this ecomuseum has been reconceptualised by the local Zhuang community as the exhibition centre building. They also highlight the power of this Zhuang community on heritage management and how community members have reinterpreted and reinvented cultural heritage for their contemporary needs such as tourism development beyond the eco-museological setting.

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## Projects and impact of the Hellenic Society for Near Eastern Studies in the MENA region: past, present, and future

Oral (edits needed)

*Dr. Georgios Papaioannou<sup>1</sup>*

*1. Associate Professor, UCL Qatar*

This paper discusses the role, impact and future of the Hellenic Society for Near Eastern Studies (HSNES) in the MENA region. Founded in Athens in 2000 by an independent group of individuals, the HSNES was registered as a charity under Greek law in 2001 and re-launched as a non-profit civic company and NGO in 2012. Its aims are to support studies and disseminate knowledge of Near East cultures, promote inter-faith and inter-cultural dia-

logue in the region, and collaborate with institutions and individuals in Greece and abroad. HSNES has directed and sponsored archaeological excavations, conservation projects, conferences, publications, and museum and exhibition-making in Jordan, Syria, and Oman. Its collaborations include Ministries of Culture, Tourism and Antiquities of several countries; international universities, museums, and research institutions; local institutions, schools, and authorities; private companies; and NGOs. Projects include the Ghor-es-Safi archaeological project, the Zoara heritage project and the Museum at the Lowest Place on Earth, all in Jordan, the Syrian Mosaic Pavement Documentation Project, the New Hellenistic Syria gallery in the Archaeological Museum at Hama, and the Ras al Hadd Experience in Oman.

Against this backdrop of activities in the MENA region, this paper explores

- (1) the HSNES's vision and future action plans and their history (beginning, reshaped, current);
- (2) ways in which HSNES has collaborated with different partners and stakeholders from the MENA region, and how results and lessons learned have been shaping HSENS organizationally and functionally since its first launch,
- (3) how work in the MENA region and collaborations have changed HSNES' organizational structure, including dealing with intersectional problems,
- (4) how European NGOs like the HSNES shape research and co-frame scholarly narratives in the MENA region with local partners and stakeholders,
- (5) how HSNES will contribute to the futures in the region (challenges, limits, difficulties, crisis management)

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## Public Perceptions of 'the Other's' Heritage: Trikala's Ottoman Monuments

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Oral (edits needed)

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***Mr. Hakan Tarhan***<sup>1</sup>

*1. IMT Lucca*

One of the most decisive practices among nation-states is the use of the past and cultural heritage as a tool of nation-building and homogeneity, for the creation of national discourses that glorify a shared and 'owned' national heritage whilst they disregard the heritage of 'the other' (Graham, Ashworth and Tunbridge 2000). Greece successfully underwent this process by disregarding its Ottoman past and creating a linear discourse uniting modern Greek identity with Ancient Greek Civilisation and the Byzantine Empire. Eventually, these policies and discourse resulted in the denial, neglect and to some extent the demolition of the Ottoman heritage in Greece, which continued throughout most of the 20<sup>th</sup> century.

This discourse began to change towards the end of the 20<sup>th</sup> century in line with the '*Authorised Heritage Discourse*'. The Ottoman heritage in Greece thus gained wider recognition and increased efforts were given to the preservation and presentation of these monuments, in order to pass them on to future generations. Yet these aims and objectives cannot be fully achieved without the support of various communities, first and foremost the local populations, as seen in the recent acts of vandalism on Jewish sites in Trikala, Thessaly (Ekathimerini 03.01.2020).

This paper analyses public perceptions towards the Ottoman heritage in Greece by taking the city of Trikala, Thessaly as a case study. Drawing on the findings of the public opinion survey conducted with residents of the city in 2019, it seeks to analyse how Trikala's Ottoman monuments is perceived by its inheritors today. It investigates to what extent these monuments have been incorporated into the daily lives and personal identities

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of their contemporary communities; the degree and kinds of values given to them; as well as the residents' willingness to protect, utilise and pass these monuments on to the future generations.

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## Queer Entanglements of Translocality: Turkish-Speaking New-Comers Negotiate Solidarity in Berlin

Oral

***Ms. Nazlı Cabadağ*<sup>1</sup>**

*1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin*

Through the prism of the solidarity march “Berlin walks with Istanbul Pride” held in Berlin simultaneously with the Istanbul Pride March in 2018, this paper tackles the serendipitous openings, as well as tensions and failures, of queer solidarity towards a futurity beyond identity politics across borders. Since 2015, Istanbul LGBTI+ Pride March has been banned by the local authorities and the assembled mass attacked by the police. As a counter-strategy activists in Turkey subverted the police warning “Disperse!” into a dissenting practice by literally dispersing as small groups into the alleys in Istanbul. Meanwhile, political crackdown have increased in Turkey in recent years and triggered a wave of migration which turned various dissident groups into newcomers in various European cities. Berlin is home to the largest Turkish-speaking diaspora and is lauded as a European queer capital. It became one of the first destinations of queer newcomers from Turkey and flourishing solidarity with queer movements in Turkey. *We disperse*, as an activist heritage, illustrates the ‘aporia’ of solidarity as an ‘injurious yet enabling mode of concerted action’ (Athanasidou, 2013), as it is claimed and enacted transnationally in the context of Berlin. Situated against the backdrop of the new-wave of migration from Turkey under the authoritative ruling Justice and Development Party, and the sexual politics of migration in Germany where LGBTQ rights are incorporated into anti-migration agendas, this paper discusses the political potential of the performativity of collective assemblies to imagine plural, yet provisional, futures across differences and borders.

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## Questioning the politics of belonging through culture and heritage in contemporary Europe

Oral

***Dr. Tuuli Lähdesmäki*<sup>1</sup>, *Dr. Susannah Eckersley*<sup>2</sup>**

*1. University of Jyväskylä, 2. Newcastle University*

Recent political, social and humanitarian challenges facing Europe have influenced peoples' sense of belonging - creating new communities, but also conflicting identity narratives. Despite Europe's diversity, where many may feel multiple layers of 'belongings' simultaneously, exclusive monoculturalism and cultural purism are increasingly evident in cultural, media and political debates. These multifaceted transformations impact current and future practices, processes, and politics of heritage. Heritage - and culture more generally - are social arenas

in which boundaries of belonging are constantly negotiated and constructed. Analysing how and why people draw on the past in times of uncertainty, difficulty and polarisation to establish a sense of social or cultural ‘order’ - whether harmonious or conflicting - is crucial to understanding contemporary Europe.

In this session, we analyse this negotiation and construction within heritage policy discourses and among heritage communities. Inspired by Marco Antonsich’s distinction between place-belongingness (personal, intimate feeling of being ‘at home’ in a place) and politics of belonging (discursive resources used for constructing socio-spatial inclusion/exclusion), we approach these as inevitably intertwined. Both deal with emotions, affects, attachments in space and time, narratives, and power to manifest belonging through culture and heritage.

This session is divided into two parts. The first addresses the politics of belonging within heritage policy discourses and governance at EU, national and local levels. The second explores feelings of belonging and non-belonging among diverse heritage communities in Europe. The papers are based on research conducted in the EUROHERIT (ERC StG) and EN/COUNTER/POINTS (HERA) projects and by associated colleagues.

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## Re-politicizing Participatory Data Practice: Citizens, Nightingales and Science in the Natural History Museum

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Oral

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***Ms. Chiara Garbellotto*<sup>1</sup>, *Dr. tahani nadim*<sup>1</sup>**

*1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin*

The participatory turn has had a greater influence in museums of natural history over the last two decades. Citizen Science (CS) in its institutional version has seen increased professionalization in a new digital guise. In response to the growing demand for data in scientific research and the push to make science more “open”, “lay people” have been encouraged to become “researchers” through a variety of data practices. Drawing on an ethnographic research conducted between 2018 and 2019, this paper focuses on the CS project “Research Case Nightingale” (*Forschungsfall Nachtigall*, FFN) developed at the Natural History Museum in Berlin (*Museum für Naturkunde Berlin*). It explores how bio-diversity can be made into a vehicle for social diversity through the enrolment of non-scientists. Investigating the distribution and the variation of bird dialects across Berlin and Germany in relation to urban environment transformations, FFN aimed at engaging “new target publics” in practices of “scientific” and “cultural” knowledge production. A *natureculture* approach is used to make the museum’s scientific epistemology – its historicity and constructedness – visible and to show that mattering nature through data is not only a representational practice of present environments but also a political one through which certain version of future common worlds emerge. This paper ultimately argues that making museum scientific data processes the *object of* the collaboration, instead of the *epistemic for* the collaboration, opens up generative spaces to research environments and their transformation, avoiding the reproduction of essentialising categories such as science/culture or scientists/non-scientists and the scientization of public engagement.



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## Re-using Public Space

Oral

***Dr. francesca lanz*<sup>1</sup>, *Ms. Francesca Gotti*<sup>2</sup>, *Dr. jacopo leveratto*<sup>2</sup>**

*1. Newcastle University, 2. Politecnico di Milano*

The paper will illustrate some in-progress results of the research activities carried out by the Politecnico di Milano team within the *en/counter/points* project, which tackles the question of how and why multiple heritages, memories, processes of attachment and belonging to/in cultural spaces and places, are being (re)negotiated during a time of migration and identity “crises”. Drawing on this main research question, the paper will focus on the role of adaptive reuse interventions within the urban built environment to investigate how these can foster new and more self-conscious uses of city’s commons.

The paper hinges on the study of emblematic examples of community-led interventions and participatory projects of reuse of abandoned, misused or neglected public spaces in different cities across Europe. Selected cases will include: *Superkilen* by B.I.G (Copenhagen, 2012); *Mercado de Cebada* by Zuloark (Madrid, 2010); *Place au Changement* by Collectif ETC (Saint Etienne, 2013). These adaptive reuse interventions will be investigated in depth through the analysis of their architectural project and the whole design process, the study of indirect sources (e.g. scientific journal reviews and newspapers commentaries), onsite visits and direct observations and interviews with designers. The paper will present them comparatively, chiefly focusing on the architectural outcome of collaborations with local populations and their involvements in the design process, to delve into the specific question of the role of designers and the design practice in triggering processes of re-appropriation and attachment to, in and through urban places within increasingly diverse communities.

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## Realising the fallacy of stewardship

Oral

***Dr. Veronica Bullock*<sup>1</sup>**

*1. Australian National University*

The fields of heritage and environment policy often rely upon altruistic and holistic meanings of stewardship that make each and every one of us feel responsible for the full extent of ‘our heritage’ and ‘our environment’ – in an apparent social contract.

My exploration of the etymological, legal and religious roots of ‘stewardship’ show that self-serving and partial definitions sit alongside the more honourable interpretations of the term as typically deployed in policy documents, and in heritage, environment and governance literatures. Critical Discourse Analysis of three Australian Government policies reveals how explicit and implicit connotations of the term are used simultaneously to include sanctioned stakeholders and to exclude and pacify others.

The selections made throughout the policy process, and in other processes at work in such fields as heritage and environment, suggest the need for a less malleable and more honest term than stewardship in order to

extricate policy fields from ambiguity and ‘policy path dependency’, and to make policy itself more sincere and more likely deliver on the vaunted aims of ‘policy innovation’ and ‘inclusiveness’.

My findings hold relevance for all public policymaking and particularly resonate with countries that embrace the New Public Management approach to governance. The alternative term I propose also has the potential to increase understanding of heritage and the humanities.

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## **Records of Dispossession? Archival Thinking and UNESCO’s Nubian Campaign in Egypt and Sudan**

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Oral

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***Dr. William Carruthers***<sup>1</sup>

*1. University of East Anglia*

### **Records of Dispossession? Archival Thinking and UNESCO’s Nubian Campaign in Egypt and Sudan**

Can the archives of heritage play a diplomatic role? Can the items assembled during initiatives of bi- and multi-lateral heritage diplomacy help question the colonial forms of knowledge that such acts have tended to perpetuate? Answering with a qualified ‘yes’, this paper addresses these questions by thinking through archives assembled during UNESCO’s International Campaign to Save the Monuments of Nubia, which took place from 1960 until 1980 in Egypt and Sudan.

UNESCO’s campaign sought to record ancient remains due to be submerged by the new Aswan High Dam’s floodwaters. Working with Egyptian and Sudanese officials, during the work UNESCO helped to set up ‘documentation centres’ that helped to codify the conceptual borders of the knowledge about Nubian architecture/archaeology that might be recorded, producing specially devised index cards for that purpose in both countries. Excavating institutions, themselves often state-backed, amassed similar archives. Following colonial norms of practice, this work was often purposefully forgetful of contemporary Nubia, whose material traces were themselves soon to be flooded, and whose population, forced to abide by the wishes of their respective states, was obliged to migrate.

Nevertheless, such practices allowed other, unauthorised, histories of Nubia to become visible, subverting this archival knowledge. In the archive, not only are histories of local involvement with the campaign visible, but also the Nubian settlements that would soon be submerged. I argue, then, that it is possible to use these archives to acknowledge erased Nubian histories. Ethically, however, I argue that it is insufficient for this move to come from ‘above’.



## **Redefining the limits of heritage making: community-led heritage projects driving citizen engagement in local place making**

Oral (edits needed)

***Dr. Eirini Gallou***<sup>1</sup>

*1. UCL, PhD Candidate ISH*

The paper aims to share insights from the author's doctoral research specifically focusing on the ability of community-led heritage projects to engage local citizens in wider place-making processes and ultimately define the morphology of their living environment.

The paper, using a case study approach with examples from Orkney islands, Scotland, will follow the trajectories and processes involved in the deliberation between communities and local planning authorities regarding heritage assets. It will analyse how heritage is 'made', through processes of legitimisation and recognition of its significance. Since such processes are instigated from the bottom-up, the paper looks at cases of communities undertaking regulatory and management role in projects eg. dealing with access and long-term protection responsibilities for heritage assets that 'matter to them'. The evidence is coming from a set of semi-structured interviews with local community groups and heritage planners at local authority, realised as part of qualitative research on outcomes of engagement.

Finally, the paper develops recommendations for academics and practitioners working in urban and heritage planning to support their effective collaboration with communities. Specific implications for rural heritage and rural communities will be discussed. A special focus is placed on the role of heritage assets or places of cultural significance chosen by community groups as well as the role of legal issues, like community ownership for achieving long-term coverage of functional needs of communities and drive further place-rejuvenation cycles. Discussion will reflect on differences in perspectives between planners and community members, and challenges for local development scenarios positioning the analysis within the key premises of the authorised heritage discourse.



## **Regional heritage on the global art scene: A case study of the Sharjah Biennial**

Oral

***Dr. Sabrina DeTurk***<sup>1</sup>

*1. Associate Professor of Art History and Assistant Dean for Research and Outreach Zayed University, Dubai, UAE*

Established in 1993, the Sharjah Biennial was the first international, contemporary art biennial in the MENA region. The Biennial is supported by the Emirate of Sharjah (one of the seven United Arab Emirates), yet it operates in a space that is to some extent more globalized than other cultural centers in Sharjah. As such, it can

be read as a case study of the presentation of regional cultural heritage in a kind of intersectional space that is state/non-state/global/local all at the same time. For example, artists who have presented work at the Biennial have explicitly engaged the cultural heritage of migrant workers (Wael Shawky, *Dictums 10:120* for SB 11) or interrogated the physical change to heritage spaces of the UAE (Alaa Edris, *The Black Boxes of Observational Activity*, for SB 14). These types of engagements bring the cultural heritage of the Gulf into (at least temporarily) a wider, global discourse around issues of migration, cultural preservation and heritage. And yet, as the case of dismissed curator Jack Persekian shows, there are clear limits on this interchange and on the appropriation and use of certain types of cultural heritage. In this paper, I will discuss the challenges and opportunities presented for heritage display and interpretation presented by the Sharjah Biennial and situate the Biennial within the cultural heritage sector in the UAE.

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## Religion in Museum and Heritage Spaces: Visitor Interactions and Sustainable Policies

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Oral

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*Mrs. Stéphanie Machabée*<sup>1</sup>

1. Yale University

Museum and heritage spaces intersect with religion not only in the objects and religious narratives they contain. Some spaces are, and continue to be understood as, themselves religious sites. When religion intersects with museums and heritage sites, visitors may be tourists, pilgrims, or both. Thus, heritage management at such sites must consider how both tourists and pilgrims interact with these spaces. This paper focuses on (a) visitor interactions and (b) sustainability issues at two types of sites: religious spaces undergoing heritagization processes (White and Red Monastery churches in Sohag, Egypt), and hybrid spaces which today function as monuments and museums—and, occasionally, religious spaces (Rotunda in Thessaloniki, Greece).

This paper has two aims. Based on on-site observations, I first describe what interactions tourists and/or pilgrims have with the two types of sites mentioned above, paying close attention to object and site access (and restrictions), and identify relevant preservation issues. Second, based on conversations with heritage specialists, and using relevant museum and cultural heritage scholarship, I note existing policies which address preservation issues presented by “religious” interactions, what concerns still remain, and I provide some preliminary thoughts on how best to address these concerns. This paper ultimately considers how the future of heritage management could better balance both the needs of religious communities and of the heritage industry within the same site.



## Remapping Difference: Colonial Street Names, ‘Decolonisation’ and ‘New’ German Futures

Oral

***Dr. Duane Jethro***<sup>1</sup>

*1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin*

This paper ethnographically analyses how difference and belonging are negotiated in the context of debates about street names in Berlin, Germany, and the social and cultural futures they foreshadow. Critical toponymic re-inscription serves as the conceptual framework for interpreting street names as commemorative forms representing dominant versions of history, while activists have cast renaming as ‘decolonisation’, referring to a radical practise of critique. Shading in examples of urban ‘decolonisation’ in South Africa, where similar, sometimes problematic ‘corrective’ renaming projects were initiated by the state, the paper also considers the ironic dystopian futures decolonisation can evoke. The ethnography follows a tour, led by an activist guide, of German colonial street names and sites that black activists consider to be racist or glorifying the German colonial past. It delves into their campaign to ‘decolonise’ these names through civic activism, the use of city by-laws and political agitation, and references the resistance and counter arguments mobilised by residents’ associations, civic organisations and local politicians. The future is a crucial, implicit stake this debate, I show, since the struggle over names also concerns the future character of a presently diversifying German society. Naming and renaming, I argue, is therefore a contested practise of future making. Focussing on the mobilisation of decolonisation as a future-oriented practise of change, the chapter reveals how present and future difference, comprised of race, history, and belonging are framed and (re)negotiated in Berlin’s street renaming debate and problematises decolonisation’s self-evident evocation of alternate liberatory futures.



## Renounced and revisited. Socialist past in Polish “new museums”

Oral

***Dr. Maria Kobielska***<sup>1</sup>

*1. Jagiellonian University*

From the beginning of the 21<sup>st</sup> century historical museums have gained particular attention in Poland; multiple newly founded or rearranged institutions, offering spectacular exhibitions, powerfully influence visions of the past. “New museums” occupy prominent position within contemporary Polish memory culture and thus can serve as touchstones of its dynamics. Unsurprisingly, contemporary museal representations of socialist heritage, as well as of the transition of 1989, prove deeply politicised and contribute to historical policies reshaping thinking about the present and the future. At the same time, careful analysis of prevalent exhibitions’ strategies allows to distinguish mnemonic variants, reveal multiple functions and meanings attributed to the difficult issues of the past. Addressing the exhibitions’ narratives and design, I will focus on:

- frames of representation of the socialist period (nostalgia for everyday life vs. resisting the authoritarian regime)
- descriptions of the moment of change, labelled as “the end/fall of communism”, “the transition”, and often solely “1989” (inconsistence in remembrance and commemoration)
- (abandoned) attempts at representing the post-1989 period in comparison to the socialist times: its traces and meaningful absence

Consequently, my presentation will sketch powerful trends of museal representation of the past, as well as search for counter-tendencies within the field, to define intricate relations between the socialist past and the mnemonic present in contemporary Poland. The former can be perceived as being resisted and rejected by the latter, but also as a defining factor of the present. Polish memory culture is thus challenged to critically revisit pre-1989 heritage, explore and relate to legacies of socialist past.

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## Representing Difficult Places as Heritage: the case of a foreign concession in China

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Poster

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***Dr. Jin Zhang***<sup>1</sup>

*1. Wuhan University of Technology*

This paper primarily explores how contested places in China such as foreign concessions are constructed in different historical contexts, and how they are strategically used as heritage to foreground, strengthen and circulate certain ideologies, themes or trends of an era in the light of critical heritage studies. It uses Hankow Concession, the third largest foreign concession in China as an example for the analysis. Between 1950s and 1980s, the foreign buildings of Hankow concession was represented as “scars left by imperialism” by the government. Later, as a series of important historical events such as the Reform and Open-Up Policy generated new historical context, “development”, “communication” “globalization” have become vital themes of the new era, which led to the shift of attitude and finally heritage making of the concession district in the 2000s. In the present era, Hankow Concession as heritage is still strategically represented with caution to satisfy different purposes. On the one hand, an effort to strike a balance between the theme of “development” and the theme of “struggle” can be seen from the strategy of distinguishing between the aesthetic space of “the foreign buildings” as heritage and “the concession”, as place of trauma. On the other hand, by including the concession as an antithesis in a narrative framework of materialistic dialectics in the related museums exhibitions, the authoritative discourse aims at transforming the difficult place of the concession into a necessary and inevitable “step” towards the creation of national identity and the realization of the nation’s “glorious future”.

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## Researching human remains and Tibetan material culture: A methodological case study

Oral (edits needed)

*Ms. Ayesha Fuentes*<sup>1</sup>

1. SOAS University of London

This presentation will explore how ritual object made with human remains — skull bowls, carved bone ornaments, thigh-bone trumpets and skull drums — are accessed, handled and interpreted in a variety of settings, from American and European fine arts museums, natural history collections and research institutions to monastic communities in the Himalayas and a number of other social and practitioner arenas. This paper draws from ten years of postgraduate research on these objects, their materials and technology, first as a student of art history and conservation, then as a heritage professional and ethnographer.

The diversity of settings in which these instruments are used and displayed exhibit a range of handling strategies, restrictions and values. Moreover, the interpretation and care for these objects as cultural properties necessitates a methodological rigor that is in some ways at odds with museological policies towards the care of human remains: Where bodies are used to provoke and educate in one setting, they are arguably restricted from doing so in another. This paper will present the research experiences of this interdisciplinary project as a critical study in the care of ritual objects and human remains, the ethics of custodianship, and an articulation of material heritage inclusive of multiple epistemologies.

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## Rethinking (post)socialist heritage - ambiguous afterlives and contested futures - 8

Oral

*Dr. Magdalena Buchczyk*<sup>1</sup>, *Dr. Laura Demeter*<sup>2</sup>

1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin, 2. Leibniz Institute for the History and Culture of Eastern Europe

Since 1989, the heritage and museums of the former socialist and Non-Aligned Movement countries have experienced an unprecedented rupture. Past heritage practices, from museum collecting, cultural exchanges to preservation and curatorial work, have been drastically transformed.

The transition has resulted in challenging prevailing discourses, reworking the past through a series of museum and heritage initiatives. The new practices have explored the legacy of dictatorial regimes, lived experiences, material culture of everyday life, memory and nostalgia. To varying degrees, they have provided an insight into the contested attitudes towards post-socialist livelihoods and the changing values.

These radical changes have produced significant effects and continue to affect post-socialist futures. Increasingly, heritage emerging from socialist pasts becomes an area of statecraft, mobilised for political intervention, affecting the work of people working in the museum, heritage and preservation sectors as well as reshaping



public opinion, in particular affecting those to whom the socialist past is a “foreign country”.

This panel will discuss the contested legacy of (post)socialism and its impact on heritage futures. We are particularly interested in exploring

- Legacies of socialist utopias, dreamworlds, eternal states, and their forms and performances today
- Afterlives and continuities of socialist practices in current museum and heritage preservation practices
- Prevailing transnational connections and networks of museum and heritage practitioners such as those developed in the former socialist and Non-Aligned Movement countries
- Eventful and ambiguous heritage of transformation, rupture and ‘shock therapy’
- The changing politics of division, shifting values and emerging identity politics
- Current political lives of remembering and forgetting in changing political landscapes
- (De)legitimation of heritage, destruction and neglect as future-making strategies
- Rediscovery of socialist practices as a way forward, vision and good practice

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## Rethinking Heritage for Development: International Framework; Local Impacts

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Oral

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***Prof. Sophia Labadi***<sup>1</sup>

*1. University of Kent*

The United Nations, under the leadership of UNESCO, implemented wide scale projects to demonstrate the contribution of heritage for development as part of the Millennium Development Goals (MDGs, 2000-2015; the framework that preceded the Sustainable Development Goals). This strategy aimed to ensure that heritage would then fit prominently in the framework that would replace the MDGs. Yet, the Sustainable Development Goals (2015-2030) make only limited references to heritage. Little comprehensive and interdisciplinary academic research has been carried out to understand the impacts of these UN-led projects undertaken on heritage for development, to influence the SDGs. Understanding these impacts is fundamental to identify issues with implementing heritage for development projects on the grounds.

This paper will present the results of a research that aims to fill this gap (funded by the Arts and Humanities Research Council in the UK and the Caligara Foundation in Italy). Data for this research is based on analyses of all of the MDG projects on heritage for development undertaken in Africa (in Ethiopia, Senegal, Mozambique and Namibia); including intensive ethnographic work in Senegal and Mozambique. The key results of the research will be presented and will focus on: project management; heritage and genders; heritage and poverty reduction as well as heritage and environmental sustainability. Issues with the narratives on heritage for sustainable development will be highlighted. This paper will end with recommendations on how to improve the contribution of heritage to the Sustainable Development Goals.



## Rethinking Settler Colonialism and Indigenous Heritage in Asia

Oral

*Dr. Roslynn Ang*<sup>1</sup>, *Dr. Yunci Cai*<sup>2</sup>

1. *New York University Shanghai*, 2. *School of Museum Studies, University of Leicester*

Settler colonialism imposes a structure on Indigenous Peoples and their territories, which serves to eliminate Indigenous Peoples for settlers to establish themselves on these territories. At the same time, it seeks to appropriate Indigeneity for the settlers to express independence and produce a settler society as different from the country of origin. Under the influence of the transnational Indigenous movement that gained prominence in the last two decades, Indigenous heritage has emerged as a form of resistance and empowerment for Indigenous communities to negotiate their marginalisation within the settler colonial context. In this panel, we seek to examine the relationship between settler colonialism and Indigenous heritage in the Asian context, and the impacts on the Indigenous Peoples and their heritage. We are interested in case studies which examine:

- How settler colonialism takes shape in the context of a lack of first contact narratives in Asia, focusing on how the state re-conceptualises its relationship with Indigenous minorities.
- How settler colonialism intersects with majority settlers' postcolonial nation-building project, through assimilation policies, processes of displacement and occupation, arbitrary re-drawing of nation-state boundaries, and appropriation of Indigenous heritage in consumer/popular culture.
- How Indigenous Peoples in Asia draw on their Indigenous heritage to navigate the complex political, cultural and social dynamics in which they are embedded within for their future survival, and how this mobilisation of Indigenous heritage transforms their cultural heritage and communal identity, as well as their place and position within the dominant settler societies in which they reside.



## Rethinking Settler Colonialism and Indigenous Heritage in Asia - A Revival or Invention of Indigenous Cultural Heritage? The Instrumentalisation of Heritage in Sabah, Malaysia

Oral

*Dr. Yunci Cai*<sup>1</sup>, *Dr. Roslynn Ang*<sup>2</sup>

1. *Lecturer in Museum Studies*, 2. *New York University Shanghai*

Drawing on ethnographic research conducted in the eastern Malaysian state of Sabah, I examine how the Indigenous peoples in Sabah draw on their Indigenous heritage to resist the marginalisation they face and assert their Indigenous rights within the settler colonialism context of Borneo. Faced with increased encroachment of their traditionally-held territories and resources, the Indigenous people of Sabah are drawing on their cultural heritage to assert their native customary rights to their lands, territories and resources. Once a symbol of

inferiority and primitivism, Indigeneity has taken on a positive connotation in present-day Sabah, as numerous Indigenous groups evoke their Indigenous identity and heritage to make claims on their native customary rights. Although some of these cultural practices are presumably new, they have been framed as a form of cultural revivalism, implying that these cultural practices had once existed but were later lost. This is arguably a form of strategic self-instrumentalisation to confirm with the autochthonic and essentialist formulation of Indigeneity embraced in the legal rhetoric of and the transnational discourse of Indigenous activism and advocacy. Through a number of case studies in Sabah, I seek to show how Indigenous people have strategically mobilised their cultural heritage to resist their marginalisation, and assert their native customary rights to their lands, territories and resources in present-day Sabah, and the implications of this instrumentalisation.

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## **Rethinking Settler Colonialism and Indigenous Heritage in Asia - Decolonizing the Logics of Settler Colonialism in the Ilocos Coast, Luzon, Philippines**

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Oral (edits needed)

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*Dr. Ellen-Rae Cachola<sup>1</sup>, Dr. Roslynn Ang<sup>2</sup>, Dr. Yunci Cai<sup>3</sup>*

*1. University of Hawai'i at Mānoa, 2. New York University Shanghai, 3. Lecturer in Museum Studies*

The Kanaka Maoli values of honoring ‘āina (land that feeds) and kupuna (ancestor/elder) have been ways for the Indigenous peoples of Hawai'i to generate individual and collective will power to protect their sacred lands, peoples, and cultures from the patterns of colonial exploitation and dispossession. Filipinos have outmigrated from the Philippines to the American occupied Hawai'i as a way to find livelihoods as a result of the societal damages caused by imperial wars, neo-colonial governments, and unequal global economies. The identities of Filipinos in Hawai'i were defined by settler colonial industrialists as “cheap laborers” who were grateful to earn cash wages and opportunities of upward mobility through the plantation economy. This paper is written by an Ilocano diasporic settler based in Hawai'i, responding to Kanaka Maoli challenges to Asian, specifically Filipino, settler colonialism in Hawai'i. How do we construct a decolonial heritage through re-engaging with pre-western ancestral identities that precedes the colonialist and nationalist narratives that constructs modern Philippine history? The incorporation of Indigenous Kanaka Maoli values to interrogate the Filipino plantation heritage sparks a decolonizing process that seeks to uncover the specificity of pre-western, Filipino heritage—for my focus, Ilocano heritage. This engages in a critical heritage studies inquiry that “decenters the eurocentric historical construction” through re-examining resources that document older narratives of Ilocano identity, culture and relationship to place. I examine documented histories of Luzon and Ilocos interaction with regional peoples, such as Melanesian, Austronesian, Chinese and Japanese. I also examine cultural practices, such as the kur-itan writing system, which document aspects of pre-15th century Ilocano identity. To recover these resources in this context is to build capacity amongst Ilocano settlers toward decolonial cultural repatriation to subvert the “brain drain” phenomenon of Ilocano physical and epistemic out-migration, which perpetuates the underdevelopment of our ancestral lands and heritage.



## Rethinking Settler Colonialism and Indigenous Heritage in Asia - Future Landscapes on the Tibetan Plateau: Settler Reorganization of Tibetan and Hui Urban and Rural Spaces

Oral

***Mr. Mackenzie Greene-Powell<sup>1</sup>, Dr. Roslynn Ang<sup>2</sup>, Dr. Yunci Cai<sup>3</sup>***

*1. University of Hawai'i at Mānoa, 2. New York University Shanghai, 3. Lecturer in Museum Studies*

This research project examines the physical changes brought about by the directed Han settling and reorganization of urban and rural landscapes in two districts of Qinghai Province, China. Originally an ethnically Tibetan area, Qinghai Province and its capital, Xining, are now facing extensive colonization as Han settlers move into the province and the Communist Party of China reshapes the rural and urban landscape to fit a specific vision of the future. This paper examines how the physical environment is being altered and the traditional land-uses and typologies of rural Tibetan and urban Hui communities are being destroyed in favor of the settler state ideology and vision for a homogenized future. Due to the sensitive nature of the research location, the tools of landscape architecture site analysis were used, such as transect walks, photographic documentation, temporal figure ground diagrams and diagrammatic photo analysis. Through the application of these tools, the large-scale changes to the landscape and the underlying ideology of the settler group is analyzed in how it overlays and remaps the indigenous landscapes and spatial organization. Key findings present in the rural Tibetan areas are the privatization of communal land, forced resettlement of nomadic families, and tourism pressure on religious sites. In the urban context of Xining, Hui Muslim communities face large scale re-development schemes that reorganize small scale neighborhoods in favor of large avenues and mega-blocks with high-rise developments.



## Rethinking Settler Colonialism and Indigenous Heritage in Asia - Indigenous Heritage as Court Evidence

Oral

***Dr. Rusalina Idrus<sup>1</sup>, Dr. Roslynn Ang<sup>2</sup>, Dr. Yunci Cai<sup>3</sup>***

*1. University of Malaya, 2. New York University Shanghai, 3. Lecturer in Museum Studies*

I examine indigenous heritage as court evidence by focusing on the Orang Asli customary land claim cases in Malaysia. In making customary rights claims in court, the onus often falls on the Orang Asli to show proof that they are indeed a distinctive customary society with continuity in tradition and practices. This means, among others, providing evidence of a continued practice of a traditional way of life, as well as evidence of material culture. The opposing party, often the state, try to dispute this continuity by suggesting that the Orang Asli no longer practice their traditional culture or have assimilated into the dominant Malay culture. Realising the importance of documenting their distinctive tradition in order to protect their land rights, many Orang Asli communities—not just ones involved in court cases- are now actively documenting their cultural heritage

by mapping their customary land usage, recording oral histories, and documenting their traditional rituals and rites. This has also led to the revitalization of interest among the younger generation in their traditional heritage. This paper reflects on the implication of the codification process in making indigenous heritage legible for the court. How is the process of documentation and codification also shaping indigenous heritage? Can this be an empowering tool for the community? What is lost in the translation, and what can be done about this? Can certain technology help or hinder the process? Are certain histories erased while other highlighted in the process?

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## **Rethinking Settler Colonialism and Indigenous Heritage in Asia - Mainstream Discourse on the NRC in Assam: Unpacking Settler Colonialism and Indigeneity in the Northeastern Region of India**

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Oral

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***Dr. Sabina Rahman**<sup>1</sup>, **Dr. Roslynn Ang**<sup>2</sup>, **Dr. Yunci Cai**<sup>3</sup>*

*1. Mahatma Gandhi Academy of Human Development, 2. New York University Shanghai, 3. Lecturer in Museum Studies*

This paper argues that popular discourse around the National Register of Citizens (NRC) in the northeastern state of Assam in India must be contextualised within the historically skewed power relations between the mainland and the NER, as an extension of India's politics of exclusion towards the region and its peoples. Such politics, even when couched in the language of rights, thrives on epistemicide through the process of forced homogenization and extinction. The normalisation of this epistemic violence allows the privileged subjects of mainland to distort subjective truths and lived experiences of the indigenous communities to the point of justifying settler colonialism and legitimising 'reverse racism'. Moreover, the indigenous assertion movement and their resistance to settler colonialism are labelled as xenophobic exercises. The irony of the situation is not lost on a people who have always found themselves at the receiving end of racism in India owing to their phenotypic features, religion, food or culture. While the mainstream constructs the NRC debate as one that of conflict between the Hindu Self (citizens) and the Muslim Other (illegal migrants) – mirroring the mainland Indian master narrative critical of militant Hindu Right – the ground realities of Assam are far more complex. Away from the mainstream discourse, tribes and ethnic minorities of Assam view the NRC as an instrumental use of the state to demand constitutional safeguards for indigenous people against the imperialist designs of mainland to Indianise the rebellious frontiers through settler colonialism.

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## Rethinking Settler Colonialism and Indigenous Heritage in Asia - Negotiating Settler Appropriation: Beyond the National Ainu Museum Oxymoron

Oral

*Dr. Roslynn Ang<sup>1</sup>, Dr. Yunci Cai<sup>2</sup>*

*1. New York University Shanghai, 2. Lecturer in Museum Studies*

The recognition of Indigenous Peoples is critiqued as an illusory act of national inclusion amongst settler states. Meanwhile, indigeneity as a concept has shifted into a political category that unsettles the legitimacy of settler-nations. As the first state-recognized minority in Japan, the Indigenous Ainu are increasingly utilized to represent Japan's diversity, especially through the National Ainu Museum and Park - Upopoy - scheduled to be opened in 2020 in time for the Tokyo Olympics. This paper traces the discourse surrounding the production of Upopoy in news media and among several members from the Ainu community involved in various stages of the museum planning. The museum is presented as a centralized solution for the preservation of Ainu heritage and the problem of stolen Ainu remains currently spread over several universities in Japan. However, there are Ainu who voiced concerns over the erasure of Ainu diversity within this centralized repository and some who prefer the reparation of their ancestral remains. The production of Upopoy illustrates how Japan needs the Ainu to perform multiethnic coexistence in the global stage and the Ainu communities' negotiation of this need for their cultural survival.

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## Rethinking Settler Colonialism and Indigenous Heritage in Asia - Who owns rights? — A reflection on museum governance strategy at Taiwan's indigenous peoples' museums

Oral

*Dr. Ching-yueh Hsieh<sup>1</sup>, Dr. Roslynn Ang<sup>2</sup>, Dr. Yunci Cai<sup>3</sup>*

*1. National Chi Nan University, 2. New York University Shanghai, 3. Lecturer in Museum Studies*

This article examines the museum governance strategy at Taiwan's twenty-nine local indigenous people's museums, a state-building project over the past twenty years, pointing a Settler Colonialism reality of exercising power compared to the ostensibly straightforward political and policy objectives for social empowerment of indigenous people in Taiwan. Participant observation and semi-structured interview to encounter the front-line local museum staffs and officials is utilized to gain an understanding of how local indigenous people's museum practitioners situate in this context and how the power factors in this process directly manipulate or indirectly influence the museum development and the right to indigenous peoples in Taiwan. The study found that administration by local government civil servants who conducted museum governance by their imagination and bureaucratic system practices, central government's one-size-fits-all museum policies, and local needs from indigenous source community generates a complex power relation sustaining the invisible colonial fact.



The influence of this fact is highly related to how museum professionalism and policy is defined, the power interactions and mobilization in the political and economic rules and resources, and perception of the rights of indigenous peoples. A deep understanding of the aforementioned relations can provide such museums and indigenous peoples develop a diverse socially engaged approach when conducting museum governance with governments and sources community, and to respond to the wider societal context in defining a balanced relationship between majority and minority.

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## Ruin Heritage and its Reuse: The case of Ruin Bars in Budapest

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Oral

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*Dr. Dora Merai<sup>1</sup>, Dr. Volodymyr Kulikov<sup>1</sup>*

*1. Central European University*

The paper will present the case study of Szimpla Kert and the so-called ruin pubs in the Old Jewish District of Budapest. Building on the aesthetics of dilapidated historical architecture, these initially creative and cultural initiatives reached an immense business success in the era of global tourism, and this success entirely changed the profile of the area. The adaptive reuse of residential architecture created a new layer of intangible heritage – the ruin bar culture – around the built heritage, but its success is contributing to the destruction of both, and the eviction of the original inhabitants of the Jewish District due to the immense level of touristification. The paper will explore how ethical it is to build on the ruin aesthetics in a residential district, and what are the ethical implications of this reuse process for the local community. Whose task would it be to control or mitigate the processes started by adaptive reuse, which became like an avalanche burying the heritage too? Ultimately, should any element of heritage be preserved, or should one just accept that change is a natural part of urban heritage due to the constantly changing social context in the city?



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## Shared Heritage of the Community in Indonesia and Malaysia: Case Study of Songket

Oral

***Dr. Diyana Sulaiman***<sup>1</sup>

1. *Universiti Teknologi MARA*

*Songket* is a traditional textile of the Malay community from Indonesia and Malaysia. The traditional method to produce *songket* involves handweaving technique, with the traditional motifs resembling meanings and are in line with the cultural and religious values of the community. In Indonesia, *Songket Pandai Sikek* from the province of West Sumatra, has been recognised by the Indonesian national government as one of the National Heritage of Indonesia in 2014. *Songket* has also received recognition as Malaysian National Heritage in 2012 from the Malaysian national government. This paper aims to discuss the gaps in the national legal system of both countries for the protection of the intangible cultural heritage that is shared by the community in the region. Through this case study of *songket*, the paper highlights the complexities surrounding the legal protection of shared intangible cultural heritage that crosses borders, that are also influenced by various factors that include political history as well as socio cultural aspects of the communities and the countries in the region. This paper is related to the PhD research which forms a part of the Australian Research Council Discovery Project 'Intangible Cultural Heritage Across Borders: Laws, Structures and Strategies of China and its ASEAN Neighbours' (DP130100213).



## Shifts in materiality, agency and discourse in the Bammiyan Buddhas in Afghanistan: A multimodal discourse analysis approach to critical heritage

Oral

*Ms. Sophia Diamantopoulou*<sup>1</sup>

*1. Senior Teaching Fellow*

This paper focuses on the Bamiyan Buddhas in Afghanistan to argue the case for an interdisciplinary orientation in making sense of heritage in ways that simultaneously look at the materiality of artefacts, human agency and the social contexts through which these arise.

Responding to scholarly prompts for more ‘nuanced disciplinary engagement with the construction of interpretations that are made regarding the management of heritage resources’ (Rico and Labadidi, 2017:102), this paper introduces multimodal discourse analysis perspectives (Kress, 2010) in the field of critical heritage. This is with the aim to make sense of the different manifestations of agency across the various stakeholders involved in shaping the future of this heritage site, while accounting for the various forms of materiality in which this heritage manifests.

The Bammiyan site has been marked by radical shifts in its materiality, driven by contradictory discourses. Such shifts involve the initial destruction of the site and its animation through 3D visualisations and holograms as an attempt to reinstate the monuments in their physical location. The site has been a unique case of ‘negative heritage’ that has been the focus of international interest; a site entangled in a network of actors, such as UNESCO, the Afghan state government, local authorities, experts, sponsors (Chinese individuals and the Korean state), whose actions realise a range of heritage discourses, priorities and agendas.

This presentation attends to the various changes in the materiality of the Buddhas and the site as instantiations of different discourses about heritage and the power of agency upon artefacts. Foregrounding multimodal discourse analysis as an interpretative framework enables us to acknowledge the discourses arising in the voices and actions of various agents with regards to the potential they see in each materiality with regards to what this site is and what it should be.



## Sticky Stories and Hidden Histories: constraints on future-making in cultural heritage

Oral (edits needed)

*Dr. Sarah Lloyd*<sup>1</sup>, *Ms. Barbara Wood*<sup>2</sup>

*1. University of Hertfordshire, 2. Doctoral Researcher, University of Hertfordshire*

Two common devices recur in public history and heritage initiatives: challenging ‘received narratives’ and revealing ‘hidden histories’. These promise to invigorate and re-imagine the past for present and future purposes. In practice, however, one person’s hidden history can already exist in another’s plain sight; some hidden his-

stories are successively recovered: each time, as if for the first time. Challenging familiar narratives, including through the recovery of ‘hidden histories’, often proves difficult too. Some particularly tenacious and often misleading accounts, the ‘sticky stories’ of our title, work to orientate people in place and time, past, present and future. Sticky stories and hidden histories circle around one another in the heritage ecology to reinforce hierarchies of value; they are shaped by the dynamics of remembering and forgetting, and by the uses to which the past is put. Interrogating these phenomena sheds light on heritage as a source of identity, belonging and security. Understanding why they are so meaningful in the ever-present, opens a line of enquiry into divisive and contested narratives, and into different heritage practices.

In this paper we explore these ideas through critical reflection on our own practice and experience. Sarah Lloyd’s work around the First World War centenary suggests the challenge of diversifying cultural memory of war in a period when former colonial empires show intense interest in future anniversaries. As place-making becomes a key resource for addressing emergent social and environmental crisis, Barbara Wood considers the construction of narrative and experience at historic houses, the regular ‘re-finding’ and re-use of information, and the difference between historicity and ‘engaging stories’. The discussions thus examine the intense processes of making heritage and propose that although ostensibly about safeguarding material and memories for the future, such work is always about the needs of the present

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## Sustainable development through community-led HIPAMS (heritage-sensitive intellectual property and marketing strategies)

Oral

***Dr. Harriet Deacon***<sup>1</sup>

*1. Honorary Research Fellow at the University of Cape Town (South Africa) and Visiting Research Fellow at Coventry University (UK)*

To Barbara Kirshenblatt Gimblett (1998:1; 2004), heritagisation of culture is a ‘catastrophe’. Hafstein (2018) asks the serious question, ‘When is protection of heritage not a form of dispossession?’. What does this rather negative perspective mean for communities who wish to manage the commercialisation of their heritage? This paper discusses some of the insights developed by an interdisciplinary team and community stakeholders and practitioners who have been co-designing and testing a planning tool called HIPAMS (heritage-sensitive intellectual property and marketing strategies) for promoting sustainable development through three dance, music and painting traditions in India. The HIPAMS project, funded by a three-year British Academy grant, has been informed by a two-year British Council-funded project on heritage entrepreneurship in Kyrgyzstan, and the EU-funded Alfoodway project on sustainable development through heritage foodways in the Alps.

The paper examines challenges and proposed benefits of developing the HIPAMS methodology and critically assesses some of the strategies that have been selected and implemented by artists in one of these locations - the village of Naya (Pingla Block), West Bengal - during the project. The Naya HIPAMS aims to strengthen communal governance and marketing, maintain heritage skills repertoires, develop heritage reputation and maintain heritage-resonant innovation in the practice of the art of patachitra painting. Codes of ethics were proposed both for internal use by the community of artists, and to regulate their relationships with third parties. Intellectual property protection strategies such as geographical indications protection aimed to support a marketing approach that sought to raise the visibility and promote the reputation of the heritage in new markets, without

reducing local villagers' access.

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## Sustainable development, heritage and the market - Market, ICH and the embarrassment of heritage alienability

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Oral

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***Dr. Chiara Bortolotto***<sup>1</sup>

*1. Institut interdisciplinaire d'anthropologie du contemporain*

This paper unpacks one of the taboo of the UNESCO Convention for the Safeguarding of ICH, namely the interplay between market and ICH. In its classic understanding, heritage is an inalienable possession which embodies the soul of a group, often imagined as a nation. With intangible cultural heritage (ICH), UNESCO emphasizes its function as a resource for sustainable development -including (inclusive) economic development- of particular communities. Based on ethnographic observations of the meetings of the statutory organs of the Convention for the safeguarding of the intangible cultural heritage, this paper explores the controversies generated among heritage policy-makers and administrators by « risks of over-commercialisation » of ICH. How is the economic component, intrinsic to many ICH elements, articulated with the identity one in UNESCO narratives? How does the definition of heritage as a community resource, rather than a national symbol, affect its commodification? In considering both demands for an uninhibited approach to marketing heritage and the anxieties that this perspective fuel among heritage policy-makers and implementers, I argue that the embarrassment prompted within UNESCO by the overlapping of market and heritage field sheds light on substantial shifts in heritage representations and value systems.

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## Sustainable development, heritage and the market - 8

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Oral

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***Prof. Charlotte Waelde***<sup>1</sup>, ***Dr. Harriet Deacon***<sup>2</sup>, ***Dr. Chiara Bortolotto***<sup>3</sup>, ***Dr. Christina Maags***<sup>4</sup>,  
***Prof. Christoph Antons***<sup>5</sup>, ***Dr. Desmond Oriakhogba***<sup>6</sup>, ***Dr. Krystyna Swiderska***<sup>7</sup>, ***Dr. Junjie Su***<sup>8</sup>

*1. Centre for Dance Research, Coventry University, 2. Honorary Research Fellow at the University of Cape Town (South Africa) and Visiting Research Fellow at Coventry University (UK), 3. Institut interdisciplinaire d'anthropologie du contemporain, 4. SOAS, University of London, 5. Newcastle University, 6. University of Benin, 7. International Institute for Environment and Development, 8. Cultural Development Institute, Yunnan University*

This session explores both practical and theoretical approaches to the relationship between heritage, the market and sustainable development, focusing especially on strategies for community empowerment and engagement. This is particularly important as we reorient critical heritage studies discourse towards the future, rather than the past. There has been long-standing and widespread concern about potentially adverse impacts of commercialisation or marketisation of intangible heritage (ICH), and of tourism on heritage sites. Although UNESCO's stated goal is to link its work to the Sustainable Development Goals under Agenda 2030, its work in the frame-

work of the Intangible Heritage Convention, in particular, lacks clarity on the boundary between sustainable development and ‘over-commercialisation’ of heritage. The dangers of ‘under-commercialisation’ are not addressed (Rinallo 2018). Similarly, little attention has been paid in both academic and policy discourse to developing a better understanding of the relationship between heritage management and the market (see Lixinski 2018). For sustainable heritage futures to be conceivable, we need to better understand our own anxieties, explore possible benefits of commercialisation of heritage, and ways to address vulnerability to misrepresentation and dispossession.

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## **Sustainable development, heritage and the market - Consuming Intangible Cultural Heritage in Cultural Creative Industries: cases from China**

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Oral

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***Dr. Junjie Su***<sup>1</sup>

*1. Cultural Development Institute, Yunnan University*

Intangible cultural heritage (ICH) is a critique to conventional understanding that heritage is made in the past so that any uses of it may affect the given value. With a critical heritage approach, a research of the consumption of ICH is needed to understand not only the commodification of ICH but also the making and creation of ICH at present for the future. In the context of the emergent Chinese national policy of “(re)vitalising heritage” and the integration of the culture and tourism sectors, the consumption of ICH is encouraged in China and it renders implications on both the understanding and management of heritage. This paper examines the consumption of the audiences (visitors, buyers and viewers) of ICH in China with the cases of tourism, museum and cultural and creative industries in Yunnan, Zhejiang and Beijing, China, as well as online platforms. It is shown in this paper that, on the one hand, the boundary between heritage consumers and heritage makers is blurred, thus, the consumption of ICH mitigates the tension between the protection and utilisation in Chinese Authorised Heritage Discourse. On the other hand, it also incurs tensions among different heritage stakeholders in regard to the benefits, authority and rights. This research will also shed light on the rethinking of concepts related to commodification and safeguarding of ICH, such as authenticity and continuity.

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## **Sustainable development, heritage and the market - discussant**

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Oral

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***Prof. Charlotte Waelde***<sup>1</sup>

*1. Centre for Dance Research, Coventry University*

Charlotte Waelde

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**Sustainable development, heritage and the market -  
Overcoming the challenges of intellectual property and  
promoting cultural heritage through social entrepreneurship  
in South Africa**

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Oral

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***Dr. Desmond Oriakhogba***<sup>1</sup>*1. University of Benin*

Expressions of cultural heritage are susceptible to appropriation in the fast-growing fashion and tourism markets to the detriment of the indigenous communities that own the cultural heritage. Thus, questions often arise as to how best to promote cultural heritage towards the sustainable development of the indigenous communities. Although intellectual property (IP) mechanisms have been identified as possible means of resolving this question, there is still ongoing debate on how to fit expressions of culture within the boundaries of IP, given their special communal and intergenerational nature. In this connection, the other alternative is the sui generis regimes which seek to borrow aspects of IP frameworks to formulate tailor-made rules that conform to the special nature of cultural expressions.

What is certain, however, is that a knowledge governance framework for expressions of culture would effectively empower the indigenous communities by conferring them the legal capacity to promote their cultural heritage through commercialisation, and/or demand for attribution from third parties seeking to exploit the cultural expressions. However, depending on the strategy adopted to market such heritage and enforce attribution claims, commercialisation of cultural heritage and claims to attribution can disempower or lead to sustainable development of the indigenous communities.

My proposed paper will provide evidence of how a group of Zulu indigenous crafters working together under the Woza Moya project of the Hillcrest AIDS Centre Trust (an NGO) in Hillcrest, South Africa continue to promote their cultural heritage, empower themselves and ensure sustainable development for their community through social entrepreneurship

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**Sustainable development, heritage and the market - Products,  
Prices and Markets – Examining China’s Political Economy of  
Intangible Cultural Heritage**

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Oral

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***Dr. Christina Maags***<sup>1</sup>*1. University of Sheffield*

The 2003 UNESCO ICH Convention has transformed “intangible cultural heritage” (ICH) into a “public good” which many seek to benefit from. While governments promote ICH safeguarding to foster nation-building and

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ruling legitimacy, others have sought to profit from ICH's commercial value. Consequently, "traditional" and "fake" (mass-produced) "ICH products" have appeared online, in museums and tourist areas creating an ICH market.

On the one hand, given that cultural practitioners who produce, e.g. traditional handcrafts, need a market to sell their ICH products, this development might provide a sustainable way to safeguard ICH for the future. On the other hand, however, the existence of "fake" goods might create unfair market conditions, undermining this sustainability. Inquiring into this dilemma, this paper seeks to understand the conditions under which ICH markets may provide a sustainable way for cultural practitioners to make a living.

By examining the political economy underlying the market for ICH products in Nanjing, PR China, this paper particularly emphasises the role of different government levels in shaping the local market environment. Basing the analysis on qualitative interviews with cultural practitioners and price research of ICH products in tourist areas and museum shops, I argue that cultural practitioners can in fact make a sustainable living off of "traditional" ICH products if (a) government regulations support and advertise distinctive areas in which cultural practitioners can sell their products without direct competition from "fake" ICH goods, and (b) if unfair competition is reduced by going against the illegal use of the ICH brand.

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## Sustainable development, heritage and the market - The Commercialisation of Intangible Cultural Heritage in Indonesia

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Oral

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***Prof. Christoph Antons***<sup>1</sup>

*1. Newcastle University*

The commercialisation of intangible cultural heritage (ICH) in Indonesia has been driven by quite diverging interests at different levels of society. An important trigger were the disputes with the country's culturally and linguistically close neighbour Malaysia about the use of heritage in tourism advertisements. These disputes and reports in the Indonesian press about foreigners registering intellectual property (IP) rights related to forms of Indonesian heritage prompted the government to inscribe various cultural elements on the UNESCO ICH Convention lists and to inventorise forms of traditional knowledge. Traditional cultural expressions such as batik received a further boost after the government began to focus on the creative industries as a major contributor to Indonesia's economic development and to promote intellectual property protection via copyright and geographical indications. The paper will contrast such national development schemes with the implementation at the local level which has been influenced by decentralisation policies shifting considerable power to regional and local governments. These regional governments are equally interested in commercialising ICH and representing ICH holding communities and they are enacting their own laws. The paper examines the relationship between these laws; the position of the ICH holding communities in the middle of such bargaining processes; their fragile position in the ongoing nation building process and their appeal to human rights under the revised Indonesian Constitution in order to safeguard their heritage and their interests.

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## **The Case Beyond the Law - Opening Pandora's Box: Will the Return of Cultural Heritage Objects to their Country of Origin Empty Western Museums?**

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Oral

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***Dr. Pierre Losson***<sup>1</sup>

*1. Italian Academy Fellow Fall 2020*

In this paper, I argue against the idea that the return of a few symbolic cultural objects will necessarily lead to a torrent of new claims addressed to Western museums. The fear of setting a precedent is a much-rehearsed argument: as an Austrian ambassador in Mexico, questioned about the possibility of returning Montezuma's feathered headdress to Mexico, declared: "it would be like opening Pandora's box: ministries of culture from around the world would attack us."

In my analysis, I distinguish "returns" (the physical transfer of objects back to the nation-state on which territory it was found before the implementation of international conventions) from "restitutions" (the devolution of looted or stolen objects within the contemporary legal framework) and "repatriations" (the devolution of human remains and religious artifacts to Indigenous communities). I base my argument on case studies from Latin America and other salient return claims such as the Parthenon Marbles.

I argue that there is little basis to support the fear of setting a precedent: each case of return is historically situated and one agreement is not easily transposable to other cases; the modality of "mutually beneficial agreement", often used to settle return claims, leaves little room for a more comprehensive framework; most importantly, there is no will or plan, among experts and political authorities in claiming countries, to ask for more returns. I conclude that the idea that creating a precedent would lead to emptying Western museums is a fiction used by Western museums and experts to justify their refusal of return claims and rally their public opinion to their cause.

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## **The Case Beyond the Law - Safe Keeping as de facto Acquisition: Legal, Political, and Ethical Analysis of Determinations of Safe Return**

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Oral

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***Prof. Erin Thompson***<sup>1</sup>, ***Dr. Pierre Losson***<sup>2</sup>

*1. John Jay College of Criminal Justice, CUNY, 2. The Graduate Center, CUNY*

When cultural property is seized during a war, what principles should govern its safe return? In this presentation, I discuss questions of fairness, history, identity, and sovereignty, and sketch how moral and political philosophy can help guide our analyses moving forward.

The rise of rebel groups against Bashar al-Assad and of the Islamic State led to an acute crisis for cultural heritage in areas of Syria and Iraq. Thousands of cultural heritage items from these countries have been seized world-

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wide. Under current international legal regimes, these objects should have been repatriated to their country of origin. However, only Lebanon and Jordan have returned any seized antiquities to Syria since 2011. By contrast, Iraq has seen a steady stream of repatriations, including from the US.

What are the causes of this striking difference? The ongoing conflict may reasonably explain a delay in repatriating cultural property to Syria, but the security situation is roughly similar in Iraq. The difference, instead, is a political one: the US does not want to cooperate with the Assad regime, as would be a requirement under the laws regulating repatriation.

The question then becomes whether the U.K., U.S., and other member States of the 1970 Convention who have seized Syrian cultural property are in violation of their legal obligations and of the ethical reasoning upholding these treaties, if they indefinitely delay the return of these artifacts to Syria. There is a long history of denying repatriation to countries deemed to be unsafe (e.g., Nigeria) or unworthy (e.g., China). Meanwhile, the countries making these determinations have long demonstrated imperialist acquisition habits. When does *de jure* safe keeping become *de facto* acquisition?

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## The Case Beyond the Law: New Lights on Claims for the Return, Restitution and Repatriation of Cultural Heritage Objects in the Early Twenty-First Century - 4

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Oral

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***Dr. Pierre Losson*<sup>1</sup>, *Prof. Erin Thompson*<sup>2</sup>, *Dr. Maria Shehade*<sup>3</sup>, *Dr. Antonio Pinto Ribeiro*<sup>4</sup>**

*1. The Graduate Center, CUNY, 2. John Jay College of Criminal Justice, CUNY, 3. Research Associate, Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE), 4. Centro de Estudos Sociais, Universidade de Coimbra*

The international debate about returns and restitutions of cultural heritage objects remains most often confined to the examination of legal norms. Cases abound and vary greatly: countries from the Global South seek the return of objects displaced during colonial times (or, in any case, before the implementation of international conventions); others (or the same) demand the restitution of objects looted from archaeological sites or stolen in museums since the implementation of the 1970 UNESCO Convention; Indigenous communities claim the repatriation of sacred objects and human remains; Jewish families keep fighting for the restitution of art works despoiled by the Nazis.

The resolution of these claims most often depends on the existence of a legal case that forces the requested museums to hand back the claimed objects. The papers in this panel shed a critical light on these claims to deepen our understanding of these complex processes: beyond the existence (or not) of legal norms applicable to these cases, what are the political, historical, and/or cultural factors that contribute to the greater salience of such claims in the early twenty-first century? What do these claims reveal of the state of international affairs? What is the future of the museums that hold these objects in their collections? Are they really in danger of being emptied of their treasures, as they claim? Will new ethical standards influence the evolution of legal norms in the near future, or will the resolution of the claims continue to be decided on case-by-case basis?

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## The Commemorative landscape of war-related heritage in Kyushu

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Oral

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*Prof. Edward Vickers*<sup>1</sup>

*1. Kyushu University*

Culturally and politically, as well as geographically, Kyushu was at the forefront of Japan's modernization and industrialization from the Meiji Period onwards, as well as of Japanese expansionism in Asia. During the Asia-Pacific War, local industries powered the war effort, crucial military installations were located here, and the island witnessed the final major act of the entire conflict, with the atomic bombing of Nagasaki on August 9, 1945. But amongst this abundance of war-related heritage and memory, what is publicly commemorated in Kyushu today, and why? In this presentation, I survey the some of the major commemorative sites around the island relating to the Asia-Pacific War, and examine how these have been preserved and curated, and how some have been used – for example in local programs of 'peace education'. I also discuss recent campaigns to secure international recognition, through UNESCO, for aspects of local heritage associated with the war, from the sites of the Meiji Industrial Revolution to the letters of the *tokkotai* ('special attack units', or 'kamikaze pilots'). I consider what the treatment of Kyushu's wartime heritage can tell us about the postwar construction of regional and national identities, and the political and cultural forces that have shaped this process. The paper concludes with reflections on the implications of Kyushu's selective public remembrance of the war for local politics and culture, as well as for relations with neighbouring Asian societies.



## The Development of an Authoritative Heritage Regime in United Arab Emirates

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Oral (edits needed)

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*Dr. Sarina Wakefield*<sup>1</sup>, *Dr. Yunci Cai*<sup>2</sup>

*1. School of Museum Studies, University of Leicester, 2. Lecturer in Museum Studies*

The institutionalisation of cultural heritage is connected to hegemonic processes that embody and transmit, in varying ways, political acts of power and representation. Arguably authoritarianism is omnipresent within heritage regimes in both liberal and illiberal nations. However, illiberalism has remained an underexplored issue within critical heritage studies. This paper seeks to analyse and theorise how 'authority' and 'control' is implicated within the construction of 'officially' sanctioned heritage in the United Arab Emirates (UAE), an authoritarian nation located in the Gulf States. I will examine how authoritarianism is produced and reproduced through 'official' heritage narratives drawing on analyses of national state-sanctioned heritage projects – such as the Etihad Museum, Zayed National Museum and the Qasr al Hosn Fort. I examine the explicit power networks that are used to 'control' and 'authorise' the nation's history and the positioning of the Founder of the Federation, Sheikh Zayed bin Sultan Al Nahyan (6 May 1918 – 2 November 2004), as the 'Father of the Nation'.

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I argue that cultural heritage in the UAE is based on an ‘authoritative heritage regime’ that sheds light on the construction of heritage in non-Western authoritarian nations, and the ‘heritage futures’ of the Gulf States.

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## The distributed memorial-scape of ‘comfort women’ statues: the creation of transnational shared visual culture

Oral

***Dr. Hyun Kyung Lee**<sup>1</sup>, **Prof. Marie Louise Sorensen**<sup>2</sup>*

*1. Hankuk University of Foreign Affiar, 2. University of Cambridge*

In December 2011, a ‘comfort women’ statue was erected in front of the Japanese Embassy in Seoul in honor of the 1000<sup>th</sup> weekly Wednesday Civic Rally calling for the Japanese government to issue an official apology and compensation to the Korean victims of the Japanese Imperial Army’s sexual enslavement during World War II. This ‘Statue of Peace’ has become iconised among 98 ‘comfort women’ statues located not only in South Korea, but also across Asia, Australia, Canada, and the U.S. Despite their diverse locations, the statues have taken on the same symbolic expression to present a unified message.

Adopting the concept of ‘distributed memorial-scape’ (Sørensen and Adriansen 2015), this paper examines how these statues have created a transnational shared visual culture. First, it analyses not only the spatial and chronological distribution of ‘comfort women’ statues, but also a transnational networking between statues. Second, it investigates the universalised symbols through three cases that evidence its transnational political message. Finally, it discusses how the distributed memorial-scape of ‘comfort women’ statues can be differentiated from those of European wartime memorials.

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## The ethics and aesthetics of adaptive reuse - Discussant

Oral

***Dr. Federica Fava**<sup>1</sup>*

*1. University of Roma Tre*

Discussant session #43 The ethics and aesthetics of adaptive reuse

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## The ethics and aesthetics of adaptive-reuse

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Oral

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***Dr. Loes Veldpaus**<sup>1</sup>, **Dr. Federica Fava**<sup>2</sup>*

*1. Newcastle University, 2. Roma Tre University*

The evolution of adaptive-reuse is strongly interwoven with the history conservation and urban heritage. Translated in a multiplicity of terms or hidden in normalised practices and policies, adaptive-reuse has many forms and formats. Post-crash (2008) austerity and recovery policies have unfolded in parallel with the rise of city-makers and a push for public participation. This creates space for informal and bottom up practices, and multiple counterculture projects across the world show alternative trajectories of development. But also often leads to extreme commodification of heritage, place branding, gentrification, and the exclusion of many narratives and voices.

In this session, we aim to critically review the ethics and aesthetics of adaptive reuse. What are the possible futures we create by engaging with and intervening in the historic environment, and thus in urban conservation and regeneration efforts? We are interested in different experiences, criteria and approaches; are they embracing new aesthetics, regulatory or economic standards, are they opening up alternative or critical perspectives on urban and/or heritage development?

We are particularly looking for reflections on the relationships between heritage and adaptive-reuse practices in community-led projects. How can we as academics reflect on and support these adaptive-reuse processes to be just, ethical, and inclusive. And how could all this be facilitated (or not) by the wide range of involved practitioners and policy makers, the raft of involved guidance e.g in cultural policy, heritage assessments, urban plans or design guidance, or academic reflections and recommendations? How are the ethics and aesthetics of adaptive reuse (re) making heritage?

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## The ethics and aesthetics of adaptive-reuse - Discussant

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Oral

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***Dr. Loes Veldpaus**<sup>1</sup>*

*1. Newcastle University*

Discussant session #43 **The ethics and aesthetics of adaptive-reuse**

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## The European Cultural Space as Contact Zone: Southeast European encounters with the Creative Europe Programme

Oral

*Dr. Claske Vos*<sup>1</sup>

1. University of Amsterdam

Since 2014, the Directorate General of Education and Culture officially allowed candidate and potential candidate countries in Southeast Europe to become full members of the Creative Europe Programme. Since then, 137 projects in the field of culture and heritage have been funded. One of the most important incentives behind involving the region in this programme has been to open up the so-called European cultural space to new cultural players and audiences. The hope is that by means of participation in partnerships with other EU countries as well as close neighbours, these countries will be able to establish themselves within this space both in terms of having access to resources as well as in terms of adding cultural content. This article aims to provide insight in what participating in the European cultural space entails for cultural workers in the region. It does so by first entering the debate about the European cultural space. What kind of space is it and what does it mean in terms of form and content? Second, it will focus on the ways in which cultural workers in Bosnia and Herzegovina, Northern Macedonia and Serbia position themselves in relation to this space. It will become clear that participating in the European cultural space is by no means straightforward. Ultimately the European cultural space operates as what Pratt has described as a 'cultural contact zone' a social space in which cultures meet, clash and grapple with each other, often in the context of asymmetrical relations of power.

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## The European Year of Cultural Heritage 2018 as new mode of governance. The coordinative and communicative dimension

Oral

*Ms. Carlotta Scioldo*<sup>1</sup>

1. University of Turin

The design of the *European Year of Cultural Heritage 2018*, an initiative promoted by the European Commission, bears witness of the operational and ideational features of an exceptionally complex organization (Pollitt, Bouckaert 2011, 270). Supported by a strong previously built-up political will, on 17 May 2017 the European Parliament and the Council have adopted the Decision (EU) 2017/864 of the European Year of Cultural Heritage 2018 (EYCH) with an *ad hoc* budget of 6 million Euro.

This paper questions how the EYCH governance is catalysing new modes of governance in the current heritage field.

In order to do so, it proposes to look, through a public policy perspective, at the coordinative (interaction among the policy community) as well as communicative (dissemination towards the public) (Schmidt 2008) dimension of this policy initiative, arguing that the overall objectives of the EYCH consist firstly to bring political attention

to the Cultural Heritage as shared resource raising awareness on European sense of belonging and to spread out its relevance widely among the civil society. Secondly, relying on this ‘momentum’ of political attention, it seeks to design further policies and to implement activities with different stakeholders. Can this initiative be regarded as an overlapping of the *communicative* and *coordinative* discourse in the European cultural policy-making? The aim of this approach consists in analysing the EYCH 2018 and its legacy through the analytical framework of *communicative* and *coordinative discourse* seeking at entangling the generated new modes of governance of the heritage field and its impacts on the cultural sector.

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## **The Flight of the Condor: A Letter, a Song and the Story of Intangible Cultural Heritage**

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Individual Film

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***Prof. Valdimar Tryggvi Hafstein*<sup>1</sup>, *Ms. Áslaug Einarsdóttir*<sup>2</sup>**

*1. University of Iceland, 2. Girls Rock!*

The Flight of the Condor traces the global circulation of the melody “El Condor Pasa”: from the Andes mountains to global metropolises; from Lima to Paris to New York, and back; from panpipes to piano and from symphony orchestras to the disco; from indigenous to popular music; and from world music back to national heritage. Some of the protagonists are: Paul Simon, Art Garfunkel, Daniel Alomía Robles, Alan Lomax, Los Incas, the Cerro de Pasco Copper Company, the Victor Talking Machine Corporation, the Falangist Socialist Party of Bolivia, Chuck Berry, NASA, WIPO and UNESCO.

The story that the film tells shows how individual personalities and states can shape texts that become the foundation of global narratives; and how propositions made for a particular local reason become global instruments with entirely different effects in other corners of the world. Unpacking the global/local dialectic, the film is a case study in paradox; it analyzes the prehistory of international heritage/copyright norms, the way that prehistory travels in oral and written circulation, and the enduring problems it points to in the implementation of these norms.

Running time: 30 minutes.

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## **The future of ‘socialist heritage’ in critical heritage studies**

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Oral

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***Dr. Julie Deschepper*<sup>1</sup>**

*1. European University Institute*

Why, how and by whom have the material remains of the socialist past been preserved (or not)? Over the past ten years, this question has aroused such an increasing interest that it led to the birth of a new field of research

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designated as the one of ‘socialist heritage’. Twenty years after the fall of socialism in Europe, it is however time to ask two related questions: what are the futures of the heritage of socialism? what is the future of ‘socialist heritage’ studies?

While scholars have mostly, and relevantly, tackled the issues raised by the socialist material past in the urban post-socialist spaces, I argue that to better grasp the new challenges faced by that this heritage nowadays, we need to take more carefully into consideration the fact that socialist monuments and architecture were already made heritage during the socialist period. Indeed, a ‘socialist conception of heritage’ did exist and differed greatly from the ‘capitalist western’ one (Iacono 2018; Deschepper 2018). In other words: the ‘past lives’ of socialist heritage can give some fruitful perspectives to understand its future. Consequently, the future of ‘socialist heritage’ studies could also be found in the study of this heritage in socialist context.

Since the socialist world has been substantially excluded from the history of heritage in the 20<sup>th</sup> century, this new approach offers research questions that can both contribute to the history of socialism and to the critical heritage studies.

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## The future of heritage as sustainable development?

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Oral

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***Prof. Sophia Labadi*<sup>1</sup>, *Prof. Ana Pereira Roders*<sup>2</sup>, *Ms. Ilaria Rosetti*<sup>3</sup>, *Dr. Francesca Giliberto*<sup>1</sup>**

*1. University of Kent, 2. TUDelft, 3. University of Antwerp*

The future is at the heart of the concept of sustainable development, defined in the 1987 Brundtland report as: ‘Development that meets the needs of current generations without compromising the ability of future generations to meet their own needs’. Increasingly, heritage (both tangible and intangible) and its safeguarding and management are being considered as contributing to sustainable development. This had led to the adoption of a number of tools, models and recommendations. These documents include the 2011 UNESCO Historic Urban Landscape Recommendation, the 2015 UNESCO Policy on World Heritage and Sustainable Development and the 2016 *Ngorongoro Declaration*, among others. Moreover, the Sustainable Development Goal 11 mentions heritage conservation as contributing to sustainable development. No forum has yet discussed these tools and approaches in a holistic manner, as well as the impacts that they might have had.

This session welcomes papers that:

- Assess critically how these documents have been implemented on the ground and their links to value-based approach to heritage;
- Address critically the specific challenges and facilitating factors for the implementation of these documents at local and national levels;
- Discuss critically the impacts that these documents might have had on the ground (change in local power relations, new gender dynamics...);
- Discuss how international frameworks and narratives on heritage and sustainable development have been subverted at grassroot levels, through participatory approaches;
- Assess critically whether heritage can be a contributor of sustainable development, considering economic, social and environmental aspects in a comprehensive manner.

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## **The future of heritage as sustainable development? Discussant - Peter Bille Larsen**

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Oral

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***Dr. Peter Larsen***<sup>1</sup>

*1. University of Geneva*

Discussant - Peter Bille Larsen

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## **The Heritage of the Saltmen of Zanjan – Sustainable Preservation Strategies in Times of Social Transformation and Volatile Political Climate**

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Oral (edits needed)

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***Ms. Maruchi Yoshida***<sup>1</sup>, ***Dr. Natascha Bagherpour Kashani***<sup>2</sup>

*1. kurecon, expertise in preventive conservation and preservation strategies, 2. Frankfurt Archaeological Museum, German Mining Museum Bochum, Coordinator Iran Projects*

The saltmines in the province of Zanjan have been playing an important economic role and today the historical saltmines are a source of inestimable cultural and historical remains. The saltmummies from Chehrabad, actually presented in the Saltmen Museum in Zanjan, are the most spectacular witness of the dangerous work underground in the mines of Chehrabad. The downside of the rich salt deposits is that soil and groundwater show high salt concentrations, making the water supply for the population very difficult. Consequently and because of a lack of work, many young people are migrating to the cities to escape the sparse life. An Iranian-German project consortium led by the German Mining Museum Bochum and the Iranian Cultural Heritage, Handicraft and Tourism Organization (ICHHTO) are cooperating with the Saltmen Museum Zanjan to develop a sustainable preservation strategy for the cultural heritage of the saltmines. Two projects, both financially supported by the German Gerda Henkel Foundation, are actually undertaken tackling two major issues: 1. The long-term preservation of the mummies and related objects in the Saltmen Museum and 2. Water supply for the population around the historic saltmine of Chehrabad. In both projects, involving local professionals and building local capacities to develop feasible solutions rather than importing western technologies are the key to achieving sustainability. However, the effects of sanctions and economic pressure are omnipresent. Therefore solutions have to be adjusted to long-term availability of spare parts and accessibility to information sources. Both projects aim to support the self-help capacity of the local people and the local authorities in both environmental and economic development. In this context the German stakeholders are dependant on the support of the people and the governmental structures.



Saltmen exhibition.jpg



Workshop.jpg



Hamzeloohs women washing.jpg

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## The image of heritage: the impact of social media and travel apps on tourist consumption of heritage sites

Oral (edits needed)

***Dr. Priscila Henning***<sup>1</sup>

1. State University of Campinas (UNICAMP - Universidade Estadual de Campinas)

In recent years, the impact of the exponentially growing tourist trade on heritage management and consumption has been widely discussed, be it on the perspective of heritage conservationists, local communities or

economic or political interests. Associated with the broader context of consumer society, post-modernism (especially the cultural impact of globalisation and virtualization) and spectacularization (in Guy Debord's terms), the effect of touristification of heritage sites and the facilitation of transport and communications technologies have generated a massive impact that not only affects the physical matter of buildings and sites, but also the relationship of local people with their places of significance and identity, alienating or disrupting daily life. Recently, the effect of travel apps such as Airbnb in historic cities, altering daily activities and generating gentrification, have been the target of legal discussions in Europe aiming to establish limits. In a similar note, images of intriguing and sometimes not-very-popular heritage sites posted by Instagram "influencers" have promoted the sudden and mass visitation of these locales, not only transforming the local dynamics of the site and its people, but also imposing an idealized (and often fake or distorted) image that overlays the actual reality, generating frustration or - what is worse - the spectacularized treatment of the site, whose image is tailored to please visitors and consumers and often conflicts with reality. The impact of this approach to heritage not only molds recent actions and interactions with heritage, but defines the heritage of tomorrow.

In order to discuss this topic, this proposal aims to analyse recent publications of the topic, in close dialogue with the theoretical context explored on my doctoral dissertation, recently defended at Unicamp (Campinas State University, 2019), which discusses the impact of tourism and spectacularization in heritage management and treatment in Brazil, especially through the Monumenta Program.

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## **The impact of heritage policies on the appropriation of domestic space in the médina (historic urban core) of Tunis (1950 to the present)**

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Oral

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***Ms. Iman Batita*<sup>1</sup>, *Dr. Justin McGuinness*<sup>2</sup>**

*1. Université Polytechnique Haut-de-France, laboratoire De Visu et Université de l'UMONS, Faculté d'Architecture et d'Urbanisme, 2. American University of Paris*

In recent decades, historic urban centres in North Africa's historic cities have seen great change. Some, characterised by high levels of social deprivation, have become key areas for the tourist industry due in part due to State-framed and implemented processes of heritisation. Historic centres are therefore good sites to study the power relations between the State and different social groups, given that any heritisation process involves a particular nexus of actors – of citizen and third-sector, political and professional bodies. The interactions between such groups, and their visions of a historically important urban sector, have a very real force in shaping the material environment and the lives of its users.

The present paper approaches heritisation at a micro-level, taking the appropriation of domestic space as its thematic focus. The substantive area studied is the médina, the 300 hectare original urban core of the city of Tunis (today three million inhabitants). Here the historic urban fabric, generally labelled Arab-Muslim by academics, is composed of multiple variations of the courtyard-centred building. The paper examines how uses of the courtyard house have changed and how the objectives of different groups with interests in heritage have influenced the appropriation of such locally specific domestic spaces. We see major changes beginning in the 1950s, at the time of Tunisian independence, and identify a series of shifts right up to the present. Relating certain key socio-political events to the actions of heritage actors enables us to produce a typology of appropriations relative to such actors' strategies and programmes. Analysis of the dialectic between heritisation and the

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appropriation of domestic space, expanding our understanding of an element of the médina's trajectory over some seventy years, also allows us to explore the impacts of policy.

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## The Non-Aligned Others: Museum Thought and Practice of the curator Pavla Štrukelj

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Oral

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***Ms. Tina Palaic***<sup>1</sup>

*1. Slovene Ethnographic Museum*

Pavla Štrukelj (1921-2015) dedicated her whole life to ethnology and museum work. Between 1955 and 1990, she worked as a curator for non-European collections in the Slovene Ethnographic Museum (SEM). In 1964, the Museum of non-European collections was established as a branch of the SEM, and as a manager of the new department Štrukelj herself became responsible for organizing more than 80 exhibitions, among them nearly half traveling exhibitions from non-aligned countries. After her retirement, Štrukelj's work has been forgotten in both the museum sphere and the Slovene ethnology.

In my paper, I will elaborate on Pavla Štrukelj's professional efforts in collecting and interpreting non-European collections. My findings are based on the SEM's archive, Štrukelj's personal archive, and her published works. Her professional life was marked by the Yugoslav foreign policy oriented towards the third world countries through the platform of the Non-Aligned Movement (NAM). Through analyzing Štrukelj's museum practice and thought, I will try to rethink the role of the NAM for acquiring new museum collections, as well as for organizing traveling exhibitions from the non-aligned countries. Additionally, I will try to answer the question if the NAM's principles of solidarity, friendship and respect for cultural diversity influenced the knowledge production about non-European peoples in the SEM.

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## The Political Dimension of the UNESCO ICH Convention - WITHDRAWN

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Oral (edits needed)

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***Ms. Karolina Korsak***<sup>1</sup>

*1. University of Waterloo*

The Convention for the Safeguarding of the Intangible Cultural Heritage has been ratified by most of the UNESCO member states since it came into force in 2006. Despite the fast-ratifying structure of the Convention, those who would most benefit from the safeguarding of their intangible cultural heritage, the ethnic minorities within a nation, cannot access the Convention's listings as easily. Within the framework of the Convention heritage depends on agreed upon interpretations of the past. Where does this leave groups that share a contested past? In the following paper, I examine challenges precluding the transmission of heritage within the scope of interna-

tional heritage law, in order to explore the political dimension of the Convention and direct our attention to the bigger questions of what and whose heritage is being preserved.

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## **The Post-Socialist Village: Layered Modernities in Rural Preservation**

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Oral

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***Dr. Corinne Geering***<sup>1</sup>

*1. Leibniz Institute for the History and Culture of Eastern Europe*

Villages and rural settlements have been dramatically transformed in modernity through industrialisation and urban migration. In socialist states, traditional villages were perceived to be incompatible with the modernising forces urging large-scale farms to replace individual farming during collectivisation. At the same time, however, historical village buildings were integrated in museum-institutions, thus forming part of the official socialist heritage discourse. Open-air museums of wooden architecture proliferated across socialist states in the post-war period and folk culture was part of urban reconstruction and tourism infrastructure projects. At the international level, heritage experts from socialist countries were among the driving forces to establish the ICOMOS Wood Committee and the Committee on Vernacular Architecture (CIAV). During *perestroika* in the 1980s, folk culture experienced a revival, and it played a crucial role in the nation-building processes following the disintegration of the Soviet Union.

This paper seeks to dissect these multiple layers of modernity in the post-socialist village. Based on examples from Russia, Ukraine, Poland and the Czech Republic, it will first analyse the current museum displays and in particular, it will address the question of how the past and future of the village are presented. Second, by drawing on the states' cultural policies and the museum plans from the socialist and post-socialist periods, it will discuss the (re-)negotiation of socialist notions of modernity among other modernising discourses in view of continuing rural depopulation in the present. Thus, the discussion seeks to reveal the ambiguous and competing visions of future in post-socialist rural preservation.

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## **The power of analogy: Comparative perspectives for the futures of heritage planning**

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Oral (edits needed)

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***Ms. Marilena Mela***<sup>1</sup>

*1. PhD candidate, Vrije Universiteit Amsterdam*

This paper discusses methodologies for comparatively looking at spatial planning cases from a critical heritage perspective. The term 'heritage planning' is frequently used to describe the practices of spatial organization in landscapes with heritage value. This definition, however, is rendered elusive when faced with an under-

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standing of heritage as an ever-present process, which assumes multiple forms, engaging complex networks of power relationships. In this sense, spatial planning seems to contest heritage: heritage is plural, social, constantly changing; planning claims to be universal, scientific, seeking to impose order in a moving world. Thus, heritage planning is hardly a consistent category; it is a fragmented sum of practices, both discursive and material, that activate different economic realities, national worldviews, systems of knowledge production, material formations, landscape stories, and forms of social action. I argue that we can only define heritage planning by critically engaging with diverse acts of transformation of heritage landscapes in a comparative way. But what method could allow comparisons among concepts, places, and practices, all at once? In the main part of the paper, I discuss the examples of five comparative methodologies, created by thinkers from different disciplines: literature studies, planning, sociology, urbanism, and heritage studies. The authors use different criteria and classification systems to enable comparisons: cases are bound together by underlying mythologies, national frameworks, types of landscape, social models, or their levels of connectivity. After this literature review, I discuss the potential contributions of the presented tools to the construction of a comparative system for cases of heritage planning. In this post-disciplinary approach, unseen power relationships- but also possible futures for spatial planning- can become visible in the parallel shaping of the ordinary landscapes we dwell every day.

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## The Representation and Negotiation of Singapore's Colonial Heritage at the Wake of Singapore's Bicentenary Anniversary

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Oral (edits needed)

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*Dr. Yunci Cai*<sup>1</sup>, *Dr. Sarina Wakefield*<sup>1</sup>

*1. School of Museum Studies, University of Leicester*

This paper examines the manifestations of museologies and heritage in Singapore, a prosperous city-state in Southeast Asia known for its authoritarian single-party leadership. Evolving from colonial institutions to national museums to serve nation-building ideologies at the point of de-colonisation in 1965, the national museums in Singapore promote a state-endorsed narrative of Singapore's heritage, from its modern founding by Englishman Sir Stamford Raffles in 1819 to its miraculous transformation into a cosmopolitan metropolis today. At the wake of the bicentenary commemoration of Sir Stamford Raffles' modern founding of Singapore in 2019, there has been greater awareness within the Singaporean civil society of the need to take a more critical perspective of this state-endorsed rhetoric, particularly on the episode of the British colonialisation of Singapore. In 2019, the 'Raffles in Southeast Asia' exhibition, an exhibition exchange between the British Museum and Asian Civilisations Museum debuted in Singapore to commemorate this bicentenary anniversary came under criticism for glorifying the British colonial legacy. These state-endorsed narratives were challenged by Singaporean artists such as Teng Kai Wei and Jimmy Wong who staged installations presenting alternative narratives of Raffles' legacy in Southeast Asia. Through a comparative study of the representation of Raffles' legacy in the 'Raffles in Southeast Asia' exhibition and the artists' installations, I critically examine how the sanitised take on Singapore's colonial heritage is contested and negotiated, overtly and covertly, by different stakeholders within and outside the museums, and the outcomes of these negotiations, and ask what future this holds for negotiating colonial heritage in the authoritarian regime of Singapore.



## The Role of Exhibitions in a Dictatorship: Fascism and its Cultural Propaganda

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Oral (edits needed)

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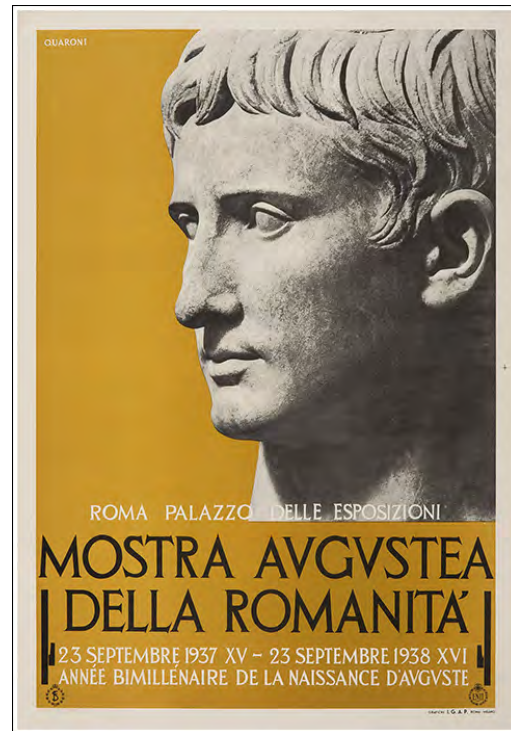
*Mrs. Anna Tulliach*<sup>1</sup>

*1. School of Museum Studies, University of Leicester*

This paper aims to analyse the role of museology and the critical discourse around heritage in authoritarian regimes, problematising the ways in which Fascist cultural policy made use of exhibitions as ideal vehicles for governing people's minds. In this context, people's understanding and perception of heritage was manipulated by the Fascist leader, Benito Mussolini, to convey his own ideology. In Italy, Fascism used cultural propaganda as the main instrument for controlling the masses. This was based on an extensive use of images as media of the dictator's ideas, as well as on the re-reading of historic events and artistic representations according to the Fascist doctrine. Thus, exhibitions, perceived as expositions of images carrying messages, were used by Mussolini as propagandistic strategies to obtain people's consent. The most striking example is the *Mostra Triennale delle Terre Italiane d'Oltremare* ('Triennial Exhibition of the Italian Overseas Lands', Naples, 1940), organised with the purpose to celebrate the Italian imperial power. With this exhibit, Mussolini wanted to persuade the masses that Italy undertook a respectful colonialism, in comparison to the brutal approach adopted by the British and French armies. He overturned the reality by obscuring the brutal side of the Italian colonisation abroad and, thus, by manipulating the discourse around his expansionist policy. In the first section, this paper analyses the propagandistic themes used in exhibitions organised by the Fascist regime with the purpose to unify the country under the same ideology and to depict the enemy as a brutal and barbaric force. The last section is a critical discourse around the case-study of the exhibition *Mostra d'Oltremare*, considering the instruments used by the regime in propounding political propaganda, and reflecting on the role that exhibits play in the museological context of authoritarian regimes as tools for controlling people's minds and their understanding of heritage.



Mostra oltremare.png



Mostra-augvstea-quaroni-1938-p.png



Mostrarivoluzione.png



## **The role of popular media in the contemporary preservation and development of heritage sites in Scotland**

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Oral

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***Ms. Rosa Schiavone<sup>1</sup>, Prof. Stijn Reijnders<sup>1</sup>***

*1. Erasmus School of History, Culture and Communication (Erasmus University Rotterdam)*

This study examines the role of popular media in the preservation and development of Scottish heritage sites. Film tourism has become a transnational, lucrative phenomenon, in which tourists travel to places that are featured in film- and television productions (Beeton, 2016). The popularity and lucrativeness of this touristic endeavor are not lost within Scottish heritage industries; Scotland is home to many heritage sites that are increasingly “mediatized” and commodified. Prior research shows film and tourism are crucial in reconfiguring spatial identities and local heritage, which has social and cultural consequences regarding the -possibly detrimental- “film touristic gaze” that is subsequently shaped and enforced onto places and local communities (Urry, 2002). The current research addresses the role of film tourism in shaping local heritage through the perspective of Scottish heritage workers and cultural policies. Through a multi-method approach, entailing on-site analysis of three Scottish mediatized heritage sites, discourse analysis of policy documents regarding these sites, and additional interviews with heritage workers, it is examined what significance fiction has in shaping local heritage, and what the rationale behind this process is, as articulated by Scottish heritage policies and workers. This research takes Scottish heritage sites as a point of negotiation (Smith, 2006) where local heritage narratives are shaped by several actors, who answer to particular demands, with different motivations and through different practices. Consequently, this study critically examines the cultural implications of film tourism in shaping Scottish local heritage, and the power dynamics that are involved within this configuration of place.



## **The social construction of post-industrial heritage values and its urban impact in Poblenou (Barcelona, Spain)**

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Oral (edits needed)

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***Mrs. Melina Guirnaldos<sup>1</sup>***

*1. PhD researcher/Tutor, Welsh School of Architecture, Cardiff University*

Since the collapse of the building industry in 2008, the real state promotion as the driven force for the urban growth and development of the city of Barcelona started to be questioned not only by the citizenship but also by public institutions in search for economically sustainable urban strategies. This new scenario has brought opportunities for local community groups to re-claim disused sites and alternative models of ‘bottom-up’ regeneration seeking for synergies with the public sector.

This paper argues how an alternative perspective on the heritage values of dilapidated post-industrial sites within the city could offer innovative insights for developing planning and urban design. The research is articulated around Simmel’s premise (1907) on how the concept of ‘value’ is socially-created and therefore not fixed.

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As stated by Lowenthal (2015) and Byrne (2008), there is a need of revising heritage values for redefining the social significance of these contexts.

At the end of the 19th century the most industrialized area of Spain was Poblenuu in the periphery of Barcelona. With the celebration of the Olympic games in 1992, Poblenuu is absorbed by the city and since then, it has become a conflictual territory where citizenship's claims for urban and social transformations are frequently confronted with the capital development forces. This paper firstly analyses the reactivation processes of two industrial complexes located in this area, Can Picó and Puigcerdà 127. The focus has been to confront them with the concept of heritage values. Secondly, it explores how this relationship has impacted the urban scale. Finally, this paper intends to critically question the use of heritage values as a tool for designing conservation urban policies.



Img 2157.jpg

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## The Socialist Past in Kosovo: Contested Heritage Between the New Nation and the Public Interest

Oral (edits needed)

***Dr. Jelena Pavlicic***<sup>1</sup>

*1. University of Pristina*

The period during and after the war in Kosovo (1999) was followed by heritization process itself. Destruction of cultural heritage sites and monuments that glorify the earlier periods was evident. The heritage that unambiguously testifies to the Serb existence in this area has suffered first, but the monuments that commemorate shared struggle, both Serbian and Albanian, in WWII were not spared. Since they were mostly unprotected by law, heritage protection services did not monitor them. In addition to destroying parts of and even whole monuments, which reflects a desire to wipe them out of collective memory, examples of different interventions in the form of symbolic additions or revisions have been noted. Different kinds of violent de-contextualization and re-contextualization of a monument makes it invalid and 'obsolete' for the new society that does not acknowledge the ideas that inspired it, but ascribes new meanings to it. This attitude toward the socialist (antifascist) past reveals a general tendency to neglect these memorials, but the direct destruction as well as re-contextualization that they have undergone, especially in the Albanian community, indicates the identity crisis this society is experiencing, as well as the construction of a new self-awareness. Managing socialist past in Kosovo in this paper will be examined in the context of the building the new image of the nation but also in the context of global interest for socialist past. Comparative analysis of monuments in Kosovo will be conducted towards socialist heritage in ExYu countries and to the heritage of the second half of the twentieth century in Western European countries. This presentation will underline the role of past events in identity building by strategies of oblivion, appropriations and creation of new connections and reconnections to them. These strategies will be explored as part of critical heritage studies.

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## **The Soft Iron Curtain: Housing Tower Blocks in the United States: Locating Ideological Narratives of a Vanishing Heritage**

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Oral

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***Mr. Michael Allen***<sup>1</sup>

*1. Washington University in St. Louis & University of Birmingham*

Today, the United States has almost no remaining high-rise public housing, in part due to federal policies in the later 20<sup>th</sup> century that took aim at the building form. An entire generation of architectural forms had been indicted and removed, due to a reliance on architectural modernism seen as antithetical to American values. While the systemic demolition of tower blocks occurred under a federal policy, HOPE VI, whose stated aim was improvement of tenant life, but whose intentions were also imbricated in neoliberal practices, this was not a new attack on these buildings. From the inception of the 1949 United States Housing Act that authorized the federal funding of towers, the form faced backlash from the US real estate industry and political conservatives articulated as a conflation of the built forms as the arrival of an unwanted collectivism in the US. That the building program coincided with the Cold War is no coincidence, and served to amplify the agenda of those who sought to prevent the construction of mass housing.

This paper examines the long stain of the accusation that these architectural forms, epitomized by famous projects like Pruitt-Igoe in St. Louis and Cabrini-Green in Chicago, were a form of socialism. The paper will attend to the records of the federal housing officials, local planners and architects to locate a more complex set of influences. The research starts from the gap that historian Michel-Rolph Trouillot identifies in ideologically-inflected historic narratives: between what happened and what is said to have happened.



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## The Soft Iron Curtain: Reappraising East/West Heritage - Monumentality & Efficiency: Imagining the Future of Urban Airport Infrastructure in Cold War Berlin

Oral

*Mr. Mark Beirn*<sup>1</sup>, *Mr. Michael Allen*<sup>2</sup>

1. Washington University in St. Louis, 2. Washington University in St. Louis & University of Birmingham

In 1975 the (West) Berlin Airports Administration commemorated its fiftieth anniversary by calling Tempelhof Airport the world's Gateway to Freedom, establishing it as an unintentional monument to the Cold War, omitting any reference to the massive terminal's National Socialist origins or the forced labor that assembled aircraft inside it. Designed by Ernst Sagebiel as a critical infrastructure to maintain Berlin's status as the Airhub of Europe, as well as a monumental anchor in Albert Speer's unrealized master plan for *Welthauptstadt Germania*, Tempelhof has been reinvented repeatedly to serve contemporary memory politics. Since 1995 Tempelhof has been listed on Germany's historic register as a document to aviation, architectural engineering, and city planning, preserving multiple layers of twentieth-century German and Cold War history. At the same time, Berlin's Cold War era airports of Tegel and Schoenefeld have been slated for redundancies or repurposing, erasing them as sites of future remembering of a divided Cold War city.

Following James Young's argument that there are "worldly consequences in the kinds of historical understanding generated by monuments," I look at the intersection of infrastructure and monumentality, along with the contradictions that have shaped Berlin's infrastructural landscapes and wastelands. Today Tempelhof is Berlin's largest public park and largest refugee domicile. While these projects demonstrate the successes and failures of policy, planning, and technology at multiple scales, the ongoing process of reframing the monumental significance of infrastructure comprised of Tempelhof, Tegel, and Schoenefeld highlights deep urban divisions spatialized along historical lines of class, ethnicity, and environment.

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## The Soft Iron Curtain: Reappraising East/West Heritage Dichotomies - 4

Oral

*Mr. Michael Allen*<sup>1</sup>, *Mr. Mark Beirn*<sup>2</sup>, *Dr. Jelena Pavlicic*<sup>3</sup>

1. Washington University in St. Louis & University of Birmingham, 2. Washington University in St. Louis, 3. University of Pristina

Since the fall of the Soviet Union in 1989, appraisals of twentieth century heritage across the former Iron Curtain have fallen into a troubling dichotomy. There is a West and there is an East, and supposedly both products and places slot neatly into one or the other. Cultural heritage in the West demonstrates cultural pluralism, freedom of expression, problematic but unyielding commitment to the Enlightenment project of liberal humanism and geographically fixed to areas that never supported Communist governments. In

the East, this heritage is often exoticized or Othered through emphasis on brutalist architecture, heavy aesthetic modernism in film and literature, and a supposed cultural hegemony. The East is geographically fixed to Communist states, and its heritage seems to be unitary, exclusively modernist and rejecting of liberal cultural values. By many accounts, there is a fixed boundary between East and West, and “western” and “socialist” heritages are discrete categories. This panel redirects the relationship by exploring ways in which demonstrable cross-influences and convergences exist across heritages of the East and West from the twentieth century. Complex cultural productions and hidden transcripts demonstrate the persistence of socialist heritage in the West even during the Cold War alongside Eastern heritages that show ideological variants that thwart easy narratives. The panel proposes that complexity, contradiction and interconnection across East and West should replace easy dichotomization of heritage in the West and East.

Papers included:

**Housing Tower Blocks in the United States: Locating Ideological Narratives of a Vanishing Heritage - Allen**  
**Mass Housing as Cultural Heritage of East and West - Prica**

**The Socialist Past in Kosovo: Contested Heritage Between the New Nation and the Public Interest - Pavlicic**  
**Monumentality & Efficiency: Imagining the Future of Urban Airport Infrastructure in Cold War Berlin -**  
**Beirn**

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## **The UNESCO Asia-Pacific Awards for Cultural Heritage Conservation: A gamechanger opportunity?**

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Oral

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***Mrs. Susan Balderstone***<sup>1</sup>

*1. Australian Institute of Archaeology*

As Johannes Widodo wrote in his essay on ‘Contributing to the Community’s Cultural Continuum’, in the first volume of the series on Lessons Learned from the UNESCO Asia-Pacific Awards for Cultural Heritage Conservation (Engelhardt et al, 2007: 46-50), urban development involving the eviction of residents and loss of heritage buildings in many parts of the Asia-Pacific region resulted in a strong reaction from local communities and civic organisations. UNESCO support for the networks of heritage bodies and non-government organisations attempting to rebuild community ties and protect local heritage manifested itself through the Awards programme from 2000 to the present.

But has the programme had the desired impact? The lack of a measured evaluation of the programme over the past twenty years makes it difficult to assess its impact on the basis of hard evidence. The three volumes published to date on ‘Lessons Learned’ make somewhat tenuous claims. How might the programme become

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the gamechanger hoped for by its proponents, particularly in the context of the United Nations 2030 Agenda for Sustainable Development?

A recent (October 2019) UNESCO forum held in Penang to mark the twentieth anniversary of the Awards programme reflected on its impact and considered future directions aimed at contributing more clearly to the Sustainable Development Goals adopted by the United Nations in 2015. This paper analyses ‘Lessons Learned’ and considers how the programme might take a more holistic approach to sustainable development in terms of the contribution made by cultural heritage conservation, particularly in relation to traditional settlements in the Asia-Pacific region.



20-30 poster for penang meeting.jpg

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## The use of French or Derja (Tunisian Arabic) in Tunisia’s cultural heritage conservation. Is democratic access to cultural heritage contested?

Oral (edits needed)

***Ms. Mathilde Bielawski***<sup>1</sup>

*1. Université Lumière Lyon 2*

Since what was described as a revolution in 2011, Tunisia has been in the process of changing its political landscape (Belhadj, 2018). It is constantly working to try to find a new national unity through the challenge of democracy (Allal & Geisser, 2018). The cultural heritage conservation is part of this debate. But there is one problem: language. How can all Tunisian citizens be involved in a sustainable future for Tunisia’s cultural heritage conservation when the language for managing heritage issues is mainly French and not Arabic (Pouessel, 2018)? My field work with several “heritage conservation associations” in Tunis and Djerba shows a tendency that many citizens, as part of the so-called “post-2011 civil society”, are critical about the use of the French language to the detriment of Arabic in the management of cultural heritage (Bondaz & al., 2012). Their first criticism is that French continues to be the language of a certain graduate elite and is not representative of the entire Tunisian people. In their view, this goes against democratic access to culture. Their second argument is that it is also a state economic strategy for the promotion of international tourism, since the majority of tourists

visiting the country are French-speaking (France, Belgium, Switzerland) (Saidi, 2017). In this way, in their view, the cultural heritage enhancement is intended for European tourists and not for Tunisian citizens.

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## **Towards a Critical Analysis of Cultural Property Disputes: Shedding More Light on Non-Legal Perspectives**

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Oral

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***Dr. Maria Shehade***<sup>1</sup>

*1. Research Associate, Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE)*

Despite the national and international legal framework for the protection of cultural heritage, the claims for the restitution of cultural artefacts and the resolution of cultural property disputes proved time consuming, very complicated, and extremely challenging.

In many cases, litigation proved costly, time-consuming and uncertain in outcome. The potential problems that can be encountered in litigation led to a growing interest in litigation alternatives and alternative means of resolution such as negotiation and mediation.

Although the legal framework for protecting cultural heritage still predominates, a deeper analysis of such cases illustrates that the resolution process of restitution claims is far more complicated, involving many different parameters that go beyond the strict legal doctrine. These non-legal dynamics are more clearly evident in cases pursued through negotiation.

The aim of this presentation is to critically examine the parameters and dynamics that affect the resolution process of restitution claims and to shed light on the non-legal dynamics at play. By focusing on restitution claims between States and museums which were pursued through negotiation, and by examining particular cases such as Greece's and Italy's claims against the Getty in 2006-2007, the presentation aims to stimulate a critical discussion on restitution claims and their resolution processes through alternative means. The ultimate aim of this analysis is to facilitate a deeper understanding of the complexity of these processes, to uncover the 'hidden' dynamics at play and to shed more light on the parameters that affect the negotiation process of restitution claims.

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## **Translating Value – The Politics of Localising “Intangible Heritage” in China**

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Oral

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***Dr. Christina Maags***<sup>1</sup>

*1. University of Sheffield*

In today's globalised world, international organisations develop and diffuse norms, concepts and standards across the globe for the sake of influencing nation-states domestically. For them to have domestic impact, they need to be “translated” – into a different language, in terms of their meaning, inherent values etc.

In 2003, when the UNESCO adopted its *Convention for the Safeguarding of Intangible Cultural Heritage*, the People's Republic of China, for instance, first needed to translate the term "intangible cultural heritage" into Chinese and explain its meaning to officials and the public for subsequent implementation. Yet the Chinese translation is a neologism which is neither in line with Chinese grammar nor with other languages using Chinese characters, such as Japanese. It thus appears to be a "strategic translation". What is the "strategy" behind the Chinese translation? In particular, who was involved? What were the political objectives? And what happens to this translation during implementation across time and space?

Drawing on the notion of "norm localisation", this paper has examined Chinese official documents, laws and policies, scholarly literature and 60 semi-structured interviews with officials, experts and other stakeholders. It argues that the translation of global "external" terms presents a key opportunity for national governments to translate and interpret these terms according to distinctive domestic and international objectives. While initial "translation" processes are shaped by national-level officials and experts, less powerful actors on subnational-levels further re-interpret them, hollowing out their original meaning and thereby enabling them to develop a life of their own in the future.

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## Trends of conceptual development of cultural heritage in international law

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Oral

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***Mr. Pauno Soirila***<sup>1</sup>

*1. University of Helsinki*

Examining the history of the concept of cultural heritage (and cultural property) in international law reveals two major trends: the constant widening of its definition and the narrowing of the emphasis of who cultural heritage is directed towards. It also reveals how strongly politicized many of these developments have been, the legislative policies tightly woven with leading trends of international politics of the time. Through analyzing this conceptual history, this paper examines whether such trends may continue in the future and what they might mean for the future of the concept of cultural heritage.

Cultural property was first defined in international law in 1954 very conservatively, in reaction to the World Wars. In 1970, the definition expanded vastly, and finally in 2003 the concept was split into tangible and intangible cultural heritage. The next steps are already visible: the rise of digital heritage is again expanding the concept and may soon require legislative action. And similarly to the addition of underwater cultural heritage in 2001, there is already speculation about lunar/extra-terrestrial heritage. But the expansion of the concept also risks full over-saturation of the concept, leading to conceptual emptiness.

Meanwhile, the original idea of the heritage of humankind has been paralleled first - as a response to decolonization and its ensuing principle of self-determination - by an emphasis on national heritage and then - through human rights - on (indigenous) community. Here, the trend is more difficult to see forward. However, as the role of heritage (over-)tourism is becoming more and more contested and the rise of populism creates singular narratives of exclusion, perhaps even more narrow (personal?) perceptions of cultural heritage can still emerge, as a reaction to the problems of public heritage? Alternatively, we may see a project to counter nationalism by a re-emphasis on international communities.

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## **Understanding participatory governance: A plea for using Public Administration theories in Critical Heritage Studies**

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Oral

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***Dr. Pieter Wagenaar<sup>1</sup>, Mr. Jeroen Rodenberg<sup>1</sup>***

*1. Vrije Universiteit Amsterdam*

Heritage Studies and the Study of Public Administration are worlds apart. Although in the field of Heritage Studies much attention is paid to government, Heritage Studies rarely adopts theories from the discipline of Public Administration. As illustration, consider the attention currently devoted to public participation. Descriptive studies abound, but as yet little conceptualization or theorizing has emerged. In this paper we contemplate what the field of Public Administration could contribute to the treatment of the topic. We find an answer by looking at public participation in a Dutch spatial planning process, where the conservation of heritage plays a pivotal role. We try to isolate the core factor responsible for the failure of many of these projects. Finally, we identify the most relevant bodies of theory for future analysis and analysis of the future.



## **Unpacking Difficult Heritage in Asia: Mediating Colonialism, Nationalism, and Transnationalism -8**

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Oral

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***Dr. Hyun Kyung Lee<sup>1</sup>, Dr. Shu-Mei Huang<sup>2</sup>***

*1. Hankuk University of Foreign Affairs, 2. National Taiwan University*

“Colonialism” is an issue that is less addressed within Sharon MacDonald (2009)’s treatment of difficult heritage. Part of the difficulties facing Asian cases lie in the continuous inter-referencing of colonialism and nationalism, which not only shaped the difficult past but also the difficult present - the transient, difficult geopolitics that we are living. Colonial heritage in this region (East Asia/Southeast Asia) is arguably, essentially difficult and therefore demands a transnational work to unpack the difficult ties between nationalism and colonialism. As we can consider colonialism as a shared past in the Asian region, a transnational work is required to unpack the difficult ties between nationalism and colonialism. In reality, some of the ongoing cross-border that we are observing, nevertheless, are far from being truly transnational. Instead, it’s still very much nationalism-oriented although some cross-border work done by civic groups might work towards alternative directions. Therefore, this panel aims to provide a new setting of Asia’s difficult heritage between colonialism, nationalism, and transnationalism in order to advance discussion of difficult heritage. Together the case studies interrogate the ways in which difficult heritage is difficult other than dwelling on conventional understanding of negative heritage/dark heritage/difficult heritage. We look forward to both enriching empirical studies of difficult heritage in the region and advancing studies of difficult heritage as an epistemic experiment. Therefore, we invite eight presentations to critically examine the following questions in forming the two panels in one session. Following presentations, William Logan will serve as discussant.

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## Unruly Matter: Moral Economies, Futures and the Commodification of Traumatic Heritage

Oral

*Dr. Duane Jethro*<sup>1</sup>, *Prof. Irene Stengs*<sup>2</sup>

1. *Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin*, 2. *Meertens Instituut and Vrije Universiteit Amsterdam*

“So brazenly in bad taste, there are no words”, was one comment about the charity organisation CEO Sleep-Out’s attempt to auction a one-night’s stay in Nelson Mandela’s prison cell. Yet, the sale of jewellery made from salvaged sections of the Robben Island fence, as the Legacy Collection, was enthusiastically received. Under the slogan “wear a piece of history”, the designer claimed it raised awareness about “environmental and human rights concerns”. Why this difference in reception? Heritage matter from traumatic sites is charged with cultural significance that may both encourage and constrain commodification; cast in moral frameworks that often forbid commercialisation, while also harbouring commercial properties that make it highly desirable. While always carrying the danger of triggering moral outrage there remains a wide interest in traumatic heritage materials: the public is eager to possess such souvenirs precisely because of their provenance as tokens of remembrance for the future. Often the commercial exchange of traumatic matter requires a charitable or religious imbedding, which nevertheless, paradoxically, renders the individuals involved subject to suspicion and to accusations of abuse. This makes traumatic heritage inherently risky, indeed unruly matter that connects moral economies of past, present and future. This panel therefore ethnographically investigates how moral economies propel matter sourced from traumatic heritage sites through processes of commodification or conversely, freeze it as irrevocable, untouchable instances of the sacred (see Kopytoff 1986). Investigating how traumatic matter brokers or blocks commodification, we aim to grasp the notions of value and possible futures this heritage matter enables.

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## Urban Memory and Heritage-Making in Postcolonial Harbin: Russian Colonial Pasts, Decolonisation, and Colonial Nostalgia

Oral (edits needed)

*Ms. Wenzhuo Zhang*<sup>1</sup>

1. *The Australian National University*

Decolonisation and colonial heritage are world-wide issues today. Heritage-making of the formerly colonised cities is mainly about dealing with the difficult and sometimes conflicting memories related to their colonial pasts, which are largely determined by the interaction between the colonised and colonisers, both during the colonial period and after. It is striking that, in recent years, some postcolonial cities show colonial nostalgia and wish to re-value their colonial pasts, conserve or even re-establish the colonial symbols, in order to maintain their identities and keep their uniqueness in one way or another. How to deal with such phenomena in urban

management and development is still a thorny problem for urban planners and policymakers.

Harbin is a Chinese city with Russian and Japanese colonial backgrounds, the main turning points of whose history are all closely related to major international events, especially the two world wars. The city was established by the Russians as the Chinese Eastern Railway Zone in 1898 and was under the Russian rule until 1926. Born international and pioneering in China's industrialisation and modernisation, Harbin is both typical and exceptional, and has a blurry identity with its peculiar history. The current Harbin demonstrates the overall local phenomenon of postcolonial China. With archival analysis, observation and interviews, this paper focuses on the current decolonisation, colonial nostalgia, and colonial heritage in Harbin concerning especially its Russian colonial pasts. The paper looks into how Harbin presents and interprets its colonial history related to Russia through heritage-making and the reasons behind. It argues that such heritage-making is historically rooted but also future-oriented, and can be transformed into a tool for further urban development.

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## **Urban Nature, Culture, People and Futures – can the ‘Historic Urban Landscape’ approach provide an effective meeting point?**

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Oral

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***Ms. Kristal Buckley***<sup>1</sup>

*1. Deakin University*

Localised landscape approaches to urban heritage have begun to unlock needed solutions for livability, cultural diversity and sustainable urban planning. Cities are a critical component in advancing the Sustainable Development Goals ; and highlight the urgency for changes in the safeguarding of cultural heritage and the transmission of a healthy environment for present and future generations. The UNESCO Recommendation on the Historic Urban Landscape (HUL) employs holistic understandings of urban systems as a basis for articulating the distinctive values of cities that must be sustained – and in some cities, it has proven a surprising catalyst for innovation and solution-finding. Yet the engagement by nature conservation organisations and colleagues in its drafting and implementation has been very limited. Mirrored or bridged - rather than integrated - efforts are evident ; for example, IUCN's Urban Alliance has synergies with the 'HUL', particularly the need to take a localised and systems approach to planning interventions and strategies. It seems that cities are an essential space for working with naturecultures in thinking, institutional arrangements and practices. With people and heritage at its core, this paper questions whether the 'HUL' has the capacity to be a true meeting point where sustainable development, social justice and naturecultures can be usefully brought together, and what it will take to fully engage with natural systems and looming environmental crises. Current work in Ballarat (Australia) and other HUL pilot cities, together with some early efforts at shared agenda-setting between IUCN and ICOMOS will be used to explore these matters.



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## Urban planning and heritage: the urgency of multisetorial dialogues

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Oral (edits needed)

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*Ms. Vivian Barbour*<sup>1</sup>

1. Universidade de São Paulo

In 1989, after 21 years of Brazilian dictatorship, Sao Paulo got its first mayor elected, with a platform of radical social and democratic participation. A public contest was launched by the municipal power to set the urban planning of the central neighborhood of Bela Vista, known as *Bixiga*.

*Bixiga* was historically occupied by the poor and the neglected, due to its rugged topography and great occurrence of rivers. The contest embraced the idea of urban fabric in its complexity, and themes like housing and cultural heritage were all inserted in the debate about the future of the neighborhood.

The proposal was dissonant from previous attempts to *rehabilitate* *Bixiga*, because it presupposed that dwellers would not only remain after the reforms but would also build together the notion of “buildings of cultural interest”. Memory and dissonant narratives of heritage were encouraged, following a broader movement at the heritage field of questioning the *authorized heritage discourse*, which privileged material aspects of heritage. The needs of the present were taken into account, and heritage was seen under that perspective.

That innovative process was abruptly interrupted by the decision of the Municipal Cultural Heritage Council to open a heritage recognition process for hundreds of buildings of *Bixiga* in 1990, which resulted in the “*tombamento*” of the area. This decision froze possible new arrangements discussed by dwellers and workers to the urban fabric.

The opposition of two completely different strategies to address preservation led to a failed policy of heritage in *Bixiga*. Nor the material or the social preservation were possible, and the neighborhood feels its effects until nowadays. This paper aims to explore the limits of heritage instruments, the lack of dialogue between different sectors of local power and the consequent difficulty on embracing critical heritage notions in the daily practice.



Anderson-nova.jpg





## What distinguishes ‘adaptive reuse’ from ‘reuse’?

Oral

***Prof. John Pendlebury*<sup>1</sup>, *Dr. Yiwen Wang*<sup>2</sup>**

*1. University of Newcastle, 2. Xi'an Jiaotong-Liverpool University (XJTLU)*

This paper questions what distinguishes ‘adaptive reuse’ from the utilitarian ‘reuse’ or ‘recycling’ of buildings; and what constitutes a successful reuse that is not only adaptive but also ethical. We argue that integral to adaptive reuse is communicative intent and a self-conscious valuation of the host building that, once acknowledged, requires an explicit response. Design is used as a communicative strategy either as an end in itself or to signify other social and political messages.

The paper links this to Ashworth’s (2011) description of the evolution of conservation practice in terms of an ‘incomplete paradigm shift’ that has seen a shifting emphasis, in his terms, from preservation to conservation and subsequently to heritage. As the wider practices of heritage management have changed and evolved, so has the motivations of reusing buildings, communicated through strategies of adaptive reuse.

The moment of change of use of a building, as one use becomes obsolete and others take over, is a critical point in the heritage-making process. Subsequent adaptive reuse involves a process of negotiating the history of the building and foregrounding, suppressing or simply ignoring its history of use. We finish the paper by arguing that strategies of repurposing should be derived from two sets of rhetoric: narratives of place (uses/activities, users and designers) and narratives of building (design rationale, building technology, materials).



## What does climate change change? Understanding the role of climate change as a ‘hyperobject’ in the work of heritage policy making agencies in Western Europe

Oral

***Ms. Janna oud Ammerveld*<sup>1</sup>**

*1. Institute of Archaeology, University College London*

This paper presentation comes forth from a PhD research studying the engagements of heritage policy makers with climate change. The research is based on the understanding of climate change as a *hyperobject*. A term coined by the philosopher Timothy Morton, which implies that climate change as a phenomenon does not only manifest physically, as the weather, nor as a set of statistical data, or as records of climate shifts, but simultaneously as a discursive, and social agent within networks. For this research, these networks consist of two heritage policy making agency organisations which work on the national level in England (Historic England) and in Sweden (Swedish National Heritage Board).

Presenting the first results of ethnographic fieldwork done at these organisations, this paper will explore how these policy makers respond to climate change, how they frame climate change within their existing work, in relation to heritage and in their organisational mission, and what further action climate change initiates. This

data will inform a reflection on how these two organisations understand both climate change and heritage. To the background of current societal debates around climate action, e.g., the Green New Deal, protests led by Extinction Rebellion in London and Greta Thunberg in Sweden, this paper will argue that these understandings support certain futures while disputing others.

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## Who authorises heritage?

Oral

***Dr. Stefanie Lotter**<sup>1</sup>, **Mr. Sanjay Adhikari**<sup>2</sup>*

*1. SOAS University of London, 2. Pro Public, Kathmandu*

After the earthquake of 2015 many heritage sites in the Kathmandu Valley (Nepal) were severely damaged. In the aftermath international organisations pledged to assist the Nepali government in rebuilding destroyed monuments without considering the implications foreign led reconstruction efforts would have on living heritage and community ownership.

Over the past four years local heritage activists worked towards re-establishing community ownership of heritage sites through a variety of ways. New approaches were advocated through public awareness campaigns as well as expert committees and court cases. These efforts, highjacked by political parties for election gain, resulted in the banning of foreign organisations from working on religious sites following a rights-based approach.

This paper examines the discourse over heritage reconstruction that uses legal instruments (Public Procurement Act of Nepal, the UN Charters and the Constitution of Nepal) to enable particular communities to enforce their view on historical places. It demonstrates further that minority voices are marginalised where heritage buildings are reconstructed in a style of a different historical period from the monuments that had been destroyed in the earthquake. Heritage here becomes a political statement that considers precedence of ancestral ownership to rank higher than the styles established by later rulers or minority groups.

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## Whose future? – Revisiting the heritage -remaking of Guangrenwang Temple

Oral

***Ms. Lui Tam**<sup>1</sup>*

*1. Cardiff University*

In 2016, a small Taoist temple in the countryside of Shanxi province in China made its name into a nation-wide public debate after its post-restoration ‘makeover’ project, which turned this deserted former temple into a ‘modernist’ heritage museum. Similar to most of the early timber structures in these rural areas, Guangrenwang Temple, a national heritage site, was relatively unknown to the public before this project. Unlike any of the state-initiated environment improvement projects, the controversial Dragon Scheme was initiated by a large

real-estate developer and realised by a renowned architectural studio, with the consultancy and endorsement of reputable heritage professionals in the country. Since the Project's completion, despite the public sector's hope that this could be a new future for other similar sites, there has been much debate revolving the project's 'cultural legitimacy', the appropriateness of the design, and the implications of the project to the site's 'heritage value'. Specifically, the scheme claims that one of its objectives was to 'return the temple to the community', and the heritage professionals involved highlight the increased social value of the site through private sector involvement and public attention received during the Project. This claim is, however, contradicted by the absence of local community members' participation during the decision making of the Project as well as the museum's management afterwards. The voices and silence on various issues that echo through the web of actors reveal the complexity of heritage management in contemporary China. By examining the stratigraphy of events in and around this project, the paper intends to discuss the re-making of heritage value through such makeovers and question how future policies and governance can improve the community involvement and sustainability on projects of similar sites.

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## **'Red Listing' Heritage: Revisiting Endangerment as Policy and Collective Action**

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Oral

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***Mr. Scott Goodwin***<sup>1</sup>

*1. Graduate School of Architecture, Planning, and Preservation, Columbia University*

Scholarship is increasingly critical of 'endangerment' as a sensibility and a discursive device that shapes cultural heritage and its preservation. But recent academic calls for abandoning endangerment- and loss-oriented heritage practice have tended to overlook some of the complex ways that endangerment functions as a tool for making particular futures, and one that is used by institutions and publics alike. Endangerment listing programs for heritage have emerged over the past half-century as a distinct policy tool and one of the key ways that categories of endangerment are defined and reproduced. By moving beyond an analysis of these programs as rhetoric or discourse, and by reframing recent discussions of 'heritage at risk' in terms of policy and collective action, so-called heritage 'red lists' become recognizable as mechanisms through which institutions and multiple publics dynamically construct endangerment to achieve varied outcomes in practice. Using red list programs as case studies, this paper explores the ways that contemporary list facilitators and list users negotiate and mobilize endangerment, and to what particular ends. It argues that endangerment as heritage policy functions not only as a tool of institutions, experts, and heritage professionals but also as a means through which communities define and redefine notions of themselves. Despite a growing suspicion of endangerment within critical discourse, this research points to some of the social, cultural, and political work that endangerment does for people through heritage and suggests how endangerment might serve productive roles in policy and practice.

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## “Chop a heel and cut a toe” – fitting living traditions into official policies of safeguarding.

Oral

***Mrs. Tóta Árnadóttir***<sup>1</sup>

1. University of the Faroe Islands/ University of Iceland

“Chop a heel and cut a toe” is the questionable advice given by the evil stepmother to one of the ugly sisters of Cinderella, as she desperately tries to meet the specifications on shoe size required to win the kingdom. Researching the transmission of the Faroese Chain Dance, I have found that official safeguarding efforts can produce similar sorts of potentially self-damaging responses amongst those who strive to uphold the tradition. The Faroe Islands ratified the UNESCO convention on ICH in 2018 and both in the discussion leading up to the ratification and in the news after the ratification; there has been a lot of hype and expectations about how it will assist communities in “safeguarding their heritage”. The notion seems to be that UNESCO is providing some kind of universal manual that will work in any setting and thus the widespread support and commitment to the convention is generally celebrated in media and political debate.

My research (fieldwork in the Faroe Islands 2016-2019) is based on interviews and participant observations with dancers, educational staff and officials. The objective of the study is to gain knowledge and understanding of the Faroese Ballad tradition as a contemporary phenomenon and to bring forth the concerns of those actively participating in the tradition today, enabling reflection and discussion about safeguarding efforts. Key aspects are: the chain dance staged and performed as „intangible heritage“ on the one hand and as perceived by participants as „individual experience“ at the other hand. My findings indicate that even though the support from official side is seen as crucial to the survival of the tradition, adapting to fixed perceptions of tradition as heritage can come with significant pain and noticeable blood loss, something which is rarely addressed as the communities struggle to hand over their skills.

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## “Conflict Heritage and Conflicted Heritage - The People in Arms: Museums and the Armed Forces in Modern Mexico”

Oral

***Dr. Robert Mason***<sup>1</sup>

1. Griffith University

The relationship between the government and armed forces has been transformed in Mexico, following the transition to democratic multiparty elections almost twenty years ago. Successive governments have deployed armed police and military force to assert control in public spaces, exemplified by the launch of the ‘War on Drugs’ in 2006. This ongoing deployment has resulted in a steady deterioration of human rights and accountability, as civilian deaths have continued to rise (Harrup and Córdoba 2019), and more than 34,656 ‘disappeared’

persons remain missing (Amnesty International 2019). Mexico is one of the most dangerous countries in the world for journalists (Committee to Protect Journalists 2018), elevating the role of heritage and museums in public debate.

In this context of continued conflict, multiple new museums of the armed forces have opened in the past ten years. Most are owned or supported by the armed forces and police to support outreach into communities. More than half a dozen such newly opened or renovated museums exist in federal and state capitals. Alongside such sites, community-run museums are being curated by family members of the disappeared to challenge cultures of impunity. Based on fieldwork in Mexico over several years, this paper traces the emergence of new practices and narratives in museums of the armed forces. It demonstrates how histories of indigeneity and environmental custodianship provide alternative narratives that position a people's army as protector of the nation's collective rights, frequently through an unsettling of assumptions regarding individual human rights.

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## **“I used to live there”– A critical reflection on intangible cultural heritage, the built environment and spatial justice in Cape Town, South Africa**

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Oral

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***Mrs. Maurietta Stewart***<sup>1</sup>

*1. University of Cape Town*

This paper uses contemporary urban heritage politics in Cape Town, South Africa, to consider the relationships between intangible heritage, the built environment, and spatial justice. The case study for this discussion is a set of luxury apartment developments in the neighbourhood of Woodstock: a formerly working-class, mixed-race area that has been negatively impacted by gentrification, rising property prices, and consequent evictions and displacement to peripheral urban areas. In the aforementioned case, the provincial heritage authority took the unusual step of requesting a “social impact assessment” as part of the heritage assessment process. On the basis of this report, development permission was denied on heritage grounds – an unprecedented move for a city that is broadly perceived by many as being pro-development. In this paper I reflect on the meaning of “social impact” as a heritage tool and its relationship to intangible heritage, in the context of a post-apartheid city in dire need of affordable and accessible inner-city housing and densification.

Impact on intangible cultural heritage and the associated social environment within a rapidly changing historic urban landscape, is complex and not easily mitigated. An equally important need exists for inner-city, affordable housing, supported by advocacy groups. These two agendas sit closely together in assessing impacts on intangible cultural heritage and living heritage in particular. Concurrently, landscapes of memory are being disrupted and acts of forgetting that produce old patterns of racial segregation are becoming more evident. The paper will reflect on these themes using the aforementioned case study.

# **Environmental Change and the Anthropocene**

## “Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers” “The Voiceless”

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Oral

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*Ms. joy semien*<sup>1</sup>

1. Texas A & M University

“The Voiceless”

Voiceless and invisibility have always been a problem within communities of lower income and of color. These communities often do not receive needed social, political, environmental, and economic resources. Some would argue that these communities are voiceless. This presentation provides one case study conducted by Texas Freedom Colonies Project and their collaborative partners that highlights the importance of giving forgotten communities of color a voice. The case study community chosen for this project was Sunnyside, a Freedom Colony and a super neighborhood, located in Houston, TX. The researchers interviewed 200 high school students (9th to 12th Graders), at Jones Future Academy, asking a range of questions related to the student’s experiences with Hurricane Harvey. The results concluded that the media, according to the respondents, disproportionately represented minority communities.

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## “Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers” - 4

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Oral

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*Dr. Andrea Roberts*<sup>1</sup>, *Ms. Malini Roy*<sup>1</sup>, *Ms. Jacqueline Kuzio*<sup>2</sup>, *Ms. joy semien*<sup>3</sup>, *Ms. Melina Matos*<sup>2</sup>

1. Texas, 2. Texas A, 3. Texas A & M University

This session will introduce the audience to the subfield of Critical Place Studies, a pedagogical approach and research method for preservation practice rooted in principles of critical heritage and critical race theory. Session attendees will learn ways a critical place framework advances transdisciplinary heritage research and pedagogy of places often neglected in mainstream preservation and planning practice and threatened by climate change. The convener, Dr. Andrea Roberts will explicate the approach by sharing student projects from her course, Critical Place Studies. The course addressed the “critical” gap between situated ontologies of place and historic preservation education focused on physical structures. During the course, students studied historic Black settlements known as freedom colonies which are often in the crosshairs of natural disasters, losing population, and unmapped. Intangible heritage (oral tradition) is often all that remain to explicate these places. Founded by former slaves after the US Civil War, freedom colonies represent the last connection many African Americans have to the ancestors who founded these communities. The convener asked the class: What is the role of intangible heritage and digital humanities tools in making freedom colonies visible to disaster recovery planners, preservationists, planners, and policymakers? During the semester, students used various digital humanities platforms to interpret and analyze freedom colonies through a critical lens as historic, vernacular, racialized, and gendered landscapes. They embraced nontraditional approaches to cultural landscape/place identification,

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documentation, and storytelling to make visible “hard to see” landscapes associated with freedom colonies. Students used the Texas Freedom Colonies Atlas, a digital humanities platform, to store crowdsourced information about these historic black settlements and built additional case study websites. Students will share the final websites they created on various digital humanities platforms– StoryMap and Adobe Spark. These projects currently inform the development of virtual freedom colony exhibits, displays in museums, & education.

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**“Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers” Discussant**

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Oral

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*Ms. Melina Matos*<sup>1</sup>

1. Texas A

The discussant will synthesize the papers presented at a panel. Before the event, she will read each of the papers and prepare analytical or critical commentaries on them. She will unpack the implications for critical heritage studies and planning pedagogy and practice.

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**“Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers” “ESSENCE AT BAY” USING DIGITAL HUMANITIES TOOLS TO BRIDGE FREEDOM COLONY STORIES AND FLOOD MITIGATION PLANNING**

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Oral (edits needed)

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*Ms. Malini Roy*<sup>1</sup>

1. Texas

Being close to the Gulf of Mexico, a large number of African American Freedom Colonies are flood-prone due to hurricanes, storm surge, and sea-level rise. Yet, the Freedom Colonies that are not part of a major city in Texas are rarely included in the Hazard Mitigation Planning Process. This article proposes a process which involves overlooked Freedom Colonies in regional Hazard Mitigation Planning. The goal is to use digital humanities tools to not only document stories of flood resilience in communities that do not have access to large-scale post-flood recovery funding but to also empower residents to voice their opinion in the planning process. Organizing communities for resilience based on a shared location, needs, and heritage are discussed in the presentation.

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## **“Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers” “Bridging the Divide”**

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Oral

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***Ms. Jacqueline Kuzio***<sup>1</sup>

*1. Texas A*

“Bridging the Divide”

Transportation and infrastructure projects have historically harmed low income and minority communities to the benefit of wealthier communities. The importance of community engagement and introducing equity concepts into planning has grown out of these historic injustices. Increasing visibility and giving a voice to these communities is a necessary step in engaging them within planning processes at all levels. This presentation will focus on how the project can be used to impact community engagement, historic preservation, and planning in a transportation context. Incorporating previously voiceless communities into the planning process requires new and novel methods as well as new ways of thinking; the A Texas Freedom Colonies Atlas, a resource for this project, provides a tool for collecting and disseminating information. The next step is to incorporate that information into the planning process and utilize the tool to bridge the divide between these communities, cultural resource managers, and planners.

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## **Ambivalent toxicity – the radioactive monuments.**

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Oral

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***Ms. Aleksandra Brylska***<sup>1</sup>

*1. Faculty of Artes Liberales, University of Warsaw*

In my presentation I propose to look into the cultural perception of post-nuclear sites – Chernobyl’s and Fukushima’s exclusion zones. Following the Timothy Morton’s thought that we should treat nuclear wastes as monuments of contemporary times, I would like to treat the ecosystems around the Chernobyl’s power plant and the Fukushima Daiichi power plant as a specific places of remembrance. As they are difficult to be incorporated in a cultural narrative of unspoilt nature they have largely been neglected by the non-human turn so far. However, they may be one of the prime examples of how non-human world thrives in the absence of human activity, despite high toxicity rates. This gives them paradoxical position of both ‘degraded’ and ‘pristine’. Along with other postindustrial areas abandoned by humans, where the novel ecosystems can evolve, they are successively gaining a new cultural status. They also challenge our perception of what is waste and unworthy of our notion and protection. I would like to examine the ambivalent role of the radioactive toxicity in this context, which have a subversive role in changing our perception regarding what is contaminated and how the disasters are remembered (also by the non-human agents). The radioactive ecosystem could become a new kind of monuments of the technological catastrophes, and as such they would need a human care to maintain it. As

such they have a status of toxic heritage, which is needed to create the proper history of the Anthropocene.

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## Archaeological patrimony of the coastland of north of São Paulo: sustainability and creation of qualitative and quantitative indicators of vulnerability

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Oral

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***Dr. Aline Carvalho***<sup>1</sup>

*1. Universidade de Campinas*

The presentation has two central objectives: the first is to produce a brief overview of the Brazilian experiences regarding the debates on climate change and archaeological heritage; the second is to present a first theoretical and methodological proposal on the development of qualitative and quantitative indicators of vulnerability for the archaeological heritage of the coastland of the North Coast of São Paulo, Brazil. In recent years, in the specific case of Brazil, what we define historical-cultural and natural heritage has been devastated by socio-environmental disasters. We can mention: the floods in São Luiz do Paraitinga in 2010, the disasters generated by Samarco in Mariana in 2015, the fire in the National Museum in 2018, and by the Vale do Rio Doce in Brumadinho in the year 2019. So far, we hadn't faced the challenge of thinking about metrics for the vulnerability of the Brazilian archaeological heritage and resulting plans for the integrated management of this patrimony. Thereby, our proposal is to analyse the archaeological patrimony of the north coast of São Paulo as a case study that can be extended to any national scenario. The region has a significant extension of its territory delimited as an area of environmental protection, rich in biodiversity, and has been shown vulnerable to multiple urban pressures and new forms of economic exploitation. The contrasts generated by the context of risk have marked the lives of local residents and, in the same context, the very integrity of the local archaeological heritage.

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## Containment and Control: Toxic heritage and liminal legacies

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Oral

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***Dr. Sarah May***<sup>1</sup>

*1. University of Swansea*

The management of toxic materials often relies on containment. This can function through physical measures such as concrete and bentonite; spatial measures, such as planning controls; or social measures such as policies and procedures. While an industrial site is functioning the containment has resource and force. When it closes, the containment can be maintained through legislative requirements (as in the case of nuclear waste), but the change in containment regimes is still significant. In some cases the containment regime changes very abruptly and the social and even spatial elements collapse. This reconfigures the site as a liminal space, neither controlled nor open. Such sites are important places, which can be used for activities not welcome or possible in the adjacent landscape – drinking, drug taking, sex work. They can also be important in personal life histories.

Heritagisation of former toxic sites once decontamination has occurred risks erasing these liminal legacies. This paper will explore these issues with reference to the former copperworks sites in Swansea, South Wales.

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## Convention's Approach to Climate Change and what it Leaves Behind

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Oral

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*Ms. Reem Alfurjani*<sup>1</sup>

*1. Scene NGO*

As the principal instrument for protecting world heritage against its most serious threat, the 1972 Convention is the framework driving actions in face of climate change. However, structured fundamentally to assist State Parties to implement responses, what becomes the fate of heritage where a State fails to act? Libya's case foregrounds niches in the effectiveness of Convention-induced approaches. On one hand, weakened by conflict, State institutions in Libya are failing to assess, safeguard, and document its five World Heritage Sites – already listed as World Heritage in Danger. On the other hand, its past authoritarian regime, negligent and selective towards multi-cultural heritage, failed to make cases for enlisting a number of important sites; thereby rendering them nationally unprotected and internationally disregarded by both strategies and risk assessment systems (based on criticised Convention's Criteria, amongst which, e.g. integrity, imply that State and community are already actively protecting).

Historically thriving as a centre for trade the Libyan coast holds valuable regional evidence; however, although vast areas are threatened by flood hazards classified as high, there are zero national legal and regulatory responses, and the Climate Watch ranks Libya's readiness as 184/191. With an absence of awareness, weak institutional capacities, and paralysis by conflict which also makes it inaccessible for foreign experts, approaches including the Paris Agreement are stimulating no mobility.

This paper discusses limitations of exclusive, State-based approaches by intersecting climate heritage with the critical heritage discourse to re-think inclusion of communities in frameworks, not only as carriers of heritage meanings and 'technologies' (highlighting intangible losses with loss of place) but also as actors to mobilise for more contextually appropriate responses. Extracting understandings of national actors by qualitative data as indicator of community-mobilisation, the research traces the latter within governance patterns with focus on 'ambition, adaptation, and preparedness' of the Paris Agreement.

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## Cornwall's mining heritage: a legacy for future generations?

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Oral

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*Mrs. Jo Buchanan*<sup>1</sup>

*1. Northumbria University*

Cornwall and West Devon recently celebrated their tenth anniversary as a UNESCO World Heritage Site (desig-

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nated ‘Outstanding Universal Value’) in recognition of the global importance of Cornwall’s mining past. ‘  
 What will future generations make of this legacy of industrial prowess and the effects of colonialism, which are directly challenged by the concept of the anthropocene? This presentation will explore the future relationship of Cornwall’s mining heritage and the concept of OUV when applied to an industry that has affected the global environment.

The present-day Cornish mining story is explored, justifying its global significance. This Cornish heritage is also celebrated in unofficial processes spearheaded by communities in grassroots events like Trevithick Day. Each year Camborne ex-mining town comes together to celebrate their industrial heritage and local hero, Richard Trevithick, mining engineer. As society increasingly protests to save us from extinction, what will be the effect on these communities, as they view their heritage through different lenses? How will they cope with the potential loss and change in status of their heritage?

These emerging tensions will also be viewed as a positive process. Heritage is a relationship with the past, and as with all relationships, they change and evolve. What is important is managing this loss and change. Heritage is increasingly seen as a plurality of values or a space for multivocality. Therefore this future Cornish mining story should create space for these changing values and diverse voices, including voices marginalised and affected by the Cornish diaspora through industrial colonialism.



Man engine at geevor tin mine august 2016 - mike thomas.jpg

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## Cosmological heritages: resistance and reconciliation in catastrophic times

Oral

***Prof. Caitlin DeSilvey*<sup>1</sup>, *Dr. Walter Lowande*<sup>2</sup>**

*1. University of Exeter, 2. Universidade Federal de Alfenas-MG*

Western heritage practices are grounded, for the most part, in a distinction between natural and cultural heritage, which one can understand as part of the modernisation metanarrative that has conducted us to the Anthropocene epoch. This worldview has informed narratives that take humanity to be ontologically distinct from nature. Nevertheless, this schism does not represent a universal understanding, as we can see from various extra-modern cosmological perspectives. Could engagement with these perspectives yield a different kind of heritage, which assemble futures through an ethics open to non-human interests? Could we think of a concept

of heritage as a memory apparatus that transcends the borders of “culture” and “nature”, in order to produce different experiences of time, given that our awareness of the Anthropocene has demonstrated the unsustainability of the accelerated progress narrative promoted by modern ontology?

This session aims to gather together different investigations of these topics to explore a common ground for heritage scholarship, which we could call “cosmological heritages”. “Cosmos” here invokes the knowledge expressed by extra-modern and more-than-human worlds, whose memories have the potential to activate alternative agencies and futures. We expect to bring together works on reconciliation between plants, humans and non-humans animals in heritage contexts; on trans-cosmological exchanges and collaborations around the protection of extra-modern ways of life; and on how things stay together and take care of themselves regardless of human desires. We are broadly interested in research that could help us explore how new forms of heritage collaboration and knowledge-production can work to resist and reframe the catastrophic times that we have inherited.

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## **Discussant - DR. ÞÓRA PÉTURSDÓTTIR**

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Oral

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***Dr. Thora Petursdottir***<sup>1</sup>

*1. University of Oslo*

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## **Discussant - Prof. Caitlin DeSilvey**

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Oral

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***Prof. Caitlin DeSilvey***<sup>1</sup>

*1. University of Exeter*

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## **Environmental Change and the Anthropocene - The Red Cedar: More than a Tree**

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Oral (edits needed)

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***Mr. Michael Dieminger***<sup>1</sup>

*1. Humboldt Forum*

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The research I am presenting for the exhibition project „The Red Cedar: More than a Tree“ (WT), which will be exhibited in the Humboldt Forum in Berlin in 2021, focuses on the Canadian coastal rain forest's ecosystem and the cultural system of the First Nations. It examines the complexities and diverse interdependencies of the two systems, their connections and discontinuities, and contemporary efforts to preserve both. The exhibition will seek to raise the following questions: What kind of relation do humans have with their environment and the surrounding ecosystem? What can landscapes tell us? What knowledge from this can provide insights in relation to climate change?

The exhibition aims to bring together different perspectives by various artists, including First Nation artists, scientists and activists on the conception of nature. Focusing on the role of different engagements around the Red Cedar from the costal rainforest. The trees, which are strongly interconnected with their environment, having a key cultural role in the local ecosystem and the cultural production for (non-)human actors. Ultimately, through the resistance of the First Nations, the system of resource exploitation (e.g. clear-cutting) was called into question and the global significance of the ancient forest for climate and biodiversity widely recognised. The research for this project uses anthropological, biological, geological, artistic and activistic approaches, as well as indigenous science and traditional ecological knowledge as an opportunity for dealing with the Western concept of the Anthropocene. I will start the presentation with a short overview on the general project, then I'll focus on my curatorial research, including filmic approach for the exhibition, which investigates the colonisation of nature and the idea of its conservation.

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## Environmental Justice Tours: Transformative Narratives of Struggle, Solidarity and Activism

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Oral

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***Dr. Ana Baptista***<sup>1</sup>

*1. The New School*

Located on the eastern edge of the City of Newark, New Jersey is a place called Ironbound known for its industrial history and legacy of grassroots activism. The Ironbound community also has a rich oral history tradition of tours led by resident activists to highlight their toxic struggles and environmental justice activism. The Ironbound and communities like it, exist around the globe. These are places where marginalized, poor, indigenous, communities of color, are impacted by the exploitative forces of globalization, ecological destruction, dispossession, industrial pollution and structural racism. The environmental justice movement has long held up the principle that “We Speak for Ourselves”. Environmental Justice tours are guided by this core principle of self-determination and they serve as a means by which communities reclaim despoiled spaces and transform the stigma of sacrifice zones into spaces of liberation and action. The empowering narratives articulated through the local stories of impacted residents can help shape action and support systemic change, framing a call to action for people both within and outside the community. The goal of this paper is to share the power of Environmental Justice Tours as a means to address a legacy of disenfranchisement, misrecognition and stigmatization of environmental justice communities. These tours can lift up authentic voices of those who are most directly impacted by environmental racism and transform toxic spaces into spaces of solidarity and empowerment.





## **Eternal care: Nuclear waste as toxic legacy and future fantasy**

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Oral

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***Prof. Anna Storm***<sup>1</sup>

*1. Linköping University*

Heritage is generally understood as something positive, a resource drawing from the past to contribute to affirmative identity building in the present. The selection and canonization of heritage objects and phenomena are made in the perspective of assumed benefit for countless future generations and ultimately for eternity. Heritage might also denote difficult and dangerous remnants, for example, of war atrocities or toxic industries. Some of these unwanted legacies, or wounds, from the past will heal into scars that are possible to live with in terms of hurt but reconfigured landscapes and societies. However, some of them will not, but instead require eternal care in order to mitigate their potential danger to humans and other biota. In this paper, I will outline categorizations and management of nuclear waste as a heritage practice pointing simultaneously to contemporary power relations and responsibilities, and to a perpetually changing global living environment. Empirically I will highlight planning and practices of nuclear waste storage in Russia and Sweden, from the post-war decades up to today. Through applying a heritage approach to nuclear waste I will link an empirically observable taxonomy of waste management to a wider understanding of how temporalities based on half-lives of isotopes are becoming pertinent to humanity. The paper is based on collaborative work with Tatiana Kasperski, Pompeu Fabra University, Barcelona.



## **Future of island heritage in the face of the climate crisis: the challenges and opportunities of heritage management in the South Pacific**

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Oral

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***Ms. Sarah Forgeson***<sup>1</sup>

*1. University College London*

This paper covers a Ph.D. research currently being undertaken in the South Pacific region, more specifically with local and indigenous communities in New Zealand, Niue, and Fiji. It is a direct response to growing discourse in heritage studies regarding the impact of the climate crisis and the current environmental collapse on heritage landscapes, and recognition that little has been done to help facilitate a voice of resilience, or platform of response for these island communities who face arguably the greatest immediate threat. Therefore, this paper will present specific case studies highlighting work that has been done to help develop potential strategies for the identification, documentation and sustainable management of South Pacific heritage landscapes. Furthermore, as Western epistemologies and ontologies only tell part of the story about the climate crisis and people's interaction with and framing of their heritage, this research creatively engages with indigenous epistemologies and ontologies to ensure that the continuum of Pacific Island worldviews, knowledge, practices, and

values are acknowledged and are a critical aspect to framing the research approach and outcome. The research works through ideas of resilience, adaptation, and connection, specifically finding means to retain, re-establish and re-think connection in lieu of loss and migration. It also explores how heritage plays an important role in helping to critically understand new creative and collaborative means of rethinking future legacies.

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## Ghosts of the Anthropocene: Spectral Accretions at the Port Arthur Historic Site

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 Oral
 

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***Prof. Emma Waterton*<sup>1</sup>, *Dr. Hayley Saul*<sup>1</sup>**

*1. Western Sydney University*

As a place of heritage, the Port Arthur Historic Site in Tasmania, Australia, provides a substantial representation of a colonial landscape composed of the material remains of many pasts and many lives. Principally associated with Australia's convict history, the vestiges that are found there today take the form of extant buildings, shorelines, cemeteries, walls, garden beds, exercise yards and punishment cells. Port Arthur is also thought to harbour less-tangible residues of its pasts in the form of ghostly apparitions and atmospheres. Indeed, it is often referred to as being one of the most haunted places in Australia. This sense of 'haunting' plays a powerful role when it comes to making connections between the physical spaces in which visitors stand and what is known to have happened there. However, rather than focus on the supernatural traces of some of the deviant criminals once imprisoned at Port Arthur, this presentation will take a broader account of 'ghosts', drawing on the work of Anna Tsing et al. (2017) and their volume *the Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*. To do so, the presentation will consider the interrelations between human and non-humans in the Anthropocene by describing our attempts at conducting a multispecies ethnography during a period of fieldwork undertaken at Port Arthur in 2017. In particular, we look to the abiding presence of 'arboreal-others' in order to re-enliven our understanding of Port Arthur's pasts and re-imagine their role in shaping its present and potential futures.

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## Heritage Sites and Sustainable Urban Growth: Findings from Istanbul

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 Oral
 

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***Dr. Eda Yücesoy*<sup>1</sup>**

*1. Center for Urban Studies, Istanbul Sehir University*

Coinciding with widening recognition of rising energy consumption and waste production, accelerated urbanisation worldwide have led to a new conceptualisation of cities as drivers of sustainable development. A New Urban Agenda (Habitat III, 2016) and Sustainable Development Goals (SDGs) as part of the United Nations 2030 Agenda for Sustainable Development are the recent powerful global declarations for ending all forms of poverty,

fighting inequalities and confronting climate change and environmental protection. At the same time, they are welcomed with a noteworthy recognition in the international development agenda; referring culture as a key element of the sustainable development framework. Embracing three traditional pillars of sustainability, culture is acknowledged as a 'glue' binding environmental, economic and social objectives together.

Recent Istanbul Regional Plan (2016) envisages culture as a leverage in developing economic competitiveness, political participation, and social inclusion in shaping the 21st century global metropolis. This presentation aims at examining a methodology for heritage-led resilient cities by placing attention to the spatiality of community and variety of social community formation patterns. For a sustainable urban growth, the production, interpretation and understanding of tangible and intangible heritage assets have a vital role in shaping resilient urban development in cities. The presentation will highlight spatiality of the heritage sites and attempt to open the debate for initiatives to develop sustainable cultural heritage policies and programs in historical urban areas.

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## **Invasive heritage: Risks and values in cultivation**

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Oral (edits needed)

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***Dr. Katarina Saltzman*<sup>1</sup>, *Dr. Carina Sjöholm*<sup>2</sup>, *Dr. Tina Westerlund*<sup>1</sup>**

*1. Department of Conservation, University of Gothenburg, 2. Lund University*

The increasing mobility of plants in the Anthropocene is regarded as a problem in many contexts. Yet at the same time it is a condition for specific heritage values. Gardeners, for example, use plants of different origins, moving them around to new environments, working hard to make the plants survive and thrive under new conditions. Certain plant varieties have proved to be particularly vital, have a long history as cultivars, and are today understood as heritage plants. But some garden plants have spread too much, and have become acknowledged as a risk, labeled 'invasive' – potentially threatening local biodiversity in shorter and longer terms. 'War' has been declared towards the most persistent invaders, and gardeners and the circulation of garden plants on the market have been blamed for not taking adequate responsibility for the effects of unintentional spreading. This paper is based on an ongoing research project focusing on the intersection between gardens, markets and heritage in Sweden. We have interviewed gardeners and professionals, and conducted field observations and document studies. We have found that boundaries are constantly crossed and some garden plants are in fact regarded simultaneously as heritage plants and as invasive plants. In this paper, we will discuss how such plants balance between heritageness and invasiveness. Considering the potentials and risks of gardening for a sustainable future, the vitality of these plants is both a positive value and a problem, and indeed an example of the difficulties implied in cultivating and at the same time protecting 'nature'.



## Investigating the resilience and adaptation potential of heritage in response to climate change

Oral

***Dr. Fabrizio Galeazzi*<sup>1</sup>, *Dr. Davide Natalini*<sup>2</sup>, *Ms. Auriane Monti*<sup>3</sup>**

*1. StoryLab Research Institute, Anglia Ruskin University, Cambridge UK, 2. Global Sustainability Institute, Anglia Ruskin University, Cambridge UK, 3. Ecole Nationale Supérieure Agronomique de Toulouse*

The past few years have witnessed major changes in the frequency and strength of many types of extreme weather and climate events. Despite the high level of scholarly attention to how climate change impacts natural and socio-economic systems, a comprehensive understanding of how climate change affects tangible and intangible aspects of people's identity, culture and heritage across various continents is still missing from the literature. According to the European Environmental Agency Report on Climate Change, Impacts and Vulnerability in Europe 2016, this lack of understanding is often connected to the lack of reliable information and credible indicators for the cultural heritage sector.

It is today crucial to develop research and innovative community-centred approaches which not only raise awareness among the public of the effects of climate change on heritage, but also uses heritage as a tool to build resilience and adapt to extreme weather and climatic events.

Building on recent transcontinental efforts in merging climate change and heritage research (i.e. Climate Heritage Network: <http://climateheritage.org/>), this session explores how to: 1) Develop approaches and strategies that could be adapted and applied to different contexts, from extreme environments (i.e. Antarctica), to conflict areas (i.e. Libya and MENA region) and historical urban centres (i.e. Historic Areas of Istanbul); 2) Produce a major dynamism in the field of 'Climate Heritage' fostering the establishment of large-scale interdisciplinary collaborative networks and projects across continents.



## Lessons learned through anthropocene influences for environmental changes in Traditional historic city of Jaipur - LIVE presentation

Oral (edits needed)

***Dr. Anjali Krishan Sharma*<sup>1</sup>**

*1. School of Planning and Architecture; New Delhi*

### REVISED ABSTRACT

Typically each of the traditional historic cities those that have survived, thrived and continuing have their strong socio-cultural practices in place that are intensely embedded for the respective context, where the city is geographically located. This paper puts forth-critical understanding of the living with nature and regular interven-

tion for optimum utilisation of environmental resources by the local community for social, economic, cultural or religious reasons. The walled city of Jaipur testified issues from building of a city to migration, system of education, adapting economic activities for changing markets, and others; demonstrating resilience by the local population for centuries on and continuing through the age of communication and technology, the most challenging one. The contextual urban metabolism demonstrated the interplay between socio-economic and architectural and planning often underpinned by religion has been its strength for indigenous solutions. It is a unique case example wherein the social capitol was conceptualised with migrant population nurtured overtime to evolve as a sustainable community for its archetypal culture. The deliberate urban planning decisions to build from agriculture base to local handicrafts sector by the local community; that timely respond for sustainability of the walled city. Further the time span of three centuries observed the administration transition from princely rule to frequent local political turbulences to Colonial to independent India too added to anthropocene. The success of the walled city of Jaipur demonstrates the potential of its rich cultural responses, decisions and norms for environmental change and shall prove to be significant as Jaipur now is UNESCO world historic site and measures adopted to mitigate environmental changes that proved to be sustainable as best practice that may be duplicated for large reserve of historic cities across the world.

*Key words: walled city of Jaipur, traditional planning principles, Cultural heritage, environmental context and Anthropocene influences.*

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## Now Sun City

Oral

***Dr. Hilary Orange***<sup>1</sup>

*1. Independent scholar*

This paper will consider the ‘stickiness’ of fire and smoke in relation to the mythos of the Ruhrgebiet in West Germany. Fire still retains a close relationship to the industrial heritage of the region, not least through the continued use of the moniker the ‘Land of a Thousand Fires.’ Structural change and the nation’s Energiewende have resulted in significant and ongoing economic, cultural and technological shifts, not least away from fossil fuel extraction and toward renewable energies. Concomitantly, the use of firelight – and symbolic forms of ‘fire’ - are maintained within various heritage and cultural realms at differing scales. In this paper, I draw on the region’s rich photographic and artistic traditions to map out the aerial heritage of the Ruhrgebiet, set against environmental and bodily histories of air pollution.

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## Our Toxic Atmosphere: Developing Awareness of Anthropogenic Climate Change and American Environmentalist Pathways

Oral

***Dr. Kathryn Lafrenz Samuels***<sup>1</sup>

*1. University of Maryland*

This paper considers early developments in how climate change came to be seen as anthropogenic in the United States, and the challenges for fitting increasing atmospheric carbon dioxide and other greenhouse gases within the prevailing American environmentalist discourses framed around pollution and toxicity. These historical challenges for rendering climate change publicly “visible” and actionable continue to shape climate change responses in the US today. The invisibility of greenhouse gases, their global dispersal and distribution, the long timeframes of their action on climate, their cross-sectoral ubiquity, and their complicated (sometimes additive, sometimes subtractive) relationship to air pollution represent some of the difficulties involved in treating greenhouse gases as pollution. At the same time, understanding greenhouse gases as toxic pollutants has yielded benefits for climate change mitigation, in tracking a well-worn pathway to environmental policymaking, and in sharing similarly intransigent conditions of inequity, of differential risks and responsibilities that work to exacerbate existing inequalities and harm. There is also substantial value in redefining toxicity, to account for the case of increasing atmospheric carbon dioxide, in building on public sentiments and experiences of environmental destruction, and tapping into the fundamentally moral and ethical remit of climate change and climate action. In the context of the US, tracing the contingent histories of environmental discourse and practice on toxicity tells us something about the rising social consciousness of anthropogenic climate: how it came to be imagined and not imagined, acted upon and not acted upon, and how climate, as anthropogenic, came to be

cultural heritage.

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## **Perceiving natural-cultural landscapes in the Anthropocene: Community influence within the North York Moors National Park**

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Poster

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*Mr. Tom Ratcliffe*<sup>1</sup>

1. *Northumbria University*

This paper investigates landscape-heritage management issues in National Parks, focusing on how communities perceive and influence two distinctive types of landscape in the North York Moors National Park in Northern England:

1. The construction of the Woodsmith polyhalite mine, a modern industrial mining development in a National Park setting.
2. The prohibition of grouse shooting and a reduction of landscape management at Fylingdales Moor Conservation Area.

On adjacent landscapes, these case studies create contested and contentious spaces entwined in an oscillating, complex web of political and social relations raising questions concerning ownership, power, belonging, identity and the term ‘cultural landscape’ – the concept that UK National Parks were built upon. They offer examples of alternative landscape futures in which the active processes of heritage and landscape work and interact bringing new, forward thinking perspectives on land management, the role of communities, human-environment interactions and the purpose of a National Park.

Using interview data from a variety of stakeholders, this paper attempts to understand how people’s perceptions of a landscape are constructed in the North York Moors National Park and explores to what extent communities have a voice on the making and re-making of the National Park landscape. The paper offers suggested improvements to management processes and practices to ensure that more communities are represented in the sustainable development of the National Park.

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## **Re-emerging from the Local in the face of Global Change: A Nature/Culture-based approach to Conservation**

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Oral

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*Dr. Maya Ishizawa*<sup>1</sup>

1. *UNESCO Chair on Nature-Culture Linkages in Heritage Conservation*

Based on case studies in Japan, this paper explores the potential of linking natural and cultural heritage, and nature and culture sectors strategies for heritage conservation using local understandings of landscape. Working with the concept of *Satoyama* and *Satoumi* which denote the rural villages in Japan as a framework, this

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paper examines a non-Western worldview where the division between nature and culture is not strict, in order to distill lessons and strategies for sustainable heritage safeguarding. A Nature/Culture-based approach to conservation emerges to overcome the Nature-Culture divide, implying a strong focus on communities which reproduce the interlinkages between cultural and natural values in their daily practices. By looking at this local experience, we learn that the protection of nature can be interlinked with the maintenance of agricultural landscapes, that the continuity of spiritual practices is essential for identity and community cohesion, and that the maintenance of cultural practices represent community's strength for post-disaster recovery. These lessons demonstrate that resilience lies in people and their community networks - beyond human, and underpinned on their natural and cultural heritage (tangible and intangible)-, and that the stronger these networks are, and the more autonomy and decision-making power is recognized at local level, the higher level of resilience a landscape would show. This finding, however, raises concern, as local landscapes are facing pressures related to global change such as urban development, depopulation, environmental degradation, processes eroding these networks and consequently, their resilience.

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## Reconstructing the Archive - Forensics of Frozen Matter

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Oral

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*Ms. Aisling O'Carroll<sup>1</sup>, Dr. Susan Schuppli<sup>2</sup>*

*1. The Bartlett School of Architecture UCL, 2. Goldsmiths, University of London*

Ice is a stable, chemically neutral, storage medium. Analysis of the detailed information recorded in ice cores has helped scientists to build and refine the global climate model. But the data deposited in glaciers and ice sheets can also disclose many other things. For example the disappearance of lead pollutants in the "ice core records" during the 1980s offers unequivocal proof that environmental policies "do" work, whereas the historic presence of lead from smelting silver offers a "cultural record" detailing the economic activity of the Roman Empire as well as correlating epidemiological studies of pandemic disease in the 14th century. Air borne particles such as volcanic ash, sediments, pollen, sea salt, extra-terrestrial dust, and even micro-organisms can all be found within the ice matrix. The recent appearance of micro-plastics in Arctic ice tells a different story, yet-again, of the endurance of anthropogenic materials and the scales of their use, along with the dangers they pose to marine life. Every atmospheric nuclear test is archived by the stratigraphy of ice. The baseline for calibration is 1963, the year the Limited Test Ban Treaty went into effect: a period that unleashed a final intensified barrage of atomic blasts which shows up as a distinct radioactive signature. Finding "1963" in ice enables synchronisation across all samples. Drawing upon my current research, this presentation focuses on ice core science and the ways in which a forensics of frozen matter offers clues that can be decoded and reassembled back into a planetary history.



## Reconstructing the Archive - Geomorphology and the Designed Landscape: from William Morris Davis to Frederick Law Olmsted

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 Oral
 

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*Ms. Aisling O'Carroll*<sup>1</sup>, *Dr. Marrikka Trotter*<sup>2</sup>

1. *The Bartlett School of Architecture UCL*, 2. *Southern California Institute of Architecture (SCI-Arc)*

Although the Harvard geologist William Morris Davis (b. 1850) is often credited with founding the American school of geography, his approach to that field was discarded fairly quickly after his death in 1934. This paper will discuss the ways in which the same intellectual positions that made his work unattractive to the next generation of geographers left a deep, lasting impression on the field of landscape architecture instead. Davis advocated a Darwinian understanding of the earth as a historical entity with a developmental cycle akin to that of a living creature, and believed that the inorganic aspects of the planet were both profoundly influential upon and profoundly influenced by “man and the creatures of the earth.” In fact, for Davis, human activity was simultaneously regulated by the environmental and geological context in which it was situated and part of the environmental forces acting on the world. (Here his thinking ran parallel to that of John Ruskin, the great Victorian critic and geological enthusiast whose environmental determinism would also fall out of fashion in the twentieth century.) Davis’ ideas were profoundly influential on Charles Eliot, the landscape architect who helped bring about Boston’s Metropolitan Park System and create a National Park on Mount Desert Island in Maine. Eliot, in turn, helped to shape the thinking of his collaborator and colleague, Frederick Law Olmsted, who put William Morris Davis’ geomorphological principles into practice with his design of the Stanford University Campus in Palo Alto, California. A fresh interpretation of that iconic landscape in the light of Davisian ideas presents new ways to interpret human-geological entanglements as shared design achievements.



## Reconstructing the Archive - Inventing/Inheriting the Geologic

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 Oral
 

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*Ms. Aisling O'Carroll*<sup>1</sup>, *Mr. Daniel Falb*<sup>2</sup>

1. *The Bartlett School of Architecture UCL*, 2. *Independent scholar*

The Anthropocene contextualizes the present in the panorama of geologic time recorded in the Earth’s existing strata and, inversely, employs a reasoned speculation about the stratigraphy of the future Anthropocene stratum once fully formed. (Zalasiewicz, *The Earth After Us*) Against this backdrop it becomes transparent that the “geologic” in general—and Anthropocene “futurogeology” specifically—escape, if not outright contradict, the concept of heritage and that of landscape. As it remains unobserved, the geologic stratum of the Anthropocene is nobody’s heritage. And at the scale of geologic time, landscape as stable entity and phenomenologically coherent habitat of individual organisms does not exist. Circumventing this impasse, the paper inverts the perspective and looks at the emergence of geology as a science (scientific metaphysics) and domain of practice itself. The

emerging knowledge of the physical makeup of the Earth as formed in geologic time past and future on its part is indeed a heritage of modernity and the early Anthropocene; and it feeds back into present and future landscape/habitat construction. While there was nothing geological about the Earth before the invention of geologic time, once invented, it became practical – e.g. in corporate geologists’ expertise in developing new fossil fuel deposits or in climate scientists’ demonstration of the latter’s climate effects per prehistoric correlations of CO<sub>2</sub> and global temperature. Most importantly, however, the “geologic gaze” contains crucial but underexplored conceptual resources around issues like climate justice and trans-generational governance that may help shape Earth landscapes as liveable habitats to come.

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## Reconstructing the Archive - Tar Pits and Quick Sands: Fear and Trembling at the Edge of the Archive

Oral

*Ms. Aisling O’Carroll*<sup>1</sup>, *Prof. D. Graham Burnett*<sup>2</sup>

1. *The Bartlett School of Architecture UCL*, 2. *Princeton University, Department of History*

This paper departs from the notion that certain charged sites on the surface of the earth possess a distinctive “archival” power. Which is to say, key sites like tar pits *document themselves* through cycles of cumulative collation. Working from several historical instances of the “discovery” and “excavation” of landmark loci of telluric auto-archives, I will attempt to show how the (pre-)historical “weight” of such spaces gave them privileged significance in mappings of the temporal imagination. Developing a line of argument in my first book, *Masters of All They Surveyed* (University of Chicago, 2000), I am interested in understanding the way notions of the “sublime” structured the drama of a *collapse into place* that gave such locations their particular gravity. In what ways can we map this alternative gravitational field in dynamic landscapes? What are the implications of such cartographies for thinking about the future of historical awareness? A turn into the history of scientific studies of sand will set up reflection on the “quickness” of suspensions of sand and water (and sand and air); similarly, a brief history of the chemical study of petroleum will shed light on the relationship between “collapsing into the earth” and the production of energy in the Anthropocene. My intention will be to end with some consideration of attentional practices that might assist us in confronting these portal-spaces in the landscape.

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## Reconstructing the Archive: Shifting Strata of a Geological Approach to Landscape Heritage - 4

Oral

*Ms. Aisling O’Carroll*<sup>1</sup>, *Prof. Natalie Koerner*<sup>2</sup>

1. *The Bartlett School of Architecture, UCL*, 2. *The Royal Danish Academy of Fine Arts, School of Architecture*

Throughout history, from Charles Lyell to Mary Shelley to Robert Smithson, landscape has been read as an archive—a physical record of past histories to be deciphered and reassembled. This reconstruction, however,

is not simply an objective investigation, rather it is an act of design produced through entangled means of both science and imagination. Shaped by the tools we use, the historical narratives we construct (and reconstruct, repeatedly) generate power, identity, and control and curate our present and future heritages. At the scale of geology, landscapes open up dimensions of space and time that encompass and exceed human frameworks, thus serving as a generative milieu for reformulating anthropocentric narratives into more inclusive/manifold storylines. In the context of changing climate, culture, and technology, readings of landscape heritage are increasingly urgent, while simultaneously ever more divergent.

This panel will look critically, through an interdisciplinary lens, at historical and contemporary ways in which heritage, identity, and power are constructed through landscape with a focus on narratives extracted from geological readings. Panellists, drawn from a range of fields including history, philosophy, art, and architecture, will present varying approaches to the reading and reconstruction of geohistory. Through a historical analysis of the relations between landscape processes and cartographic practices, the forensic analysis of frozen records, a re-reading of human-geological entanglements within designed landscapes, and a philosophical interrogation of the structure of geological “history” as a cultural construct, each paper offers a new reading of history through a re-reading of the geological archive, examining what each these narratives offer us now and in the future. The emerging histories will frame a discussion on past and future geoheritages that continue to evolve in parallel with today’s engagement with landscape, revealing the pluralities, subjectivity, and complexity of landscape heritage.

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## **Rubber as toxic heritage: The creation of a material that changed the world and the materiality of rubber period (1850-1920) at the Brazilian Amazon**

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Oral

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***Mr. Tiago Muniz***<sup>1</sup>

*1. Visiting researcher at Dept. of Cultural Sciences - Linnaeus University*

Rubber production since the second half of the 19th century attracted many people to the Amazon rainforest to work as rubber tappers. The labour conditions included explicit rules: never leaving the post, never complaining and meeting production quotas. In many cases the conditions were comparable to slavery situations. In addition, it was not healthy to breathe the smoke during the process of turning latex into solid balls. Many workers died during the rubber period (1850-1920) due to work conditions, tropical diseases, punishments and escape attempts. Recognizing the rubber tappers’ agency and also the role of things and rubber trees unravels the complex of Amazonian knowledge behind these relationships. My focus is to analyze rubber smoke as material culture, the entanglement among plants-things-humans, and their impacts over the most important historical event that took place at Amazon. In this sense, historical and contemporary archaeology contributes to heritage studies and heritage futures at the Amazon addressing the roles and agencies of rubber tappers, whose knowledge still is blurred.

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## Strange forms, an invitation to play

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Oral (edits needed)

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***Mr. Benjamin Richards***<sup>1</sup>

1. *University of South-Eastern Norway*

This paper is empirically informed, drawing on experiences and stories from within post-industrial areas where a *phenomenology of intra-play* has been developed toward gaining access to a landscapes hidden potential and developing new concepts. Visual and audio methods were used to explore and express the non-representative qualities.

It is concerned with the question of how industry becomes heritage? And specifically with what happens outside of authorised heritage practices, within the edges and the in-between places, where the potential for something new to unfold is always present.

Heritage is understood as an active process in the present, where traces of the past are re-formed in a movement toward the future. It is therefore interesting with regard to sustainability, a problem that requires us to view and behave toward the world in new and creative ways.

I will explore the phenomena of post industrial areas through the notions of strangeness and alienness, where fragments and traces from the past are continually *becoming* within ever changing contexts. To approach something (human or more-than-human) as strange is to afford it a reality of its own that is beyond our grasp, allowing for it to always contain the potential to be something other than we might deem it to be in a particular space-time. Such meetings *invite* us to play, that is form and be formed together with the world in a way that not only sees more-than-human forms as agential, but dissolves the separation between different forms in terms of how and what comes into being, an intra-play within the landscape leading to something new.



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## The critical heritage and future of historic ornamental rose cultivars

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Oral

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*Mr. Peter Boyd*<sup>1</sup>

*1. Independent Researcher and Holder of UK National Collection of Scots Roses (Plant Heritage)*

Roses have an important place in the past, present and future human heritage environment - both tangible and intangible. Living rose cultivars are effectively 'living artefacts' but they may evoke complex emotional associations. They are the products of human intervention into the natural world, through selection of plants with 'desirable' features (e.g. distinctive flower colour, 'doubling' of petals, scent, attractive hips) from wild populations or cultivated assemblages and, sometimes, hybridization or other genetic modification.

Rose cultivars are vulnerable to changes in fashion. Whole classes of rose that were the height of fashion in the early 19th century (e.g. Scots Roses) were no longer commercially available from most nurseries by 1850. Even today, new roses that are 'launched' in a blaze of publicity one year are deleted from nursery stock after a few years - replaced by newer cultivars.

However, some old rose cultivars have been conserved through continuous active cultivation in gardens for hundreds of years, accidental survival in abandoned gardens or 'escapes'. Many named rose cultivars that were illustrated and/or listed in early nursery catalogues and other sources are now endangered or extinct. Some may still survive unrecognized in old gardens or cemeteries around the world. Particular rose cultivars often form part of the local distinctiveness of an area's old gardens. However, they are a heritage asset at risk, as old gardens are 'modernized' or succumb to building development and cemeteries suffer from 'corporate tidiness syndrome' or herbicide misuse.

Plant Heritage (NCCPG) in Britain, POM in Sweden and similar organisations in other countries record and conserve locally distinct and threatened cultivars by propagation, distribution, continued cultivation and education. However, the Covid-19 pandemic may cause the premature loss of individuals with expertise and threaten the financial security of conservation organisations and specialist nurseries.





## The Ecomuseum of the Plain of Thessaloniki in Greece

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Oral (edits needed)

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***Dr. Christina Aamodt<sup>1</sup>, Mr. Kostas Voudouris<sup>1</sup>***

*1. Independent scholar*

The ecomuseum is a dynamic means through which a community preserves, interprets and manages its natural and cultural heritage in a sustainable way. The proposal for the creation of an ecomuseum in the Plain of Thessaloniki concerns the area between the Gallikos and Aliakmonas rivers and the archaeological mounds of Agios Athanasios to the north. Its core includes the national Park of the Axios Delta and the local communities of Sindos, Chalastra and Kymina. The particular area comprises a unique natural environment with a diverse tangible and intangible cultural heritage, the development and management of which could offer to the local community alternative ways of economic growth that aim at a sustainable future. At the same time, the area is facing a number of dangers, such as overfarming and overfishing, the spread of Thessaloniki's industrial zone, while the consequences for its natural environment should Axios river become navigable have not been assessed yet.

The principal aim of the particular ecomuseum is to encourage the process of “Re-claiming Place”, where the term has a dual meaning, that of “knowing” -being familiar with one's place- and of using -using the resources and potential of one's place. The term is coined because it is considered to express the main aspirations of the project, namely to re-introduce the place first to its inhabitants and then to the general public through the study of the area's past and at the same time to encourage the communities to develop alternative local production activities aiming at sustainability. The idea of “Re-claiming Place” views heritage in a holistic way and aspires to serve as an example of an alternative practice towards a safer and sustainable future and as a process through which people can maintain a balance with their natural and cultural heritage.



## The Endangered Heritage of the ‘Elephant Kui’ in Thailand

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Oral

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***Ms. Alisa Santikarn<sup>1</sup>***

*1. University of Cambridge*

In the age of the Anthropocene, there is an increasing need for a greater awareness of the interconnectedness between the natural and cultural worlds and the ways in which they impact one another to both beneficial and harmful outcomes. The conflicts that arise as a result of these entanglements are particularly interesting in a non-Western context, where the ontologies of different communities influence relevant nature-culture values and perspectives. Understanding these issues is crucial to the development of a globalised future for heritage studies.

My research looks at these conflicts in heritage values through the lens of the ethnic minority Kui community in the Northeast of Thailand, and their centuries-old traditions centred around the capture of wild Asian elephants,

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as a point of intersection between the natural and cultural worlds. In particular, I explore the idea of ‘cultural endangerment’, which arises as a result of the State valorisation process as it applies to both natural and cultural heritage. Through this also comes a consideration of notions of the adaptability and authenticity of heritage in response to environmental change, as my research asks: How have recent changes to the status of elephants in Thailand affected Kui heritage?

This is explored through three key aspects of Kui heritage: the *Pakam* Rope traditionally used to lasso elephants; the role of the *hmor chang*, the members of Kui society who went into the forest to capture elephants; and the *pasaa phi pa*, the ‘forest spirit language’ spoken while on an elephant hunt. Data collected as part of this research has taken the form of interviews with members of the Kui community – including those who captured elephants themselves, documentary analysis of records of historic elephant hunts, and participant observation at Kui cultural events.

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## The Future Heritage of Toxic Waste

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Oral

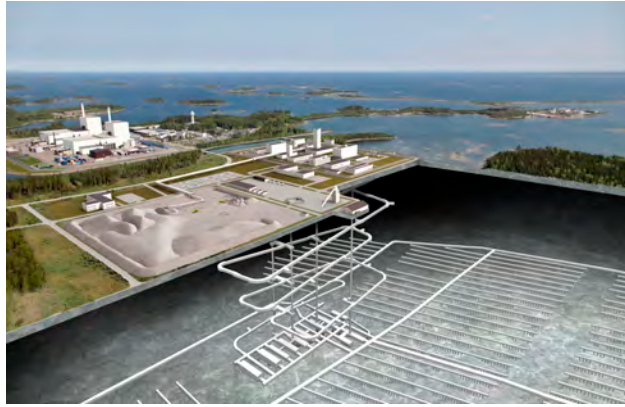
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***Dr. Cornelius Holtorf***<sup>1</sup>

*1. Linnaeus University*

This paper is based on almost a decade of work on nuclear waste, collaborating with industry and other stakeholders in Sweden and beyond. As archaeologists and heritage experts we consider long lived nuclear and other toxic waste as part of the human legacy and a very particular form of cultural heritage of the future, possibly representing the Anthropocene in a particularly poignant way. We therefore believe not only that our academic expertise is relevant to the long-term management of toxic waste but also that we in turn have much to learn for our task to “preserve the heritage for the benefits of future generations”, as it goes in many heritage policy documents. Our aim has been all along to contribute to knowledge exchange and capacity building on both sides. This juxtaposition of two seemingly very different fields like cultural heritage and toxic waste has been able to generate a high degree of intellectual energy. We believe that we can contribute to making long-term strategies for taking care of toxic waste more sustainable by applying insights we have learned in recent decades, in particular regarding the significance of contested and variable heritage values and the benefits of focussing on heritage processes in managing cultural legacies. At the same time, we also believe that Critical Heritage Studies and heritage management can benefit from the professionalism and open-mindedness with which the nuclear waste sector in particular has engaged with questions concerning the long-term preservation and possible future recovery of records, knowledge and memory, taking an international and multidisciplinary approach. Focussing on the long-term management of toxic waste can help us understand the roles of heritage in managing the relations between present and future societies.

Image: **Planned repository for spent nuclear fuel at Forsmark, Sweden**. Courtesy of SKB, Photo: Lasse Modin, Illustrator: Phosworks.



10.1.jpg

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## The Futures of Nuclear Cultural Heritage: Taking Cultural Policy Beyond Residual Governance

Discussion Panel

***Dr. Egle Rindzeviciute*<sup>1</sup>, *Dr. Linda Ross*<sup>2</sup>, *Prof. Anna Storm*<sup>3</sup>, *Dr. David O'Brien*<sup>4</sup>,  
*Dr. Miles Oglethorpe*<sup>5</sup>**

*1. Kingston University, 2. The University of the Highlands and Islands, 3. Linköping University, 4. The University of Edinburgh,  
5. TICCIH, Historic Environment Scotland*

The notion of nuclear cultural heritage is new to heritage studies and practice: it refers to a wide range of tangible and intangible objects, such as decommissioned power plants, museum exhibits, landscapes and communities that are associated with the civil and military nuclear industry. It emerged in response to the management of nuclear waste and military arsenals and the future of nuclear energy industry, seeking to reassess social and cultural legacy of the nuclear past. It links human and more-than-human worlds into a complex system, where the shaping of resilient societies able to cope with the extreme longevity of radioactive waste is not restricted to a technical question, but is a question of social governance (Rindzeviciute 2019; Storm 2014). Securing the future of nuclear cultural heritage is an institutional and conceptual challenge for cultural policy. Nuclear cultural heritage risks becoming part of what Gabrielle Hecht (2019) calls “residual governance”: where industrial waste is governed as an afterthought, where industries treat people and places as externalities, residual to their “core” tasks of invention and production. This discussion panel proposes a new cultural policy agenda for nuclear cultural heritage. It will ask: How can cultural policy address the problem of radioactive waste? What kinds of institutional innovation are required to join-up cultural and nuclear governance? Finally, how do the long existing cultural policy dilemmas, such as instrumentalisation of culture versus promotion of cultural values for their own sake, are expressed in nuclear cultural heritage?

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## The role of heritage studies in addressing the entanglements of the climate crisis

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Oral

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***Dr. hana morel***<sup>1</sup>

1. UCL

With the narrative of climate change shifting to what has recently been referred to as a climate ‘crisis’ with a call to move toward ‘climate action’, we see the re-emergence of human ecology through the coupled human-environment system (CHANS), recognising the need to move beyond traditional research methods and paradigms to effectively address sustainability concerns including concern over extreme climate variability. This paper explores the nuances of addressing heritage studies within climate research, and the wider entanglements of resilience, adaptation and mitigation more visible with the need for transformation. It explores heritage gaps in our understanding of the climate crisis drawn out from preliminary heritage-related work of IPCC documents, and suggests that heritage studies can provide key insights, as both methodological approaches as well as applicable insights, to a more just and managed transformation.

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## The transformative power of ICH as Heritage Futures in societies

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Oral (edits needed)

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***Dr. Katriina Siivonen***<sup>1</sup>, ***Mrs. Reetta Karhunkorva***<sup>2</sup>, ***Dr. Leena Paaskoski***<sup>3</sup>

1. University of Turku, 2. University of Eastern Finland, 3. Finnish Forest Museum Lusto

Current ecological crisis demand new, sustainable human actions. There is a need for cultural transformation towards a more sustainable way of living. Forests are central ecological environments for human activities. This paper suggests Heritage Futures, based on Intangible Cultural Heritage (ICH), that is seen as part of an interactive, dynamic process of culture (Kockel 2002; Siivonen 2019), and as a means to co-create sustainable futures in the human-nature interface. The aim is to develop the concept of Heritage Futures with the Human-Forest Relationship as an example.

ICH are the living actions, skills and thoughts of humans. It is not possible to separate it from human beings or from nature. Cultural heritage has always an impact on humans and on nature. In the processes of heritage work, different individuals and communities may lose their power to define what is important from their perspective in their own culture (Kuutma 2019) and their relationship to nature. ICH defined as Heritage Futures is a product of intentional, participatory co-creation of human-nature relationships that include new types of meanings, skills, knowledge and actions which produce ecological futures. In order to follow human rights, this happens in a participatory processes with individuals and communities. In relation to nature, Heritage Futures include a conscious transformative power, which helps people to reflect upon their relationship to nature and to find new ways toward ecological sustainability. Thus, in Heritage Futures, the focus is not on the sustainability

of heritage, but on the sustainability of its impacts on human beings and nature.

Kockel 2002. Culture and Economy. - Kockel (ed.), *Culture and Economy*. Ashgate.

Kuutma 2019. Inside the UNESCO apparatus. - Akagawa et al. (eds.), *Safeguarding Intangible Heritage*. Routledge.

Siivonen 2019. Intangible cultural heritage will revolutionise the future. - Eggmann et al. (ed.), *Wohin geht die Reise?* Akroama Editions.

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## Time experiences and cosmological heritages: futures beyond modernity

Oral

***Dr. Walter Lowande***<sup>1</sup>

*1. Universidade Federal de Alfnas-MG*

Traditional approaches in the field of heritage, which are based on the ontological distinction between culture and nature, cannot grasp the whole set of interests and learning opportunities that are potentially available in the objects of its protection. In this paper I deal with three examples of this. The first one is the making of the Territorial and Environmental Management Plan by the Baniwa people (upper Negro River, state of Amazonas, Brazil), for whom a traditional approach to the conservation of natural and cultural heritage is unable to apprehend the richness of their human and non-human animals networks. The second case reveals the complexity of interests unfolded by a process of conservation of a historic bridge in the South of the state of Minas Gerais, Brazil, showing that the specific connections established between different people and this object can activate disparate experiences of time, before the ruins of the Brazilian national-developmentalism. The last case deals with the Afro-Brazilian folk dance called *Maracatu*, which is protected as “immaterial heritage” in Brazil, in order to show how its musical instruments act as *media* (Latour) and, doing so, are capable of unfolding new kinds of associations which cannot be captured by the concept of cultural heritage. Thus, it will be possible to show that in these three cases the set of associations which we can keep calling “heritage” have several escape lines from the modern apparatuses of memory discipline. They point to extra-modern “cosmos”, i.e., to resistant worlds beyond the catastrophic modern one.

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## Toxic Heritage

Oral

***Dr. Elizabeth Kryder-Reid***<sup>1</sup>, ***Dr. Sarah May***<sup>2</sup>

*1. Indiana University, Indianapolis (IUPUI), 2. University of Swansea*

The heritage of the Anthropocene requires confronting the landscapes, residues, health impacts, and histories of toxicity and their impacts on affected communities. Toxic heritage often traces the fault-lines of social inequalities as marginalized communities are exposed in disproportionate ways to physical harms such as contaminated

water, soil, and air, as well as the social conditions that create harmful environments such unsafe working conditions and other threats to personal safety. Toxic heritage is often the site of resistance, resilience, and social action as communities mobilize to demand mitigation, embrace citizen science, advocate for environmental causes, and document the histories of homelands and neighborhoods. The study of toxic heritage invites, therefore, interrogations of the ways in which heritage works in the contemporary world, as well as of the histories of the industries, policies, and practices that have led to such dramatic impacts on the planet. How are toxic sites remembered in both the memory practices of communities and in official heritage narratives such as museums and historic markers? How are sites used, modified, and managed in the aftermath of the contamination, including the often liminal periods of extended litigation, mitigation, or, in the case of nuclear waste, long-term decay? Where in fields of power surrounding toxic heritage can we understand the roles and responsibilities of corporations, governments, and individuals in the creation and remediation of environmental harm? How are toxic heritage sites being deployed in the broader projects of environmental and climate justice? This session explores toxic heritage from a variety of perspectives, scales, and locations including industrial, extractive, and nuclear sites. It considers the policy, practices, and materiality of toxic heritage in contexts such as rubber production, post-industrial landscapes, and earth's atmosphere, as well as the social experience of toxic heritage in sites of containment and community activism.



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## Tracing social values; understanding the associations between human and more-than-human actors in flood management

Oral

***Mr. Seb O'Connor***<sup>1</sup>

1. *University of Leeds*

Social values in sustainability science is a growing inter-disciplinary field that critical heritage studies can contribute towards; it attempts to better understand past and present human-nature relationships in order to navigate conflicts in environmental decision-making processes about the future (Kenter et al., 2019). The politics around flood management, a field that is still dominated by risk economics which obscures the inclusion of social values, is a good example where these conflicts may arise. This paper attempts to critically develop the field of social values and the associated environmental valuation policy frameworks such as cultural ecosystem services and Nature's Contributions to People (NCP). This critical development reflects a dialogical model of heritage by challenging the ontological underpinnings of these frameworks; a nature-culture dualism that the field of social values still subscribes to (Harrison and Rose, 2010). Informed by Latour (2005), in keeping a flat ontology and tracing the social through networks of associations between humans and more-than-humans, the project attempts to understand the way in which social values manifest across different actors in the flood management decision-making process. The research focuses on three case study sites across the city of York where questions of natural and cultural heritage are entangled. In so doing, decisions about how we live with rivers in the past and present are opened up to be more democratic including both human and more-than-human perspectives, shedding new light on how future decisions about heritage might transcend nature-culture boundaries.

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## Waste Sits in Places: Rethinking Waste in Post-Extractive Zones

Oral

***Dr. Melissa Baird***<sup>1</sup>

1. *Michigan Tech University*

Understanding the impacts of mining wastes on ecosystems and communities is an urgent global concern. These concerns are particularly acute for post-industrial communities in northern Michigan, who struggle in the wake of historic industrial copper mining activities that discharged toxic wastes into the air, land, and water. This region includes an active Superfund site, high concentrations of heavy metals and more than a billion tons of mine waste tailings distributed along the shorelines of Lake Superior. These wastes pose substantial threats to the socio-cultural health, well-being, and economies of Great Lakes communities. For Great Lakes tribes, for example, they present a profound challenge: resource areas have been physically transformed and culturally-important foods contaminated. Despite decades of coordinated and strategic efforts to remediate mining wastes, current policies and approaches (e.g., fish advisories, cleanup, and mine waste removal) have not yet found a



resolution. This paper argues that ideas of what constitutes waste are often contradictory and contested: government agencies, scientists, tribal communities, and heritage organizations each have competing and contradictory definitions of waste. Using lessons learned from an ongoing investigation, and a detailed overview of mining waste and anthropology, this paper traces how different actors' perceptions and negotiations of waste are shaping cultural practices. It asks: What drives how different groups interpret and mobilize ideas of toxic waste, cleanup, or approach? Do definitions of waste impede communities' efforts toward cultural renewal and environmental remediation? By tracing the socio-cultural and historical contexts (think heritage) of mining waste, I argue that actors (non-state, industry, community, and experts) are leveraging concepts of waste to exert power. In these contexts, we can derive lessons and explore how power is exercised and how structural inequalities emerge, and how these ideas of waste shape contemporary practices.

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## **What does climate change change? Understanding the role of climate change as a 'hyperobject' in the work of heritage policy making agencies in Western Europe**

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Oral

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*Ms. Janna oud Ammerveld*<sup>1</sup>

*1. Institute of Archaeology, University College London*

This paper presentation comes forth from a PhD research studying the engagements of heritage policy makers with climate change. The research is based on the understanding of climate change as a *hyperobject*. A term coined by the philosopher Timothy Morton, which implies that climate change as a phenomenon does not only manifest physically, as the weather, nor as a set of statistical data, or as records of climate shifts, but simultaneously as a discursive, and social agent within networks. For this research, these networks consist of two heritage policy making agency organisations which work on the national level in England (Historic England) and in Sweden (Swedish National Heritage Board).

Presenting the first results of ethnographic fieldwork done at these organisations, this paper will explore how these policy makers respond to climate change, how they frame climate change within their existing work, in relation to heritage and in their organisational mission, and what further action climate change initiates. This data will inform a reflection on how these two organisations understand both climate change and heritage. To the background of current societal debates around climate action, e.g., the Green New Deal, protests led by Extinction Rebellion in London and Greta Thunberg in Sweden, this paper will argue that these understandings support certain futures while disputing others.





## Wild attachments: the origins and power of multispecies collectives

Oral

***Dr. Sarah Crowley***<sup>1</sup>

*1. University of Exeter*

The decline, introduction, and re-introduction of wildlife populations generate both public interest and political controversy in the United Kingdom. I propose that changes to the frequency and form of people's encounters with resident wildlife can inspire the formation of 'attachments' between human and non-human communities, which in turn (re)constitute particular wildlife populations as important components of community identities and heritage. I examine three case studies in which key human actors have threaded resident wildlife into new narratives about the history and future of their communities. Eurasian red squirrels have rapidly declined in the UK since the introduction of the Eastern grey squirrel. Conservation volunteers in Formby, Lancashire, consider their remnant population of red squirrels fundamental to the town's identity and natural heritage. Monk parakeets, in contrast, were introduced to Hertfordshire 25 years ago. In 2011, the UK government decided to eradicate them, but their human neighbours argued that parakeets were now 'part of their communities' and deserved protection. Finally, Eurasian beavers (a species extirpated from the UK several hundred years ago) were found to have been unlawfully reintroduced to Devon's River Otter in 2014. The Government's subsequent decision to remove them was challenged by a new, temporary but powerful political collective, who claimed that beavers were both part of Britain's natural heritage and welcome new inhabitants of the River Otter. I consider where and how these 'wild attachments' can form, how they translate into political power and resistance, and how they might enable more 'cosmopolitical' models of wildlife governance.



## "Imperfect objects" – heritage resistance and subversion

Oral

***Dr. Stein Farstadvoll***<sup>1</sup>

*1. UiT - The Arctic University of Norway*

### "Imperfect objects" – heritage resistance and subversion

This paper will explore how things are far from "perfect subjects" (i.e. Fowles 2016). Things are neither mirrors nor do they always fit any description we give them; it is instead argued that they are a part of a material cosmos of multiplicity and nuance. The assumption that the human subject has an inexhaustible depth, while non-humans are meek and superficial, is a dichotomy that needs to be broken down to subvert modern ontologies. Archaeologists working with things, both anthropogenic and not, are continually faced with objects, assemblages and contexts that defy easy descriptions. Should we always try to make things "fit", or should we leave the door open for more unruly things to disturb and infiltrate our research? Is demonstrating

uncertainty and unruliness an ethical task? This is a pertinent question in a time where climate change denial and other issues are at stake. A place that can illustrate this is Gjøkåsen in North Norway, a landscape that, among other things, hosts an abandoned Luftwaffe camp from WWII and indigenous Skolt Sámi sites. It is a part of the Øvre-Pasvik landscape protection area, but, until recently, the war material was and still is not *officially* recognized as heritage. However, the rusty paint-barrels and concrete-barrack foundations do not care about how they have or have not been defined; today they are instead the substrates for a biodiverse flora, a part of the habitat of brown bears and barrels leaking polychlorinated biphenyl. The area has also become popular amongst the locals for scavenging useful things, and more recently, metal detectorists hunting for well preserved “war relics”. In this landscape, I question my role as an archaeologist to untangle and “conclude” material heritage.



Dsc08710.jpg

# **Digital Futures in and for Heritage**

## “Assassin’s Creed” as Popular Heritage

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Oral

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***Dr. Bjarke Liboriussen***<sup>1</sup>

1. *University of Nottingham Ningbo China*

The “Assassin’s Creed” series of video games takes place in well-known historical periods such as the Italian Renaissance and the Peloponnesian War. Professional historians are involved in the development of the games, and the maker of the series, Ubisoft, takes pride in historical accuracy. The games allow for some elements of alternative history, but a modern-day framing device regularly reminds players that they not allowed to deviate too much from the past. The games thus allow for rich reflection on the complex interplay of history, historiography and popular culture - but how do players actually respond to that invitation?

An answer is provided through a qualitative content analysis (Hsieh and Shannon 2005; Schreier 2012) of material gathered from the “Assassin’s Creed” reddit group (October 2019). The sample consists of 5,173 comments and several images and videos. Data-driven coding categories include historical settings, learning history, and national identity and its impact on reception. Concept-driven coding categories include dissonant heritage (Tunbridge and Ashworth 1996) but here dissonance is not something to be resolved (L. Smith 2006: 81) but as something celebrated by players (Liboriussen and Martin 2020).

Some of the concept-driven coding categories stem from previous work on popular heritage (Harvey 2001; J. G. Smith 1999) and provides main parts of the project’s theoretical framework. The paper thus extends the reach of the concept of popular heritage as previously laid out but also critically re-examines the concept through the work of John Fiske (2010), in particular his conceptual coupling of hegemony and popular culture.

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## “Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers” “The Voiceless”

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Oral

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***Ms. joy semien***<sup>1</sup>

1. *Texas A & M University*

“The Voiceless”

Voiceless and invisibility have always been a problem within communities of lower income and of color. These communities often do not receive needed social, political, environmental, and economic resources. Some would argue that these communities are voiceless. This presentation provides one case study conducted by Texas Freedom Colonies Project and their collaborative partners that highlights the importance of giving forgotten communities of color a voice. The case study community chosen for this project was Sunnyside, a Freedom Colony and a super neighborhood, located in Houston, TX. The researchers interviewed 200 high school students (9th to 12th Graders), at Jones Future Academy, asking a range of questions related to the student’s experiences with Hurricane Harvey. The results concluded that the media, according to the respondents, disproportionately represented minority communities.

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## “Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers” - 4

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Oral

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*Dr. Andrea Roberts<sup>1</sup>, Ms. Malini Roy<sup>1</sup>, Ms. Jacqueline Kuzio<sup>2</sup>, Ms. joy semien<sup>3</sup>, Ms. Melina Matos<sup>2</sup>*

*1. Texas, 2. Texas A, 3. Texas A & M University*

This session will introduce the audience to the subfield of Critical Place Studies, a pedagogical approach and research method for preservation practice rooted in principles of critical heritage and critical race theory. Session attendees will learn ways a critical place framework advances transdisciplinary heritage research and pedagogy of places often neglected in mainstream preservation and planning practice and threatened by climate change. The convener, Dr. Andrea Roberts will explicate the approach by sharing student projects from her course, Critical Place Studies. The course addressed the “critical” gap between situated ontologies of place and historic preservation education focused on physical structures. During the course, students studied historic Black settlements known as freedom colonies which are often in the crosshairs of natural disasters, losing population, and unmapped. Intangible heritage (oral tradition) is often all that remain to explicate these places. Founded by former slaves after the US Civil War, freedom colonies represent the last connection many African Americans have to the ancestors who founded these communities. The convener asked the class: What is the role of intangible heritage and digital humanities tools in making freedom colonies visible to disaster recovery planners, preservationists, planners, and policymakers? During the semester, students used various digital humanities platforms to interpret and analyze freedom colonies through a critical lens as historic, vernacular, racialized, and gendered landscapes. They embraced nontraditional approaches to cultural landscape/place identification, documentation, and storytelling to make visible “hard to see” landscapes associated with freedom colonies. Students used the Texas Freedom Colonies Atlas, a digital humanities platform, to store crowdsourced information about these historic black settlements and built additional case study websites. Students will share the final websites they created on various digital humanities platforms– StoryMap and Adobe Spark. These projects currently inform the development of virtual freedom colony exhibits, displays in museums, & education.

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## “Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers” Discussant

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Oral

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*Ms. Melina Matos<sup>1</sup>*

*1. Texas A*

The discussant will synthesize the papers presented at a panel. Before the event, she will read each of the papers and prepare analytical or critical commentaries on them. She will unpack the implications for critical

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heritage studies and planning pedagogy and practice.

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**“Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers” “ESSENCE AT BAY” USING DIGITAL HUMANITIES TOOLS TO BRIDGE FREEDOM COLONY STORIES AND FLOOD MITIGATION PLANNING**

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Oral (edits needed)

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*Ms. Malini Roy*<sup>1</sup>

1. Texas

Being close to the Gulf of Mexico, a large number of African American Freedom Colonies are flood-prone due to hurricanes, storm surge, and sea-level rise. Yet, the Freedom Colonies that are not part of a major city in Texas are rarely included in the Hazard Mitigation Planning Process. This article proposes a process which involves overlooked Freedom Colonies in regional Hazard Mitigation Planning. The goal is to use digital humanities tools to not only document stories of flood resilience in communities that do not have access to large-scale post-flood recovery funding but to also empower residents to voice their opinion in the planning process. Organizing communities for resilience based on a shared location, needs, and heritage are discussed in the presentation.

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**“Critical Place Studies: Creative Approaches to Increasing the Visibility of Historic Black Communities to Planners & Policymakers” “Bridging the Divide”**

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Oral

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*Ms. Jacqueline Kuzio*<sup>1</sup>

1. Texas A

“Bridging the Divide”

Transportation and infrastructure projects have historically harmed low income and minority communities to the benefit of wealthier communities. The importance of community engagement and introducing equity concepts into planning has grown out of these historic injustices. Increasing visibility and giving a voice to these communities is a necessary step in engaging them within planning processes at all levels. This presentation will focus on how the project can be used to impact community engagement, historic preservation, and planning in a transportation context. Incorporating previously voiceless communities into the planning process requires new and novel methods as well as new ways of thinking; the A Texas Freedom Colonies Atlas, a resource for this project, provides a tool for collecting and disseminating information. The next step is to incorporate that information into the planning process and utilize the tool to bridge the divide between these communities,

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cultural resource managers, and planners.

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## #Palmyraverse The Future of Palmyra-Tadmur: A Critical Approach to Ruins Ruined

Oral (edits needed)

***Mr. Rory McInnes-Gibbons***<sup>1</sup>

*1. Durham University*

The tragedy of Palmyra is familiar to us all. But the narrative of what happens next is yet to be claimed: virtual or augmented reality? Full-scale 3D reconstruction? Debates rage around the contested future of Syria's 'Queen of the Desert' and its ruins since their destruction by Daesh.

The only certainty is that the ruins will transform with the iconic site so significant for the Assad regime and tourist industry post-conflict. Since Kamash and Burch (2017) on the IDA's reconstructed arch, and Khunti (2018) on the ethics of digital reconstruction, there has been little released on the future of Palmyra. The void needs to be filled. It is time to assess the diverging qualities of the new technologies available and look to present viable options.

This paper seeks to move beyond individual monuments and focus upon the site as a whole. I argue that antiquity cannot be prioritised in isolation, but must be integrated into the wider rebuilding of Tadmur post-Syrian Civil War. The 'oasis city' is of ecological significance and requires preservation and conservation, rather than just recreation.

Efforts to restore and rebuild the ancient city will be symbolically significant in the aftermath of civil war and the aesthetic appearance of the ruins will be all important. From the piecemeal process of recovering what remains in the desert dust to a full-scale reconstruction of certain monuments like the Temple of Baalshamin, many options are available to archaeologists and stakeholders.

I argue that a revamped Palmyra Museum will be key to the process in order to contextualise and add narrative to the ruins prioritising their historical, symbolic and cultural capital. Avoiding the propagandistic pitfalls of Syrian and Russian imperatives may prove futile, but an authoritative and independent museum seems to be the only route to avoid the 'disneyfication' of Palmyra





Screen shot 2019-10-25 at 10.36.29.png



Screen shot 2019-10-24 at 18.19.34.png



Screen shot 2019-10-24 at 14.12.15.png

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## 3D-laser-scanning record as an alternative form of digital heritage for earthquake affected areas in Chile

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Oral

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***Dr. Bernadette Devilat***<sup>1</sup>

*1. Centre for Architecture, Urbanism and Global Heritage, Nottingham Trent University*

The preservation of built heritage implies constant intervention. One form of intervention is rebuilding which, in seismic countries—such as Chile—is usually understood as restoration: to bring a building back to what it was before the damage, implying issues of authenticity, sustainability and funding, where previous records are key.

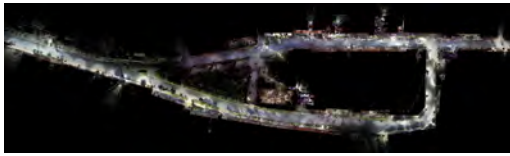
Currently, advanced recording technologies—such as 3D-laser-scanning—offer unprecedented capabilities for documenting buildings regularly, as a form of digital preservation. They are used for heritage intervention, preservation and post-earthquake assessment. In the case of destruction, these records usually inform reconstruction as a replica. However, due to their accuracy, comprehensiveness and measurability, this paper goes

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beyond the rebuilding ‘as before’ to critically discuss their implications in how heritage buildings are preserved in contexts of constant destruction and reconstruction due to earthquakes.

By dissecting a 3D-laser-scan record taken in 2013 of Lolol, a heritage village in Chile, a digital realm of an in-between moment appears, often overlooked in its history. It depicts a transitional period: partly destroyed after the 2010 earthquake, with ruined walls, emergency supports and temporary structures, but inhabited in such condition for several years. Focusing on the church, the record portrays a physical status that will never exist again, as its restoration—and partial rebuilding—started in 2014 and finished in March 2017.

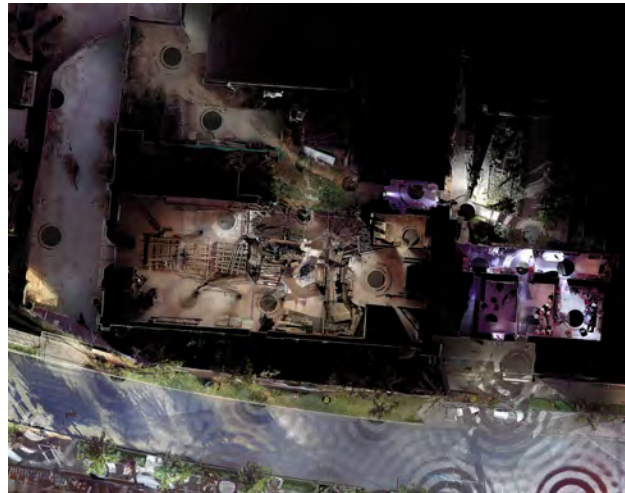
The digital record offers the possibility of a virtual archaeology of architecture accountable for the different stages of buildings. Instead of erasing the earthquakes’ effects by replacing and building anew, the ‘post-earthquake-before-reconstruction’ period can appear digitally and potentially inform physical interventions.



1. lolol all plan.jpg



2. lolol section church.jpg



3. plan church of lolol.jpg

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## A Different Kind of Pilgrimage: Digital Communities and the Expansion of the Queer Heritage Landscape

Oral

*Ms. Katelyn Williams*<sup>1</sup>

1. *Brandenburg University of Technology*

‘Thank you for bringing us all together 179 years on, we pay tribute to you. You will be forever in our hearts and minds’. This handwritten note was left, along with a wreath of rainbow flowers, at the doorstep of Shibden Hall

in September of 2019. It was the gift of the self-described ‘Lister Sisters’, an international group who had formed a community online to celebrate Anne Lister, a former resident of this historic house, and *Gentleman Jack*, a television production that showcased Lister’s defiance of gender norms and pursuit of sexual and romantic relationships with women at a time when our conceptual tools for contextualising this type of behaviour did not yet exist. Several Lister Sisters travelled to Halifax, England, to honour this queer icon on the 179<sup>th</sup> anniversary of her death, leaving their personal mark at Shibden, as well as other sites overlooked by heritage authorities. Building on Alison Oram’s work on queer pilgrimages and the inclusion of LGBTQ+ narratives in interpretive frameworks at historic houses (2011 & 2012) and Benedict Anderson’s concept of imagined communities (1983), this paper considers the potential of digital platforms to expand queer heritage landscapes beyond traditional curatorial mechanisms. Through the case study of Anne Lister, it will explore how representations of past queer lives in pop culture and at heritage sites are used for identity formation and community building online, and how these geographically disparate but digitally connected groups both challenge and deepen institutionalised narratives presented at official heritage sites.

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## **A heritage matter of concern – co-designing digital interpretations with volunteering communities**

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Oral

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***Ms. Violeta Tsenova*** <sup>1</sup>

*1. Newcastle University*

Participatory approaches are now broadly adopted in academic and institutional heritage practices. Co-design and making support heritage practitioners, technologists and researchers in improving digital experiences. Considering this interdisciplinary collaboration, Ciolfi (2018) voices a concern for the limited involvement of heritage volunteers. This paper proposes designing with *genius loci* as an approach to involve volunteers in re-interpreting heritage narratives. Informed by Latour’s (2005) discussion on matters of fact and matters of concern, designing with *genius loci* uses critical making (Ratto, 2011) as an alternative to designing for spirit of place.

The paper presents an empirical study of co-design activities with the volunteering community at Seaton Delaval Hall, a National Trust property in the UK. I use the case study of co-creating *Un/Authorised View* – a heritage VR experience based on participants’ lived expertise - to discuss methods based on technological and creative practice approaches. Technology-oriented workshops in conjunction with artist-led workshops gradually familiarises volunteers with digital technologies, supports them in using these ‘hands-on’, and builds their confidence in digital making. Through active exploration, participants develop and shape exhibition designs whilst reflecting creatively on their unique perspectives and stories of the site.

Reflecting on how narratives and their expression in technologies become a matter of concern, the paper positions its findings alongside valuable work done in design and plural heritages. Designing with *genius loci* provides local communities with the tools to take digital heritage interpretation into their hands as a matter of concern. It explores design’s potential for reconnecting to lived experiences and opens space for discussion on long-term community engagement, digital making, and the value of shared methods in advancing heritage encounters.



## A multi-sensory mapping approach to Urban Identity and Place Making

Oral

***Ms. Virajitha Chimalapati***<sup>1</sup>

*1. George Town World Heritage Incorporated*

A PLACE is much more than a spatial presence. It is the sights, the sounds, the smells, the activities. It is the PEOPLE. *A Historic Urban Area is a Multi-Sensory construct of collective Memories of the past, in the present, in an experiential environment.*

Place-Making is an integral component of urban identity and Cultural Heritage plays a key-role in Place Making. Traditional documentation methods have not been able to capture the diverse aspects that give a place its identity. In addition, the documentation and delineation of Historic Urban Areas, of its Cultural Heritage and the factors contributing to 'Place-Making' has long been the domain of 'heritage practitioners' and not the community which owns the memories.

***This paper makes the case for the Multi-Sensory Mapping of Historic Urban Areas as an approach that is able to unify Multi-Dimensional aspects of 'Place-Making' and Urban Identity, with Community perception and Memory mapping***. It presents the argument that this methodology is not only able to harness the possibilities offered by contemporary technologies and 'app based' eco-systems towards the democratisation of the documentation process but also able to bridge community divides and differences.

*This paper presents my attempt at applying this methodology using EVERYDAY MOVEMENT as a tool in GEORGE TOWN: PENANG (Malaysia) and GEORGE TOWN CHENNAI (India): two distinct, yet very similar presidencies of the British East India Company. George Town, Penang is a UNESCO World Heritage Site. George Town Chennai is 'in process' of being provided the legal protection of a 'Historic Urban Area' by the local authority. Both have innumerable links, shared histories and communities. The intent of the paper is to explore the possibilities offered by this approach to create a community framework for Community-Lead Documentation of Historic Urban Areas.*



## Accessible Journeys: How the use of digital technologies expand engagement with site-based heritage to diverse and globalised audiences

Oral

***Dr. Romany Reagan***<sup>1</sup>

*1. Independent scholar*

For my PhD project, I wrote four audio walks through Abney Park cemetery, located in the north London community of Stoke Newington, with each audio walk positioned as an exploration of one layer of heritage within

the cemetery. The idea that inspired these walks was to engage visitors to the cemetery in a new way by offering audio ‘doors of perception’ into various borderland worlds that make up the rich heritage of the cemetery space. My audio walks were created to be experienced in situ; however, one unexpected result of this project was that people were enjoying these audio walks as simply audio experiences—from anywhere in the world. This expanded the ‘visitor’ footprint of Abney Park beyond what could normally be hoped for in actual visitor footfall. The heritage stories of Abney Park became accessible to a globalised audience—and the applications for this kind of project also expand to those potential visitors who may not have engaged with the space previously due to mobility restrictions or visual impairment.

Since completing my PhD, I have expanded my heritage research scope beyond the cemetery to encompass site-based legends and folklore from the British Isles. I am in the process of recording video to accompany my existing seven audio walks, adding a visual component to the audio journeys through the various sites I explore. The project is still unfolding, however my goal is to create fully accessible digital experiences—via audio, video, mobile app, and website—as an interactive trove of heritage spaces and site-based legends of the British Isles. This presentation will discuss the process of crafting these accessible journeys, sharing both triumphs and pitfalls, with the aim of helping others who work in public engagement with cultural heritage to digitise their journeys, thereby expanding their audience demographic to be more inclusive.

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## **Aggregating Cultural Heritage Data to Interrogate the History of Colonial Collecting: Reconstructing Western Australian Collections in the “Collecting the West” Project**

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Oral

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***Dr. Toby Burrows***<sup>1</sup>

*1. University of Western Australia and University of Oxford*

The “Collecting the West” project has been identifying cultural heritage materials which were originally collected in Western Australia and are now located in museums and libraries around the world: Great Britain, Europe, and North America, and the eastern states of Australia. These indigenous objects and natural history specimens were collected in the nineteenth century and even earlier by Western explorers, colonial administrators, and entrepreneurs. This history of colonial collecting means that most of the earliest evidence for the cultural and natural heritage of Australia’s largest state is no longer to be found in Western Australia itself.

Assembling the descriptive data and digital images of these items into a single database is essential for giving an overall picture of what was collected, and for documenting who the collectors were, which museum and library collections acquired these materials, and when these transactions took place. “Collecting the West” has been developing a database with these aims in mind, using the *nodegoat* software. Developed by Lab1100 in the Netherlands, *nodegoat* is a web-based data management, network analysis, and visualisation environment designed specifically for historical humanities data.

This presentation will examine the ways in which the data can be explored and visualized, and will consider issues arising during the database construction, especially those related to data modelling and linking across a complex range of heterogeneous sources. It will also examine the ways in which this kind of approach can address broader questions: how these materials ended up in their current locations, why specific museums and libraries acquired them, and why they were collected in the first place. It will also discuss the extent to which such an aggregation of data can contribute to the current and future understandings of the history and cultural

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heritage of Western Australia, and its relevance for digital or virtual repatriation.

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## Can ‘sensory dimensions of places’ turn into a digital platform within the sensory heritage methods?

Oral (edits needed)

***Mrs. asiye nisa kartal***<sup>1</sup>

*1. University of Nottingham*

The intangible sides of urban places have begun to be discussed widely after phenomenology, humanistic geography, and anthropology opened new areas to discuss the importance of human experience. Unavoidably, this situation has created a shift to look at the issues of the sensory aspects of the places within new approaches. This study aims to discuss the matters of sensory dimensions of places as the intangible heritage products of urban places, and promote creative new ideas and practices on generating data on the urban heritage.

In the last decades, the city center of Nottingham, UK, has witnessed important challenges that have been strongly related to the intangible heritage features of the area.

This study tries to show how can we approach the ‘sensory dimensions’ of urban places by using technological tools, analyze the intangible heritage elements through the help of digital platforms, and crowd-participated data collection.

Therefore, a digital platform will be designed to decode the sensory dimensions of Nottingham’s city center by using the advantage of public participation in the online environment. And, this will be turned into a sensory heritage archive about the intangible heritage features of the area. Through this digital tool, intangible heritage practices of Nottingham city center can be reachable and sustainable for further processes, also, the obtained data can be integrated into further urban heritage projects to see the adjustments and modifications of the intangible heritage elements of the area.

**Keywords:** sensory dimensions of urban places, new methods for intangible heritage issues

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## Conceptualizing a platform for ethical digital heritage

Oral

***Dr. Monika Stobiecka***<sup>1</sup>

*1. University of Warsaw*

The last few years have shown that in the heritage policy all over the world priority has been given to digitization. International, national, and regional authorities and academies generously support researchers and technicians working on digital heritage. Almost everything considered valuable is registered, stored in databases,



or presented in museums, and finally saved for posterity in various digital formats. Indeed, digital methods proved to be sufficient and irreplaceable remedies for many challenges that heritage is facing today.

However, this ubiquitous turn towards the digital that has taken over the heritage studies, still lacks a proper theoretical and critical framework. Many authors notice this severe lack, which often leads to techno-fetishism. All too often, digital heritage is based on the simple problem-solution mechanism, dismissing the ethical implications. It is high time to think about the future of digital heritage and repeat the question posed by Harold Thwaites in 2013: *what happens when we digitize everything?* Or go further and ask: what are the ethical implications of this mass digitization – will the digital replace the material?

This session welcomes papers that discuss the theoretical foundations, critical perspectives, and onto-ethics for and of digital heritage studies. The widespread use of digital, virtual and cyber methods calls for a critical examination in relation to the politics of heritage, social impact, and sustainable development. All proposals that deal with the theoretical, methodological and practical problems of digital heritage studies and discuss their political, social, and ethical aspects are encouraged and welcome. Presentations may revolve around the following issues:

- ontology of digital objects and heritage sites
- ontoethics in digital heritage studies
- digital ethics
- digital materiality
- techno-fetishism
- digital colonialism, postcolonialism, and neocolonialism
- politics of data
- digital heritage copyrights
- digitization and visualization of negative heritage
- digital sustainability
- the future of digital heritage studies

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## **Conceptualizing a platform for ethical digital heritage - Designing a collaborative peer-to-peer system for archaeology: The DigVentures platform**

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Oral

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***Mr. Brendon Wilkins***<sup>1</sup>

*1. DigVentures*

### **Conceptualizing a platform for ethical digital heritage - discussant - Brendon Wilkins**

Digital technologies are ubiquitous in archaeology, and have been argued to improve workflows across the archaeological knowledge chain, but to what extent have digital tools materially changed the nature of archaeological scholarship or the role of the archaeologists in knowledge production? This paper compares a traditional ‘pipeline’ with a networked ‘platform’ model of field work, assessing the impact of technology enabled participation on archaeology’s disciplinary and professional boundaries. In contrast to the collaborative potential of peer-to-peer systems, the current vogue for intra-site digital tools (such as tablet recording, GIS

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and 3D technologies) can be seen to augment rather than reinvent pre-digital workflows. This point will be illustrated through an assessment of the UK based collaborative platform, DigVentures, in contrast with recent high profile initiatives to transition to digital workflows by other established field teams. Evaluated through the lens of Nesta's recent typology of platform organisations in the 'collaborative economy', it will model the underlying dynamics of peer-to-peer interaction by utilising the 'Platform Design Toolkit', considered alongside a worked project example and assessment of digital web analytics of the DigVentures platform. It will finally consider how a peer-to-peer system is experienced by scholars themselves, and the changing role of the archaeologist in a system that shifts the locus of work beyond the physical limits of an organisation, to open up the archaeological process to anyone who chooses to participate.

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## **Conceptualizing a Platform for Ethical Digital Heritage - Challenges in Establishing Guidelines for the Digitization of Museums: A Brazilian Perspective**

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Oral (edits needed)

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***Mr. Elton Genari***<sup>1</sup>

*1. Universidade de Campinas*

As digitization brings about changes to overall social dynamics, it poses new possibilities and challenges for memory institutions to define their role in contemporary processes of remembering and protecting heritage objects. This situation has led to increasing uses of digital technologies in and by museums, creating a variety of digital interfaces generally referred to as *virtual museum*. However, digitization is often seen both as an oversimplified, universal process and panacea for long-term and structural issues museums face. Thus, many initiatives lack discussions as to how and why make use of digital technologies, leading to short-sighted appropriations. This paper argues that it is essential to establish ethical principles as guidelines for creating virtual museums. The objective is to ensure that institutions recognize their potential for socially inclusive and exclusive impacts, as well as for strengthening community ties and humanized identities. An important step towards that goal is, by addressing the term virtual museum as polysemic, to recognize and investigate each museal context to critically comprehend the digitization procedures. In this work, we discuss main principles, demands and problems that motivate a group of Brazilian museums to create virtual platforms, reflecting on how unequal access to digital technologies by institutions and public shape heritage experiences of different social groups. Throughout this investigation, shifts on social inequality related to the digital paradigm, both among museums and audience, could be observed. The study draws attention to the ambiguities to heritage involved in the choices regarding digitization of museums in Brazil, in terms of audience towards which these initiatives are intended to, accessibility, narratives and objects privileged or deprecated in the production of digital interfaces. We propose, thus, that memory institutions must address ethical issues involving digitization to ensure more participative approaches, to ensure the creation of meaningful, ethic-based virtual museums.



## Conceptualizing a platform for ethical digital heritage - Digital sustainability: where does the digital accumulation lead us?

Oral

***Dr. Monika Stobiecka***<sup>1</sup>

*1. University of Warsaw*

### Conceptualizing a platform for ethical digital heritage - discussant - Monika Stobiecka

The recognition and acceptance of digital heritage by UNESCO contributed to the raise of a “digital preference” in the broadly understood heritage sector (museums and galleries, archives, libraries, governmental and non-governmental agencies). With each year databases are growing bigger and bigger, embracing all the acknowledged forms of digital heritage, by UNESCO definition almost unlimited in form and format. The speed of digitization, as well as its omnipresence definitely links this practice with the horizon of “fast-science”.

In my presentation I will pose a question, if digital heritage can be sustainable, if the practice can be slow and thoughtful, instead of fast and managerial. My question will embrace the issues connected to digital materiality (assuming that data is not immaterial, but delegated to different material storages: servers, drives further placed in rooms and storages), energy use (in relation to the current ecological policy), and accessibility and public use (in reference to the proclaimed openness of data for non-specialists). My speech will be illustrated with the first results of a survey conducted in selected Polish museums that hold digital and virtual collections. Throughout my speech I will anticipate the future of digital heritage and investigate if we have already changed the material accumulation (heritagization) for the digital one, asking further for the implications of digital preference in the sustainable heritage development.



## Cultural Sustainability in the Digital Age: Reproducing Intangible Cultural Heritage on Media Platforms

Oral (edits needed)

***Ms. Xueying Gao***<sup>1</sup>

*1. National University of Singapore*

Intangible Cultural Heritage (ICH) is significant in enriching people’s life, sustaining diversity and vitality of the society, and maintaining intergenerational equity. According to Douyin (also known as TikTok), until April 2019, 1214 out of 1372 items on the National List of ICH of China are posting on this digital platform—making up over 24 million videos and over 106.5 billion clicks. Digital platforms show great potentials in enhancing participation in ICH. Combining Habermas’ theory of public sphere with Castells’ theory of network society, the paper argues that contemporary media technologies create a digital public sphere for cultural governance where ICH is reproduced by practitioners, media celebrities, media corporations, and the government. In 2019, a famous Chinese vlogger Li Ziqi who posts video clips of ICH practice on Douyin became endorsed by the municipal government of Chengdu as an “ambassador” for disseminating ICH. Based on policy study and case analysis of Li’s

video, media interviews, posts, and relevant news, the research intends to unveil: how is ICH reproduced in the digital public sphere through media content producers' negotiation with ICH practitioners, the platforms and the government, and what are the implications of such policies on the digital future of heritage and cultural sustainability? The research finds that the ICH produced in the digital cultural public sphere is highly commercialized in China through the coordination between the new media platforms, professional content producers, and e-commerce platforms. In the process, ICH is also used by the state to enhance creative nationalism. It is argued that such cultural policy squeezes the space for common users to generate rational-critical debate about ICH in the digital sphere and undermines the value of ICH to sustain culture and generate vitality.

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## **Digital and Mobile Technology for on-Site Heritage Interpretation: Challenges and Future Possibilities for Heritage Sites in India.**

Oral

***Ms. Ekta Chauhan**<sup>1</sup>, **Ms. Sanjana Anand**<sup>2</sup>*

*1. Brandenburg University of Technology, 2. Centre for Civil Society*

Heritage is relevant only when it engages people. If people are unable to relate to, understand and interpret a monument in its cultural context, the site is reduced to merely an architectural entity deprived of any meaning or significance. India hosts 29 cultural World Heritage Sites and innumerable other monuments of national and local relevance. These sites attract millions of visitors every year and interpretation services can create memorable experiences for the visitors and inspire them to learn more about the site as well as the local culture and history. In the long term, such an engagement can promote strong ties between people and heritage and contribute to better conservation.

Despite the rapid proliferation of digital and mobile technology in India in the last three decades, the technology has not been utilised to its full potential while interpreting the nation's rich cultural heritage. On-site interpretation is largely limited to signs, display boards, brochures and human and audio guides. As a result heritage sites, despite being attractions for both domestic and international tourists fail to provide an engaging, knowledgeable and enriching experience to visitors. India has 2nd largest number of internet users and registers a growth rate of 18 per cent per annum. This digital revolution coupled with expanding cultural heritage tourism presents a unique opportunity for the nation's heritage resources.

Thus, this paper would look at the opportunities and barriers in leveraging digital tools for on-site interpretation. Following this, the paper would explore and discuss examples of best practices that have successfully utilised digital tools for site interpretation and visitor engagement. This paper aims to discuss the above questions through (a) an analysis of recent experiments and initiatives of on-site digital heritage interpretation and engagement at sites (b) an evaluation of the methodology and tools used to design successful onsite interpretation



## Digital Drawing and the Future for Built Heritage: New Research Tools in the Interpretation of Monchique Convent (Porto, Portugal).

Poster

*Mr. Tiago Cruz*<sup>1</sup>

1. Faculty of Arts, University of Porto and CITCEM - Transdisciplinary Research Centre «Culture, Space and Memory»

This poster seeks to systematise a set of interpretive drawings developed around the conventual complex of Monchique (Porto, Portugal). Aiming to explore the opportunities offered by the Digital Age for knowledge and prophylactic preservation of the built heritage, digital drawings connect to the future by creating a digital memory/registration in the present. We live a period characterised by technological development and virtually unlimited dynamization of information flows, with implications for the construction of human knowledge. Its migration into the digital domain affects our interaction with History and transforms our heritage experience by introducing the concept of Digital Cultural Heritage. Given this approach, digital drawing is an effective tool, allowing to adopt a memorial practice that conditions/informs innovation, without nostalgia for the past, rejecting the various forms of museification.

Finally, it demonstrates the rigor in complying with scientific methodologies that use digital drawing for knowledge of the built heritage, as well as in the international charters and doctrines that inform these matters, namely the “London Charter” (2006 and 2009), the “Seville Principles” (2011-12), the “Berlin Charter” (2015), the “ICOMOS Charter for Interpretation and Presentation of Cultural Heritage Sites” (2008) and the “ICOMOS Charter on Cultural Tourism” (1999).tr



## Digital Futures in and for Heritage - Digital representations of places and their impact on the right to the city

Oral

*Ms. Fernanda Lima*<sup>1</sup>, *Dr. Clarissa Sanfelice Rahmeier*<sup>1</sup>

1. ESPM

In this paper we discuss the impact that *Street View*, a feature of *Google Maps*, has on identity, sense of belonging and individuals' rights to the city. We argue that an absence of digital representation limits human experience and knowledge of a place and, in so doing, allows for the creation of a stereotyped geography which marginalizes landscapes and their people. Our reflections are based on field research carried out in an area that is only partially represented on the *Street View* platform– *Parque das Flores*, a neighbourhood in the city of Sao Paulo, Brazil. We argue that the scarcity of digital images of this area is indicative of other types of deprivation that its inhabitants experience. For instance, *Parque das Flores* has a very limited or complete lack of service from providers such as *Uber*, *Rappi* and *iFood*, it has no taxi ranks, chain stores or petrol stations, and faces other deficiencies that restrict the inhabitants' experience of the city. The fact that a significant area of Sao Paulo is

virtually non-existent on *Street View*, as is also the case with many other areas of the globe, reveals and emphasises the segregation which affects the way individuals perceive themselves and the place they live in both concretely and symbolically. The right to the city is therefore bound up with the representation of places – the representations we access in the digital world shape and curate memories of landscapes. From this perspective we can conceptualize archives of digital images as critical heritage and therefore discuss their impact on the way we perceive and interact with people, places and things.

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## Digital heritage-making processes for envisioning inclusive futures - 3

Oral

*Dr. Areti Galani*<sup>1</sup>, *Prof. Maria Economou*<sup>2</sup>

1. School of Arts and Cultures, Newcastle University, 2. Information Studies, School of Humanities, University of Glasgow

This curated session explores how digital practices interface with heritage-making and memory-making processes in both organisational and public-facing museum contexts, as well as in social groups working outside the structures of formal heritage institutions. It takes as its starting point the acknowledgement that the future of our heritage(s) as well as future forms of heritage are socially and culturally constructed in the present and in constant negotiation with current and emerging political, socio-cultural and technological changes. In this context, digital approaches and technologies in the museum and heritage sector are not understood as mere tools to deliver institutional strategies and visions but also as both reflecting and generating an evolving digital culture.

The session will address these issues by asking the questions:

- What kind of critical approaches towards existing digital practices, infrastructures and conceptualisations of heritage-making are required in order to productively engage with, shape and imagine heritage futures in the now?
- What are the processes through which heritages and futures come to the fore, are shaped and materialised and what is the role of digital technologies in these processes?
- Who participates in future/heritage-making and who is excluded?
- Can design approaches that prioritise participatory making, emotional engagement and action engender new, expanded and inclusive ways of imagining heritage-making through digital means?
- What are the socio-technical literacies that emerge in these activities?

The session brings together experts from digital heritage, anthropology, media studies and design to explore the above issues drawing on empirical research with heritage institutions, stakeholders and initiatives in geographically diverse situated context.

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## Digital media infrastructures as participatory memory modalities

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Oral

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***Prof. Gertraud Koch<sup>1</sup>, Ms. Samantha Lutz<sup>1</sup>***

*1. Institute of European Ethnology/Cultural Anthropology, University of Hamburg*

This contribution takes a closer look on how participation can be built in digital media infrastructures of memory making institutions. It starts from the critique on current digital media ecologies (Hoskins, Merrin 2018) and their particular mode initiating participation. Further on it suggests to understand and study digital media ecologies as infrastructures for memory practices (Bowker et al. 2009). The term infrastructure denotes the assemblage formed through a set of technologies (including infrastructures), regulations, institutions, discourses, and practices of setting up, using, preserving, organizing, circulating, and distributing memories. These infrastructures facilitate and confine the fabrication of memories, which are built from representations of knowledge – including practices, sense-making and emotional knowledge – in media and allow circulation and passing on in and across populations over time. Digital media infrastructures thus provide particular memory modalities for individual and public memory making. These memory modalities set a framework for participatory practices. Based on research in the EU-funded POEM project the presentation will carve out how participation of people and groups can be facilitated and fostered through infrastructuring in GLAMs.

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## Digital production of a sense of place: Shaping local heritage through digital film tours in Scotland

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Oral

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***Ms. Rosa Schiavone<sup>1</sup>***

*1. Erasmus University Rotterdam*

This study examines the ways in which digital film tours produce a sense of place in Scotland. Geospatial technologies have revitalized film tourism in drastic ways, as they allowed for the development of web-based, interactive film maps and mobile film tour apps. These “digital film tours” have altered the film touristic experience; no longer confined to a tourist guide, film tourists now guide themselves along film locations. Moreover, user abilities are considerably expanded; it is possible for users to indicate nodal points of film locations, and share locations and photographs through the (m)app and linked social media, making the bulk of film maps and apps user-generated content driven. Prior research indicates that traditional film tourism shapes and reproduces place and national and local heritage (Urry & Larsen, 2011). It remains undetermined how this process happens in the relatively novel digital counterpart. This study offers an empirical account of how local heritage narratives are transformed through popular fiction within digital film tours. Through platform analysis (Van Dijck, 2013), digital film tours are analyzed in terms of their content (i.e. the sense of place that is shaped), as well as the way they operate and shape the tourist experience. Moreover, the ways in which production of

place is developed on these maps and apps are compared to traditional film tourism, in an attempt to critically investigate the social and cultural implications that digital film tours have in transforming local heritage, and the power dynamics involved within that process.

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## Digital Reconstruction of The War-Destroyed Monuments During Syrian Civil War

Oral (edits needed)

***Ms. Shuyi Yin***<sup>1</sup>

*1. Columbia*

Since 2011, the Syrian Civil War has caused massive destruction of cultural heritage. Enormous Efforts have been put on the broadcasting and documentation of cultural heritage destruction through social media, remote sensing, and especially the digital reconstruction of the destroyed monuments. The joint deployment of technologies within the context of war and in the name of “preservation” is unprecedented. These phenomena have raised some important questions: How do we preserve the memories of the destroyed monuments? How can we conceptualize the phenomenon of digital reconstruction of the destroyed monuments? And what does preservation mean within the context of war and the contemporary digital environment?

This study focuses on the conceptualization of the digital reconstruction of war-destroyed monuments, which I call it “virtual monument”. The paper first introduces several cases of the digital reconstruction of destroyed two UNESCO World Heritage Temple of Bel and Krac des Chevaliers collaborated by various organizations. An examination of the definition of virtual heritage and actions related to digitally-reconstruction of cultural heritage shows the increasing proliferation of joint efforts and further reveals a larger global network. It discusses the relationship between the destructed physical monument, digital reconstructed monument and the public observers. It shows how virtual monument as storage media along with the contemporary digital environment connect the “virtual monument” to the person who is observing it and further mediates how the public understands the physical monument and its destruction.

Keywords: war, virtual monument, digital reconstruction, preservation, the public

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## Digitalization and emerging planetary conditions

Oral

***Dr. Fiona Cameron***<sup>1</sup>

*1. Western Sydney University*

With the expansion of the digital economy, new digital platforms, global computational infrastructures, the rise of automation and algorithmic governance, different types of mobile devices, cloud computing, the World Wide Web, the destructive forces of media waste, the mining of rare earth minerals, the advent of climate change



and the Technosphere, the digital heritage enterprise is drawn into vast, deeper and more complex ecologies of life itself. In this presentation I theorize digitizations, users and acts of curating more deeply as new types of complex ecological compositions and events within global computational infrastructures (Cameron 2019). Here digitizations and their coordinates are embedded, extended and distributed interpenetrating human and non-human life itself from deep time through the geological and material substrates in which the raw minerals used in the making of hardware are embedded to the exploitative labour practices, global supply chains from which they are made and remade. Further to this, museum collections and their digitizations are no longer solely national, geographically located or human centred, rather they cross multiple national territories and are subject to machinic jurisdictions. To illustrate all these things, I draw on the 300 movie controversy, the Allah ring from the Swedish History Museum and the Ubra and Thob (Palestinian wedding dress) from the Museum of Applied Arts and Sciences (Sydney) collections.

Cameron, F. (2019). Technospheric curation. In H. Lewi et al *The International Handbook in New Digital Practices in GLAM*. London: Routledge (in press)

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## **Digitised collections and the social museum: sharing of Science Museum Group collections through social media**

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Oral

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*Ms. Rhiannon Lewis*<sup>1</sup>

1. School of Advanced Study, University of London

How are digital images of the Science Museum Group's collection (re)used through social media, and does this re-contextualisation expand on, or provide new understandings of the objects? This paper introduces ongoing PhD research examining what this means for museums and their audiences in digital spaces. Focusing on the on-line use and reuse of images from the Science Museum Group's collection, it investigates how and why museum visitors share photographs of objects taken in-gallery across the five museum sites (Science Museum, Science and Industry Museum, National Railway Museum, Locomotion and National Science and Media Museum), as well as the factors that motivate them to engage with digitised images made available through the Science Museum Group's online collection, thereby gaining insight into the role of the digital in the development of the social museum.

This paper is a work in progress analysis of how in-gallery visitor encounters with objects from the Science Museum Group collection are shared through social media, and compares this recontextualisation to the sharing of digital images of collection objects in purely digital spaces. The research focuses on sharing through two platforms - Twitter and Pinterest - and the contrast between different types of digital images these platforms host. Pinterest is used to explore how existing online collection images digitized by the Science Museum Group are re-contextualised through saving or "pinning", while on Twitter existing images, as well as those taken in-gallery with smartphone devices, can be shared.

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## Digitised heritage, online audiences and shifting relations of trust

Oral

***Dr. Jen Ross*<sup>1</sup>, *Mx. Eleanor Capaldi*<sup>1</sup>, *Prof. Melissa Terras*<sup>2</sup>, *Mr. Christopher Ganley*<sup>3</sup>, *Ms. Màiri Lafferty*<sup>3</sup>**

*1. University of Edinburgh, 2. University of Edin, 3. National Galleries of Scotland*

Digital access to cultural heritage is important to policymakers, publics, and organisations, with most European galleries, libraries, archives and museums investing in collections digitisation. The growth of open licensing, and the tendency of digital objects to circulate in unanticipated ways, means that these objects can be detached from their organisational, historical or cultural context, generating new kinds of encounters with heritage. How can and should digital objects carry context, expertise, and authority? What are the implications of decontextualisation of cultural heritage for the authority of heritage organisations? What forms of authority do online audiences exercise, knowingly or unknowingly? Importantly, what are the future relations of trust that may emerge in these new (post)digital landscapes, where heritage is constituted by *increasingly* "dynamic intersections of people, objects and places" (Waterton and Watson 2013, 553)? Drawing on an emerging case study from the National Galleries of Scotland (NGS), this talk will explore the balance and flow of trust between cultural heritage organisations and online audiences as digital culture and cultural data becomes more mobile. NGS, like other organisations investing seriously in open licensing and digitisation, needs to grapple with new forms of trustworthiness and authority, and to examine critically the potential gains and losses involved in shifting organisational boundaries as digital cultural heritage becomes increasingly decontextualised. We will argue that the 'cultural processes and activities that are undertaken at or around' things (Smith 2006, p3) need to account for a more fragmented, less predictable set of relations – requiring new forms of trust to emerge.

Smith, L. 2006. *Uses of Heritage*. Abingdon: Routledge

Waterton, E., and S. Watson. 2013. "Framing Theory: Towards a Critical Imagination in Heritage Studies." *International Journal of Heritage Studies* 19 (6): 546–561.

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## Digitising Heritage

Discussion Panel

***Dr. Lina Pranaitytė*<sup>1</sup>, *Prof. Carsten Wergin*<sup>1</sup>, *Prof. Paul Arthur*<sup>2</sup>, *Prof. Ana Sanchez Laws*<sup>3</sup>, *Prof. Paul Turnbull*<sup>4</sup>, *Prof. Johannes Wienand*<sup>5</sup>, *Ms. Naomi Appleby*<sup>6</sup>, *Ms. Sarah Yu*<sup>6</sup>**

*1. Ruprecht-Karls-University Heidelberg, 2. Edith Cowan University, 3. Volda University College, 4. University of Tasmania, 5. Technische Universität Braunschweig, 6. Nyamba Buru Yawuru Ltd*

This panel brings together scholars from diverse disciplines concerned with the manifestation and distribution of heritage in digital form. Digitalisation is a strategy that is internationally favoured and seems to be the future that museums and collections have largely embraced. Surely there are significant opportunities in the digital-

isation process, which cannot be overlooked: preservation, worldwide accessibility, interactive participation, education, intergenerational dialogue and trans-disciplinary collaboration. However exciting the new perspectives are, there are thus far unattended considerations regarding this practice. Who decides what needs to be preserved or reconstructed in a digital form? Who determines the circulation, storage and access to virtual analogues? What about intellectual property rights and ethics? It is unclear so far if digitalisation will offer a chance to revise the collections of heritable objects, sites and practices or if it will merely add to the list of *heritages* that future generations will have to care for. Participants in this panel discussion will engage in an interdisciplinary and transcultural dialogue to unravel some of these contestations surrounding the production of heritage as a concept and practice, with particular emphasis on power disparities in the digital space.

*Panel participants*

- Naomi Appleby (Nyamba Buru Yawuru Ltd)
- Paul Arthur (Edith Cowan University)
- Lina Pranaitytė, co-convenor (Heidelberg University)
- Ana Sanchez Laws (Volda University College)
- Paul Turnbull (University of Tasmania)
- Carsten Wergin, co-convenor (Heidelberg University)
- Johannes Wienand (Braunschweig University)
- Sarah Yu (Nyamba Buru Yawuru Ltd)

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## **Familiarly Long Conversations: investigating the sound-art of communication between two aliens**

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Oral

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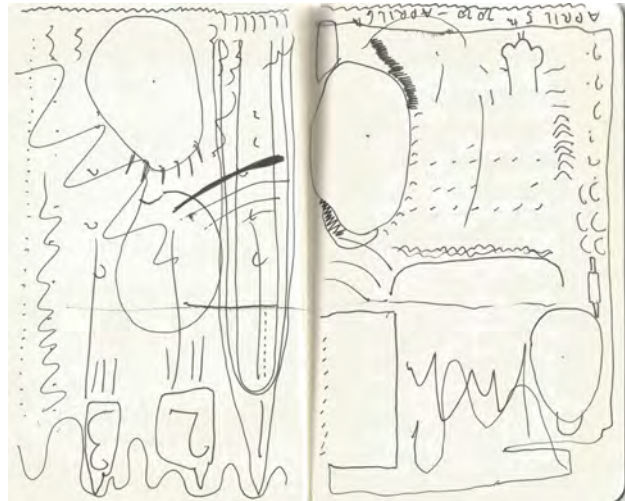
***Ms. Abigail Stoner**<sup>1</sup>, **Ms. Eunice Fong**<sup>2</sup>*

*1. Independent scholar, 2. Universität der Künste Berlin*

*Two english-cantonese-german speaking chinese-american-agnostics living-working-studying sound-art-archaeo-architecture in Berlin-Sacramento-Guangzhou-Chur... we are all and none of these things.*

For many inhabitants, Berlin exists as an affordable and attractive location between a multiplicity of homes. Digital communication technologies enable the maintenance of social relations across physical distances, allowing communities to form in online spaces rather than in the physical space of the city. The effects of the current Coronavirus pandemic—of closed borders, social distancing, and shelter in place—have magnified the reliance on digital communication as the only outlet for expression for entire populations of the city. In this retreat from physical space, can boundaries between here and there, natives and aliens completely disappear? As part of a series of works on inclusive identities, Berlin-based sound artists and project collaborators Eunice Fong and Abigail Stoner investigate the potentialities and hazards of digital communication. Using popular social applications such as Whatsapp and Zoom, they record their own conversations across varying spaces and times. Their conversations, formed from sounds made with their animate environments, avoid the use of conventional language in order to explore expression and comprehension beyond strict clarity. Rather, their conversations exist in the space “between the lines,” in the movements, impulses and pauses which cannot be verbalized. Their talk will include recordings of their conversations, followed by an open discussion of the work and communication in general.

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Abi-score3.jpg

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## From closed to open digital futures: Untapping the potential of open knowledge

Oral

***Ms. Angeliki Tzouganatou***<sup>1</sup>

*1. University of Hamburg*

Opening up knowledge is interwoven with the “fundamental choice between Open and Closed” (Pollock, 2018: 7), an idiosyncrasy of the digital age that elementally affects knowledge distribution and predominant memory modalities. To date, GLAMs vision to digitize and open up their collections to the public has been at the core of their digital strategy plan. OpenGLAM initiatives have been gaining more and more ground, focusing on the quality of cultural data, with an emphasis on the implementation of the FAIR guiding principles (Wilkinson et al., 2016).

Instead of studying data per se, this project is looking ‘through the data’. It explores internet ecologies for human-centred approach in the platform economy, critically reflecting on the current notions of openness and developing a new understanding of “What is open?”. Central questions are, what are the conditions of openness of cultural data, what it would take to move to an equitable model for open cultural knowledge, and how can GLAMs achieve a bidirectional relationship (Simon, 2010) between the digital infrastructures and the public, and transform the ‘digital infrastructures for research’ to ‘digital infrastructures for the public’?

The presentation builds on insights from ethnographic work conducted in collaboration with Open Knowledge Finland with an aim of prototyping a framework for open and sustainable digital platforms capable of fostering participation and social inclusion.



## From digital engagement to digital sustainability: a case-study with 3D models

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Oral

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***Dr. Chiara Zuanni***<sup>1</sup>

*1. University of Graz*

This paper will investigate the sustainability and accessibility of 3D models, as tools for digital engagement. Photogrammetry and the availability of easily accessible workflows for the production and sharing of 3D models have contributed to expand the use of such models in cultural heritage. 3D models present the opportunity to create new engaging visualisations of objects and sites, facilitating immersive approaches (e.g. virtual reality) and hands-on activities (thanks to 3D printing). However, the growth of their use in cultural heritage has only very recently been paralleled by an attention to the sustainability of such projects.

However, there are yet no clear standards for the archival and digital preservation of 3D models, a fact that represents a major challenge to the sustainability of projects in this field. The range of metadata to be included, which is affected by the method adopted for the creation of the model (e.g. scanner vs photogrammetry) and its visualisation, is still debated and there are no standards for technical metadata. This paper will draw on the example of developing a content model within an OAIS-compliant system to unpack the challenges in the identification of formats, ontologies, and metadata for the description of 3D models.

At the same time, it will question the impact on audiences of these visualisations, by drawing on a longitudinal analysis of responses on-site and online to 3D models, in order to analyse their impact on the construction of heritage knowledge and values.



## Go Viking: Digitisations, Fans, Re-enactment and Consumption on Pinterest

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Oral

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***Prof. Bodil Axelsson***<sup>1</sup>, ***Dr. Katherine Hauptman***<sup>2</sup>

*1. Linköping University, 2. the Swedish History Museum*

Parallel to museums opening up their collection databases to allow audiences to explore their collections, content sharing platforms like Pinterest arise as new sites for curating and collecting. Pinterest promotes itself as a visual discovery engine for ideas and invites its users to link images from other websites and create themed collections called boards.

With an ethnographic mindset, this paper employs a mixed-method approach to study Pinterest's recommendation engine and boards that contain digitisations of Viking Age objects. Vikings and the Viking age are complex phenomena. Scandinavians now popularly referred to as Vikings were active in farming, trading, looting and settlement. Viking was probably also a verb meaning taking part in complex, sometimes violent, multicultural transactions. On the content sharing platform Pinterest, museum digitisations of Viking artefacts mix with

images from popular culture, re-enactment scenes, monuments as well as props and garments for sale from crafters, retail business and auction houses. To analyze how the platform and its users create new contexts for museum digitisations we use the computational method topic modeling and situate the machine generated categories in historically and contemporary grounded categories such as fandom, re-enactment and consumption. The aim of the study is to seek answers to the following questions: How is the authoritative knowledge position of Museums challenged by the mix of digitisations and popular appropriations of heritage? What are the consequences in terms of curatorial agency, and its distribution, of this development? What can Museums learn?

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## Hacking and Remixing: Exploring Co-creative Uses of Digitised Collections

Oral

***Ms. Franziska Mucha***<sup>1</sup>

*1. University of Glasgow*

Opening up collections for diverse audiences and participation is a mission you can find in almost every digital collection strategy of museums. However, what crowds, communities, individuals or wider public would like to use this access for, remains unclear. This paper is providing insights from a PhD project that explores the co-creative potential of digitised collections asking: how can they become a more useful resource for different publics?

Building on the concept of affordances-in-practice (Costa, 2018; Bareither, 2019) the researcher explored how digitised collections are used in hackathons and what other formats could enable co-creation. User practices of hacking and remixing were studied with participant observation and workshop interventions. The research was conducted in collaboration with The Hunterian in Glasgow, Coding da Vinci, the Museum Europäischer Kulturen in Berlin and the Museum für Naturkunde in Berlin.

Based on the notion of futures as “multiplicity of ideas, critiques and potentialities” this paper presents preliminary findings on how a user-centred approach could foster meaningful co-creative uses of cultural heritage collections (Kjaersgaard et al., 2016:1).

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## Heritage & death in digital futures

Oral

***Mr. Lorenz Widmaier***<sup>1</sup>

*1. Cyprus University of Technology*

Web-based digital heritage collections are often described as ever-lasting archives that keep growing and growing, and its users are often regarded as (contributors of) data. Consequently, the notions of accumulating and immortality are far more popular than notions of forgetting and mortality. But unavoidably, the most severe

cut in a person's memory practices is his/her death. With the death of a person, private and public heritage is inherited/remembered or deleted/forgotten. This project emphasises the importance of managing personal big data, both antemortem and postmortem.

The project explores through the use of an empirical study and critical analysis, death-related personal and participative/shared heritage experiences in the digital realm. It focuses on the interactions with the past via digital, photographic legacies, post-mortal biographical narratives on (social) media, and how grief, mourning, and remembering find new forms of expression on the participatory web. The project aims to develop an understanding of how people envision their death and how they want to be remembered in the digital future.

Further, the research will examine how people today grieve, mourn, and remember the dead in everyday digital life publicly and across spatial, temporal, and social distances. The presentation will outline the research project, show initial empirical findings, and aims to raise awareness for *ars moriendi*, the art of dying, on the 'healthy' web.

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## **Heritage futurescaping: developing critical digital heritage practice through participatory speculative design**

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Oral

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*Dr. Areti Galani*<sup>1</sup>, *Dr. gabi arrigoni*<sup>2</sup>

*1. School of Arts and Cultures, Newcastle University, 2. Newcastle University*

Heritage studies and practice are inherently implicated in conceptualisations of the future, which is materialised through heritage acts of inclusion and exclusion. For example, any act of heritage preservation is guided by explicitly articulated or subconsciously adopted ideas of what should be preserved for the future. Respectively, acts of heritage destruction or obsolescence are also often guided by specific conceptualisations of the potential future(s) of a specific nation, group of people, landscapes or ideas, and so forth. Although the notion of the future is a defining factor in heritage making and practice, there is limited empirical exploration of how museum practitioners may deploy the 'future' as a critical lens for heritage practice in the present. This presentation draws on examples from 'futurescaping' workshops that took place with heritage practitioners and researchers as part of the EU-funded project CoHERE (Critical Heritages Performing and Representing Identities in Europe, 2016-19). The workshops explored the potential of critical and speculative design approaches as a means to engaging reflectively and dialogically with issues such as fake-news, profusion of digital heritage assets and rapid technological development as well as their capacity to shape alternative-but-plausible heritage futures within digital culture. The presentation suggests that the value of participatory futurescaping approaches lies in their capacity to shift our attention from binary, utopian/dystopian conceptualisations of the future of heritage towards nurturing hybrid socio-technical literacies and the capacity to digitally imagine in heritage practice.



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## History Guides the Future: the Architectural Heritage of Seven British Towns in Modern China, 1920s VS 2020s

Oral (edits needed)

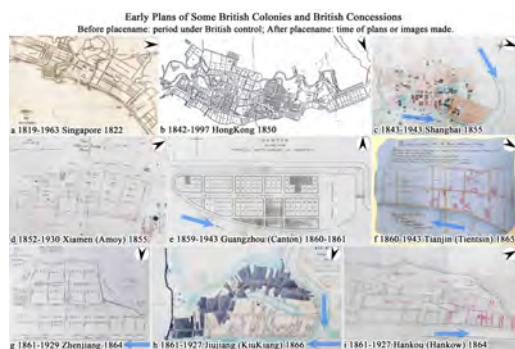
*Dr. Guodong Chen<sup>1</sup>, Mr. Yuan Huang<sup>1</sup>, Dr. GangYi Tan<sup>1</sup>, Dr. xu liquan<sup>1</sup>*

*1. Huazhong University of Science and Technology*

The Great Britain established dozens of treaty ports, concessions and settlements on the colonial trade routes in modern China, which were the model of modern cities in East Asia. However, due to the limitations of archives, methods and perspectives, the history and values of their architectural heritage haven't been sufficiently explored. There's still a lack of empirical analysis, cross-cultural comparative research, and appropriate protection and utilization measures. What's the historical prospect, heritage status and future development of the seven British concessions in China? How will history guide current and future development?

In this paper, the architectural heritage of British Concessions in Shanghai, Tianjin, Wuhan, Guangzhou, Xiamen, Zhenjiang and Jiujiang were taken as examples. By combing the construction archives and drawing on the methods of global colonialism and cross-cultural comparison, their spatial morphology commonness and characteristics in the colonial system were interpreted. Meanwhile, based on field investigation, their status quo composition and cultural diversity are sorted out. With the help of image research, GIS database and intelligent navigation, the 1920s was compared with today to explore their protection and utilization mode and future development path.

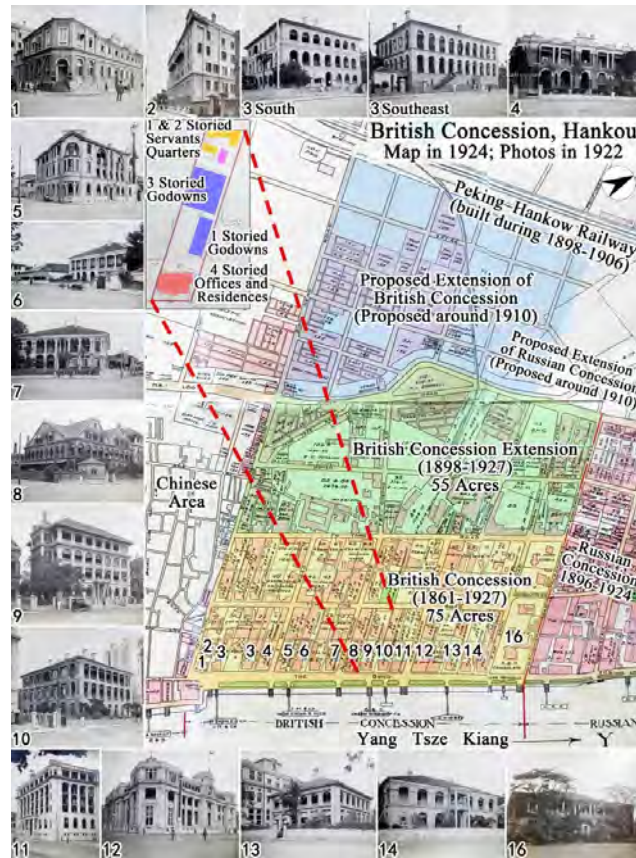
They are prominent representatives of the potential series of world heritage on the colonial trade route. Based on historical research and the presentation of new technologies, this study involves the forms of database, atlas, intelligent guide and exhibition, which can complement the research on the modern urban and architectural history of East Asia and enlighten the protection and utilization of colonial heritage in the future.



1 early plans of some british colonies and concessions.jpg



2 main facades of hongkong and treaty ports with british concessions.jpg



3 british concession hankou 1922.jpg

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## History of now: The digital preservation of street art and graffiti

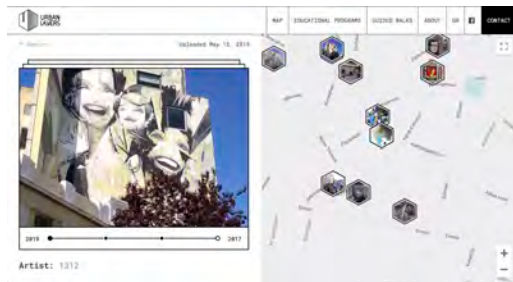
Oral

*Ms. POLYXENI XIRADAKIS*<sup>1</sup>, *Ms. EVA ZMPOGKO*<sup>2</sup>

1. *University of the Aegean, Urban Layers*, 2. *URBAN LAYERS*

What are the first thoughts that cross your mind when you interact with different pieces of street art around the city? Which are the messages and thoughts that they provoke? From the time people started putting their thoughts into the public sphere, public art has been playing an important role in human history. Have you ever realized that the “scratches” on the city’s walls are the history of now and that street art is the only kind of art available to everybody, twenty-four hours a day? Its sociopolitical character, along with its clear temporality and its open access to every single member of our society, proves that street art remains one of the few art movements that haven’t been embraced totally by the art business. A main characteristic of graffiti and street art is their ephemeral state. After six years of research and in situ conservation of street art and graffiti pieces, we realized that the only way to preserve this art form, is through digital documentation. This paper is focused on the creation of a digital platform (UrbanLayers) that comprises a 4-dimensional documentation tool and aims to a dynamically involving archive of graffiti and street art pieces. Based on a crowdsourcing approach, the maintenance of the platform draws on a social motivated network consisting of concentric circles of engagement (researchers, artists, citizens, tourists, etc). Since the inherent artistic and social features of this form of art are

incompatible with the traditional approaches of preservation and presentation of typical museum objects, the exploration of innovative digital tools, combined with community-based initiatives, seems imperative.



Xiradakis1.jpg



Xiradakis2.jpg



Xiradakis3.jpeg



## Hosting Virtual Reality in Museums: a critical approach

Oral

***Dr. Maria Shehade*<sup>1</sup>, *Dr. Theopisti Stylianou-Lambert*<sup>2</sup>**

*1. Research Associate, Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE),*

*2. Associate Professor, Cyprus University of Technology/ Leader of Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE)*

The past few years have seen a big increase in the use of Virtual Reality in museum environments in an attempt for museums to embrace technological innovations and adapt to the challenges of the digital era. A considerable corpus of literature is available exploring the advantages of VR in museums in terms of alternative content delivery, the customisation of museum experiences and visitor participation, amongst others. However, most of these studies tend to overemphasise the advantages of these technologies and overlook the challenges or limitations created by the adoption of VR in the museum environment. Moreover, most of these studies, focus on the visitors' experience and perceptions and don't examine the needs or opinions of museum professionals who are responsible for the objects and narratives of a museum.

Thus, the aim of this presentation is to explore the opinions and experiences of museum professionals on the use of VR technology in museums, their visions for the future of technology in museums and the possible advantages or limitations of such technologies. The presentation will provide an in-depth analysis of interviews with museum professionals from a number of countries around the world who shared their experiences with particular VR projects. The ultimate aim is to offer a more critical and holistic examination and assessment of the use of VR in museums, to explore how the identified challenges can be overcome and to investigate whether VR can challenge traditional museological values and affect the very nature of the museum experience offered to visitors.



## HOW REVOLUTIONIST IS THE “DIGITAL REVOLUTION” IN MUSEUMS?

Oral

***Prof. ANASTASIA CHOURMOUZIADI*<sup>1</sup>**

*1. University of the Aegean*

A theme that proliferates in museum literature of the last decade is the description of impressive digital tools and applications, implying that their usage radically affects the museums' products as well as the visitors' experience. More than a few museum professionals seem to believe that, by definition, digitality makes exhibitions more informative, attractive and interesting, while it solves the tricky problem of interactivity. Nevertheless, if we examine the essential features of all these efforts, leaving aside their superficial variety, we should admit that what they actually do is a renovation of the well-known modern museum's edifice, leaving its core intact. While renovation is always welcome, if we anticipate a new museum, I argue that the real challenge is to use



state-of-the-art technology to unsettle modern museum's key concepts: the narrow school-like perception of its educational role, the central and dominant role the museum objects hold for themselves, and the belief that visitors are mere consumers of the museum product. Having in mind that the endurance of these characteristics is closely related to modern museum's political role, the core problem is whether technology can ease the way for radical changes or, on the contrary, masques the deepening of authoritarian and neo-liberal approaches in the museum field. In an attempt to discuss this issue, this paper, based on a general typology of digital affordances, is examining their potential to actually revolutionise museums' practice, specifically the role of the public in collection and exhibition management.

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## Inclusive visions: the future of digital resources for the inclusion of visually impaired museum visitors

Oral

*Ms. Rafie R. Cecilia*<sup>1</sup>

1. UCL

### Inclusive visions: the future of digital resources for the inclusion of visually impaired museum visitors

How do visually impaired visitors access museum collections? How do they make sense of the environment? How does the use of digital resources impact their experience? These questions came up frequently during my PhD project. The target of my research is to acknowledge the diversity and pluralism of possible meanings, to explore the different ways in which visually impaired visitors construct their experience in museums, and to critically assess how inclusive digital resources and technology can facilitate the museum experience. This paper shares findings on how visually impaired visitors make sense of their museum visit, building connections with objects, embracing the environment, and using inclusive technology. This paper looks at how some visually impaired visitors decided to use digital resources offered by different London museums, and how some of them chose to use the devices and apps that they use in their everyday lives to make their visit accessible. Finally, this paper discusses the potential disruptive nature of 'inclusive' technology, looking at their usability together with the technical capital of the users.

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## Integrating emotional engagement and storytelling for inclusive digital heritage interpretation

Oral

*Prof. Maria Economou*<sup>1</sup>, *Dr. Hilary Young*<sup>2</sup>, *Dr. Emilia Sosnowska*<sup>2</sup>

1. Information Studies &amp; Hunterian Museum, University of Glasgow, 2. School of Humanities, University of Glasgow

Despite decades of reflection on the power of 'resonance', 'wonder', and 'feeling' for cultural sites (Greenblatt

1990), emotion has generally been avoided in discussions of heritage and museums until recently (Smith & Campbell 2015, Tolia-Kelly et al. 2017, Smith et al. 2018). This is highly problematic because many sites and museum displays have few remnants that are either visible or relatable to the broad public so may not have enough resonance to engage visitors on their own or through conventional interpretation. Storytelling is one of the methods often used to address this; however, in the heritage sector this has largely followed the tendency to use narrative narrowly, as a method to communicate to the public the research findings by domain experts of a cultural site or collection. Despite the social and democratic potential of digital storytelling identified by several researchers (e.g. Couldry 2008), storytelling as applied in museums, including virtual ones, is often still limited to descriptive, scholarly prose (Perry et al. 2018). The paper will draw from research carried out as part of the EU-funded EMOTIVE project (2016-19) and informed by the approaches of POEM (2018-2022) to develop conceptual frameworks specifically to enable emotive interpretation in digital cultural heritage, integrating storytelling and participatory approaches using the case study of the Antonine Wall site in Scotland and the related Hunterian display. These were used to support social interaction and encourage a critical reflection about the past, relating it to our lives today, and encouraging more inclusive heritage futures.

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## Making sense of globalizing culinary practices in the digital era; a case study of kimchi making on YouTube and Instagram

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Oral (edits needed)

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*Ms. Sumi Nam*<sup>1</sup>, *Ms. Heejun Yoo*<sup>1</sup>, *Prof. Sangmee Bak*<sup>2</sup>

*1. Research Institute for Cultural Heritage, Hankuk University of Foreign Studies, 2. Division of International Studies, Hankuk University of Foreign Studies*

An interesting comment was posted on a YouTube channel. A non-Korean woman ran into a Korean couple who don't make their kimchi, was surprised at this, and ended up explaining the various recipes and benefits of kimchi to the couple. Likewise, an increasing number of non-Koreans are posting their homemade kimchi on Instagram under "#mykimchi".

Undoubtedly kimchi is a 'Korean soul food'. Historically, kimchi spread across the world with the Korean diaspora, and for decades kimchi was consumed mainly among the Korean communities. When it became known globally, it was interpreted as a representative symbol of Korean identity.[1] However, as noticed above, new ways of consuming, interpreting, and culinary practices of kimchi emerged recently on digital platforms, across borders. It seems that more non-Koreans are enjoying both making and consuming kimchi. More interestingly, it is consumed as healthy food, rather than 'Korean soul food'. This new perspective of kimchi has also made an impact on Korea as well.

This paper examines how digital platforms affect the globalization of foodways and the re-contextualization of its meaning by analyzing kimchi-related contents on YouTube and Instagram. It will also explore the globalization of foodways in a variety of dimensions, when the ingredients, cooking methods and skills, and the people are widespread, and the food and foodways are enjoyed by people other than the community of its origin across the world. The goal is to acquire insightful interpretations by understanding and incorporating the underlying economic, social, and cultural context of the globalization of kimchi as reflected in the digital platforms.

[1] Kimjang, making and sharing kimchi has been inscribed in 2013 on the Representative List of the Intangible Cultural Heritage of Humanity. It is pointed out that 'it forms an essential part of Korean meals' and 'its collective practice reaffirms Korean identity.' <https://ich.unesco.org/en/RL/kimjang-making-and-sharing-kimchi->

in-the-republic-of-korea-00881

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## Making the Invisible Visible through Digital Technologies in Fieldwork

Oral

***Prof. Andrew Johnston***<sup>1</sup>

*1. University of Virginia*

The rise of digital technologies in heritage-related fieldwork offers, we all hope, new potentials for digital preservation, research, and scholarship. Of course, the rise of these new technologies creates new challenges. These include mastering the necessary technological expertise to collect data, finding and funding the experts in technologies that support the collecting and use of data, creating appropriate protocols for the archiving of data, and discovering value for research and scholarship in the new modes of data the technology allows and creates.

I find focusing on the idea of “making the invisible, visible” a valuable approach to the steps of strategizing and planning around the application and experimentation of digital technologies in heritage study. Asking what we can see anew due to these technologies (what things may now be visible that were formerly invisible), and focusing on potential answers, can help keep the enthusiastic application of these technologies moderated and purposeful.

In this presentation I'll focus on ways in which the data collected from the use of digital technologies in heritage fieldwork can be interrogated to help make the invisible, visible. Themes and projects include *imagining lived experience* in historical study of the “Landscapes of the Enslaved at UVA”, *practicing a cultural landscapes approach* to a spectrum of resources under study, *teaching an analytical and interpretive approach* to the use of these technologies, *creating and curating experiences*, and *enabling the archive and the public*.

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## Mapping Ancient Athens: reviewing the cultural landscape of Athens

Oral (edits needed)

***Ms. Maria Karagiannopoulou***<sup>1</sup>

*1. Dipylon Society for the study of ancient topography*

The project *Mapping Ancient Athens* focuses on the engagement of cultural heritage with people through the use of digital technologies. It is conceived and implemented by a group of archaeologists and cartographers with the purpose of studying the ancient topography and cultural environment, so as to create a heritage narrative. Athens is a historical city and its archaeological record counts hundreds of excavations, which have revealed thousands of ancient features from different chronological periods, resembling pieces of a multi-layered puzzle. The use of GIS and similar web technologies (web-mapping) has enabled us to convert the archaeological wealth



to a meticulous “body” of data, placing for the first time all the antiquities in their topographical context. Multiple layers of the ancient city, most of them lying beneath modern establishments and condemned to oblivion, are all incorporated in an open-source database and map. By sharing archaeological information, we wish to reconceptualize the essence of the present Athenian landscape in a new framework placing the spatial and time axes in a new perspective.

*Mapping Ancient Athens* aspires to become a new efficient tool at the service of the academic community, providing easy access to untapped material. Most important though, we highlight the social importance of the cultural heritage to all the people who make part of the local community, inhabitants, and visitors. By bonding the layers of the past with the present and by providing easy access to the least known archaeological asset of the city, we hope to raise the awareness of the historical landscape and stimulate the interest towards the cultural heritage of the city.

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## Metadata and its Discontents: A Reflection on Decolonizing Potentials

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Oral

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*Dr. Christina Hodge*<sup>1</sup>

1. *University of Stanford*

A collaborative 3D modeling project between Stanford University’s anthropology collection and libraries has disrupted our relationship to metadata, generating new conversations about the ethics of descriptive metadata in global cultural collections. Digital modes of knowledge production tend to prioritize methodological innovation over theoretical critique. Even inquiries into the ethics of 3D and “big data” focus on front-end issues like access, scale, modeling, copyright, and replication. Metadata—an infrastructure governing downstream practices of discovery and interpretation—is often taken for granted in quotidian heritage work, making it especially potent. When bridging controlled vocabularies ahead of publishing 3D models online, the culturally-specific nature of our museum’s metadata was exposed. It raised both practical and philosophical questions about Eurocentric classification, institutional responsibility, and capacity for ethical interdisciplinary data management. I will report on early exploration of these issues via a methodology informed by critical discourse analysis, pragmatism, ethnography, and Indigenous knowledge systems; as well as by a materialized definition of “the digital” as an embodied practice/process. “Metadata” carries a doubly-Cartesian implication (as data about data). I suggest that an anti-representational understanding of metadata might better support ethical decolonizing practices. When constructing knowledge, institutions might approach metadata more like matter—as plastic, entangled, and emergent. This reflection illuminates divergent data cultures in libraries and museums, as well as hidden ethical dangers when describing digital interpretations of analog Indigenous creations. It also suggests how heritage practitioners can work with what we’ve got and do what we can while envisioning more ethical digital futures.



## Object and Affect: Digital Engagement with Burrell's Late Medieval Collection

Oral

*Ms. Lynn Verschuren*<sup>1</sup>

1. *Information Studies, School of Humanities, University of Glasgow*

Late medieval devotional artefacts are inherently interactive, engaging both the body *and* the mind. The practice of museums, however, both within the UK and without, to present medieval objects as decontextualized *objets d'art* engenders an often irreconcilable distance between viewer and viewed, not just physically, through glass vitrines, ropes and demarcated pathways, but above all emotively. Instead then of allowing for reciprocal exchange, traditional museum displays inhibit, if not actively preclude, any of the richer sensory and affective interactions that would have once characterised objects' pre-acquisition existence. Adopting a materialist approach to late medieval devotion, this paper explores the potential of digital intermediaries in overcoming that distance and fostering, instead, more lasting, empathetic engagements with the late medieval past. In doing so, this paper presents and discusses findings of an experimental, interdisciplinary study carried out in collaboration with The Burrell Collection, Glasgow. Having recently embarked on an ambitious capital redevelopment project for which digital is core to the wider content development process, the Burrell's late medieval collection is used as case study for carrying out applied research into how digital interpretation tools may be used to re-invigorate the affective dimensions that marked encounters with late medieval artefacts in the past and so support meaningful engagement with them in the present.



## Our factories on WeChat: social media and heritage discourses of industrial heritage in Zhengzhou

Oral

*Ms. Xiaopei Li*<sup>1</sup>

1. *Beijing Urban Planning Technical Service Centre*

Industrial heritage of planned economy era brings the complex memory of generations of Chinese people, which creates different discourses of industrial heritage among groups. This research studies WeChat and the posts from three different accounts which introduce the former Second National Cotton Mill and its residential block in Zhengzhou, China. It argues that WeChat Official Accounts, one of the dominant social media platforms in China, allows users to build cultural networks and share their own heritage discourses, and it provides us with the opportunity to insight the complexity of heritage values and concerns.

The city life account values the leisure lifestyle which reminds people of the old days. However, the heritage enthusiasts' post argues the leisure lifestyle does not exist without the upgrading of the living condition and the proper maintenance of the historic buildings. The posts from a local writer reveal that besides memory, former workers value the site for the past glory of the planned economy and this is the only place that can

define who they are. This study also argues that heritage discourses on WeChat are not isolated. They are in dynamic statuses and constantly influencing each other. Three accounts analyzed have mainly different reader groups. However, they mingle together to some extent. In the comments panel after each post, readers provide additional information and deepen the discussions, which helps to break the cognitive barriers of different groups.

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## Participatory memory practices: Human-centred approaches to digital heritage collections

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Oral

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*Ms. Franziska Mucha*<sup>1</sup>, *Ms. Myrto Theocharidou*<sup>2</sup>, *Mr. Lorenz Widmaier*<sup>2</sup>, *Ms. Angeliki Tzouganatou*<sup>3</sup>

*1. University of Glasgow, 2. Cyprus University of Technology, 3. University of Hamburg*

Heritage in the culture of connectivity (van Dijck, 2013) becomes contested content. This session investigates how participatory memory practices are shaped by personal & institutional heritage collections in the digital realm, as well as by internet ecologies.

Four PhD research projects provide insights into this theme and discuss different methodological approaches. The projects are mutually dependent but find their focal point in a human-centred approach, connecting heritage and people in the digital condition (Stalder, 2017). The first project provides an insight into co-creative uses of digitised cultural heritage collections via hackathons and workshops. The second project examines the uses of digitised photographs in online institutional repositories and their relation with memory and identity work. The third project explores death-related participative mourning and remembering practices in the digital realm. The fourth project critically reflects on the conditions of openness of cultural data, while exploring possibilities for platform ecologies in the digital economy of big data.

How does digitally enabled participation manifest through new media technologies? As heritage is a social practice (Smith, 2006; Byrne, 2008), what does it take to move towards a human-centred approach to digital heritage collections? It is critical to explore how these new participatory ways are influencing memory work and future memory making. All projects are part of the EU-funded POEM (Participatory Memory Practices) Marie Curie ITN project (<https://www.poem-horizon.eu/>) which explores concepts, strategies and media infrastructures for envisioning socially inclusive potential futures of European Societies through culture.

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## Postcolonial narratives of the born frees: an interactive exhibition codesigned with Namibian youth

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Oral

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*Ms. Asnath Paula Kambunga*<sup>1</sup>

*1. Aarhus University*

The participatory turn in memory work has increased the focus on museum experiences and on rethinking the role of heritage institutions in society. It has contributed to new forms of engagement through social media and digital technologies outside memory institutions [1]. Yet, a focus on marginalised voices and contested historical practices as part of people's everyday life is still rarely heard or used to generate alternative narratives and futures. Working within participatory design and design anthropology [2], this paper presents a process of engaging Namibian youth in planning and co-curating an interactive exhibition that showcased multiple voices in co-existence on issues relating to postcolonialism's past, present and future.

The exhibition was co-curated by 10 'born-frees' youth born after Namibian independence in 1990, in collaboration with 5 Interaction Design students from the Namibia University of Science and Technology and 2 researchers. The exhibition focused on the youth's everyday experiences of postcolonialism, in which themes were threaded through temporal spaces of present, past, and future. The soundscape presented a current state of confusion with an amalgamation of voices, with some being heard more than others, it provided control stations where voices can be amplified or silenced. While Augmented Reality was designed and created to showcase fragmented memories of the past, and current issues relating to social injustices experienced by the youth in their everyday lives.

The design process created new forms of engagement between the youth, technology designers, researchers, and museum audiences. At the same time, the exhibition created new dialogues relating to how the past affects the present and imagining futures.

[1]. E Giaccardi. (2012). *Heritage and social media: understanding heritage in a participatory culture*. Routledge, London.

[2]. R.C Smith, K.T Vangkilde, M.G Kjaersgaard, T Otto, J Halse, and T, Binder. (2016). *Design anthropological futures*. Bloomsbury, London.

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# Potentials for Learning History through Role-Playing in Virtual Reality

Oral

*Ms. Danzhao Cheng<sup>1</sup>, Prof. Eugene Ch'ng<sup>1</sup>*

*1. University of Nottingham Ningbo China*

Virtual Reality associated technologies can now digitally record tangible cultural heritage to a level of realism represented within virtual environments. Present trends in virtual heritage research concentrate on the authenticity of, and accurate representations of sites and objects. Such reconstructions, although visually complete, are culturally and historically fragmentary and may not convey the inherent significance of heritage in a meaningful way. To contextualise heritage reconstructed in 3D in a way which can convey more historically contextual information, a narrative-based, guided role-playing activity may be an approach. Such an approach can articulate cultural and historical elements with digital models, as well as facilitate the creative synthesis of virtual environments. Our experiment with 80 pairs of participants suggests that role-playing in VR can be beneficial for learning history in many ways. Firstly, it creates thematic interactivity which encourages users to explore the virtual heritage entertainingly with concrete task-oriented goals rather than a mere visual, linear exploration of models. Secondly, the experience of role-playing can become highly engaging since users can interpret the historical context through the perspectives of specific roles that existed in past societies. Thirdly, personalisation allows open-ended sequences of virtual expeditions, and thus reinforces user acquisition of procedural knowledge relative to the specific historical context. In conclusion, role-playing in VR poses great potentials for experiential learning as it allows users to explore and interpret historical contexts in a more entertaining way.

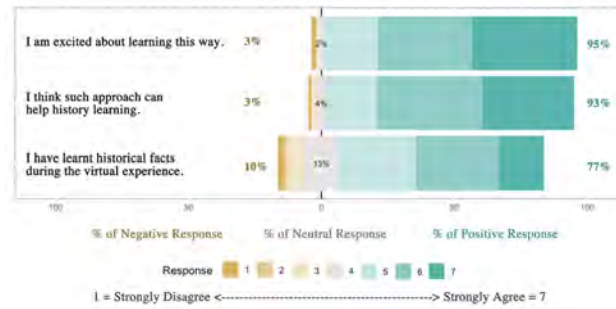


Picture1.png



The Red Flags are placed near to specific historical objects.  
Notices will pop up when Player get close enough to the Red Flag.

Picture2.png



Picture3.png

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## Reintegrating Movable Heritage with Its “Place” Through Digital Means: The Case of Bergama Kuplu Hamam and the Three Colossal Vases

Oral

*Dr. Figen Kivilcim Corakbas*<sup>1</sup>

*1. Bursa Uludag University*

The transfer of archeological heritage from the Ottoman lands to Europe is a 19<sup>th</sup> century phenomenon. The history of the three colossal antique vases, which are believed to be found full of gold coins by a farmer in Bergama (Pergamon) in the 14th century, is an example of this phenomenon. The most elaborate one of Bergama’s three antique vases that was ornamented with a relief of 15 warriors, was put in a bath (Kuplu Hamam) in Bergama in the 15th century; and was kept there until the Ottoman Emperor Mahmud II, who decided to give the colossal vase as a gift to the French King Louis Philippe I in the mid-19th century. The vase then moved to the Louvre Museum. The other two vases were preserved and reused as fountains in Hagia Sofia in Istanbul, and are still visible there.

The paper discusses the mobility of the three vases of Bergama as a case that reveals various approaches of Ottoman and European authorities in possessing and inheriting cultural objects, and argues that the objects can be reconnected to their stories/narratives and to the place they originated by utilizing a combination of various digital technologies including 3D laser scanning, Geographical Information Systems and world wide web.





Mac farlane pergamus vase.jpg



Bergama kuplu hamam.jpg



Hagia sofia vase.jpg

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## Seven British Towns in Modern China, 1922-2022

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Poster

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*Dr. Guodong Chen<sup>1</sup>, Mr. Yuan Huang<sup>1</sup>, Dr. GangYi Tan<sup>1</sup>, Dr. xu liquan<sup>1</sup>, Ms. Jierui LV<sup>1</sup>*

*1. Huazhong University of Science and Technology*

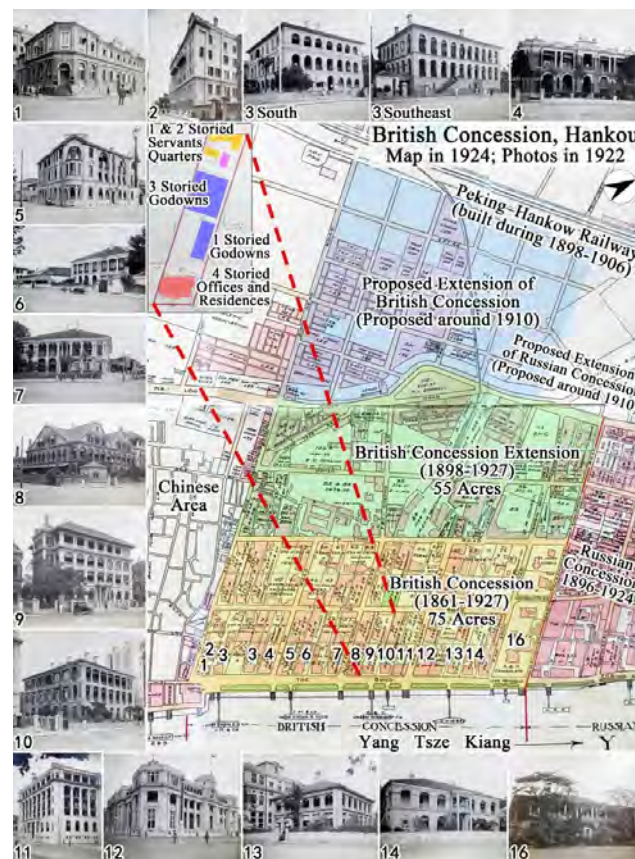
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The Great Britain established dozens of treaty ports, concessions and settlements on the colonial trade routes in modern China, which were the model of modern cities in East Asia. However, due to the limitations of archives, methods and perspectives, the history and values of their architectural heritage haven't been sufficiently explored. There's still a lack of empirical analysis, cross-cultural comparative research, and appropriate protection and utilization measures. What's the historical prospect, heritage status and future development of the seven British concessions in China? How will history guide current and future development?

In this paper, the architectural heritage of British Concessions in Shanghai, Tianjin, Wuhan, Guangzhou, Xiamen, Zhenjiang and Jiujiang were taken as examples. By combing the construction archives and drawing on the methods of global colonialism and cross-cultural comparison, their spatial morphology commonness and characteristics in the colonial system were interpreted. Meanwhile, based on field investigation, their status quo composition and cultural diversity are sorted out. With the help of image research, GIS database and intelligent navigation, the 1920s was compared with today to explore their protection and utilization mode and future development path.

They are prominent representatives of the potential series of world heritage on the colonial trade route. Based on historical research and the presentation of new technologies, this study involves the forms of database, atlas, intelligent guide and exhibition, which can complement the research on the modern urban and architectural history of East Asia and enlighten the protection and utilization of colonial heritage in the future.



3 british concession hankou 1922.jpg



## **Shaping digital cultural policies: Europeana as a medium and a driver of cultural heritage institutions' digital turn.**

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Oral

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***Ms. Carlotta Capurro***<sup>1</sup>

*1. Utrecht University*

Europeana, the European platform for digital cultural heritage, recently celebrated its tenth anniversary. It is, therefore, the moment to analyse what it has accomplished and its more profound impact on the digital transformation of European cultural heritage institutions. Europeana today aggregates over 57.6 million digital objects from thousands of institutions, representing the most extensive and significant digital cultural project and driver of digitisation in Europe. Being more than a digital service, Europeana is the combination of political, cultural, economic and technological forces. It was launched in 2008, as the European Commission's response to the call by six heads of states for the creation of a unified European digital library. The service is run by the Europeana Foundation, a non-profit organisation that coordinates the participation of heritage institutions. This work will analyse the double role of Europeana as a product of European cultural policies and as a key actor in the development of digital cultural policies affecting the cultural heritage sector's digital transformation in Europe and, potentially, worldwide. This paper firstly analyses how Europeana has been conceived as a political and cultural product, through the joint action of cultural heritage institutions, the European Commission, and the member states. By analysing the development of the platform and the Foundation, the paper then analyses how Europeana has shaped the digital cultural heritage in Europe, acting on the one hand as an advocate of cultural institutions towards the European Commission, and on the other hand, as the provider of a standardised metadata structure for describing heritage.



## **Sharing the Silver Screen? Curating the White Fathers Film Collection (1948-1960)**

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Oral

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***Dr. Jonas Van Mulder***<sup>1</sup>

*1. KU Leuven*

The film collection of the Society of the Missionaries of Africa, commonly known as the White Fathers, consists of 954 objects which together constitute 80 mission films, mainly from 1948-1960 and mainly shot in what today is the Democratic Republic of Congo, Rwanda and Burundi. In 2019-2020 the Flemish Institute for Archives coordinated its analogue restoration and digitization. This film collection, still owned by the White Fathers but preserved at KADOC-KU Leuven (Belgium), offers valuable opportunities for collaboration between heritage institutions and heritage communities. The argument set out in this paper, however, is that venturing into collaborative or restitution projects and developing appropriate methodologies requires an accurate understanding

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of both the particular character of White Fathers film productions and the context of post-war Belgian colonial and missionary film making in general.

The upsurge of homegrown missionary film productions in Congo, Rwanda and Burundi for local audiences from the 1940s onwards was paired with a paternalist and moralizing attitude towards native spectatorship. Colonial and missionary filmmakers clung to the pedantic notion that natives needed to be taught how to watch moving images, and White Father screen writers and film makers in particular were fully sympathetic with the adage that Africans needed films tailored to their supposed capacities as a film audience. In fact, they paradoxically claimed that missionary films and documentaries were salvaging, age-old rituals, legends and imageries from the cultural clear-cut brought about by colonization and globalization. Through their films, the missionaries argued, decaying native traditions could be ‘restituted’ to local audiences, attributing cinema with the ability to ‘lead’ native people back to their own cultural identity. Such a narrative, I will argue, calls for reflection about the extent to which this view might also covertly resonate in digital sharing and other forms of ‘restituting’ audio-visual archives from colonial times.

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## Social Media Platforms and Intangible Cultural Heritage: The Digital Dissemination of Community Practices on YouTube.

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Oral

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***Prof. Sheenagh Pietrobruno***<sup>1</sup>

*1. Saint Paul University*

The UNESCO YouTube channel disseminates videos of the intangible cultural heritage (ICH) elements safeguarded through the 2003 ICH Convention (Convention). Videos capturing ICH community practices can counter the heritage narratives of national governments sanctioned by the Convention featured in videos ranked at the top of YouTube’s search engine result pages (SERPs).

This potential emerges through video content. YouTube’s ranking algorithms are unable to conduct keyword searches based on the complexity of images in videos. Specific details perceptible to the human eye and invisible to algorithms offer an evasion of corporate surveillance whose algorithms may *not* privilege videos uploaded by unofficial heritage channels. Google’s algorithms often rank at the top of SERPs videos produced by official heritage channels, including ICH videos uploaded by UNESCO. Yet specific images from videos ranked at the top of SERPs may challenge this official heritage. As images can evade the indexing of search engines, they become part of the heritage narratives forged by audiences as they find meaning in the juxtaposition of images that can counter dominant heritage narratives.

The dissemination of alternative community perspectives at the top of SERPs is examined through images of women dervishes performing in public Mevlevi Sema ceremonies (Sema) in Turkey. This Sufi ceremony was recognized by the Turkish government through UNESCO’s Convention in 2005 as an exclusively masculine public performance. The methodology of the study combines research on the Sema, an ethnography of Turkish Mevlevi communities, interviews with UNESCO ICH practitioners in Paris, and digital analyses of YouTube SERPs.



## Storytelling Immersion: breathing life into Mycenaeans

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Oral

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*Ms. Despoina Sampatakou*<sup>1</sup>

*1. York*

The aim of the paper is to present part of my current research on storytelling immersion using new approaches and technologies, especially VR. The leading hypothesis of my research is that storytelling is a useful tool for both archaeological interpretation, as well as for public outreach. The aim is to test different approaches of immersion and evaluate their impact on both the researcher and the public. In order to explore and evaluate the impact of storytelling immersion, I will create three different types of storytelling. The first life story will be a straightforward textual narrative. The second will be an interactive story created using Twine, which will give the user the freedom to explore different storylines and outcomes. The last one will be created and presented to the users through a VR model in a 3D environment.

The subjects for the stories will be the individuals of tomb V at Grave Circle A at Mycenae. Mycenae is the centre of Mycenaean culture and one of the most well-known Bronze Age archaeological sites worldwide. Moreover, It is a well-preserved site, and it is one of the most significant archaeological examples of Bronze Age mortuary architecture. Lastly, there are recent osteological reports available that could prove helpful when producing the life histories for the stories.



## Sustainable Historical Building Maintenance using Heritage Building Information Modelling

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Poster

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*Mr. Saiful Ramli*<sup>1</sup>, *Dr. Ibrahim Motawa*<sup>1</sup>

*1. University of Strathclyde*

Many historical buildings stay in poor conditions with indications of critical building defects because the issue of maintenance management is not sufficiently resolved. To date, the Malaysian government has spent quite a large amount of money on conserving historical buildings. However only a few years after major conservation efforts, the buildings continue to deteriorate. Heritage Building Information Modelling (HBIM) approach has been developed as 3D information models to manage and maintain historical buildings in order to help overcome these problems. By integrating the technology of HBIM models with related conservation works documentation, heritage professionals and owners can manage maintenance more efficiently.

This paper outlines the current HBIM approaches adopted by heritage professionals and owners of historic buildings in managing buildings after conservation process. Also, this paper is part of ongoing research aimed at developing an HBIM framework for maintenance management of historic timber buildings in Malaysia. To

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achieve the aforementioned objective, the paper combined literature review and case studies.

The proposed HBIM conceptual framework is significant to sustain buildings and their associated values and will help the Government of Malaysia and the heritage organisations to prepare guidelines for heritage professionals and owners of historic timber buildings to manage the maintenance of their buildings.

Towards these purposes, a structure of piloting the conservation of historic timber buildings in the coming years can be developed and examined. Furthermore, this study will discuss the benefits, limitations and findings of sustainability for historic timber building maintenance using HBIM as well as recommendations for future research.



Monument.jpg



Model.jpg

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## Sustainable Historical Building Maintenance using Heritage Building Information Modelling

Oral

*Mr. Saiful Ramli<sup>1</sup>, Dr. Ibrahim Motawa<sup>1</sup>*

*1. University of Strathclyde*

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Monument.jpg



Model.jpg

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**Sustainable safeguarding of cultural heritage for future generations in Europe? Diverging ideas of sustainability in the context of reusing digital heritage**

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Oral

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***Ms. Samantha Lutz***<sup>1</sup>

*1. Institute of European Ethnology/Cultural Anthropology, University of Hamburg*

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Sustainability has gained growing global recognition as a key concept of international and local governance approaches, and more recently, has been introduced in the field of culture (e.g. UNESCO's 2003 Convention for the Safeguarding of Intangible Heritage). However, the meaning of sustainability in the context of culture remains open, leaving it to the cultural field to spell out how to apply it in practice.

Taking the assumption that "sustainability" is discursively constructed as entry point, this paper examines diverging understandings of "sustainability" that are currently negotiated in the context of digital heritage as an emerging field of Critical Heritage Studies. In recent decades, European memory institutions have integrated digital technologies into their memory work, raising questions on the status and impact of digitalization on both European heritage work and everyday practices of memory making. The paper suggests considering "sustainability" as "regimes of living" (Collier/Lakoff 2005), which places the negotiation processes around normative ideas on how we should live at the centre. Based on a discourse ethnography on reuse practices of open cultural data, the paper inquires how ideas of "sustainability" are socially constructed and to what extent new heritage regimes are emerging, shaping how cultural heritage should be safeguarded for future generations.

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## **Technology, Temporality and Public Discourse in Contemporary Brazil: The cases of Museu do Amanhã and Museu Nacional**

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Oral

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***Dr. Pedro Telles da Silveira***<sup>1</sup>

*1. Independent scholar*

The use of media has become a staple in the most advanced contemporary museum experiences. In Brazil, this has been taken to a new level with the Museu do Amanhã, in Rio de Janeiro, which uses technology to bring to the present something that necessarily escapes it: the future. If the future cannot be grasped, only imagined, the past is something that is being constantly lost and thus revoked. The Museu do Amanhã opened almost at the same time that a fire burned almost completely the collections and the structure of the Museu Nacional, also in Rio. If the temporal metaphor was obvious to various commentators – a nation that loses its past because of the lack of public funding but invests heavily in a media and company-based tomorrow, as Museu do Amanhã is backed by the powerful Globo media corporation –, this does not apply to a project by researchers at Universidade Federal do Rio de Janeiro that uses 3D printing to restore some of the lost objects. It joins a series of other initiatives that use technology to restore lost historical objects, most tellingly in the case of ISIS-destroyed archaeological material in Syria and Iraq. Both examples replace the authentic object as the basis of historical value and can be considered examples of the post-digital, as the frontier between digital and analogic, immaterial and material is constantly traversed back and forth. Thus, this paper probes future heritage in its interplay between technology, temporality and public discourse in contemporary Brazil.





## The Digital is Not Neutral: The Ethics of the Digitization of Threatened Cultural Heritage

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Oral

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***Prof. Erin Thompson***<sup>1</sup>

*1. John Jay College of Criminal Justice, CUNY*

The recent targeting of cultural heritage during conflict, including the 2015 destruction of Roman-era temples in Palmyra, Syria, by the Islamic State, has led to many new initiatives that seek to fight destruction with digital technologies. These projects recreate threatened or destroyed cultural artifacts or sites by developing 3D digital models. They thus apply new technology towards an old goal of creating 3D models of non-Western cultural heritage for Western audiences (including, e.g., plaster casts and stereoscopic photography). But digital collecting does not create neutral, truthful, exact reproductions of artifacts and sites. Digitization is not an automatic process; it requires the intervention of humans, and these interventions are based on our biases, assumptions, hopes, and hatreds. The talk will point out a number of problematic areas in digital collecting and will then compare these projects to alternative models of digital collecting offered by contemporary artistic recreation projects. The talk will conclude by offering a few draft best principles for digital modeling of cultural heritage: transparency, radical hospitality, and the embrace of dissonance.



## The image of heritage: the impact of social media and travel apps on tourist consumption of heritage sites

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Oral (edits needed)

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***Dr. Priscila Henning***<sup>1</sup>

*1. State University of Campinas (UNICAMP - Universidade Estadual de Campinas)*

In recent years, the impact of the exponentially growing tourist trade on heritage management and consumption has been widely discussed, be it on the perspective of heritage conservationists, local communities or economic or political interests. Associated with the broader context of consumer society, post-modernism (especially the cultural impact of globalisation and virtualization) and spectacularization (in Guy Débord's terms), the effect of touristification of heritage sites and the facilitation of transport and communications technologies have generated a massive impact that not only affects the physical matter of buildings and sites, but also the relationship of local people with their places of significance and identity, alienating or disrupting daily life. Recently, the effect of travel apps such as Airbnb in historic cities, altering daily activities and generating gentrification, have been the target of legal discussions in Europe aiming to establish limits. In a similar note, images of intriguing and sometimes not-very-popular heritage sites posted by Instagram "influencers" have promoted the sudden and mass visitation of these locales, not only transforming the local dynamics of the site and its people, but also imposing an idealized (and often fake or distorted) image that overlays the actual reality, generating frustration or - what is worse - the spectacularized treatment of the site, whose image is tailored to please vis-

itors and consumers and often conflicts with reality. The impact of this approach to heritage not only molds recent actions and interactions with heritage, but defines the heritage of tomorrow.

In order to discuss this topic, this proposal aims to analyse recent publications of the topic, in close dialogue with the theoretical context explored on my doctoral dissertation, recently defended at Unicamp (Campinas State University, 2019), which discusses the impact of tourism and spectacularization in heritage management and treatment in Brazil, especially through the Monumenta Program.

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## The shaping of memory and identity through digitised photographs in big data repositories

Oral

***Ms. Myrto Theocharidou***<sup>1</sup>

1. *Cyprus University of Technology*

As part of the process of entering the digital era, many collecting institutions create and maintain online repositories. This project looks into how people use or do not use the digitised material in relation to memory and identity practices.

Since there are parallel digitisation practices at institutional and informal settings, this research considers the uses and impact of digitised photographs outside of collecting institutions' repositories and in comparison, to non-institutional platforms, such as Facebook, which besides individuals' digitised material, might be using and disseminating digitised content from institutional archives.

The research project aims to reach the users or non-users of institutional databases, who are active in the digital public sphere as members of Facebook groups dedicated to old/vintage photographs.

Thus, the project asks, how the diverse memories are embedded in the online everyday life of individuals and groups, and examines whether this analysis of actual (re)use of digitised photographs, could act as a helpful tool for institutions to improve the future heritage experience.

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## The Swedish Cold War Heritage through Youtube Algorithms

Oral

***Dr. Christian Widholm***<sup>1</sup>, ***Dr. Victor Lundberg***<sup>2</sup>

1. *Södertörn University*, 2. *Malmö University*

In the wake of the Cold War obsolete military infrastructure was transformed into visitor attractions by traditional heritage stakeholders or was left as ruins for the war history buffs to reveal. However, the heritagization of the Cold War remains during the 1990s and the beginning of the new millennium coincided with the advent of the digital society. This led to an inclusion of new actors and arenas on the terrain of heritage production. In this paper we focus on how the logics of the digital age have affected the Cold War heritage in Sweden, where it is both popular and contested, through an investigation of the social media platform Youtube and the video con-

tent pertaining to the Swedish Cold War. We suggest, like previous research has indicated (Gillespie 2015; van Dijck 2013; Pietrobruno 2013; Reider et al 2018; Bishop 2018), that social media should be understood in relation to opaque economic (e.g. monopolies) and technological (algorithms) frames that intervene in the supposedly democratic universe of social media.

In addition, given notions that today's situation is unique, we problematize views that emphasize the difference between heritagization online today and heritagization in pre-digital contexts: Yesterdays' heritagization in many ways looked different from today's online-age, but was it not also influenced by phenomena that we usually think did not exist in the past, for example so-called filter bubbles? And, despite ongoing de-politization in contemporary neoliberal discourses, is not the post-Cold War era still marked by ideology?

Christian Widholm and Victor Lundberg

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## Who is telling this story? Digital Memory and Chatbots in Museums

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Oral

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***Mrs. Valentina Vavassori***<sup>1</sup>

*1. King's College London*

Museums are currently interested in digital technologies as way to narrate new stories and potentially attract new audiences. However, the adoption of these technologies is far from uncomplicated.

Digital and physical may interact in unexpected ways and exacerbate existing, conflicting narratives or become a narrative of power which, instead of favouring visitors' construction of their experience, may confirm and augment the museum authority.

Starting from the ethnographic observations, interviews and surveys conducted inside three house museums in Milan (Museo Poldi Pezzoli, Museo Bagatti Valsecchi and Casa Museo Boschi Di Stefano) which developed a chatbot together, the paper explores the impact of the chatbot on the museums and the visitors narratives, analysing how the chatbot has been a reflection moment for the museums about their biases and existing practices and a way to introduce new digital narratives, sometimes conflictual with the previously existing, physical ones. It analyses how the chatbot becomes a memory tool which visitors use instead of personal photographs, therefore heavily influencing and changing the visitors' narratives, but also as way to start a dialogue with the audience about new technologies and their impact on museums and society.

It also considers how it is possible to study the impact of new technologies using digital methods, such as deep mapping and network analysis, how these methods can be used in integration with more traditional ones and what their limits are. The paper therefore explores the theme of the future of museums both from the point of view of researching museums and new technologies and the relationship between technologies and audiences.

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## “Does This Count as Cultural Heritage? A Critical Analysis on Users’ Categorization of Heritage Objects in the 3D Model Sharing Platform Sketchfab”

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Oral (edits needed)

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***Mr. atanur andic***<sup>1</sup>

*1. The University of Texas at Dallas*

In the public discourse, the semantic shaping of the term “cultural heritage” is informed mainly by the cultural production of organizations such as UNESCO and ICOMOS as they hold a global responsibility to gate-keep, archive, and regulate the visual manifestations of cultural knowledge. With the emergence of digital archives, however, the social divisions between individuals producing, curating, and viewing such visual manifestations start to blur as the systems of cultural production get less structured and more participatory. This study aims to illuminate the ways that digital archives transform the public’s politicized view of ‘what counts as cultural heritage?’ contributing to the field of critical heritage studies, as these emerging archives potentially disrupt the monopolization of the cultural narratives and alternate the processes that legitimize such visual manifestations. As a case study, this paper will conduct a network analysis of the digital objects placed under the category of “Cultural Heritage & History” in “Sketchfab”, a free 3D model sharing platform for users to upload, edit and share their models online. Sketchfab is an ever-expanding social platform with over 300.000 3D models under its online repository (January 2020). What makes Sketchfab unique, however, is its two-folded nature of being a social platform and a digital archive that forms dynamic networks across sub-set of categories. As a methodology, the study will use both qualitative textual analysis and, quantitative network analysis in which the semantic, as well as semiotic, transformation of the term “cultural heritage” will be investigated from the viewpoint of community engagement.

# **Folklore and Intangible Heritages**

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## “Singin’ Miners and Old Timers”: Performing and transforming heritage in the Cornish diaspora

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Oral

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***Dr. Kate Neale***<sup>1</sup>

*1. Independent Researcher*

It has long been recognised that ‘heritage is a mode of cultural production in the present that has recourse to the past’, and that it is ‘created through a process of exhibition’ (Kirschenblatt-Gimblett, ‘Theorizing Heritage’ *Ethnomusicology*, 39/3, 1995, p. 369). Approaching the construction of heritage from an ethnomusicological perspective, the proposed paper stems from my doctoral research into the transfer and transformation of Cornish Christmas carols in Grass Valley (California) and Moonta (South Australia). During nineteenth century, thousands of miners from Cornwall (UK) migrated across the world in search of work, transporting cultural practices alongside their industrial expertise. While industrial mining in both locations has ceased, Cornish heritage continues to be promoted and celebrated, particularly at Christmas when Cornish carols are performed at community events.

Following Kirshenblatt-Gimblett’s position that ‘folklore is made not found’, I approach heritage as a process, employing ethnographic analyses of the performance contexts, practices, repertoires and costumes to explore its construction and transformation. I first examine how local, national and international heritages were coded into early carol performances in each location. I then show that within both the mid-twentieth century iterations, and current revived and re-enacted traditions, the past is reshaped in ways that reflect contemporary material, social and cultural conditions and contexts. Finally, I will pose questions regarding how these performances of heritage might respond and adjust to future socio-cultural events and currents.

Through these case studies, I argue that musical performances are ideal sites at which to explore the mutability and transformation of heritage narratives and values. This paper therefore speaks primarily to the subthemes of ‘Folklore and Intangible Cultural Heritages’ and ‘Mobility and Migration’, since it addresses how diasporic identities may be transformed and embedded within local, national, and international heritage narratives through musical performance.

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## ‘Something’ Happened: Comprehending Intangible Heritage at War Commemoration Ceremonies

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Oral

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***Mr. Darren Mitchell***<sup>1</sup>

*1. The University of Sydney*

*‘I feel I am present at a cult whose members have nothing in common but their presence in the same place.’* (Stanley Cavell)

Recent trends in academic heritage studies have sought to associate *affect theory* with war commemoration, ranging from an observing flaneur - attending and reflecting on the emergent sensory experience (Sumartojo 2015) - to the engaged participant – one who has entered into ritual space seeking to be part of it by making the

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appropriate gestures (Murakami 2019).

Although sensing affective states in the empirical moment has the potential to open fresh insight, foregrounding or centring such subjectivity prevents apprehension of the depth of a traditional ceremony, a public act seeking to provide for the individual *in* community, the building of *collective* memory. The theorist's encounter is one of presence in the same place but ultimately as a stranger in heterotopic space. The world viewed, in Cavell's analysis, remains inaccessible.

By analysing what it means to be *present* at a commemoration ceremony, this paper will explore the 'work of commemoration'. Much like the 'work of art' (Heidegger 1936) a world can be accessed by the encounter with a ritual performance of public memory. But how do we 'experience' this world, so that we can interpret the intangible heritage of ritual elements, persisting from one generation to another? (Cavell 1971)

'Something' happens in a ceremony. But we must do more than 'look in from the outside' if we are to encounter that something. Kyoko Murakami's approach in analysing a Japanese Tea Ceremony provides an affective mode of engagement that can also be used to comprehend the gestures involved in Australian war commemoration and help to fashion the future of war memory long past the events commemorated.

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## Accessible Journeys: How the use of digital technologies expand engagement with site-based heritage to diverse and globalised audiences

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Oral

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*Dr. Romany Reagan*<sup>1</sup>

*1. Independent scholar*

For my PhD project, I wrote four audio walks through Abney Park cemetery, located in the north London community of Stoke Newington, with each audio walk positioned as an exploration of one layer of heritage within the cemetery. The idea that inspired these walks was to engage visitors to the cemetery in a new way by offering audio 'doors of perception' into various borderland worlds that make up the rich heritage of the cemetery space. My audio walks were created to be experienced *in situ*; however, one unexpected result of this project was that people were enjoying these audio walks as simply audio experiences—from anywhere in the world. This expanded the 'visitor' footprint of Abney Park beyond what could normally be hoped for in actual visitor footfall. The heritage stories of Abney Park became accessible to a globalised audience—and the applications for this kind of project also expand to those potential visitors who may not have engaged with the space previously due to mobility restrictions or visual impairment.

Since completing my PhD, I have expanded my heritage research scope beyond the cemetery to encompass site-based legends and folklore from the British Isles. I am in the process of recording video to accompany my existing seven audio walks, adding a visual component to the audio journeys through the various sites I explore. The project is still unfolding, however my goal is to create fully accessible digital experiences—via audio, video, mobile app, and website—as an interactive trove of heritage spaces and site-based legends of the British Isles. This presentation will discuss the process of crafting these accessible journeys, sharing both triumphs and pitfalls, with the aim of helping others who work in public engagement with cultural heritage to digitise their journeys, thereby expanding their audience demographic to be more inclusive.



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## An ICH Network Panel - Intangible Cultural Heritage: between tyranny and democracy 4

Oral

*Dr. Hanna Schreiber*<sup>1</sup>, *Dr. Cristina Clopot*<sup>2</sup>

1. University of Warsaw, 2. University of Hull

“Communities are at the heart of the intangible cultural heritage safeguarding system” – this is nowadays an obligatory statement which appears each time the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage is quoted (Skounti 2017; Blake 2017; Duvelle 2014). In many international treaties or soft law instruments that have appeared since then, its new, grassroots, social, open dimension is profoundly visible on all levels, including decision-making, creating, maintaining, and safeguarding heritage. The 2005 Faro Convention adopted by the Council of Europe goes as far as to introduce the term “heritage communities” that consist of “people who value specific aspects of cultural heritage”. The movement was saluted but even in the early days of the 2003 Convention researchers and heritage practitioners questioned the real involvement of communities (e.g. Deacon et al 2003, Hafstein 2014) and the requirement for State Parties to continue to submit nominations. The concept of community itself has been deconstructed as well due to its lack of homogeneity (Kuutma 2013), aspects that are often left amiss in official documents. It seems that the ambitious goals connected to the presence of communities, groups and individuals (CGIs in short) in the system of the Convention cannot be fully achieved as the project of ICH safeguarding. Despite the fact that it came into being based on principles of equality and diversity of cultures, has led to a creation of a new hierarchy of those cultures, as well as of their elements within. We want to address this tension between equality and hierarchy as the tension between democratic principles focused on CGIs and ‘tyrannical’ practices, asking whether the status quo can in some cases lead to non-democratic principles and practices and *rebourscreate* a ‘tyranny’ of either ICH discourse or policy of the 2003 Convention States Parties.

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## Between Contested Traditions and Contested Heritage

Oral

*Ms. Digne Üdre*<sup>1</sup>

1. University of Tartu, Department of Estonian and Comparative Folklore

With the broadening of the concept of heritage, notions like dissonant, difficult, negative, undesirable, unwanted heritage have been introduced by various scholars. Within this presentation contested heritage has been chosen as the overarching concept to represent these ideas. These designations challenge the idea of a heritage that is unquestionably praised and valued.

The concept of tradition is relevant in many fields of humanities, nevertheless, in this paper, it will be analyzed from the perspective of folkloristics. Contested traditions refer to traditions that have become to present a

“problem” in society as a result of ethical modernization (Bronner, 2005). Those are the traditions that were once accepted and practised but by changing public perceptions have become unacceptable.

The presentation will engage in the theoretical debate on what are the overlapping notions of both concepts: contested heritage and contested traditions. These ideas have grown out of a specific case study of mine regarding an element of the Latvian folk ornament – Cross of Fire, – the visual form of what is internationally known to be a swastika. Being situated in a quaint place between intangible interpretations and tangible representations the public uses of this symbol are always already politicized, raising questions about the ethical and political aspects of traditions and heritage.

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## **Cilliní: the art and ethics of documenting what could never be said**

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Oral

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**Ms. Victoria Allen<sup>1</sup>, Mr. Joseph Duffy<sup>2</sup>, Dr. Garret Scally<sup>1</sup>**

*1. Christian-Albrechts-Universität zu Kiel (CAU), 2. Manchester School of Art - Manchester Metropolitan University*

This paper examines the ‘Cilliní’ project’s interdisciplinary approach of research and filmmaking practice to explore the phenomena of *cilliní*. The project has created artwork that investigates and visualises landscapes and provides a spatial narrative on the subject of *cilliní*, which were historic sites in Ireland used for the burial of ‘unfortunates’, principally stillborn and unbaptised infants. The paper draws on the material created and experiences involved in making the short film *The Lament* and creating a Virtual Reality (VR) installation, *Cilliní Tales*, which, respectively, employ the technologies and approaches of drone and 360° camera filmmaking to explore the narratives around landscape and the hidden histories of *cilliní* as sites for the informal children’s graveyards which were and, largely, still remain unrecognised in fields across rural Ireland. The use of mapping, performance events and aerial film to locate/map *cilliní* are part of a broader communal effort to give recognition to these marginalised sites. Such sites were also used for mass burial during the famine period, so this project takes on a national and global significance. As the paper combines diverse research perspectives, it is presented in the form of a triptych. This triptych explores *cilliní* from the perspective of the storyteller in a short film (along with exegesis), through the prism of cultural and collective memory, and is accompanied by a consideration of the ethical concerns and qualms of undertaking such a project that is at the intersection of performance, visual culture and hidden histories. This paper speaks to how the (re)visiting and difficult enquiries of arts-based research in the ‘Cilliní’ project contribute to an ongoing social, political and ethical reappraisal of *cilliní*, and the implications of (re)addressing the past in the present and documenting what could never be said.



## Creativity and Innovation as Means for Sustaining the Intangible Heritage of Flamenco

Oral

*Dr. Kalliopi Fouseki*<sup>1</sup>

*1. UCL*

This paper aims to reconceptualise the concept of ‘sustainability’ in relation to heritage by looking specifically at the transformation and continuity of the ‘folklorique’ dance of flamenco, also inscribed since 2010 on UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity. The paper will begin with a short live performance (subject to the availability of the performers) or a video performance (6 minutes) of a novel choreographic fusion that marries traditional, folkloric forms of flamenco (seguidilla) with dance movements as depicted in Byzantine manuscripts. The choreographic fusion has been developed by the ‘Flamenco Heritage Artists’ Group, a group founded by the author which aims to use the heritage and history of flamenco as a source of inspiration for novel choreographies while presenting to the public the historic inspirations of the choreography. The paper will then present the journey of the choreographic creation as a departure point in order to discuss how heritage and history can inspire creative arts and performance and, by doing so, can provide a driver for constant change, transformation but also continuity of practice. The paper will argue that intangible heritage can vividly demonstrate how continuous inspiration, creation and imagination can sustain transformation, innovation and creativity and thus can sustain the heritage itself. In other words, heritage, in this context, is sustained through its constant transformation. The paper will conclude with the ways in which these arguments and conceptualizations can apply in other (‘more tangible’) forms of heritage.



## Cultural Heritage and Communities: A case study of communitarian participation in Peru

Oral

*Dr. Adriana Arista-Zerga*<sup>1</sup>

*1. University of Nottingham*

The protection of cultural heritage changes with time, not only the international documents or conventions but also the concepts, and the studies about it focus on different aspects. The idea of the participation of the communities in the protection of cultural heritage also changes, not only as ruled by international and national bodies, but also because of the interest of communities themselves. It is well-known that people are related to the tangible and intangible heritage (because they live nearby because they keep using traditional knowledge, etc.). Their participation is necessary for decisions related to safeguarding but also for heritage to continue being an important element of development and their identity. The relationship between cultural heritage practitioners and communities is in many cases very conflictive, with communities perceived as “enemies” that could destroy the cultural heritage. Nonetheless, national and international bodies understand and encourage the participa-

tion of communities, but it is still controlled participation where there are some rules and guidelines from above that need to be followed in order to acquire some economic benefits or to be included in a list or declaration (UNESCO). I will focus on experience in Peru, the Andean Road or Qhapaq Ñan inscribed on UNESCO's World Heritage List in the category of Cultural Route on June 21, 2014 (single nomination from Argentina, Bolivia, Colombia, Chile, and Ecuador). I will focus on the work of the Communitarian Participation Area, where we can recognize not only the interactions of the different stakeholders in all the levels of decision-making, and how the interactions with the communities show the different ideas of participation at each of these levels, but also to explore a new academic approach related to participation in the protection and management of the cultural heritage and in the concept and conception of the community.

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## **Discourse and Identity Negotiations in the Nüshu Community: A Debate on Authenticity**

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Oral

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***Ms. Xihuan Hu***<sup>1</sup>

*1. University of Leicester*

Nüshu is a script created by and used among females in ancient China. In a broad sense, Nüshu includes Nüshu literature, Nüge (female songs), and Nüshu customs. Nüshu was originally cultivated in the area around Jiangyong, Hunan Province, China. It has now become a national-level intangible cultural heritage. This paper investigates the debates on heritage authenticity among various Nüshu participants, such as officially designated transmitters, transmitters in the indigenous community, and local heritage governors, in order to reveal the discourse and identity negotiations in such a heritage community. Recent research on critical heritage studies has shown heritage authenticity debates by thinking about factors such as official agencies and indigenous communities (Swain, 2013), heritage commercialisation and tourism (Cooke, 2013; Laukkanen, 2018), and the reconstruction of heritage sites (Nitzly, 2013). However, research on heritage authenticity in the Chinese context considering participants' identity and discourse construction remains neglected. This paper focuses on how the "national heritage discourse" is achieved by heritage authorities at the local level through a series of administrative and legal mechanisms. To provide answers to these questions, this paper employs a bottom-up research approach with methods used in arts and humanities like qualitative interviews, participatory observation, as well as digital ethnography. This paper will contribute to advance people's knowledge in heritage transformation and heritage making in contemporary China from a critical, sociological perspective.



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## Discussant - Kristin Kuutma

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Oral

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***Prof. Kristin Kuutma***<sup>1</sup>

1. *University of Tartu*

Kristin Kuutma - curated session discussant

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## Emotional encounters of the historical kind

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Oral

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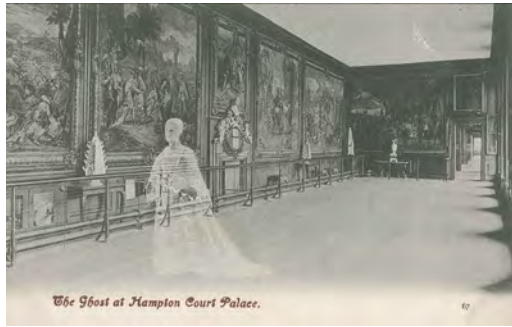
***Mrs. Jenny Pistella***<sup>1</sup>

1. *Queen Mary University, London*

How does the emotional heritage in our contemporary landscape affect us today, consciously or subconsciously as we journey through the streets, buildings, pathways where we live? In the Heritage sector, we often talk about places as being receptacles for past emotions, where previous actions and experiences are described as having seeped into their very stonework and woodwork. We describe heritage sites as ‘holding’ or ‘containing’ a ‘spirit of place’ and how these places hold echoes of emotions such as fear, love, power, greed, pain and other emotions. Is this just a narrative hook we use to engage and draw in audiences to connect with the narratives of our sites? Or is there something more in terms of seeing emotional heritage as akin to other types of intangible heritage? Throughout the 20th-century people have visited heritage sites such as stately homes, castles, battlefields, memorials and recounted having emotional experiences there. There are many reports of people seeing and sensing ghostly apparitions, getting shivers down the back of their neck, experiencing a feeling of

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sadness or despair when in a particular place. In essence, experiencing a long-lost emotional expression or echo from the past, now in the present. I will uncover and put in a broader context, how people have expressed and represented this idea of having a ‘thrilling’ encounter at a heritage site throughout the 20th century. It is essential to understand the historiography of emotional encounters at heritage sites. An understanding of this history allows us to be more aware and critical of the way we emotionally engage with heritage in the present day and the future.



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## Engaging Legacies with the Future: A Participatory Approach to Performing Arts Archives

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Oral

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*Ms. Yunjing Huang*<sup>1</sup>

1. University College London

This paper aims to explore a participatory approach to performing arts archives [PAAs] – collections of performing arts heritage, to see how processes of collecting and cataloging performing arts and experiences

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of engaging with PAAs can allow performing arts to be a living heritage. Through this, a promising future of performing arts as not only an artistic practice but also an intangible cultural heritage can be fostered.

PAAs are reliable records which provide a material entry to those performances that are no longer live. Such archival practice only dedicates to the safeguarding of performances as objects. However, because of the fundamentally ephemeral nature of performing arts, there is a gap between a performance and its material remains. While this paper believes performing arts should be seen as a process that encompasses not only performances but also other aspects including people, places, and culture, focusing on the intangibility of experiences and the memory-making work. The core of performing arts is its intangibility and ephemerality that lie in the space and communities. Therefore, a people-centered approach to PAAs should be invoked.

Based on this, this paper will investigate how the public can engage with legacies of performing arts, through conducting fieldwork research into ongoing public PAAs-based events, and archival research into past projects provided by theatre heritage institutions in the UK. Therefore, experiences of engaging theatre heritage will be collected, documented and interpreted; to examine how these new experiences mark the vital role played by PAAs in reinventing the future practices, curatorship, and scholarships of performing arts as an intangible cultural heritage.

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## Equality versus hierarchy: ICH regime and the practice of International Relations

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Oral

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***Dr. Hanna Schreiber***<sup>1</sup>

*1. University of Warsaw*

The paper takes as a starting point the fundamental principle of International Relations that all states are equal and sovereign entities operating within the limits of international law. However, the practice of International Relations embraces the fundamental fact that the IR system is a highly hierarchical one, based in fact on inequality rather than equality. How does it translate into intangible cultural heritage regime? The UNESCO 2003 Convention aspires to be the ‘the first democratic Convention’ (Duvellé 2017), as it transfers significant part of usually states-centered power to ‘communities, groups and individuals (CGIs)’ as crucial actors. However, their real influence is very limited: states still play a decisive role when it comes to decision-making on ICH inventorying and selecting elements to be nominated to UNESCO lists. The imbalance of power between states and CGIs is not however the only inequality encapsulated in the ICH regime. Though the 2003 Convention aspires to distance ICH safeguarding system from widely criticised hierarchies introduced by the 1972 World Heritage Convention (Meskell 2018), the adopted twin-like system of listing in itself is intertwined with the processes of inclusion and exclusion, creating arena for soft power competition. The aim of the paper is to take a closer look at three elements: the nature of IR system, the UNESCO discourse of ‘equality of cultures’ within the existing hierarchy of states and world regions and the essence of heritage listing (creating inevitable hierarchy while at the same time pretending to avoid them by being only ‘representative’). The exploration of the tension between these three is aimed at answering the final question: to what extent the ICH regime is a ‘tyrannical’ one and to what extent it is a ‘democratic’ one.



## Folklore and Intangible Cultural Heritages: Globalising Sri Lankan Baila

Oral (edits needed)

*Dr. Shihan de Silva*<sup>1</sup>, *Dr. Hemal Jayasuriya*<sup>2</sup>

1. School of Advanced Study, University of London, 2. University of Cambridge

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### Globalising Sri Lankan Baila

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Lying at the crossroads of Indian Ocean trade, Sri Lanka has been a stopover point for traders of diverse nationalities over the centuries. Trading governed by seasonal monsoon winds, forced sailors/traders to stay on the island for longer periods. The Indian Ocean traders were interrupted in the late fifteenth century by the Portuguese voyage, spearheaded by Vasco da Gama. The encounter had global implications and for Sri Lanka, it meant the change of hands of the cinnamon monopoly, renowned to be the best in the world and still the major supplier to world markets. The encounter had cultural spin offs and the intangible cultural heritage is played out in the island's music, song and dance. Whilst taking ethnographic and historical approaches to map the evolutionary path of *chorus baila*, consideration will be given to the composer's life. Popularity of *bailas* in sweeping post-independent Sri Lanka off its feet, depicts the postcolonial nation's desire to find a new musical identity. Irresistible rhythms of the *baila* draws onlookers to the dance floor creating a homogenising space in a multi-ethnic milieu. Sri Lankan baila has not reached the popularity as other genres of music in the Atlantic world. This paper theorises on globalising Sri Lankan baila taking into account the

languages of the lyrics and the performances spaces. Extending the lyrics to include global languages will enhance internationalisation. It will also highlight how heritage studies cut across academic fields: ethnomusicology, anthropology, history, politics and sociology. By drawing attention to a past cultural innovation at Sri Lanka's independence national identity is rekindled within modernity.



## Future folklore and UNESCO's 2003 Convention for the Safeguarding of ICH

Discussion Panel

*Prof. Georgiana Gore*<sup>1</sup>, *Prof. Egil Bakka*<sup>2</sup>, *Dr. CHI-FANG CHAO*<sup>3</sup>, *Dr. Siri Maeland*<sup>2</sup>,  
*Prof. Gediminas Karoblis*<sup>2</sup>

1. Université Clermont Auvergne, 2. NTNU, 3. University of Roehampton

UNESCO's 2003 Convention for the Safeguarding of Intangible Cultural Heritage was designed to address particularly marginalised practices. These include folklore as well as traditional performative practices such as dance, music, song, ritual, and puppetry, which were thought to be threatened by globalisation, both commercial and cultural, and other potentially levelling forces. Its aim was to strike a balance between the prestigious and high-status monuments of the world's wealthy nations and the intangible treasures of the less economically powerful. While the Convention does not explicitly foreground support for communities of culture bearers and stake holders amongst the less economically powerful, in spirit it does indeed side with these. However, from an analysis of the first fifteen years of nominations, it would appear that States and experts tend to prioritise the globalised mass movements, the work in state institutions, and culture of the élites. The panel will, thus, address the politics of safeguarding and sustainability of traditional practices and the communities that generate these by examining issues of selection in the nominating process to UNESCO's lists as well as by exploring ethnographic examples embedded in national and community practices. In addition, members will discuss the epistemology of practice that needs to be scrutinised to understand processes of safeguarding folklore for the future.



## Harry Potter and the Changing Nature of Intangible Cultural Heritage

Oral

*Ms. Flossie Kingsbury*<sup>1</sup>

1. Aberystwyth University

### Harry Potter and the Changing Nature of Intangible Cultural Heritage

J.K. Rowling's *Harry Potter* series has become one of the most successful global franchises in history (Rowling 2016). For the generation that grew up alongside him, *Harry Potter* forms a far more significant part of cultural heritage than anything owned by the National Trust or protected by UNESCO. In this paper, I argue that *Harry Potter* represents a new form of folklore and intangible cultural heritage. It is intrinsically linked to new technologies and the way they have transformed communication and knowledge creation, so primary research into the digital world of the *Harry Potter* fandom forms a central part of this research. This will be supplemented by secondary literature documenting the phenomenon, and my own first-hand experiences.

*Harry Potter* takes inspiration from real folklore and mythology, thus preserving these aspects of intangible cultural heritage. This alone would make *Harry Potter* worthy of recognition as an important heritage artefact - and indeed, the folkloric history of *Harry Potter* has already been the subject of a major British Library exhibition (Harrison 2018: 8). But I believe that there is more to value about *Harry Potter*. This kind of fictional, franchise-based heritage is becoming increasingly significant to young people: *Harry Potter* is just one example of a long list including the Marvel Universe, George R.R. Martin's *Game of Thrones*, J.R.R. Tolkien's world of *Middle Earth*, and many others. It could be argued that these stories are the folklore of the future. I plan to explore the implications of this argument.

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## Heritage “Deviations”: Ethnicity, Gender and Masquerade Practices in Contemporary Bulgaria

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Oral

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*Dr. Ivo Strahilov*<sup>1</sup>

1. Sofia University St. Kliment Ohridski

During last decades Bulgaria has been witnessing a real upsurge in the revitalization of rural masking traditions. Known as *kukerlor survakari*, many groups of masked people perform annually in numerous villages and small towns all over the country. This rite is extremely prestigious for the national imagery, and one of its regional versions has been nominated by the Bulgarian state and consequently inscribed on the UNESCO ICH Representative List. Alongside with local customs, in several towns municipal authorities organize major festival parades with thousands of participants where groups from different places gather to perform their respective traditions and compete.

In this context, the paper will examine two different cases which question the normative canon of the masquerade, by transforming some of its elements into sign-vehicles of ethnic or gender self-representation. The first example traces the consolidation of a whole Romani mummer group, while the other highlights the strategic redefinition of the tradition in queer terms by LGBTI activism. It will be argued that they both try to renegotiate national heritage's present and future, by criticizing on a performative level the exclusive concept of the nation and its supposedly homogeneous culture. The presentation will further discuss arising contestations of masquerade, seen as a continuous process which makes visible multiple social and political tensions.

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## Historic London fairs as lost cultural heritage

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Oral

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*Ms. Neha Fatima*<sup>1</sup>

1. Bartlett School of Architecture

Sub-theme: **Folklore and Intangible Cultural Heritage**

The paper explores the term Intangible Heritage, the identification of this heritage and methodology to recog-

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nize it by taking Historic London Fairs as a case study, (11<sup>th</sup> Century to 19<sup>th</sup> Century). These London fairs are a lost forgotten heritage that has no trace of practice or existence in the present modern era. The three particular Fairs identified due to their depiction in present time and are most unique in their own ways regarding their situation, occurrence, significance and time of the year are as follows,

- Camberwell Fair (The only fair that has been revived back in 2015 as a multicultural platform in London)
- Thames Frost Fair (The Fair that took place during the winters when the river Thames was covered in ice and the only fair recognized by a relief on a wall along the river now)
- And Bartholomew Fair (The only biggest London Fair to happen in the city center)

In the common most shared facilities in these fairs along with their individuality, the paper will focus on the most fundamental tangible aspect of this intangible heritage i.e. the Architecture involved in making these fairs happen. This broad spectrum of architecture of fairs is reduced to focus on the architecture of Performance i.e. the theatrical booths involved in these fairs.

These nomadic Theatrical Booths has set the foundations of permanent Theaters and cinemas in the world and yet shares no commemoration now. The paper will conclude with a proposal strategy for urban insertions reflecting on these theatrical structures as an important cultural heritage of this metropolitan city.

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# Historic London Fairs Map

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Poster

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***Ms. Neha Fatima***<sup>1</sup>

*1. Bartlett School of Architecture*

The Poster is actually a basic map of London, UK that stretches out from Peckham to Greenwich identifying the location and time-period of the seven Historic London fairs that used to take place centuries ago. The identification and marking them on map for me was essential to understand and relate to the history and urban sprawl of this city. These fairs truly are an intangible heritage of United Kingdom yet to be recognized. I developed this map during my Dissertation of Masters Degree in 2018 from Bartlett School of Architecture and I believe this forum is a great opportunity to share my research. This map is a source of visually communicating the events related to these fairs and the visuals are authentic imagery sourced from Collage- The London Picture Archive. These seven Historic Fairs dates back to 1133 (Bartholomew Fair- the oldest fair of all) to 1857 (Greenwich Fair- the last of all to take place). Though they were closed down due to their reputation of instigating rowdy, notorious behavior but still every fair had a unique charismatic value and character to itself that requires now to be archived and recognized e.g. the theatrical booths giving origins to Theater and Cinema, Bartholomew babies (wooden dolls) etc. However, recently Camberwell fair has been appropriated and revived according to modern times since 2015 as a multicultural event representing all ethnicities living in London.



## **Intangible cultural heritage as a mirror of societal gender structures: a discussion based on case studies**

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Oral

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***Dr. Helga Janse***<sup>1</sup>

*1. University of Tsukuba*

Heritage is gendered in several ways. From one aspect, it is gendered in the sense that the heritage discourse is often gendered (Smith 2008). In some cases, heritage is also gendered in the sense that gender is a factor directly affecting access and participation. For example, some World Heritage sites have gender-restricted access. Within the context of the 2003 convention, the gender dimension is even more pronounced as many of the practices recognized by the convention feature gender-based roles and rules. However, traditional practices as well as gender roles are dynamic and susceptible to change. Gender norms change, as does traditions. Against this background, what does gender mean for the continuation and transmission of traditional practices? How are contemporary issues regarding gender equality approached by the concerned communities? In this paper, the author discusses the mechanisms of changes in gender rules within traditional practices, against the background of the results of case studies conducted 2018-2019, targeting a certain type of festival in Japan. While these festivals have traditionally been restricted to male participants, changes have occurred in a number of festivals to open up for female participation. As such, the festivals provide an interesting arena to study changes in gender rules. Based on the results of a survey conducted among the preservation associations connected to the festivals (Janse 2019), the author conducted interviews with a selection of preservation associations which had experienced changes in the gender rules. Drawing from the results of the interviews, the author discusses implications for the future.



## **Intangible Cultural Heritage as knowledge practice**

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Oral

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***Dr. Helmut Groschwitz***<sup>1</sup>

*1. Universität Regensburg*

The circulation of knowledge is crucial in heritization processes and for transmitting ICH. Looking for what the inheritance within the cultural heritage actually is, knowledge and skills behind the cultural expressions are essential. Unlike tangible cultural heritage, which is constituted based on a physical continuity, immaterial cultural heritage becomes visible only in the moment of performance. Away from action, ICH exists just as representations (narratives, media, “explicit” knowledge) and as incorporated, “tacit” knowledge. This also refers to the radical contemporary character: ICH in its performative state is accessible exclusively in the present. From this present, the different types of knowledge of and about cultural expressions must be curated, negotiated and transmitted to the future. Which answers can traditional knowledge give to future issues? How can customs and celebrations be recreated to fit new social requirements and expectations (especially in contested fields)?

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Which innovations are necessary to retain a craftsmanship? Which knowledge concerning nature is worth to be pursued in a changing environment? For possible futures of cultural expressions beyond museumization, we have to merge traditional and contemporary knowledge – and maybe discard traditions or practices. These reflexive negotiations of knowledge need a social process and a social space. The material of this paper is based on my work as a heritage consultant within the German implementation process of the ICH-Convention. On this base, I want to discuss the role of knowledge, ICH as a knowledge practice and the epistemic potential of this approach.

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## **Intangible Cultural Heritage, a social policy of cultural domains for secular and divine: Shikinen-sengu of Ise Grand Shrine in Japan**

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Oral (edits needed)

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***Dr. SUMIKO SARASHIMA***<sup>1</sup>

*1. University College London*

Since UNESCO adopted the ICH Convention in 2003, European heritage studies have focused primarily on the forms of ICH practices: either “inauthentic” (i.e. commercialised for tourism) or “static” (i.e. recognised in ICH List). From this standpoint, Ise Grand Shrine in Japan represents a curious counter example to a European heritage concept predicated on the age of objects. The shrine has been rebuilt the wooden sanctuary every 20 years since 690, a process known as *Shikinen-sengu*. More often than not, European heritage study discuss *Shikinen-sengu* without considering the fact that neither the shrine nor the rebuilding practice is designated as cultural heritage in Japan. Rather, *Shikinen-sengu* is a religious practice funded entirely through private donations.

Following the nations’ loss in WW2, Japan created its own system of ICH to support traditional practices and help its citizens rediscover a sense of national pride. The holders of the designation – known as Living National Treasure – are still highly regarded in present Japanese society. I argue that cultural heritage is a social policy in a state whose primary aim is to enrich citizens’ lives through publicly funded initiatives. Through an analysis of the sacred domain of Ise Shrine, I seek to conceptualise ICH as an agent for the creation of the public domain through the moral value of tradition.



## Intangible cultural heritage: where do we come from, where are we and where are we going?

Discussion Panel

***Dr. Hanna Schreiber*<sup>1</sup>, *Dr. Cristina Clopot*<sup>2</sup>, *Prof. Ahmed Skounti*<sup>3</sup>, *Prof. Cristina Amescua Chavez*<sup>4</sup>, *Dr. Harriet Deacon*<sup>5</sup>, *Prof. Laurier Turgeon*<sup>6</sup>, *Dr. Natsuko Akagawa*<sup>7</sup>, *Prof. Laurajane Smith*<sup>8</sup>**

*1. University of Warsaw, 2. University of Hull, 3. Institut national des sciences de l'archéologie et du patrimoine, (INSAP, Department of Anthropology, Rabat), 4. Centro Regional de Investigaciones Multidisciplinarias - Universidad Nacional Autónoma de México, 5. Coventry University, 6. Laval University, 7. University of Queensland, 8. Australian National University*

Since 2003, intangible cultural heritage, then freshly established international term introducing new forms and instruments of heritage safeguarding (UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage), has led to the development of novel understandings of heritage and to the creation of new epistemic communities in different parts of the world. Acknowledging its rapid expansion and career among heritage scholars and practitioners, through this discussion we want to revisit some basic questions: What is current 'academic status' of ICH: is it 'only' a research field, or maybe it has grown into a sub-discipline or even a separate area of study?; How has it influenced the content of heritage curricula at different universities? Do we have 'ICH students'?; How has its existence influenced the safeguarding discourse and programmes?; What is the possible near and long-term future of ICH? What could possibly replace it? Will it die out? The aim of this round-table is to draw a map of ICH research and practice and discuss its status across the globe. This will also help us reflect on the diversity of experiences of the members of the ACHS Intangible Cultural Heritage Network and engage the audience into deliberation on the future of ICH.



## Intangible heritage as past and future presencing in museums

Oral

***Dr. Sophie Elpers*<sup>1</sup>**

*1. The Meertens Institute, Amsterdam & Dutch Centre for Intangible Cultural Heritage*

In the context of the current rapid transformations in the world, the roles of museums are rethought resulting in museums' engagement in discussing current questions and challenges of human societies. They are even asked to take up an activist approach towards the future. Barbara Kirshenblatt-Gimblett pointed this out insistently when she requested museums to be agents of transformation. Hand in hand goes the postulation that museums should become participative museums actively engaging people as cultural participants and not as passive consumers, and co-creating together with individuals and communities. Which choices do museums in the Netherlands make when they decide to work with intangible heritage and its bearers? Which roles play constructions of the past and ideas about the future as well as their entanglements when working with intangible cultures and in how far does this influence the process of heritage making – as past and future presencing – in museums?





## Is that you Thor? Storytelling in the modern Viking landscape

Oral

***Ms. Katherine Burlingame***<sup>1</sup>

*1. Lund University*

Recently the word ‘Viking’ has spread across the world due to a rise in popular programs such as the TV series *Vikings* and new tourism initiatives such as *Destination Viking* that aim to connect a network of associated places and landscapes of Viking heritage across Northern Europe and beyond. As these destinations grow in popularity, there has been a surge in re-enactment culture focused on reawakening and redefining intangible heritage from the Viking world to help bring these often non-monumental landscapes to life. However, some have questioned the role re-enactors should play in re-imagining archaeological landscapes. Therefore, this paper explores how re-enactors have embraced the ‘performative turn’ using a hands-on approach with heritage through the reinterpretation of traditional crafts, foods, and other activities inspired by life in the Viking Age. While many re-enactors start off as live action role-players, many turn to become ‘Vikings’ because recreating and reinterpreting the past for present uses carries a deeper sense of purpose. Motivated by a far more educational perspective, they develop a common sense of identity with other re-enactors as storytellers of the past. As recent research shows the importance of active visitor engagement within heritage sites to foster more affective and emotional encounters, I share results from my fieldwork at several Viking sites in Northern Europe that uncovers a desire to provide a more ‘authentic’ visitor experience with the past that strays away from popularized interpretation. I conclude that hands-on interactions with the past provide new methods of storytelling that lead to more dynamic, multi-sensory, inclusive, and active visitor experiences.



## Israel’s Intangible Cultural Heritage: Challenges and Opportunities

Poster

***Mr. Elazar Nudell***<sup>1</sup>

*1. Tarboot Consulting*

The time since Israel’s withdrawal from UNESCO has been a time of reflection, resolve, and reevaluation of Israel’s voice and place in the world. It is imperative to preserve the country’s intangible cultural heritage (ICH) assets in UNESCO’s Intangible Cultural Heritage list. The list for Israel is currently empty, since unfortunately, Israel has never submitted any ICH to UNESCO’s list for inscription. This presentation describes how the shofar, modern Hebrew poetry, Israeli folk dance, Torah reading, and other practices, artifacts, rituals, and elements of Israeli ICH should urgently be considered for inscription by UNESCO. Re-engaging with UNESCO’s ICH mandate to preserve its diverse sociocultural legacy would also improve the convening power of Israeli archaeologists, cultural anthropologists, and historians, and help depoliticize Israel’s ICH preservation process.



## **Journey to the West (?): Crafting heritage futures in China - The National Cultural Supermarket: Consuming feiyi in contemporary China**

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Oral

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***Dr. Philipp Demgenski<sup>1</sup>, Mr. Lisheng Zhang<sup>2</sup>***

*1. Zhejiang University, 2. UCL*

Chinese intangible cultural heritage (ICH) transmitters, especially in arts and crafts, have been urged to innovate and tailor their cultural products to growing market demands. “Buying and selling is the best form of safeguarding” is a frequently-heard motto. There is also an increase in companies and platforms specialising in the sale of “traditional culture.” Mobile APPs like *e-feiyi* or *dongjia* offer ICH products as luxury goods at high prices. The discourse around “innovated ICH products” often presupposes the existence of specific “spiritual needs” on the part of the consumer, while also emphasising the “use value” of such items. The commodification and consumption of heritage in China have been widely discussed in the context of tourism, focusing largely on the effects of commercialisation on local cultural expressions and communities, in particular on the seemingly irreconcilable tension between market forces and “culture.” Beyond consumption within the context of tourism, however, very little is known about the consumers of ICH products. Who are they and why are they interested in and willing to spend money (sometimes a lot) on ICH-related products? What do the “spiritual needs” refer to? Beyond buying ICH products as souvenirs, what else could be a motivation? This paper expects that the ICH market can be analysed through the lens of nationalism (consuming the nation). But against the backdrop of the growing demand for alternative forms of consumption, could the wish to purchase ICH-related products also be a sign for a new form of “ethical consumption” of locally produced goods? A deeper understanding of ICH consumers will reveal whether, beyond state promotion of national heritage, we see the emergence of a solid ICH market at all and if so, what this market looks like. This understanding will also help better understand the future of ICH (particularly crafts) in China.



## **Kartoffel Community. Archiving intangible post-migrant heritage live and in public**

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Oral

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***Mr. Michael Annoff<sup>1</sup>***

*1. Potsdam University of Applied Science*

Since 2013, the German UNESCO section has prized almost 100 traditions and crafts as intangible heritage. It is a pity though that hardly anyone has taken notice of this approach. Intangible heritage is still mostly ‘metacultural’ as Barbara Kirshenblatt-Gimblett has put it prominently. It manifests in jury meetings, abstract lists and exclusive ceremonies. In times of digitisation, intangible heritage should be perceived in more public and collaborative ways. Can the acknowledgement of post-migrant narratives be a part of cultural policies to

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counter new right-wing populism and racism?

As an instrument of international cultural policy, intangible heritage has in parts been a decolonial project that opposes to eurocentric dominance of material culture. Consequently, discussions on its documentation should not be led along questions of authenticity and accessibility. Instead, its documentation should arise from the creative artistic process, how cultural practices, that articulate within their lifeworlds ephemerally, can find access to archives at all.

Therefore, the project *Kein schöner Archiv* ties rather on lately evolving digital archives in the performative arts. Michael Annoff and Nuray Demir have been curating an open process that researches on cultural practices of Berlin's post-migrant society. These are documented live during performative events. A digital archive of intangible heritage is in the making. The project activates contemporary witnesses, collaborators and visitors of its host institutions as constituent community for a collaborative and self-reflexive negotiation of hybrid heritage making. The conference contribution will present an educational approach that connects diverse audiences site-specifically and digitally. In 2018, three episodes on cleaning, delivery services and digital labour were developed at the district museum of Friedrichhain-Kreuzberg. In 2019, three episodes on urban marketing, segregation in elementary schools and Berlin's 'Kiez' neighbourhoods were presented at the performance theatre HAU Hebbel am Ufer.

<https://www.facebook.com/keinschoenerarchiv/>

<https://www.hebbel-am-ufer.de/en/programme/pdetail/annoff-demir-kein-schoener-archiv/>

Photos: © Albina Maks

Drawing: © El Boum



Keinscho nerarchive episode5 elementary schools.jpg



Keinscho nerarchive episode3 digitallabour.jpg



Keinscho nerarchiv portrait curators.jpg

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## Life of a Sampler: the significance of the “mundane” in Miao cultural transmission

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Oral

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*Ms. Sharon Tsang-de Lyster*<sup>1</sup>

*1. SOAS, University of London*

The focus on cultural transmission through the life of the mundane object, tin embroidery samplers, is an act of paying respect to the female makers behind the intangible heritage craft owned by the Tin Miao people group. This paper examines how such missing object in museums is crucial in recording and transmitting the Tin Miao culture as well as the potential impacts on the heritage craft during modernisation and the rise in its popularity amongst collectors. Through ethnographic research over summer 2019 in Zhanliu village within Guizhou Province in China, the source region of the British Museum’s relevant collection established in the 1990s, it records oral traditions from actors involved in sampler creating and collecting. The samplers are identified as materials purposed to embody cultural heritage and tools for safeguarding and assisting the passing on of such knowledge. Their private and public lives inform the roles of folklore in heritage recording and making. Interrogating the local conceptualisation including the naming of samplers unveiled the multiple influences on the discourse of the item, craft and culture; the fragility of cultural craft languages; and the vulnerability of the accuracy during knowledge transmission. The micro-narrating folklore nature operating in the system of Chinese state-funded identities of the ‘Official Successors’ provides a unique context for it to survive and evolve. The paper concludes with an exciting ecomuseum project initiated by the village’s youths to define their future narratives.

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Sharontsangdelyster.jpg

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## Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Historical monument and Nostalgia of Comorian Diaspora

Oral

***Prof. Keiya Hanabuchi***<sup>1</sup>

*1. Health Sciences University of Hokkaido*

Union of Comoros in East Africa ratified Convention of World Heritage in 2000 and proposed a tentative list in 2007. But at this moment Union of Comoros is one of the countries that have no properties inscribed on the World Heritage List. The tentative list of Union of Comoros contains four elements, of which “Historic Sultanates” as cultural heritage is most expected for the inscription on the World Heritage List by concerned parties. Historic Sultanates cover three medinas of Ngazidja island and two medinas of Ndzuanu island, that have ancient sites as royal palaces and mosques built in the 12th ~14th century. From the early working for the selection of tentative list, it has been the association of Comorian Diaspora in France rather than local residents that have primarily campaigned for the inscription and mainly operated the preservation and restoration of ruined historical sites. The “Heritagization” process of historical monument is deeply associated with nationalism and identity politics that forges an identity of nation or local group by creating an authorized story of collective history. What’s the significance of the World Heritage for the immigrants who reside away from their home? This study explores the recursive process of “heritagizing” the historical monuments and forming the nostalgic self of Comorian Diaspora through the transnational practices concerned to World Heritage.



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## **Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Local Belief at a Hidden Heritage Site on Kilwa Island in Tanzania**

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Oral

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***Dr. Ryo NAKAMURA*** <sup>1</sup>

*1. Fukuoka University*

This paper discusses the reconciliation between local belief and tourism development concerning UNESCO World Heritage of Kilwa Island in the southern part of Tanzania. The stone ruins on the island such as mosques, palaces, a fort, and cemeteries were inscribed on the World Heritage List in 1981. These stone ruins are precious cultural heritage that tells the history of ethnic and cultural exchanges between the Swahili Coast and the Arab regions, as well as the European Age of Exploration. On Kilwa Island, tourism development utilizing the World Heritage began to disturb the order of ritual places: cemeteries where ancestor worship takes place. Even though it is suggested that outsiders should be forbidden from entering the holy places, no action seems to be taken yet. Irrespective of such concerns, local people have protected their religious practices at a “hidden heritage site” without being captured by the values of the World Heritage and tourism development. If the anthropological heritage studies respect and pay attentions to the bearer’s practices, we should value the belief and practice at the hidden heritage site of Kilwa Island as the typical example of living heritage that has been protected autonomously by the local people, and keep them secret in accordance with the intention of the people.

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## **Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Local Practices around the Tombs of Buganda Kings at Kasubi**

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Oral

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***Prof. Kiyoshi Umeya*** <sup>1</sup>, ***Dr. Taku Iida*** <sup>2</sup>

*1. Kobe University, 2. National Museum of Ethnology, Osaka*

The Kasubi Tombs in Kampala, Uganda—the site of the burial grounds of four Kings (kabakas) from the Buganda Kingdom—were inscribed on the list of UNESCO World Heritage Sites in December 2001. Due to some of the major buildings being destroyed by a fire in March 2010, it was designated as a World Heritage Site in Danger in July 2010. A reconstruction project funded by Japanese government was officially launched and implemented by the Ugandan government and UNESCO in 2014. This project was scheduled to last for 3 years from 2013 to 2016. The budget was calculated to be US \$650,000, however, reconstruction did not proceed as planned and is still ongoing. During the restoration process, various actors and interest groups with a connection to the site

resisted against the project and became active and present at various levels. Actors include the Uganda government, the President of Uganda, Yoweri Museveni, UNESCO, professional architects working for UNESCO, the representative of the kingdom, the royal family members, the Lukiko (parliament), Katikkiro (prime minister), and Naalinya (princess guardian of the tombs selected from one of the Kabaka's sisters), surrounding communities, and His Majesty the Kabaka of Buganda, Ronald Muwenda Mutebi II, himself. These actors represent the intricate and different interests of local complexities surrounding the kingdom itself. This paper attempts to describe and analyse the entanglement of the complex agencies involved in the restoration of the the Kasubi Tombs.

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## Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Re-embedding Museum Objects into Local Communicative Networks

Oral

***Dr. Taku Iida***<sup>1</sup>

*1. National Museum of Ethnology, Osaka*

Ethnographic objects in museums are diaspora: they used to serve for people's daily necessities, whereas they are not used anymore but remain long distant from people who well know how to use them. As soon as an ethnographic object is stored at a museum, it is rooted out of its original place. In recent years, however, museums have tried to rebuild connections between objects and people who well know them, or the source communities, frequently by sharing digital images through internet devices.

The National Museum of Ethnology, Osaka, Japan, launched a series of "Info-Forum Museum" projects in 2014 in order to promote international collaboration with overseas researchers and source communities as well as build a databases which is specific to the area related to each sub-project. It was in 2017 when the Africa Collection sub-project of Info-Forum Museum started. After building a tentative database to share images and information among limited project members, the members from Japan, Cameroon, and Kenya (partly as well as Ethiopia and Botswana) discussed how to develop it as a tool of communication with concerned people as well as academic researches. At a result, it was proposed that the database should be a tool to collect and record personal memories about ethnographic objects. In this perspective, the database will reflect diverse memories of diverse people in different ages and places. Intangible factors of tangible objects are thus appearing visible.



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## **Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Tangible vs intangible? What West-Tanzanian kihaya calabash lids tell on intangible cultural heritage**

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Oral

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*Dr. Thomas Laely*<sup>1</sup>

*1. University of Zurich*

For African societies, the importance of immaterial cultural heritage over material heritage is often referred to, especially in East African societies characterised by large livestock farming, whose material culture is usually not broadly diversified. This paper intends to critically question the confrontation of material and immaterial heritage. The often inextricable entanglement of both forms of heritage is discussed using the example of calabash lids common in Bahaya society in Northwestern Tanzania. These were collected especially in the first decades of the 20th century by European travellers and can be found in a variety of forms in nowadays ethnological collections. Locally, they are less common today and are increasingly replaced by simpler or industrially fabricated covers.

The lids, up to 70 cm high and woven with great style from banana leaf fibres, serve to protect the banana beer stored in calabashes from dust and insects. They can be described as an iconic object of the kihaya society. The highly stylized lid form can be read as an expression of several central features of the Bahaya. Communal drinking is a central social moment that accompanies every social gathering. Moreover, the stylized beer receptacle lids point to the importance of keeping Ankole longhorn cattle. Both the collective consumption of beer and the keeping of large cattle are distinctly societally formative, and central to identity and continuity in contemporary society. A large number of mythical narratives, sayings and proverbs, which are still alive in societal memory today, bear witness to this.

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## **Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Traditional Medicine as local heritage: Conditions and Politics of knowledge transfer and preservation**

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Oral

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*Dr. Jacqueline Grigo*<sup>1</sup>

*1. Department of Religious Studies, University of Zürich*

Traditional medicine in Africa is often referred to as endangered cultural heritage that needs to be preserved for future generations. Obviously TM comprises tangible and intangible aspects, as healing procedures derive from a deep comprehension of botanical, mineral and animal pharmacopoeia but also from cultural meanings

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and ritual practices, that are rooted in religious worldviews. The local value and functions of TM go far beyond its physiological healing potentials. However, the intent to preserve traditional medicinal heritage reveals numerous challenges and limitations that manifest themselves at local and (inter-)national levels.

In my presentation I will reflect on (cultural) conditions of medicinal knowledge transfer. On the example of a rural *Baoulé* community in Ivory Coast, I will draw attention to an *indigenous property right* system, that ritually regulates the distribution of medicinal knowledge. The handing down of healing knowledge follows culture-specific rules that are related to the realm of spirits and ancestors and – increasingly – to economic benefits for the elders that “own” the knowledge. The latter contributes to an advancing loss of knowledge.

On a macro-level, in accordance with biomedical notions of efficacy and safety, external interests (by state legislation, scientific research, global organizations, pharmaceutical industry) lead to decontextualization and medicalization of African medicinal heritage. This has advantages e.g. with respect to quality standards and professionalization.

On the other hand, the fragmentation and “freezing” of medicinal heritage may ignore local expectations of holistic healing and tends to disregard the dynamic nature of intangible heritage.

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## Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Tribal Crafts and Arts in the Museum versus knowledge systems surviving among the communities in Uganda

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Oral

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***Mx. Abiti Adebo Nelson***<sup>1</sup>

*1. University of Western Cape and Uganda National Museum*

The artifacts of tribal and ethnic societies gathered during colonial period are repository in Museums as a reminder of colonial subjection. This paper is interested to address the question of colonial knowledge of tangible heritage against the native intangible heritage practices in Uganda. In view of Uganda that became a nation, it was created through violence of colonial administrative tribal treaties and annexation of ethnic units. Yet the process of governing tribal people involved colonial instructions to administer collecting artifacts of the natives to form a protectorate museum in 1908. If this process of re-configuring ethnographic museum into Uganda National Museum was a form of colonial infrastructure (Peterson, 2015), why has there been conflicting resistance to interpreting the artifacts as house of charms and of civilizing society. How did the policies of colonialism dispossess the Ugandan society of their local knowledge's during the creation of tribal crafts displays in the museum? What modes of ethnographic displays of objects have resisted materiality of tangible evidence of tribal cultures vice versa the intangible practices?

In the context of northern Uganda, this paper seeks to show, how various forms of ceremonies utilize the known artifacts of the museums as cultural objects. The spears in northern Uganda are cultural objects for performing during burial ceremonies, enthronement of cultural leaders and for mediating peaceful resolution during the conflicts. The presence of oral histories and local knowledge systems embodied in artifacts challenges the tangibility of museum objects displays and the endangering of cultural practices. This paper will explore the ways in which cultural knowledge is embodied in objects and expressed to address societal problems during difficult

times of war and in healing communities of traumatic memories through performing rituals.

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## **Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible -8**

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Oral

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***Dr. Taku Iida***<sup>1</sup>

*1. National Museum of Ethnology, Osaka*

Values of heritage are diverse. Although UNESCO's World Heritage is required to be equipped with "Outstanding Universal Value(s)," the same institute's Intangible Cultural Heritage (ICH) Convention highly evaluates the character of the heritage which provides the bearer with "a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity." The difference between the tangible and intangible does not automatically mean the difference between the universal and particular (or local); but the safeguarding processes of intangible culture are often of greater concern, for local people, than preservation of the tangible products, so are generous with the opportunistic change than importunate preservation processes.

In this context, Africa is one of the interesting areas where ICH draws more and more researchers' and practitioners' attention. Of course, it has been an area of comparatively few WH sites and therefore has been expected to be rich in newly-conceptualized heritage. Africans' preference of oral traditions to literal records, however, may also be one of the reasons of growing interest in ICH there. Values of already-inscribed WH sites and ethnographic objects in museums should be reconsidered from the viewpoint of opportunistic but creative local practices. In this session, re-evaluation of African cultural heritage will be made through communications with local people. It also proposes, for the future of both academic and practical activities, the necessity of bi-scope approaches considering both the tangible and intangible, as well as the local and universal.

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## **Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible -The Sacred Kaya Forests as Mijikenda Archives Along the Kenyan Coast**

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Oral

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***Prof. Katsuhiko KEIDA***<sup>1</sup>

*1. Kumamoto University*

In 2008, the Mijikenda *Kaya* Forests officially became inscribed as a United Nations Educational, Scientific, and Cultural Organization (UNESCO). World Heritage Site, collectively designated as "The Sacred Mijikenda *Kaya* Forests" of coastal Kenya. The following year, the "traditions and practices associated with the *Kaya* in the sacred forests of the Mijikenda" also became inscribed as UNESCO Intangible Cultural Heritage. Historically, the

Mijikenda people established fortified villages referred to as “*Kayas*,” which are surrounded by dense, small-scale forests as their homesteads, spread across the Kenyan Coast hinterlands. The *Kayas*—as villages—have been transformed into sacred, uninhabited forests since the early 20<sup>th</sup> century.

In this paper, I explore an aspect of the sacred forests as archives for the Mijikenda people. Within the context of being a World Heritage Site, the *Kaya* Forests have been regarded as a repository for the spiritual beliefs and traditional knowledge of the Mijikenda people. Additionally, the *Kaya* elders (*atumia a Kaya*) have been authorized by UNESCO as sacred custodians due to their deep expertise of the *Kaya* Forests. In general, the terms “repository” and “archive” are used interchangeably, or an “archive” is viewed a type of repository; however, the term “archive” is more concerned with historical, material documents, such as letters, records, and newspapers. What was originally invisible expertise of the *Kaya* Forests is becoming an “archive” that regards the Mijikenda *Kayas* as a problematic space in the present. I focus on how the *Kaya* “repository” is attaining the sense of an “archive” within the context of being a World Heritage Site and Intangible Cultural Heritage.

In conclusion, I would like to suggest that the *Kaya* elders are not only becoming “sacred custodians” but also “archivists,” “curators,” and “librarians” in emerging Digital Archive Projects around the world.

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## Making Future Folklore: Assembling heritage through design

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Oral

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*Dr. Toby Pillatt*<sup>1</sup>, *Dr. Debbie Maxwell*<sup>1</sup>, *Dr. Liz Edwards*<sup>2</sup>

1. University of York, 2. Lancaster University

Telling the Bees comprised two projects that explored how myths, folklore and oral histories concerning bees and beekeeping could be recoded or repackaged in new creative forms. As a project that transcended Design, Heritage and Literature Studies, we worked with beekeepers, artists, designers, schools, storytellers and interested members of the general public to make ‘Future Folklore’, imaginative dialogical artefacts orientated towards the future, but which draw inspiration from the past and present. In this presentation we describe the processes and products of this research, which also included exercises in design fiction and speculative design. We ask: if heritage “can only ever be assembled in the present, in a state of looking toward, and taking responsibility for, the future” (Harrison 2015, ‘Beyond Natural and Cultural Heritage’), is our Future Folklore an act of assembling heritage? Furthermore, in the case of our future-orientated designed artefacts, is the creative process a method of transforming intangible heritage into tangible heritage, and if so, what is the value in such an enterprise?

Photo credit: Lindsay Perth



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## **Music as heritage in Iberoamerica - Charango Futures: Heritage claims and Indigenous disruptions in a Bolivian Meeting of Masters and Researchers**

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Oral

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***Dr. Henry Stobart*<sup>1</sup>, *Prof. Michelle Bigenho*<sup>2</sup>, *Dr. georgina flores*<sup>3</sup>**

*1. Royal Holloway London, 2. Colgate University, 3. Universidad nacional Autónoma de México*

The charango, a small plucked-string instrument, has become the center of heated heritage disputes among Andean countries. This paper focuses not on the international struggles over this instrument, but rather on the often overlooked tensions among different heritage framings of charango within Bolivia, particularly in relation to mestizo nationalists, regionalists, and originario (native indigenous) performers. Heritage making involves an assemblage of performers, unions, researchers, laws, archives, and state bureaucracies—all in recognition of new regimes of value that conjure potential sources of income—sometimes real, and more often imagined. The authors of this paper were invited to participate on the “research table” of Bolivia’s 2016 “Encounter of Charango Masters and Researchers” – the first of its kind - that was sponsored by the Ministry of Cultures and Tourism. The encounter aimed to shore up Bolivia’s heritage claims over the instrument, vis-a-vis its international neighbors. From this ethnographic site, the authors detail the confrontations, complexities, and contradictions of mestizo nationalist, regionalist, and native indigenous heritage claims. Complex moral realms emerge here: in relation to indigenous performances that others may feel become sullied in the pursuit of economic gain, in the very assemblage of heritage that often is imagined as something natural rather than political, and in the racialized marginalizations that are often ignored in the mestizo nationalism that still pervades the self-proclaimed decolonizing state.



## Music as heritage in Iberoamerica - Flamenco, Mariachi and Fado: Music as Intangible Heritage and its Political Uses

Oral

*Dr. Clara Macías Sánchez*<sup>1</sup>, *Dr. Aniceto Delgado Méndez*<sup>2</sup>

1. Universidad de Extremadura, 2. Instituto Andaluz de Patrimonio Histórico

Music with popular origins has been used for political purposes, both in the past and present. That is, States have utilized these expressions, among other aims, to build their national projects from different theoretical frames. Government institutions have taken advantage of music's capacity for symbolic condensation to generate effective identity signs. The above was achieved first on the basis of nationalism and folklore, but afterward through multiculturalism and the concept of intangible heritage. We propose in this communication to analyze three emblematic cases of cultural expressions that have been turned into national symbols: Flamenco, Mariachi and Fado. A diachronic perspective of their processes of becoming heritage would allow us to compare them in their historical similarities and differences. As a result we can reach a broad perspective to analyze the recent public policies installed since their inscription in the Representative List of Intangible Heritage of the UNESCO. In this way we can pay attention to those which are oriented to building a national image for export abroad and inside national territory. But also, we will attend those actions guided to promote national identity in a top to bottom direction with special emphasis on the transmission of these identity signs to new generations.



## Music as heritage in Iberoamerica - The political instrumentalization of traditional music from Extremadura and its safeguarding in a context of globalisation

Oral

*Dr. Aniceto Delgado Méndez*<sup>1</sup>, *Dr. Clara Macías Sánchez*<sup>2</sup>

1. Instituto Andaluz de Patrimonio Histórico, 2. Universidad de Extremadura

The new map of the arrival of democracy in Spain, produced an interesting and complex search for cultural references by the new territories now organised into Autonomous Communities. It was the moment to construct and argue the signs of identity that came to define these new spaces. In some of these regions, as happened in Extremadura, traditional music became an important mechanism to unite territories. In this process not only its relevance in the construction of a collective imaginary of this Autonomous Community was interesting, but also in the reproduction of proposals from previous eras. At the beginning of the eighties of the twentieth century many associations, federations and folklore groups were created with the aim of spreading traditional music from Extremadura. This fact reveals the relevance of certain musical manifestations in the construction of Extremadura's identity, while at the same time generates some questions about the commitment to safeguarding them. The scarcity of research developed on these cultural expressions, the folklorization carried out on some of them, as well as their political use in different periods, lays out an uncertain future for them and above all

for the contexts in which they are transmitted and reproduced.

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**Music as heritage in Iberoamerica - Trafficking in pirekuas.  
Problems with copyright and cultural rights amongst  
Purepecha composers in Michoacan, Mexico**

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Oral

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***Dr. georgina flores***<sup>1</sup>

*1. Universidad nacional Autónoma de México*

Recent international agreements such as the 2003 Convention for the Safeguarding of Intangible Cultural Heritage have resuscitated discussions about copyright in Mexico, both in their individual and collective dimensions. International recognition of indigenous dances and music has opened the door to the use of these distinctions to promote products on the part of commercial brands. This adds to the already existing problem of plagiarism of compositions from traditional music, many of them of peasant origin, and the displacement of these by well positioned folkloric groups, both in the musical and institutional dimension. This paper concentrates on the problems recognized by *pirekis* – Purepecha composers and singers- of plagiarism of their *pirekuas*, songs in Purepecha, a traditional music nominated Cultural Intangible Heritage by the UNESCO. The problem will be dealt with in distinct scales; the community circuit, the regional/national circuit and the international tourist market. Focal groups were carried out in four communities where Purepecha musicians and singers were interviewed and asked to discuss the future of this musical practice in a situation where the UNESCO recognition has contributed to the reproduction of inequality and done little to resolve copyright and cultural rights problems.

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**Music as heritage in Iberoamerica-6**

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Oral

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***Dr. georgina flores***<sup>1</sup>, ***Dr. Henry Stobart***<sup>2</sup>, ***Dr. Clara Macías Sánchez***<sup>3</sup>, ***Dr. Ruth Hellier***<sup>4</sup>,  
***Dr. Aniceto Delgado Méndez***<sup>5</sup>, ***Prof. Michelle Bigenho***<sup>6</sup>

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In this session titled “Music as Heritage in Iberoamerica” we propose to reflect and discuss distinct social and political processes derived from the relationship between musical and cultural heritage. By analyzing different musical expressions we will deal with themes which enable us to find common aspects both in the implementation of heritage policies as well as responses on the part of communities and social groups and the production of alternatives to these policies. Our analysis pays attention to different social and political processes in international, national and local territories as well as the territories of the body and the subjectivity of those who inhabit these territories. Our reflections and discussions about music as heritage and possible future situations,



are constructed from dialogues and experience with diverse populations and in differentiated cultural contexts including indigenous peoples in Latin America, Hispanic migrants in the United States or autonomous communities within the Spanish State.

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## On music, canoes, and conch shells: Engaging palimpsests, memory and sonic bodies in contemporary Mexico

Oral

*Dr. Ruth Hellier*<sup>1</sup>, *Dr. Georgina Flores*<sup>2</sup>

1. University of California, Santa Barbara, 2. Universidad Nacional Autónoma de México

In her work *The Archive and the Repertoire: Performing Cultural Memory in the Americas*, performance studies scholar Diana Taylor posed the question, “How does one come to inhabit and envision one’s body as co-extensive with one’s environment and one’s past...?” Her question deals with concepts of heritages as embodiment in relation to performance and value; and to materiality, immateriality and spatiality. Taylor links these concepts to palimpsests, describing Mexico City as “a palimpsest of histories and temporalities,” drawing attention to core complexities and contradictions of cultural heritages in Mexico. Palimpsests involve ruptures, pluralities, and re-cycling; and palimpsests are inherently trans-temporal, containing traces of previous existences, even as they gesture to possible futures. In this paper I utilize these concepts of memory, histories, palimpsests, bodies, sounds, and environments to discuss specific case studies relating to music and sound as heritage. I draw on research data gathered through fieldwork and performance analysis over the last twenty-five years. Examples include: conventionally-recognized music-dance displays of cultural heritage for tourists, namely *La Danza de los Viejitos de Jarácuaro*; hand-written unpublished and printed published musical notation by P’urhépecha composers of the Juárez family from the Island of Jarácuaro; and experimental scenic arts by renowned Mexico City-based company *la máquina de teatro*. Through concepts of postmemory—engaging the past as active and generative, mediated by imaginative investment, projection and creation (Hirsch)—and rememory—connecting intimate personal experiences with collective histories through embodied visceral experience (Morrison)—I examine some intense intricacies of sonic and embodied heritages for social, political and familial processes.

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## Problematizing community involvement in national ICH safeguarding frameworks: examples from Spain and Portugal

Oral

*Dr. Alix Ferrer-Yulfo*<sup>1</sup>, *Dr. Hanna Schreiber*<sup>2</sup>

1. Newcastle University, 2. University of Warsaw

The importance of community participation in the safeguarding of ICH is a highly significant characteristic of

UNESCO's 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage* (ICHC). In both the text of the ICHC and the Operational Directives that accompany it (last revised in 2018), State Parties are encouraged actively to involve ICH bearers in the safeguarding of their ICH expressions as it is through them that ICH will continue. This ground-up approach to heritage protection, which recognises cultural bearers as the “true arbiters” or “protagonists” of ICH, has been praised for shifting the international heritage protection framework to one that is more democratic and inclusive. However, the practicality of implementing participatory measures for ICH safeguarding at the national level has been called into question given the lack of mechanisms that can guarantee effective community participation in safeguarding processes and the reliance on the creation of lists as the main measure for protection. In this paper, I investigate the mechanisms implemented by the Spanish and Portuguese governments for the safeguarding of ICH as a response and commitment to the ICHC; namely, the *Plan Nacional de Salvaguarda del Patrimonio Inmaterial de España* and the *Inventário Nacional do Património Cultural Imaterial do Portugal*. Through critically examining these instruments and the procedures these set in place, I consider how accessible and inclusive these instruments are and whether they produce an “authorised heritage discourse” by promoting national interests at the cost of more local voices.

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## Remixing as Praxis: Arnstein's Ladder Through the Grassroots Preservationist's Lens

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Oral

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*Dr. Andrea Roberts*<sup>1</sup>, *Ms. Grace Kelly*<sup>2</sup>

1. Texas, 2. Texas A

When Arnstein created the ladder of participation, the United States' local governments engaged predominately urban African-American neighborhoods through federally funded programs. Fifty years later, preservationists and heritage conservationists pursuing participatory engagement models in these communities find sustaining interest difficult. Absent from planning literature is guidance on how to ensure grassroots preservationists of color retain control during the engagement. Further, authorized heritage discourse fails to recognize citizens' power to define what place, heritage, and stakeholder means within conservation and preservation contexts. In this study, we ask practitioners and scholars to consider the optimum approach to researching or preservation planning in this context. Through participatory action and ethnographic research, one of us (Roberts) helped design a hybrid forum-style symposium dedicated to preserving historic Black settlement heritage. As a researcher and symposium co-planner, I documented local preservation knowledge using questionnaires and performative storytelling while helping descendants of historic African-American settlements identify shared priorities and challenges. Findings suggest action researchers and preservationists must “remix” roles and the rungs of Arnstein's ladder of citizen participation to sustain and center stakeholder involvement when planning with marginalized communities. Remixing consists of strategically sampling, looping, and layering promising local knowledge with that of experts to support citizen-centered preservation planning. By centering culturally informed planning approaches (like sharing folklore about place origins) and negotiating with stakeholders, professionals can create the conditions for participation that support sustained involvement. Symposium co-organizing and data collection catalyzed the ethical coproduction of knowledge and fostered ongoing research and collaborative projects after study completion. Remixing as praxis offers a framework for engaged preservation and critical heritage conservation that reinforces citizen empowerment through identification and application of innovative practices rooted in local knowledge. Identifying local practices that foster attachment

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and break down the hierarchy between expert and grassroots practitioners is essential to achieving praxis.

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## Retromania? Problematizing Popular Music Heritage Futures

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Discussion Panel

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***Ms. Synnøve Engevik*<sup>1</sup>, *Dr. Robert Knifton*<sup>2</sup>, *Dr. Marion Leonard*<sup>3</sup>, *Prof. Paul Long*<sup>4</sup>,  
*Dr. Áine Mangaoang*<sup>5</sup>**

*1. Norwegian University of Science and Technology / Rockheim, 2. University of Leeds, 3. University of Liverpool, 4. Birmingham City University, 5. University of Oslo*

How can we theorise popular music as an emergent and future sub-category within heritage discourse, given the productive yet problematic relationship between these two disciplines? Taking Reynolds' *Retromania* (2011) critique as a start point, we will ask what underpins the duality of attraction and antagonism between popular music and heritage theory?

Recent years have witnessed a growth in academic investigation into heritage themes in popular music studies, via the work of academics such as Baker, Bennett, Brandellero, Cohen, Henning, Leonard, Johnson, Long and Le Guern, for example. Publications such as *Site of Popular Music Heritage* (2015) and *The Routledge Companion to Popular Music History and Heritage* (2018) have engaged with heritage themes and theories, whilst often utilizing such terminology in alternate modes, arguing for the exceptionalism of popular music as a category, or resisting the designation of popular music as heritage entirely.

This growth of academic scrutiny is a result of heritage organisations developing popular music exhibitions, displays and experiences in increasing frequency – from the V&A's series of blockbuster popular music exhibitions such as *David Bowie Is* (2013) and *Pink Floyd: Their Mortal Remains* (2017) through to local heritage archives, displays and activities (see for instance, Home of Metal, 2011-Present) and mapping of music heritage such as *The Dublin Music Map* (2016).

We will discuss how popular music studies and heritage theory may extend, deepen and complicate the critical dialogue between the disciplines, and consider what the future of popular music heritage might look like. Questions explored will include:

- Nostalgia and memory in popular music heritage discourse
- Collecting and documenting ephemeral popular music practices as heritage
- Representing global heritages and popular music heritage under threat
- Popular music as intangible cultural heritage and the new digital folkloric
- Risks to the preservation of popular music heritage for the future



## Safeguarding a (In)Tangible Tradition: The Museo del Palio di Legnano case

Oral

*Dr. Elena Settimini*<sup>1</sup>, *Mr. Alessio Francesco Palmieri Marinoni*<sup>2</sup>

1. Independent scholar, 2. University of Sussex

In 2008, following the UNESCO *Convention for the Safeguarding of the Intangible Heritage* (2003), the Italian cultural legislation introduced the category of ‘intangible heritage’, opening a discussion concerning the heritagisation process of this complex heritage. More specifically, the critical issues that emerge are: how to avoid an heterodirect approach to a heritage which is constructed and reconstructed by local people? How to develop safeguarding and management practices that respect the cultural ownership of individuals and groups?

In this paper we aim to explore such issues through the analysis of a specific case study: the *Palio di Legnano* (Milan). This historical re-enactment identifies itself with a set of cultural practices, which date back to the 13th century, and with the co-existence of tangible and intangible dimensions. Here, the heritage-making process is given by the daily engagement of both people in Legnano and of its hinterland, together with the multifarious local traditions.

Since 2018, local communities (the so-called ‘Contrade’) have expressed the desire to create a museum dedicated to the *Palio*, through the direct involvement of the communities revolving around this cultural practice. Moreover, a request to be legally recognised by the Minister of Culture as national heritage is in progress.

Such events emphasise the urge to define in which ways could the *Palio* be understood as cultural heritage, as well as which are the implications of safeguarding it through national laws. To conclude, we discuss the museological project based on co-production that we are designing.



## Safeguarding ICH for the future in the Totonac Region in México

Oral

*Ms. María Royuela-Maldonado*<sup>1</sup>

1. Barcelona University

The Register of Good Safeguarding Practices of the UNESCO’s 2003 Convention is the less known gear in the UNESCO’s machinery for safeguarding the ICH. However, it contains a shortlist of projects that the UNESCO has considered to be exemplary projects because of their results in the conservation of intangible heritage. One of these projects is The Center of Indigenous Arts in Mexico, a “school” designed by the Totonac people to transmit their art, culture, and values. Was declared as a Good Safeguarding Practice in 2012 and, since then the Totonac people have been taught and influenced by the safeguarding UNESCO’s discourse, but they have adapted it and own it in a way that in one hand is helping to keep going some of their traditions and, in the other hand is

making them rethink their ways of viewing modern life in order to attract young people of their communities to learn and preserve their heritage.

In March 2019 a visit to the area was held to try to decode the UNESCO's discourse implication in the Totonac contemporary community within the stakeholders involved, in views toward a future for their heritage but not only in a profitable way but also as a political weapon for developing their culture, society, and economy. This paper seeks to share the results of these ethnographic research within a critical heritage view.

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## Skyr Wars: From Live Cultures to Cultural Heritage

Oral

*Prof. Valdimar Tryggvi Hafstein*<sup>1</sup>, *Mr. Jon Thor Petursson*<sup>2</sup>

1. University of Iceland, 2. Lund University

The Icelandic dairy product *skyr* has recently been transformed from an everyday product to a national food heritage. This transformation has assigned *skyr* a new position within a cultural landscape (as well as a distinct place on the dairy shelf), in which an attempt is made to create associations between producer, consumer, product and place. *Skyr* is high in protein and low in fat and its nutritional values are responsible for its new-found international success within a low-fat, high-protein consumer culture. The domestic and international marketing of *skyr* glides effortlessly from Icelandic medieval literature to modern healthy living in promoting *skyr* as a unique, authentic, and wholesome product.

In the lecture, we focus on how “heritage” and “tradition” are deployed as contemporary branding tools and how selective storytelling helps to move commodities across time and space. We do so by critically examining the contemporary making and marketing of *skyr* as we follow the humble dairy product along the entire food value chain from udder to cup. Along the way, we analyse several branding efforts and advertising campaigns produced in the last two decades for various types of *skyr* from a number of different producers in Iceland, Europe, and the United States. These branding efforts and campaigns compete and clash in “Skyr Wars”, some hot, some cold, some symbolic, fought out on the screen or the page, others legal (incl. trademark disputes), fought out in the courtroom, but always commercial, claiming tradition and cultural legitimacy in various, sometimes conflicting, ways.

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## Social Media Platforms and Intangible Cultural Heritage: The Digital Dissemination of Community Practices on YouTube.

Oral

*Prof. Sheenagh Pietrobruno*<sup>1</sup>

1. Saint Paul University

The UNESCO YouTube channel disseminates videos of the intangible cultural heritage (ICH) elements safeguarded through the 2003 ICH Convention (Convention). Videos capturing ICH community practices can counter

the heritage narratives of national governments sanctioned by the Convention featured in videos ranked at the top of YouTube's search engine result pages (SERPs).

This potential emerges through video content. YouTube's ranking algorithms are unable to conduct keyword searches based on the complexity of images in videos. Specific details perceptible to the human eye and invisible to algorithms offer an evasion of corporate surveillance whose algorithms may *not* privilege videos uploaded by unofficial heritage channels. Google's algorithms often rank at the top of SERPs videos produced by official heritage channels, including ICH videos uploaded by UNESCO. Yet specific images from videos ranked at the top of SERPs may challenge this official heritage. As images can evade the indexing of search engines, they become part of the heritage narratives forged by audiences as they find meaning in the juxtaposition of images that can counter dominant heritage narratives.

The dissemination of alternative community perspectives at the top of SERPs is examined through images of women dervishes performing in public Mevlevi Sema ceremonies (Sema) in Turkey. This Sufi ceremony was recognized by the Turkish government through UNESCO's Convention in 2005 as an exclusively masculine public performance. The methodology of the study combines research on the Sema, an ethnography of Turkish Mevlevi communities, interviews with UNESCO ICH practitioners in Paris, and digital analyses of YouTube SERPs.

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## **Strategies to safeguard Gaucho's Intangible Cultural Heritage, and the new transformative propositions of black Gauchos.**

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Oral

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*Mr. Leon Araujo*<sup>1</sup>

*1. Universidade Federal do Estado do Rio de Janeiro*

This paper will present the practices of preservation of the intangible cultural heritage undertaken by the Gaucho Traditionalist Movement (MTG-RS) and discuss new issues that are imposed over this association, especially those brought by black communities. MTG-RS is a Brazilian popular cultural organization founded in 1948, and its main objective is to "rescue" the Gaucho cultural identity against the cultural practices brought by globalization. It does so by promoting the safeguard of peoples's forms of expression and their traditional knowledge, but also by building traditions and memories about traces of a past that, despite being inglorious (the gauchos were defeated in their war of independence against the Brazilian empire), are presented through a victorious speech.

Based on a research funded by the Brazilian Ministry of Culture, the author of this paper has used oral history resources to follow and dialogue with individuals and communities from Rio Grande do Sul ( the southern most state of Brazil) seeking to understand what were the good safeguarding practices of the intangible cultural heritage maintained by MTG-RS. It has been noticed that certain handicrafts and other popular cultural expressions were preserved through a high appreciation of their practices by this community. However, contemporary challenges have been imposed on the Gaucho traditionalists: blacks, feminists, and LGBTQI+ ,who are part of MTG-RS, have questioned memories and some invented traditions.

One highlights, the black Gauchos's debate on structured racism in the MTG-RS. They suggest pedagogical anti-racist actions and struggle to build, not only a new past, but new possibilities for the future, where black populations and their cultural practices can also be recognized as Intangible Cultural Heritage of the Gaucho People.





Mostardas 11-08-2017 - acendimento da chama  
crioula 3 .png



Mostardas 11-08-2017 - acendimento da chama  
crioula 6 .png



## STRENGTH OF STORY IN THE ERA OF CLIMATE UNCERTAINTY: ORAL TRADITION FOR AFRICAN AMERICAN FARMERS AND FISHERMEN

Poster

*Mrs. Melody Hunter-Pillion*<sup>1</sup>

1. North Carolina State University

Through oral histories, I created a podcast capturing the voices of African American farmers and fishermen in coastal North Carolina. Personalized narratives, containing critical folklore, can create a micro-history that illuminates the history of a broader community. In audio documentary form, these more intimate narratives resonate in compelling and instructive ways as critical folklore. Historically, with oral narratives, these communities raised their families during slavery, the Black codes, the violence of the Ku Klux Klan, and the inequality of sharecropping. Although intangible, these cultural heritages were literal lifesavers that allowed communities to thrive during a turbulent era. Now African American fishermen and Black farmers, who in 2016 made up only two percent of agriculture farming, face the challenges of climate change. How do past experiences and oral narratives inform their responses to a changing climate? Is oral tradition still relevant in the face of climate change? By collecting oral testimony, I examined how narratives are being used to offer resiliency. This project also included existing oral histories relating to farming during the Jim Crow era, to show how African American oral tradition incorporates ancestor histories as far back as enslavement. This podcast seeks to animate the ways North Carolina farming and fishing communities survived transformations in their livelihoods and culture, in relation to extreme weather and historical struggles. The project also reveals the strength and status of African American oral traditions and the extent to which they can inform all North Carolinians about climate change and future solutions.





## Sustainable development through community-led HIPAMS (heritage-sensitive intellectual property and marketing strategies)

Oral

***Dr. Harriet Deacon***<sup>1</sup>

*1. Honorary Research Fellow at the University of Cape Town (South Africa) and Visiting Research Fellow at Coventry University (UK)*

To Barbara Kirshenblatt Gimblett (1998:1; 2004), heritagisation of culture is a ‘catastrophe’. Hafstein (2018) asks the serious question, ‘When is protection of heritage not a form of dispossession?’. What does this rather negative perspective mean for communities who wish to manage the commercialisation of their heritage? This paper discusses some of the insights developed by an interdisciplinary team and community stakeholders and practitioners who have been co-designing and testing a planning tool called HIPAMS (heritage-sensitive intellectual property and marketing strategies) for promoting sustainable development through three dance, music and painting traditions in India. The HIPAMS project, funded by a three-year British Academy grant, has been informed by a two-year British Council-funded project on heritage entrepreneurship in Kyrgyzstan, and the EU-funded Alpfoodway project on sustainable development through heritage foodways in the Alps.

The paper examines challenges and proposed benefits of developing the HIPAMS methodology and critically assesses some of the strategies that have been selected and implemented by artists in one of these locations - the village of Naya (Pingla Block), West Bengal - during the project. The Naya HIPAMS aims to strengthen communal governance and marketing, maintain heritage skills repertoires, develop heritage reputation and maintain heritage-resonant innovation in the practice of the art of patachitra painting. Codes of ethics were proposed both for internal use by the community of artists, and to regulate their relationships with third parties. Intellectual property protection strategies such as geographical indications protection aimed to support a marketing approach that sought to raise the visibility and promote the reputation of the heritage in new markets, without reducing local villagers’ access.



## Sustainable development, heritage and the market - Market, ICH and the embarrassment of heritage alienability

Oral

***Dr. Chiara Bortolotto***<sup>1</sup>

*1. Institut interdisciplinaire d’anthropologie du contemporain*

This paper unpacks one of the taboo of the UNESCO Convention for the Safeguarding of ICH, namely the interplay between market and ICH. In its classic understanding, heritage is an inalienable possession which embodies the soul of a group, often imagined as a nation. With intangible cultural heritage (ICH), UNESCO emphasizes its function as a resource for sustainable development -including (inclusive) economic development- of particular

communities. Based on ethnographic observations of the meetings of the statutory organs of the Convention for the safeguarding of the intangible cultural heritage, this paper explores the controversies generated among heritage policy-makers and administrators by « risks of over-commercialisation » of ICH. How is the economic component, intrinsic to many ICH elements, articulated with the identity one in UNESCO narratives? How does the definition of heritage as a community resource, rather than a national symbol, affect its commodification? In considering both demands for an uninhibited approach to marketing heritage and the anxieties that this perspective fuel among heritage policy-makers and implementers, I argue that the embarrassment prompted within UNESCO by the overlapping of market and heritage field sheds light on substantial shifts in heritage representations and value systems.

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## Sustainable development, heritage and the market - 8

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Oral

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***Prof. Charlotte Waelde*<sup>1</sup>, *Dr. Harriet Deacon*<sup>2</sup>, *Dr. Chiara Bortolotto*<sup>3</sup>, *Dr. Christina Maags*<sup>4</sup>,  
*Prof. Christoph Antons*<sup>5</sup>, *Dr. Desmond Oriakhogba*<sup>6</sup>, *Dr. Krystyna Swiderska*<sup>7</sup>, *Dr. Junjie Su*<sup>8</sup>**

*1. Centre for Dance Research, Coventry University, 2. Honorary Research Fellow at the University of Cape Town (South Africa) and Visiting Research Fellow at Coventry University (UK), 3. Institut interdisciplinaire d'anthropologie du contemporain, 4. SOAS, University of London, 5. Newcastle University, 6. University of Benin, 7. International Institute for Environment and Development, 8. Cultural Development Institute, Yunnan University*

This session explores both practical and theoretical approaches to the relationship between heritage, the market and sustainable development, focusing especially on strategies for community empowerment and engagement. This is particularly important as we reorient critical heritage studies discourse towards the future, rather than the past. There has been long-standing and widespread concern about potentially adverse impacts of commercialisation or marketisation of intangible heritage (ICH), and of tourism on heritage sites. Although UNESCO's stated goal is to link its work to the Sustainable Development Goals under Agenda 2030, its work in the framework of the Intangible Heritage Convention, in particular, lacks clarity on the boundary between sustainable development and 'over-commercialisation' of heritage. The dangers of 'under-commercialisation' are not addressed (Rinallo 2018). Similarly, little attention has been paid in both academic and policy discourse to developing a better understanding of the relationship between heritage management and the market (see Lixinski 2018). For sustainable heritage futures to be conceivable, we need to better understand our own anxieties, explore possible benefits of commercialisation of heritage, and ways to address vulnerability to misrepresentation and dispossession.

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## **Sustainable development, heritage and the market - Consuming Intangible Cultural Heritage in Cultural Creative Industries: cases from China**

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Oral

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***Dr. Junjie Su***<sup>1</sup>

*1. Cultural Development Institute, Yunnan University*

Intangible cultural heritage (ICH) is a critique to conventional understanding that heritage is made in the past so that any uses of it may affect the given value. With a critical heritage approach, a research of the consumption of ICH is needed to understand not only the commodification of ICH but also the making and creation of ICH at present for the future. In the context of the emergent Chinese national policy of “(re)vitalising heritage” and the integration of the culture and tourism sectors, the consumption of ICH is encouraged in China and it renders implications on both the understanding and management of heritage. This paper examines the consumption of the audiences (visitors, buyers and viewers) of ICH in China with the cases of tourism, museum and cultural and creative industries in Yunnan, Zhejiang and Beijing, China, as well as online platforms. It is shown in this paper that, on the one hand, the boundary between heritage consumers and heritage makers is blurred, thus, the consumption of ICH mitigates the tension between the protection and utilisation in Chinese Authorised Heritage Discourse. On the other hand, it also incurs tensions among different heritage stakeholders in regard to the benefits, authority and rights. This research will also shed light on the rethinking of concepts related to commodification and safeguarding of ICH, such as authenticity and continuity.

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## **Sustainable development, heritage and the market - discussant**

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Oral

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***Prof. Charlotte Waelde***<sup>1</sup>

*1. Centre for Dance Research, Coventry University*

Charlotte Waelde

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## Sustainable development, heritage and the market - Overcoming the challenges of intellectual property and promoting cultural heritage through social entrepreneurship in South Africa

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Oral

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***Dr. Desmond Oriakhogba***<sup>1</sup>

*1. University of Benin*

Expressions of cultural heritage are susceptible to appropriation in the fast-growing fashion and tourism markets to the detriment of the indigenous communities that own the cultural heritage. Thus, questions often arise as to how best to promote cultural heritage towards the sustainable development of the indigenous communities. Although intellectual property (IP) mechanisms have been identified as possible means of resolving this question, there is still ongoing debate on how to fit expressions of culture within the boundaries of IP, given their special communal and intergenerational nature. In this connection, the other alternative is the sui generis regimes which seek to borrow aspects of IP frameworks to formulate tailor-made rules that conform to the special nature of cultural expressions.

What is certain, however, is that a knowledge governance framework for expressions of culture would effectively empower the indigenous communities by conferring them the legal capacity to promote their cultural heritage through commercialisation, and/or demand for attribution from third parties seeking to exploit the cultural expressions. However, depending on the strategy adopted to market such heritage and enforce attribution claims, commercialisation of cultural heritage and claims to attribution can disempower or lead to sustainable development of the indigenous communities.

My proposed paper will provide evidence of how a group of Zulu indigenous crafters working together under the Woza Moya project of the Hillcrest AIDS Centre Trust (an NGO) in Hillcrest, South Africa continue to promote their cultural heritage, empower themselves and ensure sustainable development for their community through social entrepreneurship

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## Sustainable development, heritage and the market - Products, Prices and Markets – Examining China’s Political Economy of Intangible Cultural Heritage

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Oral

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***Dr. Christina Maags***<sup>1</sup>

*1. University of Sheffield*

The 2003 UNESCO ICH Convention has transformed “intangible cultural heritage” (ICH) into a “public good” which many seek to benefit from. While governments promote ICH safeguarding to foster nation-building and

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ruling legitimacy, others have sought to profit from ICH's commercial value. Consequently, "traditional" and "fake" (mass-produced) "ICH products" have appeared online, in museums and tourist areas creating an ICH market.

On the one hand, given that cultural practitioners who produce, e.g. traditional handcrafts, need a market to sell their ICH products, this development might provide a sustainable way to safeguard ICH for the future. On the other hand, however, the existence of "fake" goods might create unfair market conditions, undermining this sustainability. Inquiring into this dilemma, this paper seeks to understand the conditions under which ICH markets may provide a sustainable way for cultural practitioners to make a living.

By examining the political economy underlying the market for ICH products in Nanjing, PR China, this paper particularly emphasises the role of different government levels in shaping the local market environment. Basing the analysis on qualitative interviews with cultural practitioners and price research of ICH products in tourist areas and museum shops, I argue that cultural practitioners can in fact make a sustainable living off of "traditional" ICH products if (a) government regulations support and advertise distinctive areas in which cultural practitioners can sell their products without direct competition from "fake" ICH goods, and (b) if unfair competition is reduced by going against the illegal use of the ICH brand.

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## **Sustainable development, heritage and the market - The Commercialisation of Intangible Cultural Heritage in Indonesia**

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Oral

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***Prof. Christoph Antons***<sup>1</sup>

*1. Newcastle University*

The commercialisation of intangible cultural heritage (ICH) in Indonesia has been driven by quite diverging interests at different levels of society. An important trigger were the disputes with the country's culturally and linguistically close neighbour Malaysia about the use of heritage in tourism advertisements. These disputes and reports in the Indonesian press about foreigners registering intellectual property (IP) rights related to forms of Indonesian heritage prompted the government to inscribe various cultural elements on the UNESCO ICH Convention lists and to inventorise forms of traditional knowledge. Traditional cultural expressions such as batik received a further boost after the government began to focus on the creative industries as a major contributor to Indonesia's economic development and to promote intellectual property protection via copyright and geographical indications. The paper will contrast such national development schemes with the implementation at the local level which has been influenced by decentralisation policies shifting considerable power to regional and local governments. These regional governments are equally interested in commercialising ICH and representing ICH holding communities and they are enacting their own laws. The paper examines the relationship between these laws; the position of the ICH holding communities in the middle of such bargaining processes; their fragile position in the ongoing nation building process and their appeal to human rights under the revised Indonesian Constitution in order to safeguard their heritage and their interests.



## **The Flight of the Condor: A Letter, a Song and the Story of Intangible Cultural Heritage**

Individual Film

***Prof. Valdimar Tryggvi Hafstein**<sup>1</sup>, **Ms. Áslaug Einarsdóttir**<sup>2</sup>*

*1. University of Iceland, 2. Girls Rock!*

The Flight of the Condor traces the global circulation of the melody “El Condor Pasa”: from the Andes mountains to global metropolises; from Lima to Paris to New York, and back; from panpipes to piano and from symphony orchestras to the disco; from indigenous to popular music; and from world music back to national heritage. Some of the protagonists are: Paul Simon, Art Garfunkel, Daniel Alomía Robles, Alan Lomax, Los Incas, the Cerro de Pasco Copper Company, the Victor Talking Machine Corporation, the Falangist Socialist Party of Bolivia, Chuck Berry, NASA, WIPO and UNESCO.

The story that the film tells shows how individual personalities and states can shape texts that become the foundation of global narratives; and how propositions made for a particular local reason become global instruments with entirely different effects in other corners of the world. Unpacking the global/local dialectic, the film is a case study in paradox; it analyzes the prehistory of international heritage/copyright norms, the way that prehistory travels in oral and written circulation, and the enduring problems it points to in the implementation of these norms.

Running time: 30 minutes.



## **The Future within the Past, the Past within the Future – Theorising about the Retro-Futurology of Cultural Heritage - “Retro-futurology”, ICH, and European complex(iti)es.**

Oral

***Dr. Alessandro Testa**<sup>1</sup>*

*1. Charles University, Prague*

This paper intends to theorise about cultural heritage “retro-futurology” by relating this concept to empirical case studies taken from the speaker’s research into European ethnology. These cases concern the process of heritagisation of items identified and treated as “intangible” (or related qualifications).

Special attention will be given to the following: interactions between top-down policies (typically implemented by UNESCO and national/regional institutional agencies and their representatives); the “emic” discourses about future – but rooted in the past – at the grassroots level (local practitioners, event organisers, “tradition-holders”); and social agents at the meso-level acting as cultural “mediators” between those two poles (e.g. local experts, local civil servants, and ethnographers).

The paper will also attempt to show to what extent some of these discourses and heritagised representations can be considered typically “European” or part of general European cultural patterns (“European complexes”). It will also try to disentangle and break down the representational and symbolic elements forming these discourses and practices in contexts of political crises, social transformations, growing transculturality, and reconfigured collective identities (“European complexities”).

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**The Future within the Past, the Past within the Future –  
Theorising about the Retro-Futurology of Cultural Heritage.  
Curated session by the SIEF Working Group on Cultural  
Heritage and Property**

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Oral

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***Dr. Alessandro Testa*<sup>1</sup>, *Dr. Helmut Groschwitz*<sup>2</sup>, *Prof. Ullrich Kockel*<sup>3</sup>**

*1. Charles University, Prague, 2. Universität Regensburg, 3. Heriot-Watt University*

(This session is supported by the SIEF Working Group on Cultural Heritage and Property)

With the expression “retro-futurology” we intend to point to, and foster theorisation of, the dual direction that seems to characterize the temporal axiality of cultural heritage. By theorising the entanglement of these dimensions, this panel tries to answer a multidimensional set of questions that seem to be haunting heritage scholars and practitioners alike: In what sense does the cultural heritage machinery project itself, the objects and performances of its functioning, and the actors involved in its processes, towards imaginable futures? How, and how successfully, are values, worldviews, and discourses embedded in heritages selected, formulated, transferred or transmitted from the past to the future? What are the expedients heritage professionals operationalize to heritagize without essentializing or crystallizing the heritagized objects and performances into simulacra and “exhibitions of themselves”? What role can museums play in the representation of cultural heritages – conceived as remains of “meaningful pasts” – in/for future generations?

In a world of dramatic environmental transformations, growing transculturality, reconfiguration of collective identities, and technological acceleration, cultural heritages seem to have acquired a new foundational role, a role that, symbolically rooted in the past, branches out towards the promise of further social changes in the future.

Through the consideration of analysis and intervention, reflection and action, this panel invites the participants to join the discussion about a Retro-Futurology of Cultural Heritage.



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## Too much sovereignty for democracy: International organisations, states and the Intangible Cultural Heritage of refugees

Oral

***Dr. Geraldine Chatelard***<sup>1</sup>

*1. French Institute in the Near East (IFPO)*

UNESCO has recently engaged in efforts to raise the profile of ICH safeguarding in “emergencies” construed as disasters and conflicts, including refugee crises. This new policy begs the question of compatibility between, on the one hand, the community-centred, bottom-up principles promoted by the 2003 UNESCO Convention and its Operational Directives and, on the other hand, the layers of top-down sovereignty through which humanitarianism, particularly refugee relief, operates. The first part of the paper will frame the issue at the normative level by comparing definitions of and modalities for dealing with (a) communities, groups and individuals and their ICH as conceptualised by the 2003 Convention regime and (b) refugees and their culture(s) in the international humanitarian regime. In a second part, the paper will examine activities major institutional actors have designed and implemented for Syrian refugees and their ICH in Lebanon, Jordan and Turkey. These interventions reveal how the combination of the humanitarian and 2003 Convention regimes creates a configuration of sovereign actors (several UN organisations together with the states hosting refugees and the Syrian state) who are the ones exclusively involved in drawing the contours of cultural communities, negotiating the value of the ICH they attribute to them, and creating hierarchies of cultural elements and groups worthy of attention. The last part will highlight some more “democratic” practices whereby collectives of Syrians – often working across various types of boundaries and with non-Syrians – identify their cultural communities and expressions, and how they decide what should be done to engage ICH in relation to conflict and forced displacement.

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## Transforming tradition: gender performance in the Festival of Sant’Efsio, Sardinia

Oral

***Ms. Chiara Cocco***<sup>1</sup>

*1. PhD student*

In this paper, I explore the performative potential of cultural festivals in constructing gender identity. I look at the interconnection between folklore and society, particularly how cultural heritage affects, and it is affected by, social transformations with particular focus on gender representation and performance. In order to do so, I discuss gendered roles and gendered practices in the rituals of the Festival of Sant’Efsio in Sardinia, one of the largest heritage events in the island which encapsulates both secular and religious tradition.

My analysis builds on the theoretical framework offered by the anthropological perspectives on heritage and performance, which I apply to the study of gender in the festivals. Performance, as well as heritage, is concerned

with and deeply embedded in issues of identity (McKerrell and Pfeiffer, 2019, p. 18) and it can serve as a lens to analyse social and cultural phenomena (Kockel et al., 2019), such as gender representation. Particular focus is placed on Turner's interpretation (1969, p. 95-96) of the ritual phase of 'liminality' in which the participants are in a state of transition between 'two conditions of stasis' (Clopot and McCullagh, 2019, p. 48) before being reintegrated into society as new transformed individuals. Moreover, cultural festivals can be conceptualised as performative events where the participants do not just define and affirm their identity, but are subject to individual transformation and thus potentially reflect the change in society (Dolan, 2005).

I discuss one of the most important roles in the Festival of Sant'Ef시오: the Alter Nos ('One of Us'), the representative of the municipal authority, which has been performed by a woman for the first time in 2019. This occurrence revealed a significant change in the tradition of the Festival since its origin in 1657 which, I argue, reflects the social and cultural transformations in Sardinian society.

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## When skills become heritagized, what is the craft's future?

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Oral (edits needed)

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***Dr. Ewa Klekot***<sup>1</sup>

*1. University SWPS in Warsaw*

The contemporary craftspersons' approach to heritagization of their own craft is ambiguous: on one hand, the heritage mode seems to have the power to preserve and hopefully pass on the skills, on the other the spectacle mode of work can be felt as uneasy. With skills becoming heritagized, the craftsperson's worktime is made into the time of cultural production and it is more their performance of skills than the product that are now on show (and sale). Craft as spectacle or hobby becomes a part of leisure industry, while the craft ethics of good work is based on a clear separation of work and leisure. The audience for craft and its skills seem much bigger than the one for its products. Moreover, heritagization can be seen as contrary to innovations which are part of any serious craft practice, even though they are not declared as the craftsperson's aim.

I would like to ponder over the future of heritagization of craft – understood as a process of production involving embodied skills, little work division and responsibility of the craftsperson for the entire production process. I will use insights coming from my ethnographic experiences with different categories of contemporary craftspeople: so-called "folk craftspeople", urban craftspeople from the Praga district of Warsaw and some "new craftspeople" – educated urbanities trying to make their living from craft. I would like to focus on (1) the ethic of good work, (2) time in craft activities and (3) embodied skills as they are practiced and conceptualized by craftspeople.

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## **‘For the benefit of posterity’: creating the future through the past in folk museums and folk collecting in the twentieth century**

Oral

***Dr. Kate Hill***<sup>1</sup>

*1. University of Lincoln*

Folk museums and collections, as they developed from around 1900 onwards, marked a significant change in the paradigms of museums and heritage movements as they had hitherto developed, and one of the key differences was in the ways they focused on the future and intended to mould it. Although initially following the ‘salvage’ paradigm and aiming solely to preserve ‘dead’ cultures as if in aspic, folk museums and collections swiftly moved to undertake a more dynamic role in creating the future. This paper will examine the ways in which folk museums and collections hoped to intervene in the future: some aimed to heal the traumas of modernity, others to anchor and safeguard ethnic and racial identities, others to modernise education and entertainment; while at the extremes folk museums aimed to mitigate a catastrophic future. In all of these possibilities, the specific materiality of historic folk objects was thought to be the key to enriching the future in some way.

I will argue that the study of twentieth-century folk museums and collections, and the ways in which they linked past and present to the future, is important for understanding the underlying tendencies and potentials of social history collecting today. Modernity and the ‘stuff’ of the past were key shaping forces in museums’ engagement with the future.

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## **“Chop a heel and cut a toe” – fitting living traditions into official policies of safeguarding.**

Oral

***Mrs. Tóta Árnadóttir***<sup>1</sup>

*1. University of the Faroe Islands/ University of Iceland*

“Chop a heel and cut a toe” is the questionable advice given by the evil stepmother to one of the ugly sisters of Cinderella, as she desperately tries to meet the specifications on shoe size required to win the kingdom. Researching the transmission of the Faroese Chain Dance, I have found that official safeguarding efforts can produce similar sorts of potentially self-damaging responses amongst those who strive to uphold the tradition. The Faroe Islands ratified the UNESCO convention on ICH in 2018 and both in the discussion leading up to the ratification and in the news after the ratification; there has been a lot of hype and expectations about how it will assist communities in “safeguarding their heritage”. The notion seems to be that UNESCO is providing some kind of universal manual that will work in any setting and thus the widespread support and commitment to the convention is generally celebrated in media and political debate.

My research (fieldwork in the Faroe Islands 2016-2019) is based on interviews and participant observations

with dancers, educational staff and officials. The objective of the study is to gain knowledge and understanding of the Faroese Ballad tradition as a contemporary phenomenon and to bring forth the concerns of those actively participating in the tradition today, enabling reflection and discussion about safeguarding efforts. Key aspects are: the chain dance staged and performed as „intangible heritage“ on the one hand and as perceived by participants as „individual experience“ at the other hand. My findings indicate that even though the support from official side is seen as crucial to the survival of the tradition, adapting to fixed perceptions of tradition as heritage can come with significant pain and noticeable blood loss, something which is rarely addressed as the communities struggle to hand over their skills.

# **Heritage and Foodways**

## Australia's Heritage in the Kriol Kitchen

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Oral

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***Dr. Lina Pranaitytė***<sup>1</sup>

*1. Ruprecht-Karls-University Heidelberg*

This paper discusses how Australian settler colonialism, histories of migration, missionization and resettlement have influenced the country's contemporary cuisine. Ethnographic examples of local multicultural families and their edible heritage will be compared to the national imaginary of a unified Australian gastronomy as portrayed in various media sources.

The Dampier Peninsula at the Indian Ocean coast of Northwest Australia has a unique history. Its coastal location, pearl farming and a vibrant tourism industry account for more than 100 years of creolisation processes that resulted from a combination of Australian Aboriginal, European and Asian interactions. As a result, local families today advocate particular cooking traditions, which recently have been televised in a dedicated cooking show and thus presented to a national audience. Its format and message differs greatly from the usual shows. This paper will examine this show's posed challenge to heritable foodways and highlight its attempt to combine reconciliatory aspects of a troubled Australian history of migration with the sustainable Indigenous approaches to nature.

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## Challenges of museum professionals in the field of food heritage: Experiences of the Estonian National Museum

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Oral

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***Dr. Anu Kannike***<sup>1</sup>, ***Dr. Ester Bardone***<sup>2</sup>

*1. Estonian National Museum, 2. University of Tartu*

Food and foodways have been acknowledged to be part of cultural heritage at different scales and by different institutions. The latter have established diverse heritage regimes that have shaped varied interpretations and practices. Relying on the example of the Estonian National Museum (ENM), we discuss the challenges of museums as agents of food heritage considering the changing role of museums in the democratised heritage field where positions and hierarchies have shifted.

ENM has been the central institution collecting and archiving historical material about food culture since the early 20th century. However, during the last decades, the museum has aimed to extend its profile from the institution studying peasant folk culture to the socially active museum engaged in historical and contemporary culture research. In 2017-2019 a project targeted at raising public awareness about food-related research and development at the ENM.

We will focus on multiple roles and challenges of museum professionals engaged in various food heritage initiatives:

- heritage experts providing particular consultations for different groups or individuals seeking for authentic uses of food heritage;
  - museum professionals providing a space for dialogue for various partners, esp. for local communities in promoting and performing their food heritage;
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- museum professionals not seen as heritage experts or not having authority in projects involving food heritage (e.g., in tourism).

Considering our experiences in the project, we discuss future challenges for public museums in safeguarding both tangible and intangible food heritage, and the ambivalent position of museum professionals in heritage production.

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## Food as sustainable cultural heritage: Women farmers' millet memories and performances from southern India.

Oral

***Dr. Sandip Hazareesingh***<sup>1</sup>

*1. Open University*

Food is perhaps the poor relation of heritage studies as a perusal of the contents of the leading journals in the field would seem to indicate. Moreover, although food has belatedly been recognised as a significant aspect of 'intangible cultural heritage' by UNESCO, there are major problems with deploying such top-down concepts in relation to local communities' cultural experiences of food. Even if the concept of 'intangibility' were made comprehensible in the regional language, Kannada, to the women small farmers of Karnataka, the subjects of this chapter, they would be baffled by its applicability to that most tangible of their living traditions, millet foods. Similarly, while there have been intellectual nods to 'culturally informed approaches' over the past couple of decades, international development remains singularly ill at ease with actual, concrete manifestations of culture in what people actually do, particularly non-secular practices. In contrast, there is a flourishing literature on the histories and cultures of food, indeed the concept of foodways covers traditional, historical knowledge passed down the generations, core beliefs and values, as well as desire, taste and evolving eating practices. This paper draws on oral history interviews with women farmers in southern India who draw on memories to narrate cultural stories about millet foods. They detail skills of seed saving, of preparing and cooking millet foods, emphasizing the significance of taste, while also evaluating the challenge currently presented to millets by the increase in rice consumption. Millets also emerge as integral to a system of folk religious faith that sustains local farming communities, expressed in a range of women-led ritual performances involving food offerings to deities. This reflects an ontological way of being and belief system in which non-human entities such as deities, seeds, and animals are intimately related to humans and affect food and farming outcomes.



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## Food Heritage for Global Challenges - African Diaspora food culture in Belgium; an intersection of food heritage

Oral

***Dr. Maureen Duru***<sup>1</sup>*1. The Food Bridge vzw*

Food and society have never been static, they both evolve with input and influences from diverse sources. Thus the claim of food as a heritage based on long standing tradition can be challenging, when viewed with historical lenses. From ancient times, food and people have always moved across different nations of the world. Yet the link between a people's food culture and their sense of identity can be so strong that even migration does not alter this.

This paper will examine how African Diasporas in Belgium try to maintain links to the African food heritage, while allowing some level of influence from other food cultures within their new locality. One may wonder then, if such inputs are not at odds with the concept of a food heritage. Thus the paper will also highlight some of the challenges of placing diaspora food cultures within the food heritage discourse.

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## Food Heritage for Global Challenges - Cultural and social change in traditional food production practices at the World Heritage Site of Subak

Oral

***Ms. Diana Rahman***<sup>1</sup>, ***Dr. Kalliopi Fouseki***<sup>1</sup>*1. UCL*

This paper aims to explore how traditional farming as a cultural and heritage practice of food production and consumption is being perceived by the local farmers at the world heritage of Subak landscape (Indonesia) and the respective world heritage officers. More specifically, the paper will look at the notion of social and cultural change in the area and its perception as a threat or a driver to sustainable farming practices. Based on extensive ethnographic work, the paper will demonstrate that there is a big discrepancy between the ways in which changing traditional farming practices are being viewed between communities and heritage managers with possible significant implications for future sustainable management of the area. For instance, technological change is welcomed by local farmers. It is not viewed as a threat for as long as the associated rituals are sustained. On the other hand, technological change and tourism are viewed as threats by heritage officers developing mitigation strategies for managing the associated risks. This and other discrepancies related to farming practices and the extent to which its cultural and heritage dimensions are taken into account or omitted in the management of the area can have significant implications for the future of the site and the lives of the farmers. To conclude, the paper will argue that food production and consumption are dynamic processes aimed to change. However, the pace of change will be critical in the sustainability of food production/consumption and food as a heritage

and a cultural practice.

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## **Food Heritage for Global Challenges - Food heritage as a pillar for food security and sustainability: insights from the BigPicnic project**

Oral

***Dr. Theano Moussouri<sup>1</sup>, Dr. Georgios Alexopoulos<sup>2</sup>***

*1. UCL, 2. University of Innsbruck*

Food and foodways have recently gained significant attention within the international heritage discourse and are widely acknowledged as an important element of intangible cultural heritage. At the same time calls for culture to be considered as the fourth pillar of sustainability (together with environmental, economic and social sustainability) have supported the view that heritage has a key role to play in discussions about the present and the future of the planet. This paper argues that food heritage is a particularly important parameter in the promotion of food security principles and action, an aspect that has, until recently, been overlooked in existing policy documents and the rhetoric of international organisations. This can be observed despite the fact that the role of food in the formation and preservation of cultural identities has been widely acknowledged and has been the object of study for various disciplines. Drawing from the insights gained through the BigPicnic project, funded by the European Union's Horizon 2020 research and innovation programme, we will demonstrate how the sociocultural associations and meanings of food can contribute to the wider challenges and discussions that are set by the UN's Sustainable Development Goals. The discussion will be based on the outcomes of qualitative studies carried out by 15 botanic gardens which co-created with a variety of audiences for the development of a range of exhibitions, science cafés and participatory activities and events in order to promote dialogue and raise public awareness of food security and sustainability issues.

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## **Food Heritage for Global Challenges - Food heritage from below: politicising foodways to ignite social change**

Oral

***Dr. Raul Matta<sup>1</sup>***

*1. Taylor's University*

As States and global governance institutions draw upon cultural heritage and cultural property to serve diverse political, economic and cultural interests, rural and indigenous communities across the world undertake actions that are deeply rooted in their living environments, with the aim of ensuring a degree of control over their own livelihoods. Sometimes these actions predate State and governance programs; other times, they emerge alongside or in opposition to them. This presentation looks at initiatives developed in the realm of food and food-related practices. It shows how food, when framed as a tool for politics, is a privileged location for strug-

gles over inequalities in nutritional well-being, political power, gender relations, and ethnic identities, as it involves deep affects and encompass essential concerns for rural populations, ranging from biocultural knowledge to food security, to territorialisation to participation in markets. Drawing on examples from the Americas, this presentation proposes to pay attention of the myriad ways people make use of food to engage with what David Harvey (2001: 109) has termed as the “key spaces of hope for the construction of an alternative kind of globalization.”

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## Food Heritage for Global Challenges – Food as Craft as Heritage: A View from Japan, with Focus on Sushi

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Oral

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***Dr. Voltaire Cang***<sup>1</sup>

1. RINRI Institute

Food production has historically belonged to the realm of craft in Japan, along with more ‘mainstream’ art and craft traditions such as metalwork, carpentry, and weaving. However, while Japanese legislation has long formally designated most of the country’s numerous craft traditions as heritage, food craft has largely been left out of all government heritage designation lists. When Japanese food, as *washoku*, was inscribed as UNESCO Intangible Heritage, although it was recognized for representing an important ‘set of skills, knowledge, practice and traditions’, most of the discourse in Japan then, as now, emphasized *washoku* more as knowledge and social practice rather than as skill, that is, craft. The absence of food craft in heritage discourse, however, does not preclude it from critical problems affecting many of Japan’s craft traditions today, including ageing and succession issues, democratization and easing of strict training systems and methods, and public indifference. This paper looks into, first, the historical context of food as craft in Japan and subsequently the various crises facing food craft today, with focus on sushi chefs, who are traditionally and still generally called *sushi shokunin* [sushi artisan], not chef [*shefu*] or cook [*ryōrinin*]. The study particularly discusses transformations in sushi’s training system and methods that emerged as means to cope with current problems, and the implications of these changes especially in the context of issues such as the transmission and the valorization of embodied knowledge and techniques in food craft in Japan, as well as in craft heritage in general.

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## Heritage and Foodways - Food Heritage for Global Challenges - 7

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Oral

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***Dr. Theano Moussouri***<sup>1</sup>, ***Dr. Georgios Alexopoulos***<sup>2</sup>

1. UCL, 2. University of Innsbruck

This ACHS conference session aims to explore the multiple ways in which food heritage and foodways can be actively involved in wider debates and discussions surrounding the environment, social welfare, cultural

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sustainability, identities of diaspora communities etc. The ever-expanding field of heritage studies and the emergence of critical heritage studies in particular have both embraced and solidified the notion of intangible cultural heritage and food has found its own place in this discourse as an important element. Food has traditionally been considered and valued for its nutritional qualities (a basic human need) and is inevitably part of a complex food industry with various implications on food security, sustainable development, climate change, biodiversity and food economy. Nevertheless, foodways, culinary heritage and eating traditions remind us that food encompasses a wide range of social and cultural associations and meanings that also impact on health, behaviour, choices and preferences. This makes it even more important for food heritage to be studied, conceptualised and debated within a multidisciplinary and pluralistic perspective that can bring together all of the afore-mentioned aspects (environment, economy, society, culture: echoing the so-called pillars of sustainability).

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## **Heritagizing Tea Café: Retraditionalisation, Place-making and Political Movements in Post-Colonial Hong Kong**

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Oral

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***Dr. Veronica, Sau-wa Mak***<sup>1</sup>

*1. Hong Kong University of Shue Yan*

This article uses the heritagization of local tea café (cha chaan teng) as a lens to explore post-colonial cultural governance, retraditionalisation of food and the engagement of food in political movements of post-colonial Hong Kong.

The aromatic and strong Hong Kong-style silk socking milk tea, which resembles the British builder's brew, together with egg tarts and pineapple buns, the other two most popular food in local tea café, have been listed by the Hong Kong government in the intangible cultural heritage inventory since 2014. Based on the data and information collected through ethnographic study, personal interviews and digital media on tea cafe, my study investigates how the Hong Kong government, artists and political activists interactively retraditionize tea café and create new meanings for city branding, political movements and identity politics. Contrary to the government's narrative in linking the food in now globalized Hong Kong-style tea cafe with the fusion and development of Hong Kong's East-meets-West food culture, this paper reveals a significant differences in this interpretation between the Hong Kong government and the young political activists. It was found that the young generation treasure local tea café and Hong Kong-style milk tea as it represents the slowness, nostalgic and rebellious characters. This indicates a diverse, contradictory views and widening gap in the interpretation of cultural values, political orientation and place-identity between the Hong Kong government and the young people with are increasingly political conscious, under the background of Hong Kong's political transition from a British colony to part of China.

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**Les Bouchons Lyonnais: the ‘heritigization’ of a culinary institution and its socio-cultural drivers**

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Oral

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***Ms. Jenny Herman***<sup>1</sup>*1. KU Leuven*

Often lauded as the birthplace of French gastronomy, in recent years the city of Lyon has seen a progressive investment in reinforcing and expanding its celebrated culinary traditions across platforms both public and private. Following the 2010 UNESCO granting of intangible cultural heritage status to the ‘Gastronomic meal of the French,’ Lyon was assigned as one of France’s four ‘cities of gastronomy,’ a measure certainly undertaken to boost tourism, but also to foster culinary pride and transmission of knowledge, therefore providing an enduring sense of heritage among French citizens themselves. Since 2012 an association of ‘bouchons’ (an iconic traditional restaurant found only in Lyon) was established. Referring to themselves as the ‘Guarantors of the French culinary tradition’ this group of ‘bouchons’ have contributed to the cultural heritage landscape of the city with their aim to ‘safeguard and perpetuate this culinary tradition in Lyon’ but have also created some tensions among other ‘bouchons’ not subscribing to the group, which gives rise to questions of which narrative of heritage are put forth and by whom.

Also host to the renowned annual culinary competition Le Bocuse D’Or (and the food market sharing its name-sake), Lyon additionally opened in its ‘cité de la gastronomie’ in October 2019, a museum dedicated to the food history and culture of Lyon. Drawing from a perspective in cultural studies (Rodney Harrison) and social theory (Roland Barthes and Pierre Bourdieu), this paper will examine not only the social function and significance of this culinary establishment and its shifting importance over the last decade, but also will analyze the policy and collaborations between local government, private endowments, and tourism boards to establish the motivations for the ‘heritigization’ and safeguarding of Lyon’s bouchons in a globalized (and further globalizing) culinary landscape.

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**Making sense of globalizing culinary practices in the digital era; a case study of kimchi making on YouTube and Instagram**

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Oral (edits needed)

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***Ms. Sumi Nam***<sup>1</sup>, ***Ms. Heejun Yoo***<sup>1</sup>, ***Prof. Sangmee Bak***<sup>2</sup>

*1. Research Institute for Cultural Heritage, Hankuk University of Foreign Studies, 2. Division of International Studies, Hankuk University of Foreign Studies*

An interesting comment was posted on a YouTube channel. A non-Korean woman ran into a Korean couple who don’t make their kimchi, was surprised at this, and ended up explaining the various recipes and benefits of kimchi to the couple. Likewise, an increasing number of non-Koreans are posting their homemade kimchi on Instagram under “#mykimchi”.

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Undoubtedly kimchi is a 'Korean soul food'. Historically, kimchi spread across the world with the Korean diaspora, and for decades kimchi was consumed mainly among the Korean communities. When it became known globally, it was interpreted as a representative symbol of Korean identity.[1] However, as noticed above, new ways of consuming, interpreting, and culinary practices of kimchi emerged recently on digital platforms, across borders. It seems that more non-Koreans are enjoying both making and consuming kimchi. More interestingly, it is consumed as healthy food, rather than 'Korean soul food'. This new perspective of kimchi has also made an impact on Korea as well.

This paper examines how digital platforms affect the globalization of foodways and the re-contextualization of its meaning by analyzing kimchi-related contents on YouTube and Instagram. It will also explore the globalization of foodways in a variety of dimensions, when the ingredients, cooking methods and skills, and the people are widespread, and the food and foodways are enjoyed by people other than the community of its origin across the world. The goal is to acquire insightful interpretations by understanding and incorporating the underlying economic, social, and cultural context of the globalization of kimchi as reflected in the digital platforms.

[1] Kimjang, making and sharing kimchi has been inscribed in 2013 on the Representative List of the Intangible Cultural Heritage of Humanity. It is pointed out that 'it forms an essential part of Korean meals' and 'its collective practice reaffirms Korean identity.' <https://ich.unesco.org/en/RL/kimjang-making-and-sharing-kimchi-in-the-republic-of-korea-00881>

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## Peruvian cuisine: tradition, cultural heritage and identity

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Oral

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***Dr. Adriana Arista-Zerga***<sup>1</sup>

*1. University of Nottingham*

In recent decades the close relationship of tradition, identity, and cultural heritage has become more noticeable, it is a global phenomenon linked to the new communication and movement processes not only of products and information but and mainly of people and knowledge. Thus, within this network of local/global movements, the cuisine has become the hallmark and identity of a place that is developed on the local level and expands beyond the borders of the countries, settling as a cultural identifier, a system of techniques, ingredients, and products considered unique, and therefore seen as part of a tradition, of a cultural heritage that must be preserved. In that line, Peruvian cuisine/gastronomy would be one of the main exponents, not only in Latin America but also worldwide. I will present some aspects that are necessary to observe in order to understand the phenomenon of Peruvian cuisine / gastronomy as a cultural heritage, to introduce some variables that allow us to identify the problematic of it, and in which points it is necessary to work in a coordinated way, which finally generates a more effective synergy, that covers the different areas in which this economic-cultural activity is developed and its possible influence in the construction of cultural citizenship. The approach proposed has a guiding thread, which is the identity, tradition and the idea of cultural heritage, ideas that appear when we speak about (and "feel") Peruvian cuisine.

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**Remember when KFC first came to town? The heritage potentials of a regional fast food culture.**

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Oral

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***Mr. Andrew Murray***<sup>1</sup>*1. University of Melbourne*

In 1968 the first Kentucky Fried Chicken opened in Sydney, Australia, an occasion which marks a major shift in the Australian food landscape. The introduction of a new and completely unknown restaurant type into a food landscape which was still largely dominated by formal dining rooms and fish and chips shops was quickly embraced by a country in the middle of a slow cultural shift towards the new American world. Kentucky Fried Chicken was soon joined by other multinational fast food restaurant chains including McDonalds, Burger King and Pizza Hut, dramatically changing the Australian dining landscape which had long been cast as insular and conservative. But in the face of these international competitors a number of Australian fast food outlets were started by local restaurateurs and savvy investors looking to take advantage of this rapidly growing market which would soon dominate the local food industry. Australian chains like Red Rooster, Chicken Treat and Pizza Inn soon entered the market with specific interpretations of American fast food culture oriented for an Australian market. This paper sets out to examine the emergence of the Australian fast food restaurant as a site for potential heritage study. It identifies the fast food restaurant, and the process of its translation into an Australian setting, as a key site of cultural hybridisation, one which provides a unique lens by which to view the changing identity of Australia in a period of shifting political, economical and cultural interests.

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**Skyr Wars: From Live Cultures to Cultural Heritage**

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Oral

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***Prof. Valdimar Tryggvi Hafstein***<sup>1</sup>, ***Mr. Jon Thor Petursson***<sup>2</sup>*1. University of Iceland, 2. Lund University*

The Icelandic dairy product *skyr* has recently been transformed from an everyday product to a national food heritage. This transformation has assigned *skyr* a new position within a cultural landscape (as well as a distinct place on the dairy shelf), in which an attempt is made to create associations between producer, consumer, product and place. *Skyr* is high in protein and low in fat and its nutritional values are responsible for its new-found international success within a low-fat, high-protein consumer culture. The domestic and international marketing of *skyr* glides effortlessly from Icelandic medieval literature to modern healthy living in promoting *skyr* as a unique, authentic, and wholesome product.

In the lecture, we focus on how “heritage” and “tradition” are deployed as contemporary branding tools and how selective storytelling helps to move commodities across time and space. We do so by critically examining the contemporary making and marketing of *skyr* as we follow the humble dairy product along the entire food value chain from udder to cup. Along the way, we analyse several branding efforts and advertising campaigns

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produced in the last two decades for various types of *skyr* from a number of different producers in Iceland, Europe, and the United States. These branding efforts and campaigns compete and clash in “Skyr Wars”, some hot, some cold, some symbolic, fought out on the screen or the page, others legal (incl. trademark disputes), fought out in the courtroom, but always commercial, claiming tradition and cultural legitimacy in various, sometimes conflicting, ways.

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## Slovenian Foodways: Heritage-making at the crossroads of the Alps, the Mediterranean, the Pannonian Basin and the Balkan Peninsula

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Oral

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*Dr. Špela Ledinek Lozej*<sup>1</sup>

1. ZRC SAZU, Institute of Slovenian Ethnology

The geographic location of Slovenia in the middle of the four European macro-regions (the Alps, the Mediterranean Sea, the Pannonian Basin and the Balkan Peninsula) and the complex historic legacy of belonging to various political and religious entities have impacted not only the contemporary foodways in Slovenia but also their reception and understanding among the Slovenian population. A discourse on national food thus celebrates this – often uneasy – juncture of geography and history by presenting Slovenian foodways as an inevitable product of a small nation at the doorsteps of mighty powers.

This paper reveals complex negotiations among national, regional and local representations, identifications, and actors that may pursue a range of practical and ideological goals for the recognition of a particular item or a brand. In this, as the paper illustrates, some aspects of history and geography are valorised more than others (e.g. a greater emphasis on Alpine rather than Mediterranean traditions with their concomitant deep integration of Austro-Hungarian legacies). The paper provides examples of continuous heritagisation of “iconic” dishes (e.g. Slovenian *potica*), which sometimes overshadow other dishes (e.g. *gubanca*). Moreover, it highlights several simultaneous paths to recognition and valorisation of food (e.g. intangible heritage list, geographical indications, trademarks, quality schemes) that in some cases lead to congruity or even synergy (e.g. Tolminc cheese), while in other cases to the ruling out of the one at the expense of endorsing the other (e.g. Carniola sausage).

The data for the paper has been obtained through long-term participant observation and participation in several subsequent international projects on the documentation of food-related heritage. By thoroughly examining processes of recognition of specific food items, this paper adds to the understanding of why and how some dishes become “heritage” while others cannot reach beyond the “daily meal”.

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## The Sensorial Experience of Food- Heritage and Memory in Rawalpindi, Pakistan

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Oral

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*Ms. Tayeba Batool*<sup>1</sup>

*1. University of Pennsylvania*

Cities are places of diverse, sensorial stimulations. Given that one of the most evocative sensations are associated with food, cities are also romanticized, and recreated through memories of food streets and historic markets. The quotidian practices of making, sharing and eating food engages diverse senses—taste, touch, smell and sight—and also represents the community in different in diverse ways. Eating is not only an essential human action but also one which reveals nostalgia, memory and value systems (Mintz and Du Bois 2002). This paper investigates how the sensorial experience of food intersect with memory and heritage through the historic food markets in Rawalpindi, Pakistan, and what new forms of heritage participation emerge. I examine local newspapers and works of fiction as well as non-fiction to espouse upon the multiple ways the sensory experience and cultural legacy of food is captured. The findings from this paper comment on the various modalities of food heritage and its transmission through the medium of writing.

# **Conflict Heritage and Conflicted Heritages**

## “Un patrimonio per la Patria”: the populist discourse on heritage in Italy

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Oral

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***Dr. Maria Pia Guermandi***<sup>1</sup>

*1. Istituto Beni Culturali - Regione Emilia Romagna*

More than in other European countries the phenomenon of populism has affected the entire public discourse in Italy. The cultural heritage is widely used, not only by the openly populist parties: strongly anchored to the rhetoric of identity, heritage becomes the tool at the service of us / them contraposition. Alternatively it is considered as a resource to be exploited in an economic sense (tourist exploitation). Populist rhetoric relies on fake-news broadly diffused in the public discourse on heritage useful to shore up nationalist or local pride. Symptomatic in this regard is the case of the recent inclusion in the WHL of Prosecco wine, seen as a proof of the excellence of the North-East region and a further element in favor of regional autonomy. Another exemplary episode of the populist discourse on heritage concerns the discussion on the ratification of the Faro Convention interpreted as a threat to the “purity” and superiority of the Italian heritage. The opposition to this rhetoric rejects the concept of heritage as excluding and instead seeks to highlight how the heritage is on the contrary the result of multiple correlations and interactions. Even in this case, however, the concept of heritage referred to coincides with that defined by the Authorized Heritage Discourse. In Italy, AHD is still largely prevalent also due to a persistent gap between humanities and social sciences present in the academia and at CRM level. This delay in heritage studies is highly limiting for an extended social use of heritage and, on the contrary, facilitates an instrumental “abuse” for political purposes. For this reason, although to a different extent, the approach towards heritage takes on populist tones in a transversal way at a political, media and social media level.

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## #Palmyraverse The Future of Palmyra-Tadmur: A Critical Approach to Ruins Ruined

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Oral (edits needed)

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***Mr. Rory McInnes-Gibbons***<sup>1</sup>

*1. Durham University*

The tragedy of Palmyra is familiar to us all. But the narrative of what happens next is yet to be claimed: virtual or augmented reality? Full-scale 3D reconstruction? Debates rage around the contested future of Syria’s ‘Queen of the Desert’ and its ruins since their destruction by Daesh.

The only certainty is that the ruins will transform with the iconic site so significant for the Assad regime and tourist industry post-conflict. Since Kamash and Burch (2017) on the IDA’s reconstructed arch, and Khunti (2018) on the ethics of digital reconstruction, there has been little released on the future of Palmyra. The void needs to be filled. It is time to assess the diverging qualities of the new technologies available and look to present viable options.

This paper seeks to move beyond individual monuments and focus upon the site as a whole. I argue that antiquity cannot be prioritised in isolation, but must be integrated into the wider rebuilding of Tadmur post-Syrian Civil War. The ‘oasis city’ is of ecological significance and requires preservation and conservation, rather than

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just recreation.

Efforts to restore and rebuild the ancient city will be symbolically significant in the aftermath of civil war and the aesthetic appearance of the ruins will be all important. From the piecemeal process of recovering what remains in the desert dust to a full-scale reconstruction of certain monuments like the Temple of Baalshamin, many options are available to archaeologists and stakeholders.

I argue that a revamped Palmyra Museum will be key to the process in order to contextualise and add narrative to the ruins prioritising their historical, symbolic and cultural capital. Avoiding the propagandistic pitfalls of Syrian and Russian imperatives may prove futile, but an authoritative and independent museum seems to be the only route to avoid the ‘disneyfication’ of Palmyra



Screen shot 2019-10-25 at 10.36.29.png



Screen shot 2019-10-24 at 18.19.34.png



Screen shot 2019-10-24 at 14.12.15.png

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## **(De)legitimation of heritage? On the “Musealization of the GDR” at the Museum of European Cultures**

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Oral

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***Ms. Anja Früh***<sup>1</sup>*1. Universität Fribourg-Freiburg*

The unexpectedly rapid historicisation of the GDR resulted in a loss of legitimacy for the cultural history and folklore museums in the GDR. This also applies to the Museum für Volkskunde. The paper focuses on this ambiguous heritage in the transformation process of the Museum Europäischer Kulturen, which opened in 1999 in Berlin. It stemmed from a twofold integration: first, the merging of the East-Berlin Museum für Volkskunde (1957-1992) and the West-Berlin Museum für Deutsche Volkskunde (1959-1992) to become the united Museum für Volkskunde in 1992; second, the integration of the Museum für Volkskunde (1992-1999) and the European collection of the Ethnologisches Museum in 1999. Since then, the museum’s work has focused less on the existing collections of everyday culture in the GDR than on exhibitions, events and the establishment of new institutional contacts in Europe.

The paper illustrates the changing significance of the ethnographic collections associated with the history of the GDR. This emphasis on forms of neglect as innovation strategy touches on a fundamental aspect of recent museum history that has hardly been discussed in museum political and scientific debate. I argue that there is already a symptom and an effect of the problem here: the founding of the Museum of European Cultures has not been perceived or taken into account in the scientific and museum-political debates about the “musealization of the GDR” after German reunification.

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## **Accounting for the past or business as usual? The afterlife of ideologically transformed heritage sites in Myanmar since 2011**

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Oral

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***Ms. Clara Rellensmann***<sup>1</sup>*1. BTU Cottbus-Senftenberg*

From 1962 to 1988, today’s Myanmar was ruled by a military government that embraced an ideology known as The Burmese Way to Socialism based on a form of anti-Western Marxism merged with Theravada Buddhism. This system led to isolation and poverty and eventually to an uprising in 1988, followed by another military dictatorship. Both dictatorships drew on religious ideology and on ancient monarchical traditions for their legitimacy. Particularly the latter, effected major architectural transformations of religious and royal heritage sites while in power between 1988 and 2011. Transformations included the mass production of quasi-historical monuments, for example in the ancient capital Bagan, and reconstructions of presumed royal palace sites through-

out the country. While appropriating religious practices and historic sites of national importance to pursue their ambitions for political power, the generals also aimed to gain worldly profit by building high-end tourism infrastructure, in Myanmar's flagship destinations. In 2011, the military-backed government changed its course and started a process of pro-democracy political reforms, which was completed in 2015 when the first free general elections were held in November. The elections brought a supermajority for Aung San Suu Kyi's National League for Democracy (NLD) that has been in office since early 2016.

This paper aims to critically analyse the afterlife of the - in large parts irreversible – architectural testimony of the long military rule. In this regard, it will analyse (1) how the new national government(s) since the beginning of political reforms in Myanmar in 2011 have been interpreting and dealing with the heritage of the previous regimes' identity politics; (2) whether future-making strategies of the proclaimed democratic Myanmar differs from the previously authoritarian setting; and (3) whether heritage-making practices in authoritarian and post-authoritarian contexts differ from each other in terms of particular patterns or strategies.

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## Activism Across the Political Spectrum: Rethinking Participation

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Oral

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*Dr. Annette Loeseke*<sup>1</sup>

*1. Lecturer in Museum Studies, New York University Berlin*

Recent activist movements such as #MeToo or initiatives to remove confederate statues in the US have been reframed, often by far-right groups, as issues of identity politics, free speech and censorship. By tracing how such debates have intersected with the cultural heritage sector, this paper examines to what extent activists have been successful in setting agendas. What have been their political aims? Who have been their target audiences? By drawing on Elaine Heumann Gurian (*On the Importance of And*, 2018) and Isolde Charim's notions of plurality and 'deregulated space' (*Ich und die Anderen*, 2018), and by discussing how the cultural heritage and museum sector might reconsider their future role as public contact and conflict zones, I also explore implications for future practice, research and teaching. Not only do we need to expand our current focus on audiences and include, into our empirical research, the potentially controversial motivations and values of a broader range of stakeholders, such as museum staff, donors or activists. We also need to build segmentation models that reach beyond established demographic, lifestyle and motivations-based models and instead correspond with values that shape political opinions. One of the main challenges for future activist heritage practice, I shall argue, is to think more strategically about how to connect with various stakeholders across the political spectrum, ranging from liberal to authoritarian. How can we promote progressive critical heritage agendas while also addressing authoritarian-leaning stakeholders? How can we expand our curricula and teach more strategically sound empirical research approaches and activist, social-media-savvy strategies?





## **Activist Heritage: Challenges for Future Practice, Research and Teaching**

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Oral

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***Dr. Annette Loeseke***<sup>1</sup>

*1. Lecturer in Museum Studies, New York University Berlin*

By examining different activist practices from the 1960s until today, this session discusses how recent dramatic political shifts and the rise of populist and far-right parties in many countries might be addressed and countered by the cultural heritage sector. One of the principal aims of this session is to understand the ever shifting historical, current and likely future dynamics among various players in the field. The papers explore how activists have protested against contested cultural and environmental heritage practice and collaborated with or used cultural heritage sites and museums to counter oppressive, exploitative, authoritarian and/or far-right politics in settler colonies such as Canada or countries with a fascist past, such as Italy or Germany, that are currently facing far-right attempts to re-appropriate contested cultural heritage. How have activists explored the cultural heritage field in order to turn non-issues into issues? And how have institutions, public and private stakeholders and the general public responded to activist approaches? A second main aim of this session is to discuss the implications and future challenges for practicing and teaching critical heritage studies. The papers explore to what extent current-day and future activist heritage practice might draw on the empowering potential of Utopian thinking and participative action from the 1960s and 70s. How can we build on Indigenous knowledge and consider alternative, arts-based, ephemeral or playful forms of knowledge production to enhance activist practice? How can we pass on knowledge gained from activist experience, in order to counter future challenges in tumultuous times?



## **Advancing nationalist identity politics through heritage preservation**

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Oral

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***Dr. Laura Demeter***<sup>1</sup>

*1. Leibniz Institute for the History and Culture of Eastern Europe*

Traditionally, prior to the coming to power of the communist regime, heritage conservation and restoration was an activity strongly linked to the Orthodox Church (Oprîş 1994). This paper builds on this tradition and analyses the involvement of the Orthodox elites in heritage preservation during the communist regime period and following its dismissal. Following the events of 1989 the orthodox elites emerged as a victim of the abusive politics of the communist regime. However, this paper aims to address the involvement of the religious authorities in advancing a nationalist identity politics through the means of cultural heritage in particular during the Ceausescu regime and following its dismissal. For this, it questions: 1. What was the relation between the state and religious authorities in the field of heritage preservation? 2. What role did the Orthodox religious

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elites play in advancing the nationalist agenda and identity politics, pursued by Ceaușescu, through the means of cultural heritage prior to 1989? 3. Nevertheless, to what extent the political events of 1989 and the dismissal of the Ceaușescu regime facilitated Orthodox elites in pursuing the establishment of the Orthodox church as the national religion, and found expression through the means of heritage preservation. The paper will discuss in details the following strategies employed by the Orthodox church in advancing the nationalist identity politics, such as: destruction, preservation, conservation/restoration and reconstruction of religious heritage during the communist regime and following its dismissal.

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## **Arts and Creative Practice: Confronting Commemoration: Visuality, Aesthetics and Multiplicity as Concepts for a Troubles Memorial**

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Oral

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***Ms. Gail Ritchie***<sup>1</sup>

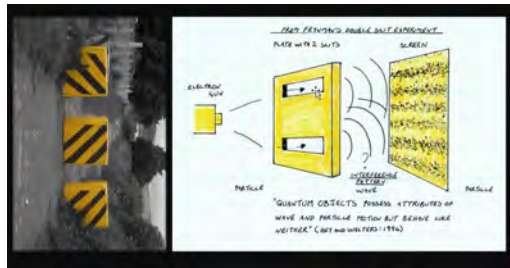
*1. Queen's University Belfast*

How can I devise a memorial form - or forms - which allows me to think in unexpected ways and to conceive of something which does not subscribe to established tropes which (in NI) only reinforce binaries of difference? How can I learn to see things from another perspective or a multiplicity of perspectives? Where can I look to find, if not answers, then a set of provocative questions about identity and behaviour; about how we might not behave as expected, or as described. In a place where heritage is contested, what kind of physical, material space could challenge our internalized mindsets?

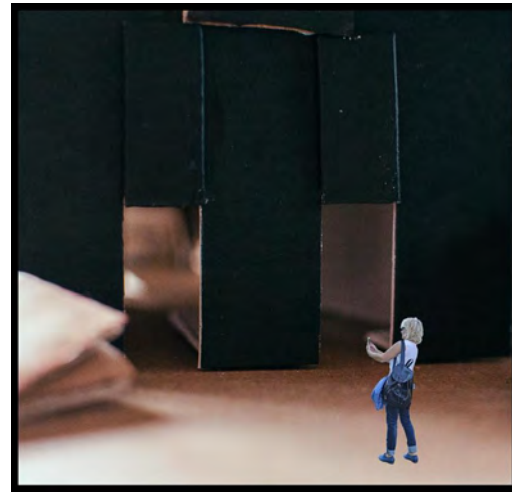
Some of the key themes I am developing in this creative research are based on time and memory. This has led me into the world of quantum physics and entanglements, and the principals of uncertainty... to the possibility of imaging the side roads of history which were never taken and of memories of an event which has yet to happen. How can these ideas and paradoxes be manifested in memorial design?

The world of quantum physics is helping me to form a set of questions about how a memorial to the Troubles might not behave as expected; how it might ask the people who visit it to behave differently; how the memorial itself might be a paradox – as much about remembering as forgetting; for the living as well as the dead. It has opened up my thinking to consider the existence of many memorials, not just one.

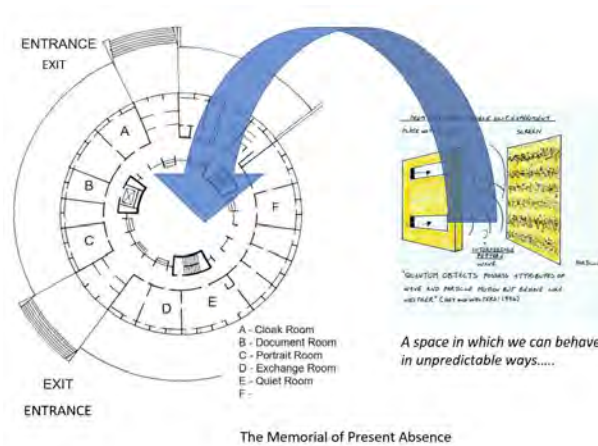
This visual presentation shares creative and conceptual ideas at a tentative stage of development focusing on a work in progress piece called Memorial for Present Absence.



Ballykinler and double slit.jpg



From model to monumental.jpg



Memorial of present absence.jpg

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## BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability)

Oral

*Dr. Ali Mozaffari*<sup>1</sup>, *Prof. David Harvey*<sup>2</sup>, *Dr. Manu P. Sobti*<sup>3</sup>, *Dr. Antonio Gonzalez*<sup>4</sup>

1. Alfred Deakin Institute, 2. Aarhus University, 3. University of Queensland, 4. Alfred Deakin Institute for Citizenship and Globalisation at Deakin University

Heritage is often used as a means to designate and enforce metaphorical or physical borders. At certain historical junctures—such as moments of national rivalries or regional conflicts—heritage can furnish a substantive alibi for historical, nationalistic, or ethnocentric claims and counter-claims, secessionist or expansionist movements and intrigue. Current scholarship suggests a mutual relationship between heritage and the imaginations of borders and boundaries. At times, heritage is invoked to transcend immediate borders only to reimpose them

at a different scale. Borders are increasingly and actively used in the dynamics of cultural and diplomatic relations at regional and global scales. By the same token, at least in theory, heritage can play a more constructive role by facilitating various forms of understanding and dialogue. The panel seeks to explore the figurations of a transgressive and trans-border heritage through:

- The dynamics of scale, boundaries and transborder heritage
- Heritage and civilizational discourses beyond national boundaries
- Cultural influence, diversity and transgressive heritage
- The relationship between destruction, borders, and heritage. How is heritage made and unmade in imagining borders?
- The implication of heritage in imagining/mythologising/displacing geopolitical boundaries
- History, heritage, and the geographical (re)imagination
- Questions of representation, circulation and engaging with transborder heritage

The panel features theoretically informed discussions on any of the above topics broadly interpreted. It focuses on diverse geographies that will challenge Eurocentric views.

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## **BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability) - Border-straddling heritage potentials and pitfalls: Taq Kasra – a ‘Persian’ site in ‘Iraq’**

Oral

*Dr. Ali Mozaffari*<sup>1</sup>, *Prof. David Harvey*<sup>2</sup>

*1. Alfred Deakin INsti, 2. Aarhus University*

Significant heritage sites often provide the cement for building and maintaining borders and bounding off essentialised groups of people. So, what happens with sites that are on the ‘wrong side’ of a border? Taq Kasra is a spectacular site dating back to the pre-Islamic period (pre-750 CE). As the largest unsupported span of brickwork in the world, it has global significance, and is the subject of a recent documentary film *Taq Kasra: Wonder of Architecture*. As a ‘Persian’ site that is located in present day Iraq, however, it is little visited and seems a long way from any UNESCO listing.

Drawing from a survey of Persian diaspora viewers of the *Taq Kasra* documentary, this paper explores some of the potentials and pitfalls of such ‘transgressive’ sites. The paper investigates both how heritage might be used to naturalise exclusive identity narratives of ‘us’ and ‘them’, as well as some of the constructive possibilities and potential both for thinking heritage across borders, and for re-thinking border heritage. Making specific reference to some comparable sites that have UNESCO recognition (e.g. Bamiyan and Dannevirke), the paper reflects on such issues of scale, diaspora experience and the digital mediation of heritage.



## **BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability) - Reconstructing Forgotten Boundaries and Nomadic Mobilities: The Heritage of Ruins in the Central Asian Steppe**

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Oral (edits needed)

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***Dr. Manu P. Sobti***<sup>1</sup>

1. *University of Queensland*

Within the framework of Border-Straddling Heritages, this paper engages with critical trans-border heritage in the unique geographical terrain of Central Asia. While universally acknowledged as a cultural crucible par excellence, arbitrary borders and borderlands in Central Asia still remain incompletely reconciled. In specifically re-visiting Eurasia's significance within UNESCO's 'cultural landscape categories' and 'cultural corridors', this investigation interrogates the continuing suitability of past frameworks, definitions and management plans. What do and could these terminologies effectively imply? Are these merely expedient ways to package the visible past or could these subsume not just visible 'landscapes'—that are in substantial part figments of the historical imagination—but equally those that are less readily visible: those that comprise intangible processes and values that shape the visible. Given its history of terrain and concomitant nomadism, Eurasia's cultural landscapes stretch across the boundary lines of multiple nations, making the conception of any simplistic 'cultural landscape categories or corridors' particularly challenging (and irrelevant). Beyond serving as the simplistic yardstick of preservation practice, Eurasia's 'cultural landscape categories and corridors' also need to objectify their performative roles in serving as the 'vessels' of human history, and as the terrains of *lost choreographies* and nomadic mobilities that crossed these geographies. Within this scenario, could composite natural landscapes of mobilities and memories now have inclusion within the category of cultural landscape corridors? The cultural landscapes of scattered cities, few artefacts, and silent geographies, but replete with the memories of past times?



## **BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability)- Nationhood, identity and transnationalism in Azerbaijan**

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Oral

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***Dr. Ali Mozaffari***<sup>1</sup>

1. *Alfred Deakin INsti*

In this paper I will examine the formation of the official national narrative in Azerbaijani heritage. Specifically, I will focus on the Independence Museum of Azerbaijan, founded in January 1991. The mandate of the museum, according to its official website, "is to highlight [the] national independence movement of Azerbaijan at different stages of historical development." In pursuit of this goal, the museum engages in an interesting, transnational

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dynamic in defining “stages of historical development.” As such, through its exhibits and narrative, the museum problematises notions of border geopolitics with powerful surrounding nations, especially Iran. Thus, Azeri-hood is at once a national and ethnic designator that functions upon often-fraught regional geopolitics. The museum at once builds ethnic affiliations across national borders and attacks those whom it considers detractors, or even enemies of the nation (chief among them, Armenians and Iranians). The paper reflects on the transnational aspects of history and civilization and their role in the making of national representations in the museum.

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## **Break to continuity? Loss and change of difficult heritage in Berlin**

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Oral

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***Ms. I-Wei Wu***<sup>1</sup>

*1. Brandenburg University of Technology Cottbus–Senftenberg*

Heritage conservation is a process of negotiating between change and continuity, especially in urban context, which is often sites of rapid socioeconomic change. The longstanding debate between change and continuity is the root of heritage studies. It can be traced back to John Ruskin’s 1849 motto “Conservation, not restoration” versus the stylish restoration philosophy of Viollet le Duc. To a conservationist, any modification to a structure should be decried as deception and false presentation. Aligning with this aspect, most heritage practices tend to respect a site’s authenticity and avoid changes if possible. However, the tendency to avoid changes in heritage conservation sites has different implications when it comes to difficult heritage. The problem of how best to preserve difficult heritage cannot be simplified into merely a question of maintaining its authenticity. This paper examines the concept of change and continuity in dealing with difficult heritage. It focuses on perpetrator sites during the Nazi regime and the case study of the Topography of Terror Documentation Center in Berlin to elaborate on the decision-making process around preserving or eliminating urban landscapes associated with a troubling history. Under the context of *Vergangenheitsbewältigung*, which means “mastering the past” in German, issues surrounding the acknowledgment of difficult heritage that troubles collective identities are thus revealed. Facing the dilemma between change and continuity in heritage conservation, the case exemplifies the various meanings of “change” in difficult heritage conservation. The paper argues that conflict is the intrinsic significance of managing difficult heritage. The transformations of history and space open future-making opportunities and encourage the presentation of the difficult past, as an important part of mastering the past.



## Censorship or Sacralisation? Coexisting with the Disruptive Legacy of Fascist Heritage in Italy

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Oral (edits needed)

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***Ms. Erica Capecchi***<sup>1</sup>

*1. PhD student, University of Bristol, Cardiff University*

Recently huge letters spelling the word DUX and the date 1940 in Roman characters re-emerged from the rocks above the town of Villa Santa Maria, in Abruzzo in the south of Italy, This led to a series of further debates about the symbols of a past which Italy has struggled to come to terms with, and as to whether fascist symbols should be preserved, or not.

In contrast to countries like Spain, which implemented (after many years) a more holistic approach in terms of dealing with the traces of its wounded past (see the case of the Valley of the Fallen), Italy's relationship with fascist buildings, objects and artefacts has often depended on local factors, politics and timing. The heritage left by the fascist era still appears in a number of monuments and buildings in different ways and forms. Some of these, in particular, have been identified by neo-fascist organisations and activists as symbols linked to far-right narratives which are increasingly a part of public space and ongoing debates.

Starting from the case of the DUX graffiti, the main aim of this paper will be to carry out a critical reflection on the role played by the disruptive legacy of fascist heritage within the Italian socio-political and cultural context. The paper will make connections and comparisons with other European countries in order to discuss this legacy and the politics of memory and examine how other countries have confronted their own difficult pasts.



## Changing Visions: Artists, Protest, Exhibitions

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Oral

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***Prof. Kirsty Robertson***<sup>1</sup>

*1. Associate Professor of Contemporary Art and Museum Studies, Western University*

In 1976, *Changing Visions: The Canadian Landscape* opened at the Art Gallery of Ontario (Toronto, Canada), including work by many of Canada's best-known contemporary artists. *Changing Visions* was sponsored by Reed Paper, the parent company of Dryden Chemical. This latter corporation had, through the 1960s and 1970s, dumped more than 9,000 litres of mercury into the English-Wabigoon River system in north-western Ontario. The mercury contaminated the water and food supplies of the Asubpeeschoseewagong (Grassy Narrows) First Nation the effects of which continue to impact the residents of the area to this day. In February 1976, on the opening night of *Changing Visions*, 250 people picketed the exhibition. Many of the artists demanded that their work be removed. Though the protest of *Changing Visions* is almost completely unknown today, it speaks to a moment of deep intervention into the museum, as well as to ongoing attempts to bring together Indigenous and settler communities to work together to protect land. In this talk, I look at how the AGO responded to artists, allowing them to include material critical of the show's sponsor in the exhibition. I look also at the make-up of

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the AGO's board in 1976, wondering if the current, almost ubiquitous presence of extractive industry executives on museum and gallery boards in Canada might have led to a far different outcome in gallery-artist negotiations. How might we understand actions outside of *Changing Visions* today? Were they precursor for current-day resistance, or a model specific to the time?

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## Co-exist or not: Archaeological Sites and Historic Rural Settlements

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Oral

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*Ms. Ayça Orhon*<sup>1</sup>, *Dr. Guliz Bilgin Altinoz*<sup>1</sup>

*1. Middle East Technical University*

The historic rural settlements in Anatolia have been inhabited since the earliest recorded times. Without breaks, they have maintained their multi-layered character by integrating traces of former phases within the more recent. But, as a result of subjective valorisations and selectively-chosen meanings given to the past, these places suffer from the conflicting conservation interests upheld by different stakeholders. Most of the time, antiquity and monumental character of the earlier are prioritised over more recent and modest values of the rural heritage. Conservation activities focus too much on the excavated remains, rather than promoting the integration of all heritage values present. Such sites have been the subject of serious problems as they fail to uphold the life of the rural people and their heritage values on the site. At last, locals are threatened with displacement for the sake of ancient ruins.

Critiquing the undisputed priority of archaeological heritage over rural heritage, our study focuses on appreciating and sustaining co-existing values in historic rural settlements. The investigation into the worth of rural heritage and the meanings ancient ruins hold in the minds of locals, the effects they have on their lives and their collective identity is based on cases from Turkey. Further, the impact of conflicting values and the role that political, bureaucratic, economic factors play in these conflicts are discussed. The role of conservation experts in this process is particularly examined in this paper.



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## **Conflict heritage and conflicted heritages – ‘The use of oral history in negotiating conflicted pasts: a case study in West Belfast, Northern Ireland.’**

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Oral

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***Ms. Martha Beard***<sup>1</sup>

*1. University of Brighton*

When examining the role of oral history in Northern Ireland as a conflict resolution initiative, there is a lack of focus in relation to what practical and socio-cultural processes facilitated their construction. Using a multi-disciplinary theoretical framework that encompasses conceptual approaches to peacebuilding memory work and oral history, this paper will reflect upon a community’s response to the Troubles in Northern Ireland, through Falls Community Council’s effort to produce a pioneering social history of West Belfast before, during and after the conflict through building an oral history archive. To date, this archive, named *Dúchas*, represents collections of life-history interviews from different perspectives in relation to the conflict including Loyalist/Unionist, Republican/Nationalist and others.

Bringing these perspectives together, Falls Community Council’s work manifested in the development of a cross-community oral history project named *Pieces of the Past*. Involving over 150 people, and two and half years of EU peace funding, the project aimed to work ‘across political and community differences and divisions’ to provide an opportunity for ‘public and private conversations about history and memory’ (Hackett, 2017). This paper will explore how members of the communities of West Belfast were involved in this projects makings, and to what extent these involvements were valuable, while reflecting upon some of the challenging questions posed for those working with particular conflicted heritages. Drawing upon broader theoretical discussions in peace work, this paper will contribute to existing discussions concerning the empowering and transformative potential of oral history work in a community’s negotiation and creation of a post-conflict heritage.

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## **Conflict Heritage, Heritage Conflict and Creative Heritage-making**

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Oral

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***Dr. Pauline Georgiou***<sup>1</sup>

*1. Sustainability Research Institute, University of East London / Goldsmiths, University of London and Horniman Museum*

Following a violent internal conflict and a Turkish invasion in 1974, Cyprus remains divided in half, with a buffer-zone known as the Green Line cutting through its island landscape. In the divided capital, Nicosia, heritage projects are undertaken by international organizations as ‘development’ for post-conflict ‘peace-making’ and ‘community building’. These clash with the local authorities’ attempt at establishing legitimizing discourses and with residents’ life-stories. This visual paper explores the use of heritage as identity-making in a post-conflict society, as shaped by various actors with various motivations. The Green Line cuts through Nicosia

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in the form of abandonment and decay as a symbolic and physical boundary forming a liminal space where identity may be explored. Its temporality and seemingly impenetrable nature are challenged by local explorers who use creative encounters with the divide as a way of challenging the status quo. While contradictory and contested projects of heritage-making across the divided city announce a permanence of a selected narrative, local opinions are divided on the grounds of authenticity. The past becomes malleable and fragile as particular layers of history are protected while others are permanently scraped away. Along the Green Line, destruction threatens heritage while heritage threatens destruction. This paper is informed by a year-long ethnographic research, considering top-down and bottom-up processes of identity-making through heritage in Cyprus. Through a close observation of the role of various actors in heritage-making, the paper proposes the need to understand heritage as an ongoing and creative process.

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## Conflicted Heritages and Trauma in South America: the building of memorials in Brazil, Argentina and Paraguay

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Oral (edits needed)

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***Prof. Cristina Meneguello***<sup>1</sup>

1. *State University of Campinas (UNICAMP - Universidade Estadual de Campinas)*

Societies attempt to come to terms with past atrocities and trauma through the creation of cultural forms of commemoration, such as museums, memorial and memorial museums, related to broader processes of political reparation. Those initially emerged in response to the atrocities of the twentieth century and are intended to translate the suffering of the past into ethical commitments and moral responsibilities. In what concerns the Latin-American countries which experienced recent military rule, such as Argentina, Brazil, Chile, Paraguay and Uruguay (and in the present times the dangers of political retrocession and the rise of right-winged groups), those memorials were part of broader political reparation processes and in overcoming a shared “culture of fear” translated into an atmosphere of insecurity and anxiety, despite national specificities. The approach proposed in this paper deals with memorials created by self-organized groups, without any support from the State (and frequently menaced by government policies) in order to remember and commemorate tragic fires and demand for justice for its victims. It draws upon memories, testimonies and recent architectural contests for the building of 3 local memorials. My case studies are: the *Ycua Bolano* supermarket (Asuncion, Paraguay, 2004), the *Republica de CroMagnon* night club (Buenos Aires, Argentina, 2004) and the *Kiss* night club fire in the Rio Grande do Sul, Brazil, in January 2013. The responsibilities of the State, companies, and individuals are diluted with costly and lengthy court battles. Death is seen as a “hazard,” (a matter of chance) and no reparations beyond remembrance seem possible. These recent memorials, born out of the collective effort of family and survivors, legitimized through architectural competitions aiming at erasing difficult past sites within the city, reflect a new dimension of the struggle for rights and the quest for the right to the past in Latin American societies.



Boate kiss memorial proposal.jpg



Por los 400 muertos justicia.jpg



Protests in argentina cromagnon fire.jpg

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## Conservation in Jaffa, Israel as a site of “missing heritage”: utilizing conservation to devoid an historic city of its heritage

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Oral

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*Mr. Chemi Shiff*<sup>1</sup>

1. Tel Aviv University

This paper examines the integration of conservation methods in neoliberal urban regeneration projects in Jaffa, Israel. I will offer analytic tools regarding the political and ideological utilization of archaeology in societies characterized by national, ethnic or religious conflicts.

In Israeli society Jaffa symbolizes the contradicting historical narratives of Jews and Palestinians. Since the end of the Nineteenth century Jaffa developed into a modern and cosmopolitan urban center, preceding the establishment of the adjacent Tel Aviv with its own self-narrative of being the harbinger of modernity in an otherwise depleted and stagnated area. After the establishment of Israel, Jaffa was annexed to Tel-Aviv. Consequently, the historical sites reflecting Jaffa’s heritage as an important modern urban center prior to 1948 were ignored or erased.

Ostensibly, the integration of conservation methods that took place in Jaffa in recent years allowed for the deconstruction of the political and ideological constructs that caused the erasure of Jaffa’s Palestinian heritage in

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the past. However, in continuation to Rodney Harrison's term of absent heritage, I will suggest that the conservation methods implemented in Jaffa create what may be termed "missing heritage". This term demonstrates how conservation is utilized to devoid a given site of its entire historic or ideological contexts– thus defining the whole site, and not some of its strata, as representing "negative heritage" – one that challenges the hegemonic heritage and is therefore considered as unworthy of conservation.

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## Constructing futures from contested pasts - 6

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Oral

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***Prof. Elizabeth Crooke<sup>1</sup>, Ms. Adriana Valderrama<sup>1</sup>***

*1. Ulster University*

Critical museology reviews and questions the notion of the museum as an autonomous entity, since it understands the museum as a result of historical and cultural conditions arising from the intersection of social, political and economic aspects of a society. For societies in transition, that have lived prolonged periods of violence and are facing the difficulties of imagining and building peace, questions arise about the role of museums, archives, memorials and cultural heritage in dealing with the difficult past we have lived and the future we want.

With a deep exploration of memory, remembering and heritage purposes, this panel considers the far-ranging purposes of museums and heritage in the conflicted heritages context. Papers will look at the authority of heritage and museum spaces; the museum as a place where the past is negotiated and remade; and the impact of display and interpretation on how we engage with the past. By looking at examples of heritage practices from different conflict/post conflict contexts, we will critically reflect on museums and heritage projects as significant agents in the negotiation of contested pasts. Papers will explore instances when museums and heritage could be regarded as part of the processes that maintains division or exacerbates conflict. Other papers will look at the opportunities provided by new practice to constructively explore collaborative and participatory methodologies that facilitate the transformation of the past and construction of narratives that can peacefully co-exist. The panel will explore the consequence such diversity has for conceptualizing the museum as heritage futures.

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## Constructing futures from contested pasts - Dealing with the past: Human rights archives and living museology

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Oral

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***Ms. Adriana Valderrama<sup>1</sup>***

*1. Ulster University*

Drawing upon the work of the Museum Casa de la Memoria in Medellin Colombia, and the rights-based community group Association Paths of Hope Mothers of the Candelaria, this paper explores how political action has shaped the creation of a museum and

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archive. The focus is on two forms of memory transmission. The first is the traumatic experience of a group of women struggling in defence of human rights, which is expressed through their bodies. The second is the formation of an archive as a container of vestiges, of voices of a past, which has been jealously guarded and that in the present is seeking the best way to tell us a story that has not previously been heard.

The Association Paths of Hope Mothers of the Candelaria archive, like the archives of other social organizations in Colombia, preserves the traces of violence suffered by broad spectrum of society; consequently, it serves as evidence so that survivors can access justice, truth and reparation. At Museum Casa de la Memoria art, history and archival processes came together to facilitate the emergence of a new symbolic language that transcends a violent past. This process of co-production was also an apprenticeship for the association and the museum, a significant exercise mediated by the power of a social movement. This process facilitated the theoretical and methodological development that materialized as a living archive and museum. This paper will be of interest to those seeking new ways to negotiate difficult and contested posts to build peace.

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## **Constructing futures from contested pasts - Encouraging reconciliation through the memories of trauma: the Partition Museum Project**

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Oral

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***Dr. Alexandra Bounia*<sup>1</sup>, *Dr. Arman Zabi*<sup>2</sup>**

*1. University of the Aegean / University College London (UCL) Qatar, 2. University College London*

The trauma surrounding the Partition of British India in 1947 still has an impact on the relations between India and Pakistan. The displacement of millions of people, as well as the brutalities – especially against women – that followed left many scars in individual and collective memories. And, despite the fact that many literary and academic books, films, artworks and other forms of expression have been created to commemorate the event that made many people suffer and two nations to be born, it was only in 2016 that a museum dedicated to it was established by The Arts and Cultural Heritage Trust (TAACHT) in Amritsar, in the state of Punjab, very close to the borders of the two countries. The Museum aims to be “a space of memory, healing and reconciliation”, according to the chair of TAACHT (Bhatia 2016), and should promote “communal and sectarian harmony”, be a museum “for human rights” (Mehdi 2005, 124). Its therapeutic power is often raised as is also the case with other similar institutions around the world (Witcomb and Bounia, 2019). However, the question remains: how is this possible? How can such a painful past be preserved and memorialized, while supporting a peaceful future? This paper will focus on these questions and will discuss the Partition Museum Project as a complex effort to engage with this painful past, while constructing narratives of a peaceful future.





## Constructing futures from contested pasts - Ethical Remembering in Northern Ireland

Oral

***Mr. Paul Mullan*<sup>1</sup>, *Prof. Elizabeth Crooke*<sup>1</sup>**

*1. Ulster University*

This paper explores how heritage is used in civic and community spaces in a post-conflict and divided society. I argue that while communities will remember the past in their own way civic society has different responsibilities about how the past is remembered. Those responsibilities require a recognition of those societal divisions and suggest the need for a plural and inclusive approach. I will show the use of ethical guidelines, such as those drawn up by the National Lottery Heritage Fund and the Community Relations Council for Northern Ireland's Decade of Centenaries, have helped to inform the process of exhibition development and engagement. I shall also show how this approach has been used to get support from across the diverse political spectrum. This paper will look at the process through which the Ulster Museum rethought their modern Irish history gallery and how the museum developed a gallery to deal with 'the Troubles'. I will also look at how Belfast City Council, through the development of an exhibition space, has rethought and re-represented the iconic Belfast's City Hall, transforming it from a space which was regarded as closed into what is now thought of as an inclusive space.



## Constructing futures from contested pasts - Fragments to Rebuild Memory

Oral

***Prof. Elizabeth Crooke*<sup>1</sup>, *Mr. Daniel Castro Benitez*<sup>2</sup>**

*1. Ulster University, 2. Director Nacional Museum of Colombia*

In December 2018, the national museum of Colombia opened a new space for their visitors in one venue that was specially built and conceived for a very specific purpose. The peace agreement between the Colombian Government and the guerilla group FARC, defined to build three monuments to honor the victims of the conflict. One in Bogota, and the other two in La Habana and New York. The decision taken for the one in Bogota was commissioned by the Colombian sculptor Doris Salcedo, who developed not a monument in a strict sense, but what she called a counter monument named Fragmentos (Fragments). This paper will present some of the previous works of Salcedo, that can be related to the basis of the conception of this counter monument; how was motivation of the artist, the origin and process of creation of this place, the innovative definition of their function and the hoped effects this memorial like to achieve in the way to reconstruct memory, to remember the victims of violence in Colombia, but specially how contemporary art can trace a way to reflect and create new possibilities of dialogue, exchange and peaceful interaction between citizens of one country that suffered decades of violent and bloody confrontations.





## Constructing futures from contested pasts - The politics of the museum in Turkey

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Oral

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*Prof. Elizabeth Crooke*<sup>1</sup>, *Dr. Lorenzo Posocco*<sup>2</sup>

1. Ulster University, 2. University College Dublin

Seventeen years of the Justice and Development Party (AKP), ruled by Recep Tayyip Erdoğan, resulted in significant changes for the Turkish State and society at large. Among these changes was the development of a national ideology, Turkish Muslim Nationalism, which envisages a new Turkey and new Turks; more nationalist, more religious, and anti-European. This change has been dominated by top-down dynamics that extensively involved State-sponsored institutions, among which museums. New museums commissioned by the ruling party and/or people close to it function as authorities glorifying the Turkish national past. They celebrate the Turkish ancestors and their achievements, especially the Ottoman one, in science and war museums, presenting Turkey as a distinctive Middle Eastern country.

With new museums the party's goal was to mould public opinion and make it sensitive to its politics. In addition, museums functioned as eminent showcases for historical events the party could (and did) easily and publicly refer to when needed. This presentation looks into three of them; the Istanbul Museum of the History of Science and Technology in Islam, the Panorama Museum 1453, and the Kabatepe Simulation Centre and Museum, and researches the links between the ruling elites, museum professionals, and new museums. The goal is to engage with the process of museum building, the actors that take part in it, and the influences and mediation between diverse, and at times conflicting, views of the past.



## Contested Heritage Practices in Museums of Serbian History

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Oral

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*Ms. Rebecca Damjanovic*<sup>1</sup>

1. Griffith University

Contested heritage in the Balkans often focuses on inter-ethnic violence amid complex histories of conflict (Coppieters 2018). Serbian museums must navigate contested histories that retain powerful emotional resonance for the local communities in which they are based. Over fifty years after World War Two, and barely twenty-five since the collapse of Yugoslavia, wartime history continues to demand difficult responses from museum curators. Displays relating to historical violence are entangled in more recent conflict, and the destruction and multifarious losses that this entailed for communities. Drawing on ethnographic fieldwork in Serbia, this paper engages with the erasure of contested heritage from national museums in Serbia.

The complexities of historical trauma have strongly impacted the representation of

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Serbian national identity in the public space. This paper focuses on the museum and heritage practices in national museums in Serbia. The reluctance of museums in Serbia to deal with contested history reflects the fraught political discourse surrounding state borders in the region. Museums are largely state-owned and run by high ranking state employees, however memory wars have contributed to a situation in which museums have been relegated to silent observers rather than active transformers of society. Museum curators focus on a deep historical past to frame Serbian national identity, and to navigate fraught divisions in contemporary society such as the legacies of Yugoslavia, status of Kosovo, and future relationships with Europe. Museum practices related to these topics have gained prominence in recent years, as new curatorial strategies become identifiable in a range of national and local museums.

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## Contested perceptions and politics: post-war heritage management of fascist architecture in Italy

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Oral (edits needed)

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***Ms. Ankie Petersen***<sup>1</sup>

*1. Independent scholar*

In 2012, the city of Rome presented itself as a candidate to host the 2024 Olympic games. In their proposal, they named the *Foro Italico*, a sports complex commissioned during Italy's fascist era by 'Il Duce' Benito Mussolini himself as a training facility for young boys and girls destined to be the fascist leaders of tomorrow, as one of the venues where several sports matches and official ceremonies would be located. The venue was praised for its aesthetics and functionality; however, no mention was made by its contested origin. Not by the public, not by the media, nor by politicians. The way in which the Foro Italico has been regarded in terms of heritage is exemplary for many other architectural remnants of fascism in Italy, and their afterlife. They also tell us something about the way in which Italy's fascist past is being addressed, in general. This presentation looks at the post-war reception of fascist architecture in Italy, with a focus on the Foro Italico site in Rome, and reflects on the relationship between political reception of fascist architecture and its implications for contested heritage management. By doing so, this paper illustrates the complex discussion on the management of Italy's fascist past in general up until today. How can we learn from Italy's case in dealing with contested heritage and can we use these examples to create better responses to conflict and heritage management in the future?



Ankiepetersen cover.jpg

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## Critiquing the “Lost Cause” in the streets: The Fight against White Supremacy and its Monuments in 21st-Century New Orleans

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Oral

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***Prof. Mary Niall Mitchell***<sup>1</sup>

*1. University of New Orleans*

This paper examines the removal of the statues of General Robert E. Lee, General P.T. Beauregard, and Jefferson Davis in New Orleans as an illustration of a highly racialized strain of urban fallism: fallism pitting the proponents of diversity and inclusion against conservative, often white nationalist sympathizers. It argues that “urban fallism” in the context of New Orleans, is a social movement driven by grassroots activists seeking the elimination of prominent monuments to white supremacy from the city’s streets. This movement is working within a long tradition of political critique of “Lost Cause” ideology, reaching back to the myth’s inception in the late nineteenth century. The fallism that occurred on the streets of New Orleans in 2017, albeit made *legal* via formal channels, was made *possible* because of community activists who not only raised public awareness about the historical significance of the monuments but also refused to quarantine the statues in the past. The controversy speaks directly to the legacy of slavery and white supremacy in the United States, a legacy thrown into relief with the 2016 U.S. election and the reassertion of white nationalist politics and policy under the Trump administration. So what meanings do these statues hold now that white nationalism is in the headlines and the nation is divided between conservatives and progressives, echoing Civil War-era and Civil Rights-era politics? This paper uses public debate and street protest surrounding monument removal to explore the relationship between urban fallism, historical memory, and contemporary racial politics.

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## Das Garagenmanifest: GDR garages and their autonomous social afterlife as future heritage

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Oral

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*Mr. Jens Casper*<sup>1</sup>, *Ms. Luise Rellensmann*<sup>2</sup>

*1. Architect-Planner, Independent Consultant, 2. BTU Cottbus-Senftenberg*

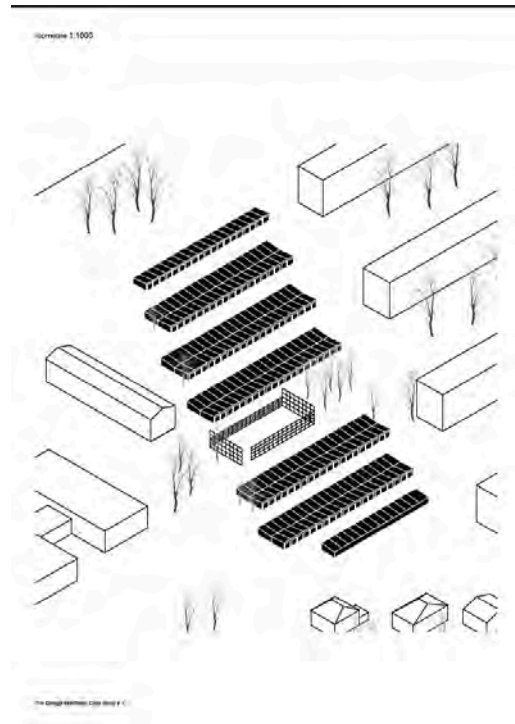
Garage complexes from the GDR (German Democratic Republic) times are a rather under-appreciated building typology. More than 1.000.000 GDR garages are still shaping the urban fringes and rims of many East German cities and villages. Erected autonomously by self-organized associations in a collaborative act on nation-owned („volkseigenem“) property, GDR garages were never part of original plans for socialist residential areas, and they never became part of the official historiography.

The shortage of cars was a product of ideology and a political instrument. GDR Garages were more than just shelters for the rare and precious automobiles: These places of „male-bonding“ often „served as alternative living rooms“ and as „additional private space“ (Siegelbaum, 2009, 5).

The paper introduces the exhibition and publication project „Making Heritage: Das Garagenmanifest“ (2017 & ongoing) portraying the East German urban phenomenon with nine case studies from the city of Cottbus in Brandenburg, Germany. As an architectural-artistic approach to the recognition of GDR garages as future heritage, the project explores the complexity and meaning of these seemingly banal objects by observing and documenting their physical urban and architectural manifestations as well as their autonomous social afterlife. It discusses the ubiquitous and generic, as an evolving form of heritage, revealing problems of institutionalized approaches to preservation and raising questions on methods of a critical heritage practice within architectural design.



010a.jpg



023.png

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## **Destruction as heritage: advocating a conservation system to truthfully represent the now**

Oral

***Mr. Gregory Judges***<sup>1</sup>

*1. Leeds Beckett University*

Whilst it is possible to conserve conventional heritage in the face of conflict, we must ask whether doing so portrays a dishonest version of ourselves to future generations. We continue to wage war, yet we seek to erase evidence of this from our physical heritage. Perhaps the built environment we bequeath to the future should recognise our failures rather than whitewash them? In this paper, using comparative case studies from Europe and the Middle East, I advocate a conservation regime which, in the face of risk, places heritage professionals as dispassionate custodians and not saviours.

The recent conflicts in Afghanistan, Iraq and Syria heightened fears over the destruction of heritage through deliberate targeting and collateral damage, whilst ignoring the effect it had on local populations. The reaction mirrored other recent catastrophes with calls to preserve or rebuild. However, the damage perpetrated has become part of the history of those places.

The current environment of unquestioned conservation and repair will preserve a built environment that misrepresents history and perpetuates myths into the future. If conflict is to occur, then even the most celebrated heritage places should not be put on a pedestal and preserved above people and less popular heritage. Instead it should be allowed to bear the scars of history. Heritage professionals should not see themselves as saviours, freezing history inside a heritage bubble, but as custodians carefully adapting their care to the realities of today's world. If destruction is to be our legacy, then destruction becomes heritage.



## Die Effekt Gruppe in the New Tendencies Network: Socialist Utopias through Participation, Ephemera, and Play

Oral

*Ms. Cindy Evans*<sup>1</sup>

*1. Doctor of Philosophy student, Patricia Rose Fellow, Florida State University*

New Tendencies emerged as an avant-garde artistic movement in Zagreb, Yugoslavia, during the Cold War. New Tendencies was not a coherent group of artists, but rather a transnational network of artists and art collectives calling for revolutionary and experimental art through research, technology, and innovative artistic practices. Munich-based art collective, Die Effekt Gruppe, participated in the New Tendencies exhibitions with a myriad of kinetic objects, immersive art spaces, and interactive objects that invited play. Effekt's impulse toward an interactive and social art was not just a means of reinvigorating perceived stagnant artistic trends, but a way to restructure exhibitions that would echo larger socialist anxieties over capitalist alienation in the tumultuous 1960s landscape. The group emancipated museumgoers through play, socialization, and a decommodified art practice. In this presentation, I contend that the Effekt group produced artworks to meet the demands of changing political circumstances, aligning themselves with the revolutionary rise of West German neo-Marxism promoted by the student movements of the 1960s that burst forth in many cities across the globe. The people involved in these uprisings were most often seeking to emancipate people from capitalist exploitation, and alienation with anti-authoritarian means. Taking the Effekt group as a case study, the paper asks what today's museum and cultural heritage sector might learn from 1960s activism. How can we build on playful, participative activist strategies in order to face exploitation and authoritarian politics? To what extent might today's cultural heritage activism draw on 1960s utopias about the future?



## Discovering the Heritages of Ireland's War of Independence 1919-1921: Engaging with Local Communities in County Galway

Oral

*Mrs. Eilish Kavanagh*<sup>1</sup>

*1. Galway-Mayo Institute of Technology*

Ireland's War of Independence, also known as the Anglo-Irish War, lasted from 21 January 1919 to 11 July 1921. During this conflict, the Volunteers of the Irish Republican Army (or Old IRA) used guerrilla tactics against the British Crown forces (including: the British Army, the Royal Irish Constabulary, and the Black and Tans). The Crown forces, who were unaccustomed to these tactics, retaliated with reprisals such as the burning of buildings, home raids, and beatings. Widespread intimidation of local communities also occurred. County Galway, located in the west of Ireland, witnessed a significant number of violent incidents during this period. Several of these events still resonate in the memories of local communities. Many are difficult, painful, and

contested. By engaging with local communities through a combination of fieldwork and archival research, this paper seeks to discover how memories of 1919–1921 have persisted in the heritages of County Galway, by means of: historic sites, artefacts, memorials, memorabilia/archives, and placenames. It is argued that the systematic cataloguing of the conflict’s heritages can play an important role in enhancing public awareness of (and interest in) the local legacies of the War of Independence – both tangible and intangible. Furthermore, it is contended that heritage is not only essential to sparking a curiosity about the county’s past role in the quest for Irish independence, but that it can generate useful dialogue amongst present-day communities and help to safeguard the remnants of the past for future generations as well.

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## Dislocate and reproduce: an artistic approach to uncomfortable heritage.

Oral

***Dr. Haizea Barcenilla Garcia***<sup>1</sup>

*1. University of the Basque Country (UPV/EHU)*

This article analyses how art practice can open up and articulate debate about uncomfortable heritage, focusing on the work of Iratxe Jaio and Klaas van Gorkum. The artist duo have dedicated their last processes to two problematic pieces of heritage of the Basque Country (Northern Spain): the archeological findings of Iruña-Veleia, and the memorial stone of three Nazi soldiers in the village of Urbina. The conflict of the first case relates to the construction of Basque identity, while the second addresses the unsolved tension around the memory of the civil war; in both cases, open discussion has proven difficult, if not impossible.

Jaio and van Gorkum have responded to these situations through artistic methods, moving the debate from stuck positions to more flexible ones which allow reflection to evolve. In this article, we would like to concentrate on their use of two main strategies, dislocation and reproduction, and on the way their often intertwine.

Reproduction has been used in both cases, by copying and reinterpreting the contested objects of heritage from different perspectives, and thinking about originality, unicity and the fragile perdurance of memory. Dislocation, on the contrary, has provided a tool to shake the closed fields of disciplines (such as archeology, history or art history), to show their limits and make evident the necessity of expanding the viewing angles in the case of these type of conflictive heritage. This article would defend the use of these approaches to open up discussion and create spaces for dialogue when identity, memory and heritage cross each other in a conflictive manner.



400 m.jpg



Nire ama roman hil da.jpg





## Documentary film as critical heritage practice

Oral

***Dr. Pawas Bisht***<sup>1</sup>

*1. Keele University (School of Humanities)*

This paper examines the possibilities of documentary film as a way of interrogating and unfixing institutional memory and heritage practices. I reflect on my recent documentary film “Memory Archipelago” (2018) in the context of other documentaries engaging with difficult heritage and examine the potential for a film-based phenomenologically informed questioning of dominant ideologies and heritage actors.

“Memory Archipelago” is set on the Solovetski Islands in the White Sea in Russia’s Far North, the site of one of the first and most significant prison camps of the Soviet Union and considered by many, the birthplace of the Gulag system. The islands are also home to the Solovetsky monastery, a spectacular 15th century Christian citadel, which used to house part of the prison camp but has been re-established as a working monastery and site of pilgrimage of the Russian Orthodox church since the 1990s. The film examines the topography of memory and suffering by following the tourists’ trail through the islands, now a UNESCO world-heritage site. We see tourists being led through a landscape of predominantly religious symbols and narratives; the foregrounding of the suffering and resurrection of ‘martyr-priests’, priests who were imprisoned and died at the camp, providing a powerful institutional template for commemorating the past. At the same time, the landscape is pierced by physical traces of the camp hinting at what cannot quite be contained by the religious narrative.



## From Amnesia to Nostalgia of the Difficult Past: Contested Yugoslav Heritage

Oral (edits needed)

***Prof. Sandra Uskokovic***<sup>1</sup>

*1. University of Dubrovnik*

Being strongly supported and recognized by state officials, antifascist memorials were widely accepted among the public and formed the significant part of the social life and values in socialist Yugoslavia. They were commissioned to commemorate sites where WWII battles took place, concentration camps stood, etc. Designed by famous sculptors and architects they conveyed a strong communicative and educational value that attracted millions of visitors every year. Many of these numerous unique memorial sites have been developed out of the topography and landscape as places of thinking, recalling and contemplation, without using dramaturgy of trauma as a communicative tool. Devoid of any symbols of communism or other ideologies, they were refreshingly different from the Socialist realism’ monumental, figurative vocabulary (<http://picpanzee.com/spomenikdatabase>).

After the collapse of Yugoslavia in 1990s, 50% of antifascist memorials were destroyed and their symbolic mean-

ings suppressed and obliterated, thus erasing the collective memory of post WWII period as explicit manifestation of the former political system and ideology.

Ex-Yugoslav countries have been managing its difficult, recent past not through recognition of it but through *concealment and cultural reframing*, by implementing alternative, exclusive versions of the past.

During the last decade artists and activists initiated experimental explorations of new commemorative forms for these memorials. Their performances and installations shared new perspectives on the past by activating community in the commemorative process. This interaction between conflict heritage and contemporary art, weaved memory and imagination together as a therapy to overcome the unresolved trauma of difficult past.



Spomenik.jpg



Monument 2.jpeg



Monument 5.jpeg

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## Governing iconoclasm: improving critique of government interventions into iconoclasm with the lens of governmentality

Oral

***Mr. David T. Drahos***<sup>1</sup>

*1. University College London*

Iconoclasm often has unintended consequences such as an increase in emotion or division within communities. Governing bodies now are struggling to negotiate with iconoclasm, with iconoclasts more than ever questioning the longstanding heritage of communities. As a result, the field of heritage studies needs meaningful critique on how government policies fail and provide guidance to resolving and preventing future iconoclasm. This paper proposes how to move beyond the dichotomy of considering governing bodies monolithically either as iconoclastic or loss-averse, by using the lens of governmentality to disassemble government policies in the example of iconoclasm against the statue of Edward Cornwallis in Halifax, Nova Scotia, Canada. Archival material, media records, and other sources were used to write an institutional ethnography of the Halifax Regional Municipality (HRM)'s interventions.

Evidence showed that HRM was not be intrinsically loss-averse or iconoclastic, but rather concerned with its own measures of success: its reputation and elections. Initial risk-aversion by HRM created a slow reaction to the iconoclasts, and was worsened by the media. This slow and ponderous pace frustrated iconoclasts, who rejected the government's interventions and used the threat of civil disobedience to force HRM to remove the statue of Cornwallis, and this uncontrolled iconoclasm isolated loss-averse factions with unknown consequences.

Applying governmentality and creating better critique could help governments navigate iconoclasm more effectively and reduce the risk of hostility that follows iconoclasm. It also could help iconoclasts or loss-averse factions better understand government motivations and achieve their goals without resorting to disobedience and violence.

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## Heavy heritage: Unearthing the historic heavy water basement at Vemork, Norway

Oral

***Prof. Inger Birkeland***<sup>1</sup>

*1. University of South-Eastern Norway*

In this paper, I discuss the recent archaeological excavations of the historic heavy water basement at Vemork in Norway, part of Rjukan-Notodden World Heritage site in Norway inscribed in 2015. The heavy water basement are the remains from the hydrogen factory that was built at Vemork in 1929 by Norsk Hydro, which developed electrochemical industry in the early twentieth century producing fertilizer, initially potassium nitrate and later

ammonia, hydrogen, and heavy water.

Commercial production of heavy water started right there in Vemork in 1934 as a by-product in the making of hydrogen, which was necessary in order to produce fertilizer, Norsk Hydro's main industrial output. During WW2 the plant was under German control but the factory was destroyed finally after several sabotage actions and where local civilians also were killed. Hydrogen was however produced until 1988 and was sold to countries that produced nuclear weapons. The hydrogen factory at Vemork was teared down in 1977. This is not only contested heritage colloquially known in Norway as The Heavy Water Raids, but conflict heritage, and the paper's starting point is to ask whether we can identify any creative potential. The paper discusses the entanglements of meaning and matter by treating heavy water as a posthuman object or phenomenon (Fredengren 2015, Barad 2003, Birkeland 2018), thinking about humans as part of the "heavyness" of heavy water which we try to understand: why we preserve what we do preserve for what purposes.

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## Heritage Activism and Communities: Mentalities and Manifestations of Resistance

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Oral

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*Mr. Efkan Oguz*<sup>1</sup>

1. *Queen*

Communities occupy an uneasy focal spot in critical heritage studies. While a major portion of the critical attention has been directed at how communities are affected as a result of institutional interventions to heritage, these communities have been predominantly conceptualised as wielding scant-to-none autonomy, or positioned as external, if not oppositional to heritage regimes. It is only recently that communities have been acknowledged for their agential capacity to effect changes on heritage processes. Despite the de-centralisation of heritage-making implicated by such theoretical approaches, as well as the celebration of a more dialogic hence democratized notion of heritage that reflects the now ubiquitous institutional language of inclusion; the perspectival dissonance that informs the difficult relationship between communities and heritage, persists. While the resultant tension, as regulated through authorised heritage discourses (AHD), may remain dormant; it is, at times, intensely articulated and enacted. As such, this study attempts to identify and explore how heritage contestations are taken into action mainly in the forms of activism and social movements. In consideration of the increasingly entangled power relations in heritage processes, it preliminarily offers the conceptual categories of "communities of heritage" and "communities for heritage" as alternatives to the distinctions between communities and governmental apparatuses. By focussing on practices and mentalities rather than taking on an actor-centric approach, it addresses the constitutive interrelationships between heritage activism and the workings of AHD. Drawing on the conflicts that impacted the extensive EU-Turkey supported cultural heritage project in Sinop, Turkey, and the respective social movements that have emerged to safeguard the Yedikule Lettuce Gardens in Istanbul, and the town of Hasankeyf in southeastern Turkey; it is argued that heritage activism not only relies on existing communities but also shapes and creates communities, reinforcing or dispersing the political and socio-cultural hegemony that is intrinsic to heritage.



## Heritage for Just Futures: Dispossession, elimination and co-resistance in Palestine

Oral

***Dr. Feras hammami***<sup>1</sup>

*1. University of Gothenburg*

This paper explores the opportunities of heritage for just futures. Positive engagements with heritage, conflict and peace are often dominated by top-down methods and diplomatic resolution, with the ambition for negative peace; a state of ‘not war’. Heritage is also conceived as a medicine that can heal pain and trauma, and often approached through a monumental view that limits any engagement with peace and conflict through tangibility. Focusing on the Palestine-Israeli context, the Zionist movement since its establishment in the nineteenth century has been actively using the history of the Holy Land and the long history of racism against Jews across the globe to legitimate its settler colonial policies and logic of elimination in Palestine. Recently, Diaspora Jews has developed a resistance movement mobilized by the political slogan ‘the occupation is not our Judaism’ and the Jewish legacies of struggle for emancipation. It stands in solidarity with the Palestinians against land confiscation, house demolitions, the uprooting of trees, interrogations, and the ‘Separation Wall’. Rather than fitting a language of ‘peace’ within a system of inherent injustices, notions of abolition democracy (Angela Davis) and heritage from below (Iain Robertson) are developed in this paper to articulate a new language of non-violent resistance to all forms of injustices, weaponized by heritage, territory and space. Interviews with Jewish activists and on-site observation of the Zionist Israeli settlement project in the city of Hebron showed that heritage has an emancipatory role to play but only when its political uses are exposed and challenged.



## Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Heritage Interpretation and the Quest for Post-Conflict Resolution in East Asia

Oral

***Prof. William Logan***<sup>1</sup>

*1. Deakin University*

Practices used to interpret conflict-related sites of memory with the objective of reconciling previously warring peoples are not well developed anywhere in the world and particularly not in East Asia. At the international level of heritage management, UNESCO’s World Heritage Committee has had to deal with many disputes between States Parties to the World Heritage Convention over the inscription of sites related to international conflicts. Much war heritage is protected by individual states which is relatively straightforward when the site is within your own state but when other belligerents seek to have a say in the management of extraterritorial sites considerable diplomatic involvement is required. Conflicts also occur between peoples of different cultures within states, presenting national and local heritage agencies with management issues similar to those

experienced internationally. A first-order task for all heritage agencies is to devise strategies that better enable people to understand other peoples' cultures and histories and to appreciate the reasons for safeguarding other peoples' cultural heritage. Site interpretation is a key element in such essentially educational strategies. This paper asks what principles could, or should, underlie best practice interpretation strategies for conflict-related sites of memory. It also raises some of the constraints limiting the contribution that site interpretation can make, for instance, to UNESCO's constitutional project of building bridges to peace, or to the protection of the cultural rights of all peoples within East Asia and its component states.

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## **Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Heritage on the move: reorienting Taiwan through Indigenous heritage**

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Oral (edits needed)

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***Dr. Shu-Mei Huang<sup>1</sup>, Dr. Yujie Zhu<sup>2</sup>***

*1. National Taiwan University, 2. Australian National University*

Over the past two decades Taiwan has tried to mobilize its prehistory Austronesian linguistic heritage and indigenous culture to reposition itself in the Asia-Pacific. This paper illustrates how the attempt has gradually evolved into cross-border exchange and partnership based on the inter-connectivity across the Pacific on different level, with the nation state moving towards institutionalizing the Austronesian Forum and the civic groups building up indigenous exchange between Māori, New Zealand and Amis at Karawan, Taiwan. In particular, the young Māori students from Karetu launched the so-called *Hawaiki Nui* (Nawaiki Plan) to search for their ancestral roots in Eastern Taiwan and then invited related visits from Taiwan to New Zealand, which exemplified how the past connection contributed to the present movement after shared heritage. That the indigenous had once become imperial subjects before World War Two, nevertheless, have also resulted in certain ironic situations, in which indigenous people working with some Japanese right-wing groups actively preserved Japanese colonial legacy with difficult remembering across border. From linguistic heritage to built heritage, the paper interrogates the simultaneously concurring and conflicting making of indigenous heritage in Taiwan and beyond and sheds light on the artful and sometimes inconvenient relationship between heritage making and nation building.





## **Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Heritage, memory and emotion: international relations and narratives**

Oral

***Dr. Natsuko Akagawa***<sup>1</sup>

*1. The University of Queensland*

This paper considers places of memory in Japan related to the wartime Allied nuclear and aerial firebombing of Japanese cities in the course of 1944 – 1945. These resulted in the immediate deaths of an estimated over half a million people, leaving a further more than 15 million people homeless. The paper examines how in Japan these memory places have been utilized to both construct and reconfigure national and international humanitarian narratives in the aftermath of World War Two. Distinguishing between sites devoted to the memory of nuclear bombing and more recent sites of memory providing opportunity to remember the devastation of the extensive firebombing, the paper explores the ways that places of memory are able to give recognition and meaning to individual memory that has been put aside or silenced. While recognizing that national places of memory can contribute to transnational dialogue concerning issues of peace building and human rights, I show how localised sites of memory can move beyond the political interest of established national discourse. I argue that in providing opportunities for voicing the once silenced memories of the past, such spaces through the celebration of individual/community voices, can contribute to more effectively nurture the intrinsic value of the meaning of life to create an inclusive society and a sustainable future.



## **Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Heritage-making of war memories: Remembering Nanjing Massacre in nation-building**

Oral

***Dr. Yujie Zhu***<sup>1</sup>

*1. Australian National University*

On 13 December 2018 a series of activities was organised around the world to commemorate the victims of the mass killings and war crimes committed by Japanese soldiers at Nanjing during World War II. The Nanjing Massacre Memorial Hall in China was at the centre of these 81<sup>st</sup> anniversary commemorations, a site that serves as a national place of remembrance for the atrocity at Nanjing. However, the representation of such a traumatic historic event is not simply about national recognition and mourning; China uses narratives relating to loss and victimhood to develop regional alliances in the Asia-Pacific region based on shared war memories and a mutually grounded antipathy towards Japan. The importance of the Nanjing Massacre site and documents related to the event were recognised as national heritage in 2006 and as global archival heritage, with inscription on the UNESCO Memory of World Register in 2015. The transformation of the Nanjing Massacre into a national



heritage site not only offers the state a powerful platform for patriotic education, but also allows the event to operate as a form of ‘soft power’ to fulfil diplomatic goals in the Asia-Pacific region.

By examining the social discourse of the Nanjing Massacre Memorial Hall, this paper explores how the Chinese state (re)interprets and represents war memories through heritage making, and investigate their cultural and political roles in nation building. Moving beyond the existing literature on the Nanjing Massacre which focuses on the event in the context of Sino-Japan relations, the study contributed to our understanding of the contested, plural, and dynamic nature of social memories in China’s nation formation in the context of the burgeoning global era.

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## **Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Politics of Nostalgia and Intentional Forgetting in Japan’s Industrial Heritage**

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Oral

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***Prof. Ryoko Nakano***<sup>1</sup>

*1. Kanazawa University*

The language of shared heritage for humanity holds a central position within UNESCO’s World Heritage. However, the “Sites of Japan’s Meiji Industrial Revolution” as World Heritage is primarily Japan’s national project for globalizing a glorious historical narrative of Meiji Japan. While this national nostalgia matches the contemporary political discourse of overcoming domestic and international challenges in twenty-first century Japan, it also encourages people to forget alternative perspectives related to Korean memories of forced labor, colonialism, and war. Ministry officials and cultural council members expressed concerns over possible critical reactions from South Korea, but the Japanese government accelerated its campaign for UNESCO’s World Heritage designation and achieved its objective in 2015. Why did the Japanese government take this step despite the alarming voices within Japan? This article uncovers the process in which Japan’s industrial heritage was constructed and promoted as World Heritage. It points to the role of Japanese and Western heritage experts in a newly established committee outside the conventional procedure for Japan’s World Heritage nomination and concludes that Japan’s heritage diplomacy pushes alternative historical narratives into oblivion.

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## Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia - Slaves to rival nationalisms? UNESCO and the politics of ‘comfort women’ commemoration in contemporary East Asia

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Oral

***Prof. Edward Vickers***<sup>1</sup>

*1. Kyushu University*

In October 2017, the application to list the *Voices of the Comfort Women* archive on UNESCO’s ‘Memory of the World Register’ was rejected. In this paper, I attempt to locate that decision in the context of other recent instances of ‘heritage diplomacy’ in East Asia, highlighting the tensions in many related campaigns between nationalistic agendas and UNESCO’s universalist pretensions. I then discuss the nature and extent of similar tensions in the framing of the ‘comfort women’ issue, as manifested in a number of new ‘comfort women museums’ (institutions closely associated with the preparation of the 2016-17 ‘Memory of the World’ application). I focus especially on the case of China, where the Xi Jinping regime first sought to ‘weaponise’ this issue against Japan, only to pull back in 2018 as Sino-Japanese ties warmed - but I also refer extensively to the more familiar cases of Korea and Japan itself. I conclude by asking how the story of the ‘comfort women’ might be reframed to underline its global significance (or ‘outstanding universal value’), in a manner that makes it more difficult for Japanese nationalists to portray the campaign for recognition and commemoration as an ‘anti-Japan’ conspiracy.

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## Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia -8

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Oral

***Dr. Yujie Zhu***<sup>1</sup>, ***Prof. William Logan***<sup>2</sup>

*1. Australian National University, 2. Deakin University*

Sites of memory play a fundamental role in how countries design and articulate a national narrative but also in how they negotiate narratives with other countries. Such sites are used by states to remember and forget, construct, reinterpret and control the past as part of nation-building and social cohesion practices, often at the expense of cultural minorities living within the state. They also serve as powerful tools of dialogue between nations, informing relationships and highlighting points of agreement and difference, sometimes exacerbating tensions carried over from open conflicts in the past but on other occasions being used to strengthen mutual understanding and reduce international friction. In this workshop, we use examples from East Asia to identify the key issues enabling and/or constraining sites of memory related to past conflicts to perform a useful role in transcultural and transnational dialogue both within and between states and in helping create a more peaceful regional future.

**Key Questions:**

- How do sites of memory impact on nation building and social cohesion policies and the shaping of international relations?
- How do sites of memory become trans-nationalised and what impact does this have on local compared with national and international narratives?
- What roles do sites of memory have in transnational dialogue concerning issues such as human rights, peace building, war commemoration and victim diplomacy?
- How does extraterritoriality impact on the interpretation and management of sites of memory associated with past international conflict?

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**Heritage, Nation Building and Conflict: Interrogating Sites of Memory in East Asia -The politics of Korean-Australian memorial diplomacy, 1953-2019**

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Oral (edits needed)

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***Dr. Bart Ziino***<sup>1</sup>*1. Deakin University*

This paper examines the politics of diplomacy in a series of memorials marking Australian service in the Korean War (1950-53). Unlike so many sites of Australian extra-territorial heritage in Asia and beyond, the array of memorials in Korea – and indeed in Australia – are not simply an expression of Australians’ desire to mark the activities of their service personnel on the battlefields. Rather has the memorialisation of Australian forces in Korea been the product of a significant South Korean interest in the politics of commemorating the role of their United Nations allies in a war that is still only in abeyance by virtue of the 1953 armistice.

Thus while for Australians remembering war in Asia has largely been a case of expressing consistency with its military traditions, for Koreans, Australian participation in the war constitutes one part of a broader narrative that emphasizes the continuing state of war with the communist north.

So much of the commemorative activity examined in this paper therefore has its origins in Korean agencies. This includes not only the memorials erected in Korea in the decades immediately following the armistice, but more recent memorials constructed in Australia, with Korean involvement, which speak to similar themes.

Nevertheless, alternate narratives of the war in Korea, which foresee resolution of the conflict in the reunion of estranged family, have the potential to recast the meaning of those memorials. In these circumstances, the stability of the commemorative structures surrounding Australian participation in the Korean War might in future find itself eroded.

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## Iconoclasm in Syria: The Case of Hafez Al-Assad's Statues

Oral

***Dr. Antonio Gonzalez*<sup>1</sup>, *Mr. Nour A. Munawar*<sup>2</sup>**

*1. Alfred Deakin Institute for Citizenship and Globalisation at Deakin University, 2. University of Amsterdam*

The destruction of statues representing political figures carries symbolic meanings that are negotiated by the people who attack the statue and the regime that the statue represents. Across the Syrian territory, statues of Hafez Al-Assad were created that symbolized the oppressive Ba'athist regime which shaped Syria's past and present for more than almost half a century. As a result, a cult of personality ensued. This paper will analyse the destruction of Hafez Al-Assad statues as a case of iconoclasm and fallism, framed by how the Ba'athist regime used elements of the past to glorify the cult of personality of Hafez Al-Assad (1971-2000) and later his son Bashar Al-Assad (2000-present), Syria's current president. Drawing on the work by political scientists, the paper will establish how this cult of personality operated, to understand how Syrians living under an authoritarian regime engaged with images of Hafez Al-Assad and in which terms. Furthermore, by looking at a series of fallen statues available on social media, the paper will also analyse the erection of statues representing Hafez Al-Assad as a case of unfallism. The underlying argument of this paper is that the destruction and erection of statues in Syria are acts full of meanings which are, nevertheless, difficult to pinpoint, given that the civil war in Syria continues to this day, and instead interpretations are offered.

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## International Cultural Heritage Law and Transitional Justice: Remaking Dark Pasts for Bright Futures?

Oral

***Dr. Lucas Lixinski*<sup>1</sup>**

*1. UNSW Sydney*

Cultural heritage and other memorialization processes play a key role in how transitional societies (that is, societies overcoming a past of dictatorship or conflict) come to terms with a violent past, and the law dictates the boundaries within which these processes can take place. This paper investigates how cultural heritage law shapes memory and identity, and can be used to create safeguards against the resurgence of violence, in transitional (particularly ethnic) contexts. In doing so, I seek to understand cultural heritage law's role in articulating, negotiating and ultimately re-writing violence. We still know relatively little about how to construct reliable safeguards of this kind. This is an urgent problem because violence on ethnic, religious or other cultural grounds is on the rise, and, as these conflicts come to an end, it is imperative to address the risk of resurgence of violent divisions along ethnic lines. Cultural heritage sites – both intact and damaged – often serve as lightning rods for the resurgence of these divisions. Particularly, this paper engages with the recognizable framework of the World Heritage Convention, examining it through the lenses of the World Heritage Sites of Auschwitz-Birkenau (Poland), Hiroshima Peace Memorial Park (Japan), and Robben Island (South Africa). It engages with law's role

in shaping the narratives around these sites, and their role in promoting transitional efforts. As a counterpoint, the paper will engage with the uses of intangible cultural heritage as a living culture in transitional societies, focusing particularly on the efforts to revitalize, through international listing, intangible cultural heritage in the former Yugoslav Republic of Macedonia (Glasoechko, male two-part singing in Dolni Polog), which is under threat of disappearing because of the dispersal of the community of heritage practitioners during and in the aftermath of the wars that led to the dissolution of Yugoslavia.

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## Israel's Landmarks Heritage Plan and its relation to Jewish History Education

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Oral

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Mr. Rudy Kisler<sup>1</sup>

1. McGill University

Heritage education plays an important role in the formation of individual and national identities (Carretero & Bermúdez, 2011). In times of **conflict**, heritage is leveraged to promote dominant identities (Harrison, 2010). This may ultimately lead to the exclusion of minority groups within society. Nowhere is this more evident than in Israel, where competing historical narratives continue to fuel conflict and animosity. Policymakers in Israel have often harnessed heritage education to promote a common basis for national identity (Barton & Levstik, 2004).

In 2010, Israel initiated the *Landmarksplan*. First of its kind, this multi-million-dollar policy's mission was "to fight an existential war of education and culture to sustain the future of Zionism" (TAMAR, 2010, p. 6). On the one hand, the policy's emphasis on Jewish heritage supports the (re)affirmation of Jewish-Israeli identity by emphasizing a shared past. On the other, by omitting non-Jewish heritage sites, the *Landmarksplan* disregards histories that deviate from the dominant Jewish narrative. This produces a monolithic reading of history and representation, thereby excluding non-dominant historical narratives concerning the Israeli-Palestinian conflict and multiple interpretations of Zionism (Raz-Krakotzkin, 2001). This exclusion may ultimately reinforce existing inequalities. In my presentation, I will highlight the **contentions** embedded in Israel's heritage policy and their implications on education and the **future** Israeli society.

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## Medinas between destruction and reconciliation, a Syrian & Moroccan approach

Oral

***Ms. Rim Yassine Kassab***<sup>1</sup>

*1. University of Liverpool*

The Middle East and North Africa (MENA) region has witnessed a huge destruction of its heritage assets, including tangible and intangible resources, in addition to the loss of lives. The medinas, the historic cores, have been the cultural, social and economic hobs of everyday lives in the majority of the cities in this region.

This research focuses on Syria and Morocco in terms of comparison and lessons learned. Reports by national and international bodies have identified huge destructions among all types of heritage in Syria. The urgency of reconstruction and revitalization became more crucial, as safeguarding the values of the urban and social fabrics of the Old cities (medinas) is not only important for safeguarding them as World Heritage Sites, but also pivotal for the continuity of lives and livelihoods in these historic cores. What are these values and how can we define them? Another critical question is how the new reconstructed medinas will then serve to meet current needs of its inhabitants. What are the compatible characteristics with the requirements of the 21st century? The aim of this research is to understand these issues, and to investigate the impact that reconstruction and revitalization can have on sustaining peace when possible. The research approach is to learn from Damascus, a World Heritage city, and Moroccan medinas models to inform the reconstruction and revitalization of Old Aleppo. The methodology is built around primary data gathered from all these cases, along with conducting field work studies, such as mapping, photographing and cataloguing, as well as interviewing current and potential inhabitants of medinas, whose voices are not heard enough.



## Memory Archipelago (UK 2019, 20 minutes, HD Video)

Individual Film

***Dr. Pawas Bisht***<sup>1</sup>, ***Dr. Alena Pfoser***<sup>2</sup>

*1. Keele University (School of Humanities), 2. Loughborough University*

“Memory Archipelago” is set on the Solovetski Islands in the White Sea in Russia’s Far North, the site of one of the first and most significant prison camps of the Soviet Union and considered by many, the birthplace of the Gulag system. The islands are also home to the Solovetsky monastery, a spectacular 15th century Christian citadel, which used to house part of the prison camp but has been re-established as a working monastery and site of pilgrimage of the Russian Orthodox church since the 1990s. The film examines the topography of memory and suffering by following the tourists’ trail through the islands, now a UNESCO world-heritage site. We see tourists being led through a landscape of predominantly religious symbols and narratives; the foregrounding of the suffering and resurrection of ‘martyr-priests’, priests who were imprisoned and died at the camp, providing a powerful institutional template for commemorating the past. At the same time, the landscape is pierced by

physical traces of the camp hinting at what cannot quite be contained by the religious narrative. The film responds directly to key concerns in the 'Arts & Creative Practice' sub-theme: it advances a critical creative filmmaking approach in relation to the difficult and contested heritage of the Gulag. The film experientially reveals the displacement of the secular, politically and socially transformative commemoration sought by civil society actors and the increasing dominance of the culturally resonant narrative of religious martyrdom advanced by the powerful Russian Orthodox Church that rehabilitates the Soviet & Stalin period (Bogumił et al. 2015). Overall, the film's phenomenologically informed questioning of dominant ideologies and heritage actors in relation to contested heritage provides a model of creative & critical heritage practice. Film available online at: <https://vimeo.com/291646474/f1d63ea087>



Memory archipelago 2018 .jpg

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## Off the Map: Spatializing Access to Memory in Beitunia, Palestine

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Oral (edits needed)

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***Mr. Adam Lubitz***<sup>1</sup>

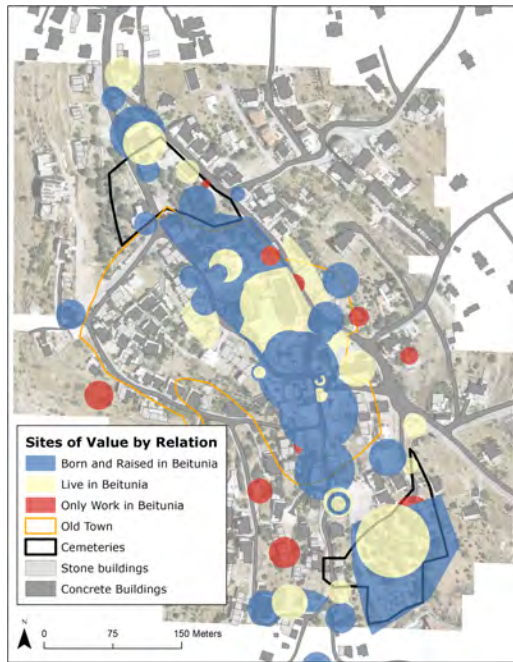
*1. World Monuments Fund*

Through an application of critical geography via mental sketch mapping techniques, this paper seeks to understand how the Palestinian concept of *sumud* - steadfastness - is realized in the built environment, as well as how this concept interfaces with the more nuanced cultural values attributed to the same built space. By using the municipality of Beitunia, Palestine as a case study, an oral history is visualized through this technique, and its spatial outcomes are contrasted with the top-down heritage perspective of more traditional, monument-centered cultural resource surveys. This process uncovers the spaces throughout the municipality's Old Town of shared and divergent values, as well as trends in how different types of residents value these spaces differently, according to age, gender, and relation to the municipality. Through this approach, this paper argues for how heritage conservation professionals can effectively use social science tools as a driver for the social justice aims of urban planning. I conclude with policy recommendations which articulate how to promote an ongoing engagement between residents and heritage assets as forms of political resistance. This paper aligns with the overall conference theme and sub-theme of Future Methods and Approaches to Critical Heritage Studies, as it provides an example of a complex research design – a mixed-methods approach to gauging local values versus more traditional architectural significance. It offers an experimental application of photo elicitation combined

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with qualitative interviews and field observations, all while navigating the complexity of finding an appropriate community partner for promoting effective heritage conservation in a conflicted geography.



Beitunia relation eoys.png



Img 8988.png



Beitunia survey.jpg



## Ontological Politics: Conception of Built Heritage Conservation in Hong Kong

Oral

*Dr. Charmaine, Cheung-man Hui*<sup>1</sup>

1. The Hang Seng University of Hong Kong

This paper recognises the power of semiotics in constructing a heritage conception that challenges the authoritative heritage discourse that Smith identified (Smith, 2006). By conducting content analysis and discourse analysis on newspaper articles, this research shows that the adoption of the word *bou juk* 保育 for “conservation” in Hong Kong was unprecedented in Chinese-speaking regions. The word *bou juk* originally denotes care for the child or the natural environment. By using it as the official translation for the word “conservation,” it has opened up a new discursive space for the local community to negotiate what heritage is and how it should be preserved, from which major heritage conservation contentions developed. Whilst the word *bou juk* denotes general activities in looking after historic places, it sanctions the view in seeing buildings as organic entities that should be kept intact or preserved carefully; or as incubators for communal, cultural, economic growth; or as a sub-category of environment protection and nature conservation. These different interpretations construct heritage conservation conceptions that are inherently inconsistent and sometimes counterproductive. The case study on the Blue House Cluster in Wanchai shows that the word *bou juk* has normalised architectural conservation practice that is instrumental in breeding communal relationships, safeguarding the cultural character of the old Hong Kong as well as serving the environmental protection agenda, through which the authenticity of the project could be compromised. Although contemporary heritage conservation practice increasingly recognises the need for heritage projects to be relevant and sustainable, this paper questions how far heritage conception could expand in policy discourse to encompass its many functions before it ceases to be meaningful.



## Passing it On – Knowledge Transfer and Political Resistance

Oral

*Ms. Iris Rajanayagam*<sup>1</sup>

1. Director, xart splitta, Berlin

We are currently confronted with an extreme rise of right-wing populism. At the same time many civic organisations working in the field of anti-discrimination and anti-racism in Germany are facing drastic cuts in public funding. While the urgency to act is now more evident than ever, peaks in right-wing tendencies have been conjunctural and come as nothing new for activists. A postcolonial approach can help us recognise current day power structures and systems of oppression in historical and global contexts. Realising that many of these phenomena can be characterized as colonial continuities and/or conditions that are rooted in a long history of constructions of difference, hierarchies and systems of domination help us undergo in-depth analysis of racism

and other intersecting categories of oppression and with that enable the development of sustainable strategies of resistance. Radical Black Feminist thought, intersectionality and postcoloniality ground not only on political theory but also postulate a political practice directed toward social change. This paper regards knowledge transfer as one vital strategy in facilitating the dismantling of systems of differentiation and unequal distribution of resources. It asks how the production, “unearthing”, distribution and exchange of certain knowledge can be viewed as a political act against mechanisms of exclusion and subjugation. It also views the incorporation of different forms of knowledge including arts and visual culture as essential for the (re)telling and dissemination of counter narratives that challenge dominant discourses, support empowerment and allow for a stabilisation of resistance against recurring right-wing tendencies within society and politics.

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## Populism and Heritage - Moving Moments: Mobilising Mythical Pasts and Imagined Futures in Right-Wing Populism

Oral

***Mr. David Farrell-Banks***<sup>1</sup>

*1. Newcastle University*

Uses of the past, or more precisely the use of nostalgia for a lost mythical past, are central features of right-wing populist (RWP) discourse globally. This remains the case as the media through which such discourse is communicated change. This paper builds on the study of the use of two historical moments – the 1215 sealing of Magna Carta and the 1683 breaking of the Siege of Vienna – by European and American RWP groups. The paper seeks to further our understanding of how these historical moments are used across heritage and political discourse. I introduce the concept of the ‘moving moment’ to discuss how the memories of these historical moments are moved through different physical and digital spaces and, importantly, the manner in which references to the past can emotionally move particularly audiences. I suggest that whilst RWP discourse is focused upon mythical pasts, it is also engaged in acts similar to what Rigney (2018) has called ‘remembering hope’. That is, the past is employed to create hope for possible imagined futures. In considering the reference to mythical lost pasts in conjunction with possible imagined futures, the paper seeks to develop our understanding of the affective use of the past by RWP groups. This is used to then consider how we might counter divisive RWP discourse, both in heritage practice and political activism.

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## Re-Turning to Jaffa

Oral (edits needed)

***Mr. Shmuel Groag***<sup>1</sup>

*1. Bezalel academy of art and design Jerusalem*

Sub-theme

Conflict heritage and conflicted heritages

**Re-turning to Jaffa****Critical heritage perspective in a state of an ongoing political and cultural conflict. The case of Jerusalem boulevard in Jaffa.***Arch Shmuel Groag**Senior lecturer- Bezalel Academy of Art and Design, Jerusalem. Head of the Yael Levine workshop for conservation of the built heritage.*

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The proposed paper will discuss the contested heritage of the lost Palestinian towns inside Israel, focusing as a case study on Jerusalem Boulevard in Jaffa. The boulevard was the cultural, administrative and commercial center of Jaffa, the cultural and economic capital of pre-1948, Palestine. After the Nakba in 1948, out of Jaffa's 70,000 inhabitants only about 3,400 Palestinians stayed in town leaving behind them the tangible built fabric as an empty scenery.

Towns like Jaffa are contested for more than 70 years as most of their Palestinian history is ignored and denied from the public knowledge. This unresolved situation where the cultural and political conflict cannot be defined as a post conflict heritage zone is intensified nowadays as Jaffa is under a strong wave of real estate pressure and gentrification process.

The paper will suggest Critical heritage as an alternative conceptual tool to analyze document and imagine a civil future for the boulevard area. This work will suggest a new model of a dictionary and alternative archive for contested heritage sites.

Challenging the national oriented and the material based current heritage policy in Israel the paper will discuss the tension between, hegemonic policy and minority rights, between the local community and the diasporic communities and between heritage and development.

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**Reconstructing Reconstruction: Examining Meanings, Uses, and Policies (10)**

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Oral

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***Ms. Vanicka Arora*<sup>1</sup>, *Dr. Annalisa Bolin*<sup>2</sup>, *Dr. Cornelius Holtorf*<sup>2</sup>, *Dr. Qingkai Ma*<sup>3</sup>***1. Institute for Culture and Society, Western Sydney University, 2. Linnaeus University, 3. Hangzhou Normal University*

In the wake of conflicts and disasters, the reconstruction of built heritage is an emotive, but also controversial, subject. The Notre-Dame de Paris fire elicited more than a billion dollars in committed donations for its rebuilding globally, but also sparked outrage among observers who contrasted it with the paucity of responses to the fire that destroyed Brazil's National Museum. At the same time, the reconstruction of Palmyra, deliberately destroyed by militants, has become a proxy for political struggle between countries and institutions such as UNESCO as well as local communities and forces on the ground. The decision to reconstruct heritage is socially meaningful but can also be politically volatile, and the processes of reconstruction even more so.

This session critically engages with prevailing international frameworks, institutions, and policies on reconstruction of cultural heritage in the aftermath of conflicts and disasters. It problematises approaches that view built heritage as a finite and non-renewable resource, which once lost, can never be reclaimed in full. Reconstruction has frequently been considered as problematic due to the way it challenges ideas of material authenticity, historicity and integrity. However, reconstruction practices are also recognised as closely linked to social recovery and as constitutive of community resilience. Further, reconstruction can act as a future-making strat-

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egy, where community identities and memories are reconfigured and projected through heritage. At the same time, rebuilding can be a controversial decision, with preservation-as-ruin an option for some, and questions arising about whether resources poured into reconstruction would be better devoted to other pressing concerns. Moreover, especially in cases of reconstruction that have received global media attention, local conceptions of authenticity and significance frequently come into conflict with prevailing dynamics and so-called best practices in global heritage.

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## **Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-FALLISM/UNFALLISM IN SYRIA: The Case of Hafez al-Assad's Statues**

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Oral

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*Mr. Nour A. Munawar*<sup>1</sup>, *Dr. Antonio Gonzalez*<sup>2</sup>

*1. University of Amsterdam, 2. Alfred Deakin Institute for Citizenship and Globalisation at Deakin University*

The destruction of statues representing political figures carries symbolic meanings that are negotiated by the people who attack the statue and the regime that the statue represents. Across the Syrian territory, statues of Hafez al-Assad were created that symbolized the oppressive Ba'athist regime which shaped Syria's past and present for more than almost half a century. As a result, a cult of personality ensued. This paper analyses the destruction and reconstruction of Hafez al-Assad statues as a case of fallism and unfallism, framed by how the Ba'athist regime used and politicized the elements of Syria's past during the reigns of Hafez al-Assad (ruled 1971-2000) and later his son Bashar al-Assad (2000-present), Syria's current president.

This paper explores the ongoing heritage reconstruction plans in Syria and how these processes are politicized, such as erasing traces of war and violence from the public memory through reconstructing particular monuments, e.g. the reconstruction of the destroyed statues of Syria's former president, Hafez al-Assad. By looking at a series of fallen and rebuilt statues available on social media, the paper also investigates the erection of statues representing Hafez al-Assad as a case of unfallism. This paper goes on and examines how the politicization of Syria's past and the ongoing reconstruction plans in Syria have the capacity to provide new meanings and ideologies of using heritage in post-conflict contexts. The underlying argument of this paper is that the destruction and rebuilding of statues in Syria are acts full of meanings which are, nevertheless, difficult to pinpoint, given that the civil war in Syria continues to this day, and instead interpretations are offered.



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## **Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Nomad Heritage in the Contemporary City: The Relocation of Vernacular Architecture in the Yangtze River Delta Megalopolis**

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Oral

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***Dr. Plácido González Martínez***<sup>1</sup>

*1. Tongji University*

This paper studies the relocation of traditional Huizhou-style architecture from the Anhui province of China to peri-urban enclaves of the Low Yangtze River megalopolis with residential and hospitality purposes. This novel phenomenon, linked to the practice of preservation by relocation, deserves attention in the wider framework of a global city like Shanghai with a particular thirst for heritage, and reveals the important economic, social and cultural imbalance between urban and rural areas in China. With such purpose, this paper will offer an insight into two recent real estate and touristic developments: Ahn Luh in Zhujiyajiao and Ahn Luh Lanting in Shaoxing, where relocated vernacular architecture aims to provide identity to the peri-urban landscape and a distinctive character to their users. The study of this transfer of building stock reveals important heritage questions around authenticity and identity in the framework of the contemporary heritage city. This paper wants to highlight what Chappell (1999) characterized as ‘mixed feeling’ around this practice, introducing an analysis of the relocation projects, together with an evaluation of the new peri-urban landscapes that transplanted architecture is contributing to authenticate, pointing to the possibility of enhancing their interpretation through minimal interventions.

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## **Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Old Heritage in the New Rwanda: Development, Progress, and Genocide Materiality**

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Oral

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***Dr. Annalisa Bolin***<sup>1</sup>

*1. Linnaeus University*

In the wake of the genocide that devastated the country in 1994, Rwanda has engaged in an ambitious rebuilding process. Targeting both physical infrastructure and sociopolitical systems, this reconstruction has massively transformed how the country looks and how it functions. Indeed, the government has set out to create a “New Rwanda”, and rhetoric of progress and development abounds.

Where does the materiality of heritage fit in this new nation? This paper traces the processes of preservation and change at two genocide memorials, sister sites whose trajectories in recent years have been very different. At one, “renovations” have transformed the site in line with narratives of cleanliness and legibility; at the other, a

preservation team has mobilized the government's prioritization of genocide evidence and UNESCO's emphasis on authenticity to prevent similar changes. The sites offer alternative models for management of the messy materiality of the past within the project of creating a new national future after conflict.

In the context of the Rwandan government's efforts toward national change, the sites' approaches to genocide materiality demonstrate how heritage both supports the pursuit of certain modes of post-conflict development, and through material resistance, also challenges it. These examples suggest that in investigating reconstruction, we can also examine much broader uses of heritage in building national futures. These range from the employment of heritage materiality in the construction of consciously post-conflict national narratives to the international engagements that such employment enables, including not only (re)development but also political negotiations over heritage.

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## **Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Reassembling the Fragments: Post-disaster reconstruction in Bhaktapur as mediation between discourse and practice**

Oral

***Ms. Vanicka Arora***<sup>1</sup>

*1. Western Sydney University*

The aftermath of the Gorkha Earthquake(s) in April and May 2015 in Nepal has once again highlighted the contentious landscape of discourses and policies that frame post-disaster reconstruction of built heritage. Multiple texts frame and prescribe building, conservation, reconstruction practices in Nepal including *Vaastu*[1] treatises and religious scriptures, *guthi*[2] records and more recently, international policies and frameworks on heritage and disasters. It is my contention that these discourses of reconstruction of built heritage are fragmentary and discontinuous, especially when they are translated through local practices, illustrated through the case of Bhaktapur city. The influence of multiple discourses is illustrated in the large-scale reconstruction and restoration projects undertaken in Bhaktapur in the last century, including sustained interventions by German and Austrian governments and international institutions such as the World Bank, UNDP and UNESCO. I examine the intersection of twentieth and twenty-first century theories in conservation with pre-existing modes of heritage and building management. I then describe the disjuncture and mediations between different discourses and practice as opportunities for creation of new built forms and technologies, and the assignment of new values and meaning to built heritage in the future.

[1] *Vaastu Vidya* is a body of knowledge which describes architectural and building practices in South Asia, based largely on Hindu and Buddhist philosophical systems

[2] *Guthi* is a traditional system of kinship and community prevalent in Nepal, which includes communal management of public and religious spaces





## **Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Reconsidering Policies for Reconstruction of Cultural Heritage in China: The “Restoration” of the Wooden Arch Bridges in Zhejiang Province**

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Oral

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*Dr. Qingkai Ma*<sup>1</sup>

*1. Hangzhou Normal University*

Post-disaster reconstruction of cultural heritage could be regarded as a future-making strategy where community memories are projected through heritage. However, according to dominant heritage policies in China, preservation-as-ruin is advocated and reconstruction of heritage is restricted. This study critically engages with these policies by examining a case in Zhejiang province, Southern China.

In Zhejiang and Fujian Province along China's south-east coast, there are some wooden bridges of different arched structures. Some of them were inscribed on the national heritage list and China's World Heritage Tentative List. Building these bridges involves marvelous craftsmanship, which was inscribed on UNESCO's intangible cultural heritage list in 2009. In September 2016, Taishun County, which was renowned as the “hometown of wooden arch bridges”, was struck by a typhoon and lost three of them. As local people longed for the reconstruction of them, a project of reconstruction was eventually approved by National Cultural Heritage Administration and was officially named as “heritage restoration”.

Based on the fieldwork in Taishun county, this study depicts the process of the project. Heritage experts insisted that old wooden components must be used according to the principle of “minimal intervention”. Craftsmen, however, wanted to use new materials. This was one example of their conflicts. By documenting and analyzing the conflicts and collaboration between these two groups, it problematizes the mainstream policies on reconstruction which are based on ideas of material authenticity, integrity and linear conception of time.



## **Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Reconstructing heritage processes**

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Oral

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*Dr. Cornelius Holtorf*<sup>1</sup>

*1. Linnaeus University*

The value of cultural heritage is closely connected with what heritage *does* in society. In this sense, heritage is a verb. Evoking the past, heritage is a set of particular cultural processes and practices through which people engage with present-day society and negotiate its future, e.g. in terms of continuity or change. Such practices and uses of heritage may be carefully managed by those running heritage sites. When built heritage is damaged or lost due to conflicts or disaster, the relevant cultural processes and practices are inhibited or interrupted. I argue, therefore, that reconstructing heritage is not primarily about restoring or rebuilding damaged or de-

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stroyed historic buildings and monuments but about rekindling specific cultural practices that draw (or drew) on those sites. I ask what it may mean to reconstruct heritage processes as a future-making strategy. I will finish by considering some implications of a desirable focus on reconstructing heritage processes for heritage policy and planning. How can we, in the realm of built cultural heritage, successfully govern processes rather than objects? Is there anything we can learn from the management of practices in relation to intangible heritage?

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## **Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Reconstruction, Spatial Reclamation, and Restorative Justice**

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Oral

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***Prof. Erica Avrami***<sup>1</sup>

*1. Graduate School of Architecture, Planning, and Preservation, Columbia University*

As heritage professionals, our work subscribes to the notion that we, as individuals and societies, are shaped by – indeed, are better because of – physical encounters with the past. But the pasts we encounter are shaped by the narratives that are privileged in the landscape. As a result, heritage rosters suggest various forms of bias. Those who were subjugated, enslaved, or impoverished had less claim to land and property, and thus limited means to invest in the construction and maintenance of buildings. Discrimination related to gender and race devalued the contributions of women and people of color, and thus the spaces in which their narratives have evolved have not been equally valorized. The concept of *authenticity* in some ways has perpetuated these inequities by hinging heritage values to original materials. This paper examines such histories of exclusion and explores the ways in which reconstruction can be a powerful tool for those publics whose stories have limited physical remains, or whose built vestiges have been systematically marginalized or destroyed. Reconstruction can serve as a form of spatial reclamation that allows those who have been underserved by the heritage enterprise to re-occupy the landscape. The process of reconstruction can thus also be a means of restorative justice. By applying the tools of heritage-related research to reconstruction, underrepresented publics can tell their stories through physical encounters and promote more spatial equity in the narratives of the historic built environment.

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## **Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Ruins of activism, artwork and trauma**

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Oral

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***Dr. Gustav Wollentz***<sup>1</sup>

*1. Nordic Centre of Heritage Learning and Creativity*

This paper studies the negotiation between remembering and forgetting in the post-war city of Mostar, Bosnia Herzegovina. Since memory has spatial dimensions and can be stimulated by visual clues, the reconstruction (or lack of it) of heritage often plays a pivotal role in this negotiation. Fieldwork carried out in Mostar, between

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2015 and 2016 in the aftermath of the ethno-religious war that touched this region during the 1990s, helps to illuminate the negotiation. Focusing specifically on the role of ruins, this paper aims to challenge routinely made assumptions about positive and negative valuations of remembering and forgetting, and highlights the future-oriented dimensions of heritage. Older generations tend to see ruins as a hindrance to moving forward from the war, connecting them to narratives of victimhood and suffering, and would often like them all to be reconstructed. On the other hand, there are youth in the city who employ the ruins in future-oriented activism or use their walls in mural paintings meant to decorate the public space, sometimes as a way to contest narratives of division. The ruins are contested spaces of activism, artwork and trauma - material remains highlighting the tension between the need to remember, the need to forget and the need to move forward.

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## Renounced and revisited. Socialist past in Polish “new museums”

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Oral

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*Dr. Maria Kobielska* <sup>1</sup>

*1. Jagiellonian University*

From the beginning of the 21<sup>st</sup> century historical museums have gained particular attention in Poland; multiple newly founded or rearranged institutions, offering spectacular exhibitions, powerfully influence visions of the past. “New museums” occupy prominent position within contemporary Polish memory culture and thus can serve as touchstones of its dynamics. Unsurprisingly, contemporary museal representations of socialist heritage, as well as of the transition of 1989, prove deeply politicised and contribute to historical policies reshaping thinking about the present and the future. At the same time, careful analysis of prevalent exhibitions’ strategies allows to distinguish mnemonic variants, reveal multiple functions and meanings attributed to the difficult issues of the past. Addressing the exhibitions’ narratives and design, I will focus on:

- frames of representation of the socialist period (nostalgia for everyday life vs. resisting the authoritarian regime)
- descriptions of the moment of change, labelled as “the end/fall of communism”, “the transition”, and often solely “1989” (inconsistence in remembrance and commemoration)
- (abandoned) attempts at representing the post-1989 period in comparison to the socialist times: its traces and meaningful absence

Consequently, my presentation will sketch powerful trends of museal representation of the past, as well as search for counter-tendencies within the field, to define intricate relations between the socialist past and the mnemonic present in contemporary Poland. The former can be perceived as being resisted and rejected by the latter, but also as a defining factor of the present. Polish memory culture is thus challenged to critically revisit pre-1989 heritage, explore and relate to legacies of socialist past.



## Representing Difficult Places as Heritage: the case of a foreign concession in China

Poster

*Dr. Jin Zhang*<sup>1</sup>

1. Wuhan University of Technology

This paper primarily explores how contested places in China such as foreign concessions are constructed in different historical contexts, and how they are strategically used as heritage to foreground, strengthen and circulate certain ideologies, themes or trends of an era in the light of critical heritage studies. It uses Hankow Concession, the third largest foreign concession in China as an example for the analysis. Between 1950s and 1980s, the foreign buildings of Hankow concession was represented as “scars left by imperialism” by the government. Later, as a series of important historical events such as the Reform and Open-Up Policy generated new historical context, “development”, “communication” “globalization” have become vital themes of the new era, which led to the shift of attitude and finally heritage making of the concession district in the 2000s. In the present era, Hankow Concession as heritage is still strategically represented with caution to satisfy different purposes. On the one hand, an effort to strike a balance between the theme of “development” and the theme of “struggle” can be seen from the strategy of distinguishing between the aesthetic space of “the foreign buildings” as heritage and “the concession”, as place of trauma. On the other hand, by including the concession as an antithesis in a narrative framework of materialistic dialectics in the related museums exhibitions, the authoritative discourse aims at transforming the difficult place of the concession into a necessary and inevitable “step” towards the creation of national identity and the realization of the nation’s “glorious future”.



## Researching human remains and Tibetan material culture: A methodological case study

Oral (edits needed)

*Ms. Ayesha Fuentes*<sup>1</sup>

1. SOAS University of London

This presentation will explore how ritual object made with human remains — skull bowls, carved bone ornaments, thigh-bone trumpets and skull drums — are accessed, handled and interpreted in a variety of settings, from American and European fine arts museums, natural history collections and research institutions to monastic communities in the Himalayas and a number of other social and practitioner arenas. This paper draws from ten years of postgraduate research on these objects, their materials and technology, first as a student of art history and conservation, then as a heritage professional and ethnographer.

The diversity of settings in which these instruments are used and displayed exhibit a range of handling strategies, restrictions and values. Moreover, the interpretation and care for these objects as cultural properties necessitates a methodological rigor that is in some ways at odds with museological policies towards the care

of human remains: Where bodies are used to provoke and educate in one setting, they are arguably restricted from doing so in another. This paper will present the research experiences of this interdisciplinary project as a critical study in the care of ritual objects and human remains, the ethics of custodianship, and an articulation of material heritage inclusive of multiple epistemologies.

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## Rethinking (post)socialist heritage - ambiguous afterlives and contested futures - 8

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Oral

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*Dr. Magdalena Buchczyk*<sup>1</sup>, *Dr. Laura Demeter*<sup>2</sup>

*1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin, 2. Leibniz Institute for the History and Culture of Eastern Europe*

Since 1989, the heritage and museumscape of the former socialist and Non-Aligned Movement countries have experienced an unprecedented rupture. Past heritage practices, from museum collecting, cultural exchanges to preservation and curatorial work, have been drastically transformed.

The transition has resulted in challenging prevailing discourses, reworking the past through a series of museum and heritage initiatives. The new practices have explored the legacy of dictatorial regimes, lived experiences, material culture of everyday life, memory and nostalgia. To varying degrees, they have provided an insight into the contested attitudes towards post-socialist livelihoods and the changing values.

These radical changes have produced significant effects and continue to affect post-socialist futures. Increasingly, heritage emerging from socialist pasts becomes an area of statecraft, mobilised for political intervention, affecting the work of people working in the museum, heritage and preservation sectors as well as reshaping public opinion, in particular affecting those to whom the socialist past is a “foreign country”.

This panel will discuss the contested legacy of (post)socialism and its impact on heritage futures. We are particularly interested in exploring

- Legacies of socialist utopias, dreamworlds, eternal states, and their forms and performances today
- Afterlives and continuities of socialist practices in current museum and heritage preservation practices
- Prevailing transnational connections and networks of museum and heritage practitioners such as those developed in the former socialist and Non-Aligned Movement countries
- Eventful and ambiguous heritage of transformation, rupture and ‘shock therapy’
- The changing politics of division, shifting values and emerging identity politics
- Current political lives of remembering and forgetting in changing political landscapes
- (De)legitimation of heritage, destruction and neglect as future-making strategies
- Rediscovery of socialist practices as a way forward, vision and good practice



## Rethinking Settler Colonialism and Indigenous Heritage in Asia

Oral

*Dr. Roslynn Ang*<sup>1</sup>, *Dr. Yunci Cai*<sup>2</sup>

1. *New York University Shanghai*, 2. *School of Museum Studies, University of Leicester*

Settler colonialism imposes a structure on Indigenous Peoples and their territories, which serves to eliminate Indigenous Peoples for settlers to establish themselves on these territories. At the same time, it seeks to appropriate Indigeneity for the settlers to express independence and produce a settler society as different from the country of origin. Under the influence of the transnational Indigenous movement that gained prominence in the last two decades, Indigenous heritage has emerged as a form of resistance and empowerment for Indigenous communities to negotiate their marginalisation within the settler colonial context. In this panel, we seek to examine the relationship between settler colonialism and Indigenous heritage in the Asian context, and the impacts on the Indigenous Peoples and their heritage. We are interested in case studies which examine:

- How settler colonialism takes shape in the context of a lack of first contact narratives in Asia, focusing on how the state re-conceptualises its relationship with Indigenous minorities.
- How settler colonialism intersects with majority settlers' postcolonial nation-building project, through assimilation policies, processes of displacement and occupation, arbitrary re-drawing of nation-state boundaries, and appropriation of Indigenous heritage in consumer/popular culture.
- How Indigenous Peoples in Asia draw on their Indigenous heritage to navigate the complex political, cultural and social dynamics in which they are embedded within for their future survival, and how this mobilisation of Indigenous heritage transforms their cultural heritage and communal identity, as well as their place and position within the dominant settler societies in which they reside.



## Rethinking Settler Colonialism and Indigenous Heritage in Asia - A Revival or Invention of Indigenous Cultural Heritage? The Instrumentalisation of Heritage in Sabah, Malaysia

Oral

*Dr. Yunci Cai*<sup>1</sup>, *Dr. Roslynn Ang*<sup>2</sup>

1. *Lecturer in Museum Studies*, 2. *New York University Shanghai*

Drawing on ethnographic research conducted in the eastern Malaysian state of Sabah, I examine how the Indigenous peoples in Sabah draw on their Indigenous heritage to resist the marginalisation they face and assert their Indigenous rights within the settler colonialism context of Borneo. Faced with increased encroachment of their traditionally-held territories and resources, the Indigenous people of Sabah are drawing on their cultural heritage to assert their native customary rights to their lands, territories and resources. Once a symbol of

inferiority and primitivism, Indigeneity has taken on a positive connotation in present-day Sabah, as numerous Indigenous groups evoke their Indigenous identity and heritage to make claims on their native customary rights. Although some of these cultural practices are presumably new, they have been framed as a form of cultural revivalism, implying that these cultural practices had once existed but were later lost. This is arguably a form of strategic self-instrumentalisation to confirm with the autochthonic and essentialist formulation of Indigeneity embraced in the legal rhetoric of and the transnational discourse of Indigenous activism and advocacy. Through a number of case studies in Sabah, I seek to show how Indigenous people have strategically mobilised their cultural heritage to resist their marginalisation, and assert their native customary rights to their lands, territories and resources in present-day Sabah, and the implications of this instrumentalisation.

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## **Rethinking Settler Colonialism and Indigenous Heritage in Asia - Decolonizing the Logics of Settler Colonialism in the Ilocos Coast, Luzon, Philippines**

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Oral (edits needed)

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*Dr. Ellen-Rae Cachola<sup>1</sup>, Dr. Roslynn Ang<sup>2</sup>, Dr. Yunci Cai<sup>3</sup>*

*1. University of Hawai'i at Mānoa, 2. New York University Shanghai, 3. Lecturer in Museum Studies*

The Kanaka Maoli values of honoring 'āina (land that feeds) and kupuna (ancestor/elder) have been ways for the Indigenous peoples of Hawai'i to generate individual and collective will power to protect their sacred lands, peoples, and cultures from the patterns of colonial exploitation and dispossession. Filipinos have outmigrated from the Philippines to the American occupied Hawai'i as a way to find livelihoods as a result of the societal damages caused by imperial wars, neo-colonial governments, and unequal global economies. The identities of Filipinos in Hawai'i were defined by settler colonial industrialists as "cheap laborers" who were grateful to earn cash wages and opportunities of upward mobility through the plantation economy. This paper is written by an Ilocano diasporic settler based in Hawai'i, responding to Kanaka Maoli challenges to Asian, specifically Filipino, settler colonialism in Hawai'i. How do we construct a decolonial heritage through re-engaging with pre-western ancestral identities that precedes the colonialist and nationalist narratives that constructs modern Philippine history? The incorporation of Indigenous Kanaka Maoli values to interrogate the Filipino plantation heritage sparks a decolonizing process that seeks to uncover the specificity of pre-western, Filipino heritage—for my focus, Ilocano heritage. This engages in a critical heritage studies inquiry that "decenters the eurocentric historical construction" through re-examining resources that document older narratives of Ilocano identity, culture and relationship to place. I examine documented histories of Luzon and Ilocos interaction with regional peoples, such as Melanesian, Austronesian, Chinese and Japanese. I also examine cultural practices, such as the kur-itan writing system, which document aspects of pre-15th century Ilocano identity. To recover these resources in this context is to build capacity amongst Ilocano settlers toward decolonial cultural repatriation to subvert the "brain drain" phenomenon of Ilocano physical and epistemic out-migration, which perpetuates the underdevelopment of our ancestral lands and heritage.





## Rethinking Settler Colonialism and Indigenous Heritage in Asia - Future Landscapes on the Tibetan Plateau: Settler Reorganization of Tibetan and Hui Urban and Rural Spaces

Oral

***Mr. Mackenzie Greene-Powell<sup>1</sup>, Dr. Roslynn Ang<sup>2</sup>, Dr. Yunci Cai<sup>3</sup>***

*1. University of Hawai'i at Mānoa, 2. New York University Shanghai, 3. Lecturer in Museum Studies*

This research project examines the physical changes brought about by the directed Han settling and reorganization of urban and rural landscapes in two districts of Qinghai Province, China. Originally an ethnically Tibetan area, Qinghai Province and its capital, Xining, are now facing extensive colonization as Han settlers move into the province and the Communist Party of China reshapes the rural and urban landscape to fit a specific vision of the future. This paper examines how the physical environment is being altered and the traditional land-uses and typologies of rural Tibetan and urban Hui communities are being destroyed in favor of the settler state ideology and vision for a homogenized future. Due to the sensitive nature of the research location, the tools of landscape architecture site analysis were used, such as transect walks, photographic documentation, temporal figure ground diagrams and diagrammatic photo analysis. Through the application of these tools, the large-scale changes to the landscape and the underlying ideology of the settler group is analyzed in how it overlays and remaps the indigenous landscapes and spatial organization. Key findings present in the rural Tibetan areas are the privatization of communal land, forced resettlement of nomadic families, and tourism pressure on religious sites. In the urban context of Xining, Hui Muslim communities face large scale re-development schemes that reorganize small scale neighborhoods in favor of large avenues and mega-blocks with high-rise developments.



## Rethinking Settler Colonialism and Indigenous Heritage in Asia - Indigenous Heritage as Court Evidence

Oral

***Dr. Rusalina Idrus<sup>1</sup>, Dr. Roslynn Ang<sup>2</sup>, Dr. Yunci Cai<sup>3</sup>***

*1. University of Malaya, 2. New York University Shanghai, 3. Lecturer in Museum Studies*

I examine indigenous heritage as court evidence by focusing on the Orang Asli customary land claim cases in Malaysia. In making customary rights claims in court, the onus often falls on the Orang Asli to show proof that they are indeed a distinctive customary society with continuity in tradition and practices. This means, among others, providing evidence of a continued practice of a traditional way of life, as well as evidence of material culture. The opposing party, often the state, try to dispute this continuity by suggesting that the Orang Asli no longer practice their traditional culture or have assimilated into the dominant Malay culture. Realising the importance of documenting their distinctive tradition in order to protect their land rights, many Orang Asli communities—not just ones involved in court cases- are now actively documenting their cultural heritage

by mapping their customary land usage, recording oral histories, and documenting their traditional rituals and rites. This has also led to the revitalization of interest among the younger generation in their traditional heritage. This paper reflects on the implication of the codification process in making indigenous heritage legible for the court. How is the process of documentation and codification also shaping indigenous heritage? Can this be an empowering tool for the community? What is lost in the translation, and what can be done about this? Can certain technology help or hinder the process? Are certain histories erased while other highlighted in the process?

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## **Rethinking Settler Colonialism and Indigenous Heritage in Asia - Mainstream Discourse on the NRC in Assam: Unpacking Settler Colonialism and Indigeneity in the Northeastern Region of India**

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Oral

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*Dr. Sabina Rahman*<sup>1</sup>, *Dr. Roslynn Ang*<sup>2</sup>, *Dr. Yunci Cai*<sup>3</sup>

*1. Mahatma Gandhi Academy of Human Development, 2. New York University Shanghai, 3. Lecturer in Museum Studies*

This paper argues that popular discourse around the National Register of Citizens (NRC) in the northeastern state of Assam in India must be contextualised within the historically skewed power relations between the mainland and the NER, as an extension of India's politics of exclusion towards the region and its peoples. Such politics, even when couched in the language of rights, thrives on epistemicide through the process of forced homogenization and extinction. The normalisation of this epistemic violence allows the privileged subjects of mainland to distort subjective truths and lived experiences of the indigenous communities to the point of justifying settler colonialism and legitimising 'reverse racism'. Moreover, the indigenous assertion movement and their resistance to settler colonialism are labelled as xenophobic exercises. The irony of the situation is not lost on a people who have always found themselves at the receiving end of racism in India owing to their phenotypic features, religion, food or culture. While the mainstream constructs the NRC debate as one that of conflict between the Hindu Self (citizens) and the Muslim Other (illegal migrants) – mirroring the mainland Indian master narrative critical of militant Hindu Right – the ground realities of Assam are far more complex. Away from the mainstream discourse, tribes and ethnic minorities of Assam view the NRC as an instrumental use of the state to demand constitutional safeguards for indigenous people against the imperialist designs of mainland to Indianise the rebellious frontiers through settler colonialism.

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## Rethinking Settler Colonialism and Indigenous Heritage in Asia - Negotiating Settler Appropriation: Beyond the National Ainu Museum Oxymoron

Oral

*Dr. Roslynn Ang<sup>1</sup>, Dr. Yunci Cai<sup>2</sup>*

*1. New York University Shanghai, 2. Lecturer in Museum Studies*

The recognition of Indigenous Peoples is critiqued as an illusory act of national inclusion amongst settler states. Meanwhile, indigeneity as a concept has shifted into a political category that unsettles the legitimacy of settler-nations. As the first state-recognized minority in Japan, the Indigenous Ainu are increasingly utilized to represent Japan's diversity, especially through the National Ainu Museum and Park - Upopoy - scheduled to be opened in 2020 in time for the Tokyo Olympics. This paper traces the discourse surrounding the production of Upopoy in news media and among several members from the Ainu community involved in various stages of the museum planning. The museum is presented as a centralized solution for the preservation of Ainu heritage and the problem of stolen Ainu remains currently spread over several universities in Japan. However, there are Ainu who voiced concerns over the erasure of Ainu diversity within this centralized repository and some who prefer the reparation of their ancestral remains. The production of Upopoy illustrates how Japan needs the Ainu to perform multiethnic coexistence in the global stage and the Ainu communities' negotiation of this need for their cultural survival.

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## Rethinking Settler Colonialism and Indigenous Heritage in Asia - Who owns rights? — A reflection on museum governance strategy at Taiwan's indigenous peoples' museums

Oral

*Dr. Ching-yueh Hsieh<sup>1</sup>, Dr. Roslynn Ang<sup>2</sup>, Dr. Yunci Cai<sup>3</sup>*

*1. National Chi Nan University, 2. New York University Shanghai, 3. Lecturer in Museum Studies*

This article examines the museum governance strategy at Taiwan's twenty-nine local indigenous people's museums, a state-building project over the past twenty years, pointing a Settler Colonialism reality of exercising power compared to the ostensibly straightforward political and policy objectives for social empowerment of indigenous people in Taiwan. Participant observation and semi-structured interview to encounter the front-line local museum staffs and officials is utilized to gain an understanding of how local indigenous people's museum practitioners situate in this context and how the power factors in this process directly manipulate or indirectly influence the museum development and the right to indigenous peoples in Taiwan. The study found that administration by local government civil servants who conducted museum governance by their imagination and bureaucratic system practices, central government's one-size-fits-all museum policies, and local needs from indigenous source community generates a complex power relation sustaining the invisible colonial fact.

The influence of this fact is highly related to how museum professionalism and policy is defined, the power interactions and mobilization in the political and economic rules and resources, and perception of the rights of indigenous peoples. A deep understanding of the aforementioned relations can provide such museums and indigenous peoples develop a diverse socially engaged approach when conducting museum governance with governments and sources community, and to respond to the wider societal context in defining a balanced relationship between majority and minority.

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## Sarajevo: contemporary ruins as heritage approach to memory

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Oral

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*Dr. Nela Milic*<sup>1</sup>

1. *University of the A*

This paper will examine the contemporary ruins in relation to memory of conflict. It will juxtapose the well-known notion of ruins as demarcation of romanticism in art history with destruction of landscape during the war. This comparison will be achieved through depiction of everyday performance that the residents of Sarajevo conduct in order to bridge their most recent history of the siege in the 90s and their Ottoman past. Through mapping, walking and photographing, the inhabitants explore the city architecture, wrapping their memory around it with the creative manifestation that allows for the visual and embodied narrative to emerge. This approach provides them with the opportunity to engage with their creative and political agency, whilst discounting the unjustifiable disconnect between seemingly rational and objective as well as empirical and affective quality of one's historical account. Arts practice most successfully depicts this strategy, but just like the produced artefacts mainly stays the object of study by memory and heritage scholars. Arts practitioners delving into memory studies field are often misunderstood and even marginalized as not reflecting scientific backgrounds or following traditional methodologies in humanities that propelled memory academics in that same direction. Participatory practice used to surface memories in the artwork examined here will also be evaluated as a tool for social engagement and a method in heritage studies field. This paper is developed from the AHRC funded project *Art and Reconciliation*, partnership of three London universities: UAL (LCC), LSE (Governance) and Kings (Department of War Studies).



Reconciliations-full-letters-2.jpg

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## Social housing as heritage in Brazil: the case of favelas

Oral

*Prof. Flavia Nascimento*<sup>1</sup>

*1. University of São Paulo*

In 2013, UNESCO recognized Rio de Janeiro's landscape as a world heritage site, the first urban setting to be listed under the cultural landscape category. By focusing on the space between the shoreline and the mountains, this recognition excluded a significant portion of the city's urban history: the slums, or "favelas" in Portuguese, home to approximately 50% of the Brazilian population. However, Unesco's buffer zone encompasses two favelas: Morro da Providência and Morro de Santa Marta. Controversy over the failure to include the city's favelas in the UNESCO perimeter stirred up the issues of national identity and narratives. National preservation policies, focused mainly on the discourses of age and beauty paid little or no attention to these spaces. In the 2000s, new local interpretations and studies gained ground, conducted by historians, but also by residents. The inclusion of the favelas in Rio's urban history was a significant movement towards recognition in local terms. The creation of the Maré Museum in its namesake favela, the history projects in Providência, the listing of the house where the famous samba artist Cartola lived in Mangueira, all in Rio de Janeiro, were actions that questioned the heritage status in Brazil. The presentation aims to discuss the history of heritage-making in the favelas, problematizing local and institutional actions, the values mobilized beyond the "authorized heritage discourse", as well as the possibilities of establishing heritage as a social and urban right.

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## Strategies to safeguard Gaucho's Intangible Cultural Heritage, and the new transformative propositions of black Gauchos.

Oral

*Mr. Leon Araujo*<sup>1</sup>

1. Universidade Federal do Estado do Rio de Janeiro

This paper will present the practices of preservation of the intangible cultural heritage undertaken by the Gaucho Traditionalist Movement (MTG-RS) and discuss new issues that are imposed over this association, especially those brought by black communities. MTG-RS is a Brazilian popular cultural organization founded in 1948, and its main objective is to “rescue” the Gaucho cultural identity against the cultural practices brought by globalization. It does so by promoting the safeguard of peoples’s forms of expression and their traditional knowledge, but also by building traditions and memories about traces of a past that, despite being inglorious (the gauchos were defeated in their war of independence against the Brazilian empire), are presented through a victorious speech.

Based on a research funded by the Brazilian Ministry of Culture, the author of this paper has used oral history resources to follow and dialogue with individuals and communities from Rio Grande do Sul ( the southern most state of Brazil) seeking to understand what were the good safeguarding practices of the intangible cultural heritage maintained by MTG-RS. It has been noticed that certain handicrafts and other popular cultural expressions were preserved through a high appreciation of their practices by this community. However, contemporary challenges have been imposed on the Gaucho traditionalists: blacks, feminists, and LGBTQI+ ,who are part of MTG-RS, have questioned memories and some invented traditions.

One highlights, the black Gauchos’s debate on structured racism in the MTG-RS. They suggest pedagogical anti-racist actions and struggle to build, not only a new past, but new possibilities for the future, where black populations and their cultural practices can also be recognized as Intangible Cultural Heritage of the Gaucho People.



Mostardas 11-08-2017 - acendimento da chama  
crioula 3 .png



Mostardas 11-08-2017 - acendimento da chama  
crioula 6 .png



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## Taken Out of Context: Examining the Legacy of War Memorial Cemeteries on Foreign Soil

Oral

***Ms. Michelle Prior***<sup>1</sup>

1. National Trust for Historic Preservation (US) & University of Cambridge

This paper examines how nationalist heritage sites are affected over time when embedded in a foreign context. Specifically, it focuses on foreign-based war memorial cemeteries as examples of ‘orphan heritage’, or one’s ‘own’ (perceived) heritage located in another country (Price, 2005:181). Using the Cambridge American Cemetery and Memorial in England as a case study, the paper addresses the following questions: *How has the site in question changed over time? How do people interact with the site today? How does the site’s management and staff interpret its contemporary mission?*

I argue that war memorial cemeteries do not exhibit traits previously described as ‘orphan heritage’ and offer an alternative term - adopted heritage. ‘Adopted heritage’ is defined as a site that retains genealogical identity from its parent country, yet is absorbed into the host country via cultural memory, activation of the space, and local caretakers who interpret the site from the host perspective. This term encourages ‘nature versus nurture’ style debate when discussing initial intent and current meaning of foreign-based nationalist war memorial cemeteries. Academic researchers must continue to explore how these memorial spaces age, evolve, and generate relationships.

Price, J. (2005). Orphan Heritage: Issues in Managing the Heritage of the Great War in Northern France and Belgium. *Journal of Conflict Archaeology*, 1(1), p. 181-196.



Memorial day 2017 1.jpg



Memorial day 2017 2.jpg





Ownership graphic 2017 prior.jpg

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**The Case Beyond the Law - Opening Pandora’s Box: Will the Return of Cultural Heritage Objects to their Country of Origin Empty Western Museums?**

Oral

***Dr. Pierre Losson***<sup>1</sup>

*1. Italian Academy Fellow Fall 2020*

In this paper, I argue against the idea that the return of a few symbolic cultural objects will necessarily lead to a torrent of new claims addressed to Western museums. The fear of setting a precedent is a much-rehearsed argument: as an Austrian ambassador in Mexico, questioned about the possibility of returning Montezuma’s feathered headdress to Mexico, declared: “it would be like opening Pandora’s box: ministries of culture from around the world would attack us.”

In my analysis, I distinguish “returns” (the physical transfer of objects back to the nation-state on which territory it was found before the implementation of international conventions) from “restitutions” (the devolution of looted or stolen objects within the contemporary legal framework) and “repatriations” (the devolution of human remains and religious artifacts to Indigenous communities). I base my argument on case studies from Latin America and other salient return claims such as the Parthenon Marbles.

I argue that there is little basis to support the fear of setting a precedent: each case of return is historically situated and one agreement is not easily transposable to other cases; the modality of “mutually beneficial agreement”, often used to settle return claims, leaves little room for a more comprehensive framework; most importantly, there is no will or plan, among experts and political authorities in claiming countries, to ask for more returns. I conclude that the idea that creating a precedent would lead to emptying Western museums is a fiction used by Western museums and experts to justify their refusal of return claims and rally their public opinion to their cause.

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## The Case Beyond the Law - Safe Keeping as *de facto* Acquisition: Legal, Political, and Ethical Analysis of Determinations of Safe Return

Oral

***Prof. Erin Thompson*<sup>1</sup>, *Dr. Pierre Losson*<sup>2</sup>**

1. *John Jay College of Criminal Justice, CUNY*, 2. *The Graduate Center, CUNY*

When cultural property is seized during a war, what principles should govern its safe return? In this presentation, I discuss questions of fairness, history, identity, and sovereignty, and sketch how moral and political philosophy can help guide our analyses moving forward.

The rise of rebel groups against Bashar al-Assad and of the Islamic State led to an acute crisis for cultural heritage in areas of Syria and Iraq. Thousands of cultural heritage items from these countries have been seized worldwide. Under current international legal regimes, these objects should have been repatriated to their country of origin. However, only Lebanon and Jordan have returned any seized antiquities to Syria since 2011. By contrast, Iraq has seen a steady stream of repatriations, including from the US.

What are the causes of this striking difference? The ongoing conflict may reasonably explain a delay in repatriating cultural property to Syria, but the security situation is roughly similar in Iraq. The difference, instead, is a political one: the US does not want to cooperate with the Assad regime, as would be a requirement under the laws regulating repatriation.

The question then becomes whether the U.K., U.S., and other member States of the 1970 Convention who have seized Syrian cultural property are in violation of their legal obligations and of the ethical reasoning upholding these treaties, if they indefinitely delay the return of these artifacts to Syria. There is a long history of denying repatriation to countries deemed to be unsafe (e.g., Nigeria) or unworthy (e.g., China). Meanwhile, the countries making these determinations have long demonstrated imperialist acquisition habits. When does *de jure* safe keeping become *de facto* acquisition?

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## The Case Beyond the Law: New Lights on Claims for the Return, Restitution and Repatriation of Cultural Heritage Objects in the Early Twenty-First Century - 4

Oral

***Dr. Pierre Losson*<sup>1</sup>, *Prof. Erin Thompson*<sup>2</sup>, *Dr. Maria Shehade*<sup>3</sup>, *Dr. Antonio Pinto Ribeiro*<sup>4</sup>**

1. *The Graduate Center, CUNY*, 2. *John Jay College of Criminal Justice, CUNY*, 3. *Research Associate, Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE)*, 4. *Centro de Estudos Sociais, Universidade de Coimbra*

The international debate about returns and restitutions of cultural heritage objects remains most often confined to the examination of legal norms. Cases abound and vary greatly: countries from the Global South seek the

return of objects displaced during colonial times (or, in any case, before the implementation of international conventions); others (or the same) demand the restitution of objects looted from archaeological sites or stolen in museums since the implementation of the 1970 UNESCO Convention; Indigenous communities claim the repatriation of sacred objects and human remains; Jewish families keep fighting for the restitution of art works despoiled by the Nazis.

The resolution of these claims most often depends on the existence of a legal case that forces the requested museums to hand back the claimed objects. The papers in this panel shed a critical light on these claims to deepen our understanding of these complex processes: beyond the existence (or not) of legal norms applicable to these cases, what are the political, historical, and/or cultural factors that contribute to the greater salience of such claims in the early twenty-first century? What do these claims reveal of the state of international affairs? What is the future of the museums that hold these objects in their collections? Are they really in danger of being emptied of their treasures, as they claim? Will new ethical standards influence the evolution of legal norms in the near future, or will the resolution of the claims continue to be decided on case-by-case basis?

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## **The Digital is Not Neutral: The Ethics of the Digitization of Threatened Cultural Heritage**

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Oral

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***Prof. Erin Thompson***<sup>1</sup>

*1. John Jay College of Criminal Justice, CUNY*

The recent targeting of cultural heritage during conflict, including the 2015 destruction of Roman-era temples in Palmyra, Syria, by the Islamic State, has led to many new initiatives that seek to fight destruction with digital technologies. These projects recreate threatened or destroyed cultural artifacts or sites by developing 3D digital models. They thus apply new technology towards an old goal of creating 3D models of non-Western cultural heritage for Western audiences (including, e.g., plaster casts and stereoscopic photography). But digital collecting does not create neutral, truthful, exact reproductions of artifacts and sites. Digitization is not an automatic process; it requires the intervention of humans, and these interventions are based on our biases, assumptions, hopes, and hatreds. The talk will point out a number of problematic areas in digital collecting and will then compare these projects to alternative models of digital collecting offered by contemporary artistic recreation projects. The talk will conclude by offering a few draft best principles for digital modeling of cultural heritage: transparency, radical hospitality, and the embrace of dissonance.

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## **The future of ‘socialist heritage’ in critical heritage studies**

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Oral

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***Dr. Julie Deschepper***<sup>1</sup>

*1. European University Institute*

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Why, how and by whom have the material remains of the socialist past been preserved (or not)? Over the past ten years, this question has aroused such an increasing interest that it led to the birth of a new field of research designated as the one of ‘socialist heritage’. Twenty years after the fall of socialism in Europe, it is however time to ask two related questions: what are the futures of the heritage of socialism? what is the future of ‘socialist heritage’ studies?

While scholars have mostly, and relevantly, tackled the issues raised by the socialist material past in the urban post-socialist spaces, I argue that to better grasp the new challenges faced by that this heritage nowadays, we need to take more carefully into consideration the fact that socialist monuments and architecture were already made heritage during the socialist period. Indeed, a ‘socialist conception of heritage’ did exist and differed greatly from the ‘capitalist western’ one (Iacono 2018; Deschepper 2018). In other words: the ‘past lives’ of socialist heritage can give some fruitful perspectives to understand its future. Consequently, the future of ‘socialist heritage’ studies could also be found in the study of this heritage in socialist context.

Since the socialist world has been substantially excluded from the history of heritage in the 20<sup>th</sup> century, this new approach offers research questions that can both contribute to the history of socialism and to the critical heritage studies.

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## The impact of heritage policies on the appropriation of domestic space in the médina (historic urban core) of Tunis (1950 to the present)

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Oral

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***Ms. Iman Batita*<sup>1</sup>, *Dr. Justin McGuinness*<sup>2</sup>**

*1. Université Polytechnique Haut-de-France, laboratoire De Visu et Université de l'UMONS, Faculté d'Architecture et d'Urbanisme, 2. American University of Paris*

In recent decades, historic urban centres in North Africa’s historic cities have seen great change. Some, characterised by high levels of social deprivation, have become key areas for the tourist industry due in part due to State-framed and implemented processes of heritisation. Historic centres are therefore good sites to study the power relations between the State and different social groups, given that any heritisation process involves a particular nexus of actors – of citizen and third-sector, political and professional bodies. The interactions between such groups, and their visions of a historically important urban sector, have a very real force in shaping the material environment and the lives of its users.

The present paper approaches heritisation at a micro-level, taking the appropriation of domestic space as its thematic focus. The substantive area studied is the médina, the 300 hectare original urban core of the city of Tunis (today three million inhabitants). Here the historic urban fabric, generally labelled Arab-Muslim by academics, is composed of multiple variations of the courtyard-centred building. The paper examines how uses of the courtyard house have changed and how the objectives of different groups with interests in heritage have influenced the appropriation of such locally specific domestic spaces. We see major changes beginning in the 1950s, at the time of Tunisian independence, and identify a series of shifts right up to the present. Relating certain key socio-political events to the actions of heritage actors enables us to produce a typology of appropriations relative to such actors’ strategies and programmes. Analysis of the dialectic between heritisation and the appropriation of domestic space, expanding our understanding of an element of the médina’s trajectory over some seventy years, also allows us to explore the impacts of policy.

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**The Institutional Afterlife of Fallen Monuments. The Case of the »Askari-Reliefs« in Hamburg.**

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Oral

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***Mr. Georg Krajewsky***<sup>1</sup>*1. Technische Universität Darmstadt*

The German port city of Hamburg gathers many (post-)colonial monuments and symbolic markers of colonialism. Most of them have been highly contested by Black community activist groups over the last decades. In 2014 the Hamburg senate launched a city-wide commemoration process in order to define guidelines on how (post-)colonial monuments should be represented in the future.

The paper presents one crucial ensemble of colonial monuments located at the former Lettow Vorbeck barracks<sup>1</sup>. Created in 1939 by the German military the ensemble contains three monuments showing German colonial troops and African mercenary soldiers (so called »Askari«) and building decoration honouring German colonial officers. After the conversion of the military barracks into a newly built residential area in 1999, the monuments were relocated to a nearby park by a local historical society. Ever since, there have been fierce debates on the positioning of the monuments, the proper contextualisation and the authority to define (post-)colonial heritage in Hamburg.

The paper explores how the engagement with these relocated monuments has changed over the last decade. Based on their institutional afterlife as subject of the city-led commemoration process I will illustrate signs of a paradigm shift in (post-)colonial heritage making policies in Hamburg. Firstly, the paper argues that the contesting Black community groups successfully changed the evaluation standards of commemorating colonialism despite the monuments not having fallen yet. Secondly, it argues that the city administration (re)established its authority in (post-)colonial commemoration politics.

<sup>1</sup> Paul von Lettow-Vorbeck (1870-1964), German colonial officer during the First World War and protagonist of German colonial revisionist movement in the 1920-1940s.

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**The Non-Aligned Others: Museum Thought and Practice of the curator Pavla Štrukelj**

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Oral

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***Ms. Tina Palaic***<sup>1</sup>*1. Slovene Ethnographic Museum*

Pavla Štrukelj (1921-2015) dedicated her whole life to ethnology and museum work. Between 1955 and 1990, she worked as a curator for non-European collections in the Slovene Ethnographic Museum (SEM). In 1964, the Museum of non-European collections was established as a branch of the SEM, and as a manager of the new department Štrukelj herself became responsible for organizing more than 80 exhibitions, among them nearly half traveling exhibitions from non-aligned countries. After her retirement, Štrukelj's work has been forgotten

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in both the museum sphere and the Slovene ethnology.

In my paper, I will elaborate on Pavla Štukelj's professional efforts in collecting and interpreting non-European collections. My findings are based on the SEM's archive, Štrukelj's personal archive, and her published works. Her professional life was marked by the Yugoslav foreign policy oriented towards the third world countries through the platform of the Non-Aligned Movement (NAM). Through analyzing Štrukelj's museum practice and thought, I will try to rethink the role of the NAM for acquiring new museum collections, as well as for organizing traveling exhibitions from the non-aligned countries. Additionally, I will try to answer the question if the NAM's principles of solidarity, friendship and respect for cultural diversity influenced the knowledge production about non-European peoples in the SEM.

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## The Post-Socialist Village: Layered Modernities in Rural Preservation

Oral

*Dr. Corinne Geering*<sup>1</sup>

*1. Leibniz Institute for the History and Culture of Eastern Europe*

Villages and rural settlements have been dramatically transformed in modernity through industrialisation and urban migration. In socialist states, traditional villages were perceived to be incompatible with the modernising forces urging large-scale farms to replace individual farming during collectivisation. At the same time, however, historical village buildings were integrated in museum-institutions, thus forming part of the official socialist heritage discourse. Open-air museums of wooden architecture proliferated across socialist states in the post-war period and folk culture was part of urban reconstruction and tourism infrastructure projects. At the international level, heritage experts from socialist countries were among the driving forces to establish the ICOMOS Wood Committee and the Committee on Vernacular Architecture (CIAV). During *perestroika* in the 1980s, folk culture experienced a revival, and it played a crucial role in the nation-building processes following the disintegration of the Soviet Union.

This paper seeks to dissect these multiple layers of modernity in the post-socialist village. Based on examples from Russia, Ukraine, Poland and the Czech Republic, it will first analyse the current museum displays and in particular, it will address the question of how the past and future of the village are presented. Second, by drawing on the states' cultural policies and the museum plans from the socialist and post-socialist periods, it will discuss the (re-)negotiation of socialist notions of modernity among other modernising discourses in view of continuing rural depopulation in the present. Thus, the discussion seeks to reveal the ambiguous and competing visions of future in post-socialist rural preservation.



## **The role of heritage fieldwork in human-rights based cultural inclusion: the case study of post-Taliban Swat Valley**

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Oral

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***Dr. Sarah De Nardi***<sup>1</sup>

*1. Western Sydney University*

This paper reflects on the impact of the Taliban insurgency on Swat Valley, Pakistan, offering insight on its social and cultural fabric through the optics of the regional and global reconciliation and human rights growth after the events. We know that confronting otherness and violence affects how we place ourselves in the world, and how we relate to the shifting agencies we encounter. The Taliban militant war was no conflict like any other: in Swat district, the insurgents wounded and displaced their own Pashtun communities from within, redrawing the emotional geographies of the everyday. In order to illustrate the power of cultural inclusion in driving reconciliation, I draw on heritage-facing fieldwork in post-Taliban Swat, namely imaginative mapping experiments that redefine and reframe marginal or intangible place-making experiences as usable data and praxis towards the protection of human rights in the valley. I make the case that collaborative place-based heritage fieldwork may act as a catalyst of human-rights based cultural inclusion. The way that Swat's diverse communities inhabit place and understand heritage in fundamentally different ways offers a paradigm for humanitarian cultural inclusion and reconciliation. Building cultural inclusion in Swat has so far managed to respectfully engage with unstable experiences of displaced identity, memory and emotion in a post-conflict reality. Ultimately, this paper argues that when working in contexts affected by insurgency and resistance, foregrounding local grassroots interpretations of identity and place-making in our practice can empower and better serve these communities.



## **The sun amidst the dark: memory, tradition and cultural heritage during the internal armed conflict in Peru.**

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Oral

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***Dr. Adriana Arista-Zerga***<sup>1</sup>

*1. University of Nottingham*

Peru is a post-conflict country, where there are still palpable consequences of those twenty years of social instability (1980-2000). For that reason, the creation of the Commission of Truth and Reconciliation-CVR's was necessary. After many years of the presentation of the Final Report, there still seems to be ignorance as to what happened in places far away from the capital Lima. The central government has not finished, and in some cases not fulfilled, its economic/symbolic reparations, and Peruvian society, in general, is still reluctant to know, or to recognise, what happened during the conflict. The few existing initiatives for the recovery of the memory of the conflict do not have real government support, and yet at the same time generate social debates, where it is possible to prove the typical misunderstanding of a post-conflict society, where different memories and truths

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converge. In the presentation I would like to show an innovative approach to the Peruvian conflict, however, in that it involves explicitly interdisciplinary research, fusing theories and practices of cultural heritage and memory, and using both to reassess the testimonies of the Final Report of Peruvian CVR. The cultural heritage would be a way to help build or rebuild a memory that does not have the history of pain that can be configured in other areas of study; all these elements can contribute to retrieval of pre-war memory and offer a means of symbolic reparation for the victims, whilst helping society to know and understand the conflict from different perspectives.

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## **Towards a Critical Analysis of Cultural Property Disputes: Shedding More Light on Non-Legal Perspectives**

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Oral

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***Dr. Maria Shehade***<sup>1</sup>

*1. Research Associate, Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE)*

Despite the national and international legal framework for the protection of cultural heritage, the claims for the restitution of cultural artefacts and the resolution of cultural property disputes proved time consuming, very complicated, and extremely challenging.

In many cases, litigation proved costly, time-consuming and uncertain in outcome. The potential problems that can be encountered in litigation led to a growing interest in litigation alternatives and alternative means of resolution such as negotiation and mediation.

Although the legal framework for protecting cultural heritage still predominates, a deeper analysis of such cases illustrates that the resolution process of restitution claims is far more complicated, involving many different parameters that go beyond the strict legal doctrine. These non-legal dynamics are more clearly evident in cases pursued through negotiation.

The aim of this presentation is to critically examine the parameters and dynamics that affect the resolution process of restitution claims and to shed light on the non-legal dynamics at play. By focusing on restitution claims between States and museums which were pursued through negotiation, and by examining particular cases such as Greece's and Italy's claims against the Getty in 2006-2007, the presentation aims to stimulate a critical discussion on restitution claims and their resolution processes through alternative means. The ultimate aim of this analysis is to facilitate a deeper understanding of the complexity of these processes, to uncover the 'hidden' dynamics at play and to shed more light on the parameters that affect the negotiation process of restitution claims.

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## Trafficking in cultural heritage and organised crime

Oral

**Mr. Diogo Machado**<sup>1</sup>

1. UNSW Sydney

*The paper analyses the intersections between trafficking in cultural heritage and organised crime beyond armed violence. The money following the antiquities' travel from source countries, via transit nations, to be delivered to global market capitals attracts greedy criminals, a multifaceted problem that requires comprehensive responses, engaging critical heritage studies, international law and criminology, among other academic disciplines. As a genuinely global problem, multilateral conventions on the subject serve as a reference for how the international community has dealt with cultural heritage and organised crime. The hypothesis is that violent organised crime does not properly outline traffic in culture heritage, albeit loosely structured criminal networks and white-collar related crimes do play an essential role along the trafficking chain. The analysis considers convergences between the concept of organised crime of the UN Convention against Transnational Organised Crime and the perennial fluid networks interacting with traffic in cultural heritage. Such networks rely on commutable participants occasionally interacting with other actors based on their needs, whether they are skills for looting, means for transporting, expertise on laundering strategies or knowledge about art history. After outlining definitions of traffic in cultural property and organised crime, the paper explores the sequence of stages framing the trafficking structure and its correlations with critical nodes of the chain. These dynamics make the antiquities market a grey business field, attractive to illicit trades that benefit from this elite market regardless of its contingent criminal roots, a relevant discussion that impacts the aims of heritage to address the concerns of future generations sustainably.*

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## Transforming Heritage, Experiencing Indigeneity

Oral

**Prof. Carsten Wergin**<sup>1</sup>

1. Ruprecht-Karls-University Heidelberg

This presentation draws on original ethnographic material from long-term fieldwork in the Kimberley region of Northwest Australia. It will describe intimate and interpersonal relationships motivated by Indigenous heritage experiences and how those offer glimpses of what I call a 'transecological' Australian society post-resources boom.

Between 2006 and 2013, arguably the largest environmental protest action in Australian history was staged in opposition to the proposal for the construction of a 35 Billion AUS Dollar LNG precinct 50 kilometres north of the tourist town of Broome. Indigenous heritage experiences added a significant layer to this conflict. Those span deep into *Bugarrigarra* (The Dreaming), the term used by West Kimberley people to describe their ancestral law and culture. Foundational to *Bugarrigarra* is the recognition of a 'living country' as the source of both physical

and spiritual well-being for human and more-than-human actors (*liyan*).

The presentation highlights collaborations that formed in this living heritage landscape, the ways friendships were sought, maintained or rejected between actors and how these affected broader dynamics of potential impact and change. Along these lines, I argue that the engagement with the contested heritages of Indigenous people provides old/new means to confront most pressing global challenges. How can heritage concepts be better equipped to recognize those? How can collaborative works in archaeology and anthropology help to account for Indigenous world(view)s beyond the modernist rationale?



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37fig trailers at jpp fig 27 kopie.jpg

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## Urban Fallism: Monuments, Iconoclasm and Heritage

Oral

***Prof. Sybille Frank<sup>1</sup>, Mr. Georg Krajewsky<sup>1</sup>***

*1. Technische Universität Darmstadt*

How and why do monuments in public space fall? Which figures or ideas attract such iconoclastic actions? Who are the actors involved in these practices? How do they engage with and transform monuments and their embedded pasts, physically and symbolically, before, during and after their fall? What are spatial, social and political implications of these transformations? How do they shape heritage futures? Why and how is heritage (un-)made in these processes? This session explores the phenomenon of urban fallism – the ways in which the action of pulling down and/or removing a monument operates as a means of political struggle in urban space. It presents a collection of papers covering a range of contemporary cases in different urban, geographic and socio-political contexts, including post-colonialism in the United States, Brazil and Germany, as well as the civil war in Syria. Drawing on original research, speakers will highlight how the monuments' fall operates as a means of struggle for political power, a tool for political resistance against marginalization, discrimination and exclusion, and as a catalyst for democracy, social justice and a better future. The session will also investigate the afterlife of monuments by offering insights into phenomena of unfallism. As such, contributions of this session speak about the urban politics of race and identity and raise questions about the role of heritage and collective memory in the struggle of opposing and/or marginalized social groups for their right to the city and their place and recognition in the society.

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## What to do with the Bandeirantes? A Challenged Monument in São Paulo, Brazil

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Oral (edits needed)

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*Dr. renato cymbalista*<sup>1</sup>

1. *University of São Paulo / UNINOVE*

This paper analyses the debates about monument of Bandeirante in São Paulo, Brazil, inaugurated in 1953. “Bandeirante” is a mythical and symbolic construction of a historical character who had heroically conquered the interior of America for Portugal. The paper is based in historical sources, press articles and analysis of social networks in order to track the monument’s recent history. Since the 1980s various intellectual and social movements have raised awareness of the ideological dimension of the Bandeirantes, including their role as enslavers of Indians, propagators of infectious diseases and usurpers of territories. Correspondingly, the monument of Bandeirante has been subject of protests connected to Indian rights. In October 2013, protestors against the proposal for a Constitutional Amendment that would threaten the Indian Territories in Brazil had thrown red ink on the monument, symbolizing the bloodshed. The monument of Bandeirante has thus ceased to be the place of admiration and became a site of revolt, contrasting aspects of the past that are the focus of this paper. The main question of this paper is if it is possible to mobilize the monument as a space for dialogue and negotiation by preserving its physical integrity and, at the same time, giving visibility to the demands of those whose rights have been violated. We can therefore envisage a positive future for the monument, as a space of recognition of otherness and negotiation, if the State understands in depth its difficult present. If, otherwise, the State holds on a conservative position and treats the interventions as pure “vandalism”, the future of the monument will be of further tension and repression.



Monumento as bandeiras sao paulo.jpg

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## What to preserve for the future? A study on heritagization in Colombian memorial museums

Oral

*Ms. Maria Juliana Angarita*<sup>1</sup>

1. *Université du Québec à Montréal*

While scholars who study the conflicts related to the heritage of mass violence often refer to the disputes in order to define its messages and forms, and while many others describe memorial museums as relevant stages for such struggles for memory, most of these works do not explicitly establish *what* constitutes ‘heritage’ and what characterizes the heritage these museums seek to preserve. In order to answer these questions, this paper examines the heritage discourses of museum initiatives involved in the disputes over the memory of the Colombian conflict.

Through the analysis of different conservation approaches and exhibition displays developed by state institutions, as well as community museums, this paper establishes the characteristics of the struggle to define the heritage of the Colombian war and the notions of heritage that different actors formulate and seek to legitimize through memorial museum practices. The author argues that, in order to preserve the memory of the violent events and therefore, prevent their repetition, most memorial museum initiatives in Colombia tend to document, collect, preserve and interpret experiences and testimonials of the armed conflict victims instead of, for example, prioritizing the preservation of evidence and material traces of the crimes.

This paper addresses one of the central themes of the Conference by analyzing the ways in which the heritagization of mass violence *partially* addresses the projected demands and concerns of future generations and sheds new light on the ambiguously acknowledged issue of heritage in memorial museums.

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## ‘Sustaining tourism/Sustaining conflict? Troubles tourism, community museology and conflict in Northern Ireland’

Oral

*Dr. Katie Markham*<sup>1</sup>

1. *Newcastle University*

Tourism is, as Debbie Lisle (2016) has observed, often hailed as an arbiter of peace and sign of prosperity for

nations emerging from conflict. Such a narrative holds particular sway in Northern Ireland, where the sharp rise in the international visitors to the province following the signing of the Good Friday Agreement is frequently heralded by politicians and the media as evidence of the country's transition into a stable, peace time economy. Such optimism has, however, been undercut by the popularity of so-called 'troubles tourism' in the province which, as part of Northern Ireland's unofficial conflict heritage, is dominated by paramilitary groups. At the forefront of this touristic movement are the many paramilitary museums that have emerged since the end of the conflict and which are now to be found in various ethno-national areas in Belfast and London/Derry. Styled on the community museum framework, these sites are nevertheless usually run by a small, militarised, subsection of the Nationalist/Unionist local community and tend, by and large, to orientate themselves towards a tourist audience.

Drawing on interviews carried out with managers of, and visitors to, these paramilitary museums, this paper explores the intersection between 'community' heritage and troubles tourists in more detail. Thinking specifically about debates around *which* community these sites are intended for, the paper argues for the necessity of revising the community museum paradigm as a whole, so that we might take these new audiences into account. Doing so, the paper posits, not only gives us a more realistic understanding of the long-term legacies of conflict-related community museums – it also helps us better understand the impact such sites will have on shaping narratives of ethno-national conflict in the future.

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## **“Conflict Heritage and Conflicted Heritage - The People in Arms: Museums and the Armed Forces in Modern Mexico”**

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Oral

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***Dr. Robert Mason***<sup>1</sup>

*1. Griffith University*

The relationship between the government and armed forces has been transformed in Mexico, following the transition to democratic multiparty elections almost twenty years ago. Successive governments have deployed armed police and military force to assert control in public spaces, exemplified by the launch of the 'War on Drugs' in 2006. This ongoing deployment has resulted in a steady deterioration of human rights and accountability, as civilian deaths have continued to rise (Harrup and Córdoba 2019), and more than 34,656 'disappeared' persons remain missing (Amnesty International 2019). Mexico is one of the most dangerous countries in the world for journalists (Committee to Protect Journalists 2018), elevating the role of heritage and museums in public debate.

In this context of continued conflict, multiple new museums of the armed forces have opened in the past ten years. Most are owned or supported by the armed forces and police to support outreach into communities. More than half a dozen such newly opened or renovated museums exist in federal and state capitals. Alongside such sites, community-run museums are being curated by family members of the disappeared to challenge cultures of impunity. Based on fieldwork in Mexico over several years, this paper traces the emergence of new practices and narratives in museums of the armed forces. It demonstrates how histories of indigeneity and environmental custodianship provide alternative narratives that position a people's army as protector of the nation's collective rights, frequently through an unsettling of assumptions regarding individual human rights.

# **Urban Heritage Futures**



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## (Dis)embedding heritage in the urban futures of India: A case study of Varanasi city

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Oral (edits needed)

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*Dr. Lakshmi Rajendran*<sup>1</sup>, *Dr. Sara Mahdizadeh*<sup>2</sup>

1. Anglia Ruskin University, 2. Ferdowsi University Of Mashhad (FUM)

The fundamental value of heritage cities lie in its ability to connect between people's past, present and future. In the contemporary urban dynamics, it is critical to contextualise heritage cities. While a heritage city possesses a historic status and value of its own, for its residents it is also their everyday environment which connects them to the city at various levels of experiences and transactions (social, cultural, economic etc). Hence any planning and policy decisions on heritage city concerns and impacts all citizens directly and indirectly. Indian cities since time immemorial are manifestations of the rich cultural value which are intrinsically linked to the everyday life and practices of the citizens. The paper adopts an interdisciplinary lens to examine the challenges of urban transitions in the heritage city of Varanasi, also the spiritual capital of India. The core of the paper is a theoretical framework to understand the impending challenges and conflict for heritage cities and its citizens to fit within a top-down smart city development framework which is developed through a review of the literature on heritage cities, planning and policies in India. Following a review of the extant literature on urban transformations in heritage city, focusing on Varanasi, this papers critically reflects on the implications of government's planning and policy decisions for its Smart City Mission on residents' everyday socio-spatial narratives and their perceptions of historical heritage and values of the city. The paper argues that a progressive approach to smart urban futures of Varanasi needs to be defined by a historic, social and political engagement with the city and its citizens.

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## A multi-sensory mapping approach to Urban Identity and Place Making

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Oral

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*Ms. Virajitha Chimalapati*<sup>1</sup>

1. George Town World Heritage Incorporated

A PLACE is much more than a spatial presence. It is the sights, the sounds, the smells, the activities. It is the PEOPLE. *A Historic Urban Area is a Multi-Sensory construct of collective Memories of the past, in the present, in an experiential environment.*

Place-Making is an integral component of urban identity and Cultural Heritage plays a key-role in Place Making. Traditional documentation methods have not been able to capture the diverse aspects that give a place its identity. In addition, the documentation and delineation of Historic Urban Areas, of its Cultural Heritage and the factors contributing to 'Place-Making' has long been the domain of 'heritage practitioners' and not the community which owns the memories.

***This paper makes the case for the Multi-Sensory Mapping of Historic Urban Areas as an approach that is able unify Multi- Dimensional aspects of 'Place-Making' and Urban Identity, with Community perception and Memory mapping .*** It presents the argument that this methodology is not only able to

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harness the possibilities offered by contemporary technologies and ‘app based’ eco-systems towards the democratisation of the documentation process but also able to bridge community divides and differences.

*This paper presents my attempt at applying this methodology using EVERYDAY MOVEMENT as a tool in GEORGE TOWN: PENANG (Malaysia) and GEORGE TOWN CHENNAI(India): two distinct, yet very similar presidencies of the British East India Company. George Town, Penang is a UNESCO World Heritage Site. George Town Chennai is ‘in process’ of being provided the legal protection of a ‘Historic Urban Area’ by the local authority. Both have in-numerable links, shared histories and communities. The intent of the paper is to explore the possibilities offered by this approach to create a community framework for Community-Lead Documentation of Historic Urban Areas.*

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## **Adaptive reuse and revitalization: Ownership Models and other strategies to avoid becoming a victim of one’s own success**

Oral

***Dr. Markus Kip*<sup>1</sup>, *Dr. Heike Oevermann*<sup>1</sup>**

*1. Georg Simmel Center for Metropolitan Studies at Humboldt Universität zu Berlin*

This presentation discusses experiences of civic initiatives with adaptive reuse in socio-economically disadvantaged areas and how they have dealt with the conundrum that their success in “neighborhood revitalization” can promote their own risk of being gentrified. The approach aims at understanding theoretical and practical implications of adaptive reuse as a form of heritage making and its present and future impact on community engagement and community resilience in contexts of social and economic change.

In metropolitan areas, geographically uneven development dynamics have produced, on the one side, rising land and real estate prices in growing metropolitan centers lead to gentrification dynamics, on the other, shrinking areas, with several abandoned historical buildings in a vicious circle of disinvestment and vacancy. In some of such disadvantaged areas, incentives for initiating community-led adaptive reuse projects of the built heritage may include civic interest in conserving places of identity and heritage, maintaining low-market prices and offering space for neighbourhood activities.

Drawing on the experiences of case studies in the Open Heritage research project (2018-2022), we want to discuss how projects have dealt with the challenge of allowing investment and (re-)use, but simultaneously avoiding gentrification. In particular, we want to discuss two strategies drawing on legal instruments, the heritable lease and community land trust that have received growing attention in Germany, Great Britain and beyond. As a general aim, these instruments withdraw urban land from market speculation and seek to promote participatory, collaborative approaches to neighborhood development. We analyse how they fit into formal and informal planning processes. Considering case studies in Germany and Great Britain, our aim is to better understand the tools and conditions to strengthen collaborative approaches in practice.

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## **Adaptive reuse of industrial heritage for housing purposes in Brazil and the UK**

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Oral (edits needed)

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***Mrs. Rafaela Citron***<sup>1</sup>*1. USP*

The issue of preservation of industrial heritage began to be discussed in the UK from the 1950s, when their process of deindustrialization began and the consequent disuse and demolition of industrial buildings. Nowadays, the adaptive reuse of industrial buildings for housing purposes is a common practice in the UK, which has facilitated the safeguarding of old industrial buildings. An example of this is the Royal Arsenal district in east London, which since 2000 has been transforming the old industrial district into a mixed neighborhood, giving residential use to the former industrial pavilions. In Brazil, on the other hand, the demolition of industrial complexes for the construction of condominium clubs is frequent, especially in cities with large housing deficits and rapid urban growth, such as the city of São Paulo. One of the most important manufacturing complexes in the city of São Paulo is in the *Mooca* district: the old Antarctica beer factory, which has been listed since 2016 and has not been in use since the 1990s, which has contributed for its fast deterioration. Considering the big demand for housing in the city and the architectural character of the building, this paper indicates that the adaptive reuse of the building for residential purposes would be appropriate and could prevent the demolition of the cities' industrial heritage, beside contributing to solving the housing problem. Therefore, the aim of the present research is to compare this building with the Grand Store, In Royal Arsenal, in order to verify their architectural similarities, building techniques and their potential for residential use.

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## **Anchoring the City: The Role of Conserved Archaeological Sites in Contemporary and Future Urban Lives**

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Oral

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***Ms. Caitlin Allen***<sup>1</sup>*1. The University of Sydney*

Conserved archaeological remains are kept in situ in urban developments all over the world. If David Lowenthal was correct in his 1985 book *The Past is a Foreign Country* and heritage is about creating something not conserving things, what is it that these archaeological installations create in contemporary society? Do heritage professionals and the people using these sites share an understanding of what these sites do? And what might an evidence-based understanding of archaeological conservation in the present offer for the future?

Using interviews and surveys with nearly 100 heritage professionals and 350 users of conserved archaeological sites in urban areas in Australia this paper will explore the role of these sites in individual and collective well-being and the creation of enjoyable and liveable urban environments. It will suggest that an understanding of relationships between people and archaeological places in the present indicates new ways of thinking about in

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situ conservation in the future. A potential-filled approach in which archaeological expertise does not simply try to shape society to appreciate an archaeological view of the past, but one where the practice of archaeological conservation can be shaped to better serve the needs of and benefits to diverse communities.

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## Between Authenticity and Mimicry: the Inspiration of Chinese Cultural Theme Park for Heritage Practice

Oral

***Mr. Naixin Xiao***<sup>1</sup>

*1. the University of Melbourne*

China has used the form of “theme park” to create the “unauthentic heritage world,” constructing cultural theme parks. This has been impacted by the Chinese philosophy of mimicry. It highlights making “replica” to sustain, spread and strengthen the value and meaning of “the original and authentic,” which also coincides with the concept of “all heritage is intangible.”

The development of Chinese cultural theme parks has experienced from heritage imitation to recreation. Meanwhile, people’s access to the “unauthentic heritage world” has shifted from “seeing” to “experiencing.” Currently, many cultural theme parks have co-constructed with real estate, helping form new communities.

However, those parks have not always operated very well. The faded ones maybe because they overemphasized physical aspects, making heritage a “decoration and title,” while the rejuvenated may reconsider combining heritage value with modern needs.

Therefore, the paper would review the development of Chinese cultural theme parks, discussing why they appear and what they mean to heritage. Through the idea of “philosophy of mimicry,” it would explore how heritage was made in the theme parks and how those parks reframe our understanding and experience of heritage. More importantly, the relationship between “theme park” and heritage would be studied for the future approach to the cultural theme park design and the new communities around it. The methodology would employ document research and social media. Besides, the finding might be that a cultural theme park is to evolve heritage with modern lifestyle, values, and creation, rather than a cluster of heritage elements.

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## Between nostalgia and utopia – old buildings and new cities in Egypt

Oral

***Ms. Katrine Bach***<sup>1</sup>

*1. School of Culture and Society, Aarhus University*

This paper explores how dreams of new futures as well as new pasts currently coexist and spur development in Cairo, Egypt. Drawing on ethnographic fieldwork amongst alternative heritage groups in the megacity, I discuss these processes and the utopian and nostalgic qualities underpinning them. I ask how such concepts can be

used for understanding the envisioning of, and the creation of, an alternative future for residents and heritage in Egypt's capital.

Along the roads leading in and out of Cairo, huge billboards hide the facades of the city's countless sand-coloured buildings. *Uptown Cairo, Odysia, Neopolis, Liberty Village* are but a few of the names of the advertised new neighbourhoods currently being built in the desert fifty kilometres east of Cairo. Neighbourhoods, that are going to be part of the massive construction project – the New Administrative Capital – a new Cairo.

Since 2011 several heritage initiatives have been established to expand the definition of Egyptian heritage through a revitalisation of buildings belonging to the period around the turn of the twentieth century in order to protect them from being demolished or forgotten. Many of these buildings have become architectural icons for a time period now imbued with great nostalgia. But the revitalisation of these buildings, that also belong to a period of colonisation and great social inequality, is not just about the preservation of historical buildings, but also about creating new meaning and value for residents and neighbours, to give both people and heritage a place in the future of the city.

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## Combining Physical, Digital and Embodied Practices to Tell the Stories of Places

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Poster

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*Ms. Efstathia Kostopoulou*<sup>1</sup>

1. PhD researcher, Bartlett School of Architecture, UCL

**This poster presents the collaborative process between a researcher from UCL with an East London based artist who focused on a number of engagement processes to bring to the surface stories of the industrial past of the Queen Elizabeth Olympic Park and surrounding area. Based on archival research that they carried together, the artistic response led to a number of different outputs that juxtaposed different modes of archival material with more embodied and site specific practices to tell the stories of sweet and paint industries and connect them to the current horticultural present of the park. This research contributes to the methods and practices of design for engagement with heritage, introducing both physical and digital processes from an interdisciplinary perspective.**

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## Community Arts and Activism Models: What is the Potential Impact on Heritage Urban Futures?

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Oral

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*Ms. Liz Gardiner*<sup>1</sup>, *Prof. Katarzyna Kosmala*<sup>1</sup>

1. University of the West of Scotland

From the 1960s, when local artists helped to empower communities in Central Scotland housing-schemes like Easterhouse and Craigmillar (Crummy, 1992), European artists have started to engage in co-creating future

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spaces and places that respect community identity, their place and heritage. In parallel, the polarisation within the arts establishment has downgraded socially engaged practices, collapsing ‘arts development’ with ‘cultural planning’ (Sholette, 2010).

This paper examines the role of artistic interventionism in planning, referring to recent “di-vision” (Bourdieu, 1984), drawing on the examples of community artists, such as Owen Kelly (1984) and socially engaged interventionists, such as Lorraine Leeson (2017) and Gregory Sholette (2019) who have mapped the terrain while embracing academia to describe the sophistication of socially engaged practices. From sporadic ‘spontaneous combustion’ of individual projects in the 1960’s - 1980’s, their work has linked theory with practice.

Today, many founding organisations of early European networks continue to thrive, contributing to the debate around urban futures and influencing dialogue. These organisations embrace cultural planning, mentor emerging artists, spawn new collaborations and establish new legal forms of enterprise, as much as possible independent of funding/state subsidy. Drawing on the case study of Govan’s A-listed Graving docks in Glasgow, the authors argue that networks are key to impacting policy. The paper attempts to unpack the impact of artistic interventionism, academic distinction, networking and new business models have had on future-planning for Graving Docks, where longitudinal research and creative activism have transformed the narrative from default housing development to an emergent form of cultural planning that is working from the inside out.



Govan 1.jpg



Govan john mullen.jpg



Govan ts beall.jpg





## **Community Museum's Role in Heritage Conservation: Towards an Integrated Museum Education and Public Participation**

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Oral (edits needed)

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***Ms. Mingqian Liu***<sup>1</sup>

*1. Texas A&M University*

Traditionally, topic and content of public education programs largely depend on a museum's collection and research strength. However, in small-scale, community museums, material and human resources are often limited. Such institutions face the challenge to design and deliver programs that are creative, diverse, and yet relevant to their exhibits and overall mission. This challenge is more vivid for museums located in historical neighborhoods, because in such places, museums play important role in heritage conservation and public education, and are anchor institutions in community building. In order to serve as cultural hubs in historic neighborhoods, community museums need to foster new relationships with many different heritage stakeholders that reside and operate in the community. Using qualitative research methods including archival research, visual analysis, participant observation, and semi-constructed interviews, this paper analyzes the cases of Shijia Hutong Museum and Dongsu Hutong Museum in Beijing, China, as examples of collaborating with various community stakeholders and bringing in heritage conservation-related education programs that encourage public participation, and speak to the residents' interests and needs. Looking at different themes and types of programs at these small, community-based museums, the paper argues that heritage conservation education in such environment needs to think beyond existing collection and research strength, in order to share resources with diverse stakeholders in historic neighborhoods and serve a broader audience.



## **Conflict Heritage, Heritage Conflict and Creative Heritage-making**

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Oral

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***Dr. Pauline Georgiou***<sup>1</sup>

*1. Sustainability Research Institute, University of East London / Goldsmiths, University of London and Horniman Museum*

Following a violent internal conflict and a Turkish invasion in 1974, Cyprus remains divided in half, with a buffer-zone known as the Green Line cutting through its island landscape. In the divided capital, Nicosia, heritage projects are undertaken by international organizations as 'development' for post-conflict 'peace-making' and 'community building'. These clash with the local authorities' attempt at establishing legitimizing discourses and with residents' life-stories. This visual paper explores the use of heritage as identity-making in a post-conflict society, as shaped by various actors with various motivations. The Green Line cuts through Nicosia in the form of abandonment and decay as a symbolic and physical boundary forming a liminal space where identity may be explored. Its temporality and seemingly impenetrable nature are challenged by local explorers

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who use creative encounters with the divide as a way of challenging the status quo. While contradictory and contested projects of heritage-making across the divided city announce a permanence of a selected narrative, local opinions are divided on the grounds of authenticity. The past becomes malleable and fragile as particular layers of history are protected while others are permanently scraped away. Along the Green Line, destruction threatens heritage while heritage threatens destruction. This paper is informed by a year-long ethnographic research, considering top-down and bottom-up processes of identity-making through heritage in Cyprus. Through a close observation of the role of various actors in heritage-making, the paper proposes the need to understand heritage as an ongoing and creative process.

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## Contemporary memories of colonialism: exploring discourses on Barcelona's uncomfortable heritage

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Oral (edits needed)

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*Ms. Camila Opazo-Sepúlveda*<sup>1</sup>, *Mr. Mathieu Picas*<sup>1</sup>, *Mr. Pablo Arenas*<sup>2</sup>, *Ms. Paulina Orellana*<sup>1</sup>

*1. University of Barcelona, 2. University of Chile*

Colonial monuments and traces are in many cities around the world. Many of these are monuments which honouring figures of the slave trade or first colonialist, for whom "black/indigenous lives" did not count. They are currently targeted as unacceptable symbols and obstacles to living together, especially in postcolonial contexts and the antiracism protest.

Our research is focused on Barcelona's Christopher Columbus monument in Spain, and how peoples who inhabit and visit the city links with it. In order to know this relationship, we made interviews to monument visitors, colonial exhibitions on the city's museums, and participants in anti-colonial demonstrations on October 12th in the last year 2019. People's memories, narratives and discourses indicate the existence of a majority discontent, heading by Latin American immigrants, but shared by individuals of different nationalities, including Catalan and Spanish people.

This paper to explore in the necessary debate on the management of uncomfortable heritage in European cities and museums, especially on colonial heritage, that marginalises and stereotype certain social groups in a place that claims to be a multicultural city.

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## **Critical perspectives on the theory-practice gap in heritage management, planning and place branding: insights from a trans-disciplinary approach**

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Oral

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***Ms. Rebecca Staats***<sup>1</sup>

*1. Department of Conservation, University of Gothenburg*

The need to address the ways we use and value the past in our present and future living environments is well recognised in both heritage studies and planning. That sustainable management of change should involve local participation and reflect the multi-vocal needs of diverse communities is also well established, but there remains a gap between theory and practice. The aim of the paper is to provide a critical perspective of the theory-practice gap through an integrative literature review of the fields of heritage studies, place branding and planning, and insights from case study research in the Västra Götaland region of south-west Sweden.

The trans-disciplinary approach taken in this paper can provide new insights for addressing the theory-practice gap, through drawing insights from place branding, heritage studies and planning. Like heritage studies and planning, place branding emphasises the need for inclusive approaches that accurately reflect the value(s) of places for local residents. In addition, place branding can provide new ways of thinking about how we value heritage and its role in making places. Insights gained from the literature are complemented with in depth case studies to provide concrete understandings of the difficulties encountered when implementing theory in practice, and to suggest ways forward in overcoming this gap.

This paper presents the first results from a research project undertaken as part of the HERILAND College for Heritage Planning, a pan-European research and training network on cultural heritage in relation to Spatial Planning and Design.

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## **Critiquing the “Lost Cause” in the streets: The Fight against White Supremacy and its Monuments in 21st-Century New Orleans**

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Oral

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***Prof. Mary Niall Mitchell***<sup>1</sup>

*1. University of New Orleans*

This paper examines the removal of the statues of General Robert E. Lee, General P.T. Beauregard, and Jefferson Davis in New Orleans as an illustration of a highly racialized strain of urban fallism: fallism pitting the proponents of diversity and inclusion against conservative, often white nationalist sympathizers. It argues that “urban fallism” in the context of New Orleans, is a social movement<sup>1</sup> driven by grassroots activists seeking the elimination of prominent monuments to white supremacy from the city’s streets. This movement is working within a long tradition of political critique of “Lost Cause” ideology, reaching back to the myth’s inception in

the late nineteenth century. The fallism that occurred on the streets of New Orleans in 2017, albeit made *legal* via formal channels, was made *possible* because of community activists who not only raised public awareness about the historical significance of the monuments but also refused to quarantine the statues in the past. The controversy speaks directly to the legacy of slavery and white supremacy in the United States, a legacy thrown into relief with the 2016 U.S. election and the reassertion of white nationalist politics and policy under the Trump administration. So what meanings do these statues hold now that white nationalism is in the headlines and the nation is divided between conservatives and progressives, echoing Civil War-era and Civil Rights-era politics? This paper uses public debate and street protest surrounding monument removal to explore the relationship between urban fallism, historical memory, and contemporary racial politics.

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## Echo from the Underground: The heritage customization of subway infrastructures in Shanghai's listed areas

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Oral

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***Dr. Plácido González Martínez***<sup>1</sup>

*1. Tongji University*

Underground infrastructures are among the most invasive in historic environments, either due to geological subsidence; rise in real estate prices, and the disruptive impact that their emerging elements have in the urban landscape. The construction of contemporary underground systems all over the world is an ever expanding industry heavily influenced by standardization and strong safety, fire and health regulations, which produce generic design outcomes. Nevertheless, the customization of the built environment and its use for the production of images and narratives, point towards underground spaces as privileged scenarios where heritage can be reflected, manifested and displayed. This is especially important in heritage listed areas, where regulations about the integration of infrastructures have become growingly strict, strongly affecting the design of underground transportation facilities. This research will offer an insight to this phenomenon in Shanghai, starting from the integration of its 676 km-long underground transportation system initiated in 1993 in the city's 12 listed heritage areas, established in 2003. The study will focus on 37 subway stations within the limits of listed areas or in their immediate vicinity, both analyzing their more evident elements above ground, to the more subtle and pervasive heritage design features and contents of underground lobbies and train platforms. The paper aims to pose questions about the use of infrastructures as conveyors of powerful messages of identity, nostalgia and the future in the current blossoming of heritage industries in Shanghai and in China due to economic and political motivations.

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## Emerging Cultural Heritage Policies in San Francisco: Creating a Just Urban Future

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Oral

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***Ms. Donna Graves***<sup>1</sup>

*1. Independent Public Histori*

Will heritage practices serve as drivers or impediments to a just and equitable future? The City of San Francisco is currently experimenting with new strategies for cultural preservation that are primarily intended to create a more equitable city that values the past, present, and future contributions of a wide array of residents. The tidal wave of wealth reshaping San Francisco's neighborhoods threatens many of the city's historically marginalized communities. In response, community activists and city agencies are creating an urban laboratory for using preservation of historic sites and intangible heritage as a tool for social equity.

My paper will describe the expansion of the city's historic preservation program in the last decade to achieve greater social equity and the recent development of new cultural preservation strategies that link historic preservation, cultural heritage conservation and anti-displacement policies in an effort to preserve the tangible heritage of diverse communities while sustaining their ongoing presence in gentrifying neighborhoods.

I come at this topic as a participant/heritage practitioner and a critical analyst. After describing and assessing the City's programs to date and situating them in an international heritage policy context, my paper will lay out unforeseen consequences, emerging issues, and potential paths to increase their effectiveness as tools for equity and social inclusion.

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## Emotional encounters of the historical kind

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Oral

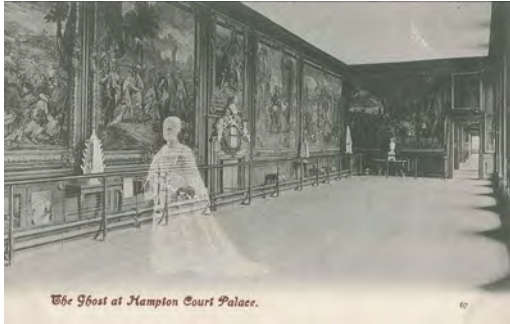
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***Mrs. Jenny Pistella***<sup>1</sup>

*1. Queen Mary University, London*

How does the emotional heritage in our contemporary landscape affect us today, consciously or subconsciously as we journey through the streets, buildings, pathways where we live? In the Heritage sector, we often talk about places as being receptacles for past emotions, where previous actions and experiences are described as having seeped into their very stonework and woodwork. We describe heritage sites as 'holding' or 'containing' a 'spirit of place' and how these places hold echoes of emotions such as fear, love, power, greed, pain and other emotions. Is this just a narrative hook we use to engage and draw in audiences to connect with the narratives of our sites? Or is there something more in terms of seeing emotional heritage as akin to other types of intangible heritage? Throughout the 20th-century people have visited heritage sites such as stately homes, castles, battlefields, memorials and recounted having emotional experiences there. There are many reports of people seeing and sensing ghostly apparitions, getting shivers down the back of their neck, experiencing a feeling of sadness or despair when in a particular place. In essence, experiencing a long-lost emotional expression or

echo from the past, now in the present. I will uncover and put in a broader context, how people have expressed and represented this idea of having a ‘thrilling’ encounter at a heritage site throughout the 20th century. It is essential to understand the historiography of emotional encounters at heritage sites. An understanding of this history allows us to be more aware and critical of the way we emotionally engage with heritage in the present day and the future.



The ghost of hampton court palace.jpg



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## Engraved Stories - The role of the built environment in the museal reuse project of “uncomfortable” heritages.

Oral (edits needed)

***Dr. francesca lanz***<sup>1</sup>

*1. Department of Architecture and Urban Studies, Politecnico di Milano*

The paper focuses on the adaptive reuse of former asylums into ‘mind museums’ . Hosted in what has been defined as an ‘uncomfortable heritage’ (Pendlebury et al. 2018), mind museums are not only museum of the



own history of their premise, nor merely historical museums of psychiatry, but site-specific cultural institutions devoted to the representation of the history of mental care and treatment that have the chief mission to promote awareness about mental health today. The study of this particular type of museums allows linking some often disconnected fields of enquiry related to architectural design and interior architecture, and critical heritage studies providing a fruitful and useful position to analyse interventions on the built heritage.

The paper is based on the in-depth study of the case of the Museo di Storia della Psichiatria in Reggio Emilia (IT). The museum is the result of a jointed initiative by the Municipality of Reggio Emilia, the Reggio Emilia region, the University of Modena and Reggio and the Ausl – the local health service. Opened in 2013, the museum is located in the Padiglione Lombroso, one of the several pavilions originally constituting the former San Lazzaro asylum. The adaptive reuse intervention implied a careful work of restoration of the pavilion and important architectural preservation interventions on its building fabric, which have been done with the main purpose to turn it into a museum.

The analysis of this example, will be used in the paper to critically think through conservation and adaptive reuse interventions in relation to the cultural significance, the interpretative and selective dimension of heritage and museum practices, aiming to contribute to the panel debate on the “ethics and aesthetics of adaptive-reuse”.



Foto 05.jpg



Foto 25.jpg



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## Ethical matchmaking between the private and the public: the constraints of reuse practices involving the local community in contemporary Budapest and Warsaw

Oral (edits needed)

***Dr. Hanna Szemzo***<sup>1</sup>

*1. Metropolitan Research Institute (MRI)*

Heritage scholars and experts in recent years have tended to understand heritage items as complex *assemblages* that are now seen as an embodiment of *identity* (or parts of the identity) of socio-cultural categories. This shift – assisted by international/national declarations and academic debates - had a profound effect on how adaptive reuse is carried out, how local communities get involved and how the participation of different actors is supported. At the same time it raises a range of ethical questions, focusing on how these values and identities are determined and updated, since participative decision-making processes are complex tasks.

Urban regeneration programs represent a specific context where these issues and questions are continuously raised. Whereas the roles of different actors used to be defined rather straightforward, the lines between public and private are blurrier now. Decisions about what constitutes the community, and who belongs to that particular community can lead to the selective empowerment of certain individuals and groups, influencing the decisions about how heritage is dealt with. Using these considerations as its point of departure, and focusing on the cases of regeneration in Budapest (the Jewish district's contested renewal and the rebuilding of the Corvin neighborhood) and comparing them with the ongoing gentrification in the Praga district in Warsaw the paper explores how participative processes take place in a context of sudden gentrification where community is less active, how economic imperatives (can) overwrite participation and the meaning of heritage, and how public bodies (can) use their power to influence these processes in the interwoven fabric of urban planning and heritage conservation.



The research presented is part of the OpenHeritage project and has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 776766.

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## Everyday life in the Alameda Central in Mexico City's historic centre

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Oral (edits needed)

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**Mr. Fernando Gutiérrez H.**<sup>1</sup>

*1. University College London*

Understanding of urban heritage goes beyond tangible, intangible evidence or designations of heritage. The term 'everyday life' often evokes a range of ordinary activities such as playing, walking, commuting, reading, sitting and so on, typically repetitive quotidian activities, and how they take place (De Certeau, 1984; Amin, 2008). On their own, practices of everyday life may seem universal but, coming together in a particular way, they become an important representation of what people value in cities, including historic public spaces. Public spaces designated as heritage may be valued exactly because of the quotidian activities or memories associated with them. Quotidian practices are, therefore, revealed through people's usage patterns of urban places. When such patterns are meaningful to a community, they may well even be regarded as heritage.

This paper aims to analyse the relationship between urban heritage and everyday life in historic public spaces. Based on ethnography and observational methods, the paper will present evidence from the Alameda Central, located in the west side of Mexico City's Historic Centre and one of the oldest public parks in the continental Americas from 1592. The national government recognised the Historic Centre, including the Alameda, as a protected heritage area in 1980 and UNESCO declared it as World Heritage Site in 1987. Since then, the Mexican government have enacted urban policies, which have focused on the conservation of urban layout, facades and/or restriction of 'undesirable' practices, such as street vending or begging. However, less attention has been given to how different groups (stake boarders, clowns, pedestrians, runners, couples, elderly people) have engaged in the Alameda Central on a daily basis, using specific parts of the park. Recognising quotidian practices in the Alameda Central may help us to understand how heritage is experienced on day-to-day and how this contributes to discussions of urban heritage.



12.jpg



14.jpg



3.jpg



## Fast Development, Slow Futures: Urbanism in the High North Mining Towns

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Oral

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*Mr. Anatolijs Venovcevs*<sup>1</sup>

1. UiT - The Arctic University of Norway

The twentieth century witnessed rapid Arctic colonization in the form of single-industry towns. The speed of this development, the need for fast homes, and conceptions of ideal modernist cities created landscapes of uniform houses at times inappropriate for northern conditions, propped by robust infrastructure networks. The plan for these communities was to develop the Arctic as a more populated, urban place. However, these futures never materialized with the collapse of the social and economic systems that gave them birth in the 1980s and 90s. Instead, these fast urban landscapes stopped precariously between an optimistic past and an unfulfilled future. This paper seeks to explore life in this middle ground in five single-industry communities – Monchegorsk, Russia, Bjørnevatn and Kirkenes, Norway, and Labrador City and Wabush, Canada. Even though these towns are in different countries and present very different manifestations of local planning ideas, they suffer from a legacy of uniform and often temporary construction, the erosion of infrastructure networks, and demographic decline. Despite these physical limitations, they show incredible ingenuity in modifying and living with the physical constraints of a rigid built environment and the material legacies of a different time. This paper will show how creativity springs up in the face of the involuntary heritage of hierarchically structured urban spaces, thus

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harnessing the material past for the sake of an urban future.



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## From Building Dreams to Making Myths: (Trans)national Imaginaries and Singapore Urban Heritage

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Oral

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*Mr. Alfonse Shang-Yuan Chiu*<sup>1</sup>

1. *SINdie*

Torn between the desire to present itself as a cosmopolitan city to be situated in the global network of capital flow and economic development and the need to preserve its own national identity, local culture, and heritage(s), the state narrative of Singapore occurs at the confluence of capitulations to global market forces to shape itself as a destination for tourists and blue chip investor, and tight state-led control of cultural apparatuses and expressions to formulate ideal states of cultural memory and consciousness amongst its citizens. By mainly utilising visual culture, such as advertisement, film, and architecture, the PAP-led government that has dominated the political arena of Singapore since its independence has succeeded in writing multiple iterations of the national narrative—which has profound impact on the way that local urban heritage(s) are conceived

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of in both the local and international consciousness, and thus the ways that such heritages are documented, studied, and practiced.

Through the use of two case studies oriented around common representational modes of Singapore—one on filmic portrayals of the Singapore landscape, and the other on the development of its architectural history—this paper aims to situate and explore creative (counter) expressions, including nostalgic constructs and subversions, of local urban heritage, and discuss possibilities in the ways that knowledge construction and distribution could occur through digital means in urban-based critical heritage studies.

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## From Europe to South America: Barriers and Opportunities for Energy efficiency in historic buildings on the urban scale

Oral (edits needed)

***Ms. Isidora Larrain**<sup>1</sup>, **Mr. Dennis Rodwell**<sup>2</sup>*

*1. Architect-Planner and Consultant, 2. Architect-Planner, Independent Consultant*

This paper examines socio-economic barriers and opportunities for scaling up energy efficiency pilots for historic buildings at the scale of urban neighbourhoods. To sustain historic buildings in the future and position them on the political agenda, it is necessary to demonstrate that they make a positive contribution to addressing climate change and unsustainable social practices. Preserving buildings instead of rebuilding them is a primary energy-saving decision. Historic buildings are a significant social as well as cultural assets, and their often-presumed poor energy performance and/or low-comfort levels need to be addressed positively in the context of energy scarcity and increased greenhouse gas emissions.

Energy efficiency retrofits are imperative for historic buildings, but isolated, individual projects do not offer significant environmental or financial benefits. Recent research demonstrates economies of scale, and larger-scale projects can sustain their investment. Retrofitting entire historic neighbourhoods is an opportunity to re-think energy interventions, making them environmentally, socially, and economically efficient.

Notwithstanding pilot projects in the countries of Chile, Suriname, Spain, and the UK, this paper argues that there remains a scarcity of clear information, policy continuity, and results-driven exemplars at the urban scale. The comparison between countries is not the focus of this work, but the opportunities for common knowledge built from different contexts. Historic neighbourhoods require a multidisciplinary understanding of context-specific, innovative solutions that build collaborative energy systems among heritage assets, offering a chance to bridge the gap between energy and heritage experts.

Not all energy efficiency measurement is invasive, radical, or related to regulatory consent, for example, behavioural patterns. Guidelines for bottom-up action should encourage a change in daily behaviour and awareness that also helps convince authorities of the effectiveness of parallel top-down large-scale energy savings. This paper promotes such an approach and highlighted the urban scale energy efficiency as the future for historic buildings.

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## Heritage Activation as Future-Making Tactics: From Vernacular Spaces and Industrial Ruins to People's Urban Futures

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Oral

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***Prof. Katarzyna Kosmala*<sup>1</sup>, *Dr. Tomasz Jelenski*<sup>2</sup>, *Mr. Mathias Agbo*<sup>3</sup>**

*1. University of the West of Scotland, 2. Cracow University of Technology, Krakow, Poland; INTBAU Poland, 3. MACA Design Studios, Abuja*

Reinventing the past is the key to our futures since heritage can promote social cohesion, regeneration, cultural and economic growth. In heritage policy development, there is now more attention given to the social dimension of heritage and the participation of citizens in its valuing and preservation. It is also recognized that particular attributes are valued because of their social relevance (social value), connection to the histories and biographies (experiential value) and their contribution to understandings of the past (historical value). However, capturing the intangible dimensions, through socio-cultural meanings that citizens ascribe to urban contexts, remains a significant challenge.

Addressing this challenge, this panel aims to engage with new research that expands place-making agenda beyond a concern with physical qualities of public space, by incorporation of values associated with local history and its people, including their ability to adapt, absorb, and react to change. We invite papers examining heritage activation as the future-making tactics that consider the ways societies experience, appropriate and value cultural heritage. We welcome contributions engaging with formal processes of change with multi-purpose use or re-use of neglected sites, vernacular spaces, and industrial ruins, as well as improving sustainable access to the heritage, contributing to the well-being and resilience of generations to come.

We invite submissions that adopt novel frameworks, participatory methodologies and practice-based approaches for the understanding, safeguarding, preservation and sustainable use of urban heritage; exploring citizens' engagement in these processes, including activism, volunteerism and socially engaged art.



Gdansk memory of water mary1.jpg



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## Heritage and the social housing crisis: complicities and resistance

Oral

*Ms. Pippa Postgate*<sup>1</sup>

*1. Independent Researcher*

Criticism of heritage practices has typically focused on the internal practices of the sector while often lacking a sufficient consideration of the socioeconomic context in which these take place. Within London's increasingly exploitative property market and the parallel decentralisation of state housing provisions, it has become even more urgent for heritage practitioners to recognise their own role and impact within these destructive processes. This paper will discuss the embedded nature of the heritage sector within the broader neoliberal frameworks of London's ongoing regeneration of post-war social housing estates.

Exploring the extent to which heritage engagements have become complicit to the interests of property developers, including activities such as excavation, listing and exhibitions, it will also ask how these methods might alternatively be used to oppose them.

By tracing the use of heritage interventions and discourse within contemporary examples of estate regenerations this paper will call for a reconsideration of the instrumentality of housing heritage and its appropriation by non-heritage agencies. This crucially requires heritage practitioners to understand their position and potential power within a wider network of political and economic forces. A reassessment of the sector's broader contribution to the ongoing social housing crisis is therefore argued to be essential for practitioners to begin challenging their own complicity and instead create space for more socially conscientious practices.

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## Heritage area for citizens' wellbeing and healthy urban space

Oral (edits needed)

*Dr. Erika Astuti*<sup>1</sup>

*1. School of Architecture, Planning and Policy Development - Institut Teknologi Bandung*

The common problem in heritage areas in Indonesian cities is the city dynamic. The chaotic traffic of the city, along with the tension of economic functions, occupies the space that should function as a circulation area and green space. They were once traditional streets where people could walk safely and there was still enough space for a horse and carriage to pass. Currently, pedestrians now mingle together with vehicles in the same street. Due to the growth of the city, this leads to citizens' quality of health being put at stake. Thus, there exists a longing hope from the citizens that they might obtain healthy urban spaces, including some within the heritage area.

This paper demonstrates the study of citizens' influence on the conservation of urban areas, and how the areas that have been conserved affect the wellbeing of citizens in the Indonesian context. There is a limited number of studies about citizens' influence on the conservation process. The case-study approach is used in this research to

gain a detailed understanding of the built heritage of the city because of its ability to capture the complexities of the phenomenon. An interdisciplinary field in urban conservation has consequences for the broader impact of the field. Thus, conservation cannot be seen solely as conserving things, as before; today's professional should also be able to read the context, content and concept of the heritage object. The research shows that the heritage area supports healthy urban space due to its conserved open space.



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## Heritage beyond the Pristine: Co-Evolutionary Afterlives from the Undergrowth of Venice

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Oral (edits needed)

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***Dr. Giorgia Aquilar***<sup>1</sup>

*1. Università Iuav di Venezia, Department of Architecture and Ars / Bauhaus-Universität Weimar, Faculty of Architecture and Urbanism*

When destruction bursts within the precincts of heritage, absence emerges as a prelude to new beginnings. Within the space of disappearance, the *outside* breaks in. Pristine nature is nowhere to be found. Pristine preservation is no longer possible nor desirable. Architecture, absence, and nature —and the multiple inhabitants of

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these entangled realms —trigger (even violent) processes of negotiation that ask for a more nuanced appreciation of the forces at stake. Peripheral forms of nature, disturbed ecosystems, islands of extraterritoriality bloom out of the debris of the built legacy, unveiling its state of perpetual becoming. Among them, weeds: borrowing Ralph Waldo Emerson’s observation, “a plant whose virtues have not yet been discovered” (1863).

As matter and metaphor, weed-like plants are intrinsically urban in their biological impetus to invade and spread. Free from either productive or ornamental purposes, they represent the uncontrollable against dominant spatial order. Their relation with more desirable forms of nature seems to mirror the opposition between officially recognized heritage and those (un)built assets that are left out of the authorized discourses and systems of listing. At the same time, weeds have been evolving from wild species which underwent manmade cultural control, reflecting a type of alterity and suggesting that inherited architectures and spaces might be mobilized as plants to topologically articulate past, present and future intersectional relations.

Venice offers a paradigmatic example of the entangled afterlives of heritage and wildness: it is, in Emerson’s words again, “a city for beavers” (1833). With its backwater and marshlands, Venice embodies a tensive paradox: a unique state of equipoise between seawater and land. The narrow spatiality of Venetian *calli* forbids horizontal vision: the hidden dimension of this archipelago-city therefore lies in its vertically overlapped strata, rooted in the undergrowth where the tensions between dueling forces constantly reshape its heritage.

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## Heritage futures: context, combinations and connections

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Oral

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*Mr. Karim van Knippenberg<sup>1</sup>, Dr. Beitske Boonstra<sup>1</sup>*

*1. Ghent University*

In the field of heritage studies there is an ongoing quest for inclusive governance models for the re-use and adaptation of cultural heritage. Such inclusive models try to link the re-use of material and immaterial aspects of heritage to the empowerment and inclusion of local and/or heritage communities and ongoing issues of spatial (re-)development. However, in practices of heritage re-use throughout Europe, it appears that heritage management is often only focusing on few of these aspects. Heritage re-use for instance becomes more and more interwoven with spatial developments often isolating of the heritage asset from its intangible aspects. Literature review shows that various scholars argue to incorporate individual or communal notions about affectivity with heritage, re-use practices tend to work towards single, rather fixed ideas of heritage in which communities do not necessarily recognize themselves.

Based qualitative semi-structured interviews, we identify the ongoing process of practices and interactions that shapes and reshapes the meaning of heritage. Based on this, we propose to adopt the idea of adaptive re-use to overcome this focus on individual aspects of inclusive heritage management as it creates space for more flexible solutions which address myriad and changing values of heritage. We argue to not only focus on adaptivity, but especially on the interconnectivity, and co-evolution, of all four aspects: material heritage, immaterial heritage, spatial development, communities. The role and value of heritage is then always in the process of making, as it is constituted within a specific context, and dependent on particular combinations and connections.

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# Heritage in the context of urban regeneration: representing the multi-layered absences of Burgess Park and the Aylesbury Estate

Oral

*Dr. Felipe Lanuza*<sup>1</sup>

1. DLA Scan // Devilat + Lanuza Architectural Studio

Burgess Park and the Aylesbury Estate sit next to each other and are located in South London. Absence is a relational aspect that comes forward in both sites, helping us to understand how they are closely linked together from an experiential point of view, as related post-war planning operations, and as on-going urban regeneration processes.

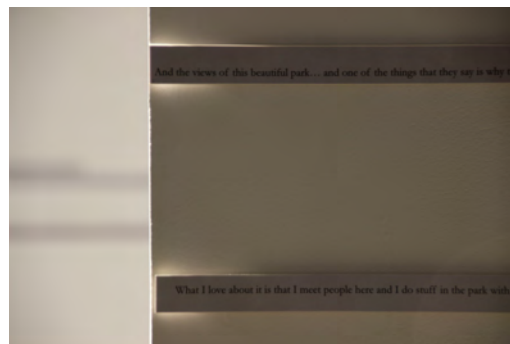
Experiences of absence range from the encounter with traces and fragments of the industrial past and the dense urban fabric that gave way to Burgess Park's open green spaces, to the emptying and demolition of the Aylesbury and the displacement and dispossession implied in the decanting of its residents.

While the Aylesbury is subject to major transformations, Burgess Park is under a revamp preserving and staging some remainders of its industrial past. This process includes the erasure of other left over traces of previous configurations (not regarded as of heritage status) to give spatial coherence to an aggregation of green areas gradually linked up since the 1960s. These small erasures and improvements to the park are not only a contrasting parallel to the regeneration of the Aylesbury Estate but are instrumental and integral to it.

Through videos, thoughts and impressions of local people, photographs, and site-specific sounds and objects, the representations build up a situated and embodied understanding of the different absences coming forward and relating both sites. They reveal a multi-layered heritage of absence, to account for and criticise (even resist) the transformation of Burgess Park and the Aylesbury Estate, and its underpinning narratives.



2-image.jpg



3c-voices.jpg



5-transition videos.jpg

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## History Guides the Future: the Architectural Heritage of Seven British Towns in Modern China, 1920s VS 2020s

Oral (edits needed)

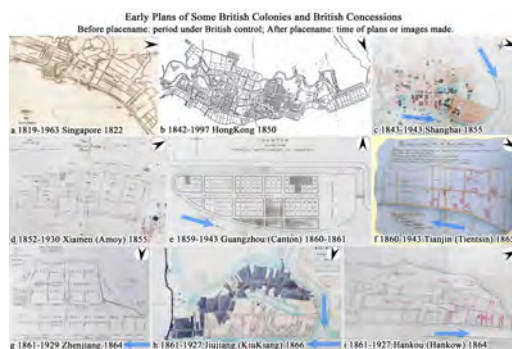
*Dr. Guodong Chen<sup>1</sup>, Mr. Yuan Huang<sup>1</sup>, Dr. GangYi Tan<sup>1</sup>, Dr. xu liquan<sup>1</sup>*

*1. Huazhong University of Science and Technology*

The Great Britain established dozens of treaty ports, concessions and settlements on the colonial trade routes in modern China, which were the model of modern cities in East Asia. However, due to the limitations of archives, methods and perspectives, the history and values of their architectural heritage haven't been sufficiently explored. There's still a lack of empirical analysis, cross-cultural comparative research, and appropriate protection and utilization measures. What's the historical prospect, heritage status and future development of the seven British concessions in China? How will history guide current and future development?

In this paper, the architectural heritage of British Concessions in Shanghai, Tianjin, Wuhan, Guangzhou, Xiamen, Zhenjiang and Jiujiang were taken as examples. By combing the construction archives and drawing on the methods of global colonialism and cross-cultural comparison, their spatial morphology commonness and characteristics in the colonial system were interpreted. Meanwhile, based on field investigation, their status quo composition and cultural diversity are sorted out. With the help of image research, GIS database and intelligent navigation, the 1920s was compared with today to explore their protection and utilization mode and future development path.

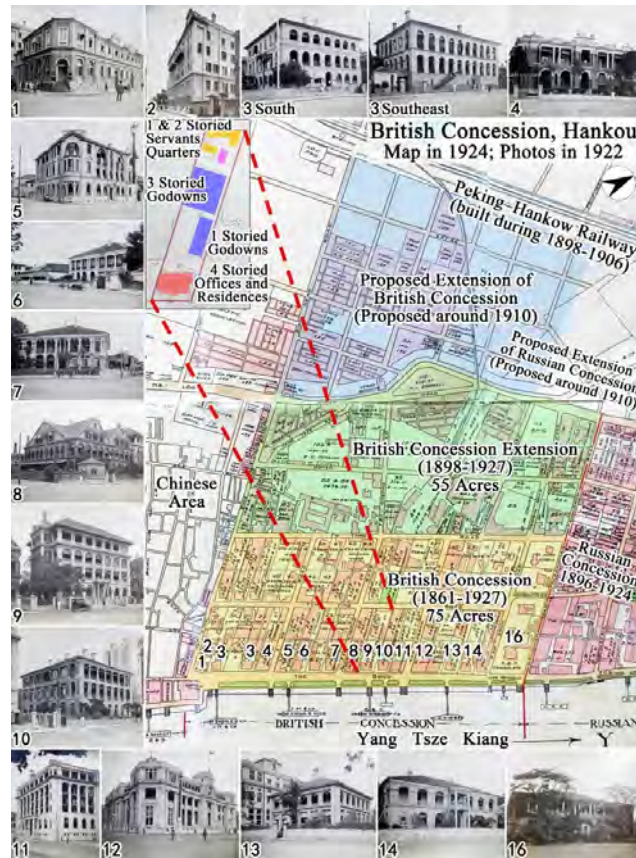
They are prominent representatives of the potential series of world heritage on the colonial trade route. Based on historical research and the presentation of new technologies, this study involves the forms of database, atlas, intelligent guide and exhibition, which can complement the research on the modern urban and architectural history of East Asia and enlighten the protection and utilization of colonial heritage in the future.



1 early plans of some british colonies and concessions.jpg



2 main facades of hongkong and treaty ports with british concessions.jpg



3 british concession hankou 1922.jpg

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## Iconoclasm in Syria: The Case of Hafez Al-Assad’s Statues

Oral

*Dr. Antonio Gonzalez<sup>1</sup>, Mr. Nour A. Munawar<sup>2</sup>*

*1. Alfred Deakin Institute for Citizenship and Globalisation at Deakin University, 2. University of Amsterdam*

The destruction of statues representing political figures carries symbolic meanings that are negotiated by the people who attack the statue and the regime that the statue represents. Across the Syrian territory, statues of Hafez Al-Assad were created that symbolized the oppressive Ba’athist regime which shaped Syria’s past and present for more than almost half a century. As a result, a cult of personality ensued. This paper will analyse the destruction of Hafez Al-Assad statues as a case of iconoclasm and fallism, framed by how the Ba’athist regime used elements of the past to glorify the cult of personality of Hafez Al-Assad (1971-2000) and later his son Bashar Al-Assad (2000-present), Syria’s current president. Drawing on the work by political scientists, the paper will establish how this cult of personality operated, to understand how Syrians living under an authoritarian regime engaged with images of Hafez Al-Assad and in which terms. Furthermore, by looking at a series of fallen statues available on social media, the paper will also analyse the erection of statues representing Hafez Al-Assad as a case of unfallism. The underlying argument of this paper is that the destruction and erection of statues in Syria are acts full of meanings which are, nevertheless, difficult to pinpoint, given that the civil war in Syria continues to this day, and instead interpretations are offered.

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## Igapó II Lake, Brazil: affective heritage and urban landscape icon

Oral (edits needed)

***Ms. Camila Oliveira***<sup>1</sup>

1. *Universidade de São Paulo*

Igapó II is an artificial lake located in the city of Londrina, Brazil. In the early 2000s, the lake and its surroundings were transformed into a linear park, at the same time that nearby neighborhoods started undergoing a vertical growth spurt. Within a few years, Igapó II became the most visited, defended and photographed public space in Londrina. Known as the city's top landmark destination, its social appropriation has been one way for many locals look to forge a sense of identity and belonging with the city in which they live.

Therefore, even though the lake is not an officially designated cultural heritage site, we believe that it has a less concrete, but no less important attribute: its affective value. This means that the importance of Igapó II lies not in its exceptionality (sign under which the official concept of natural heritage was built), but in the quotidian relationship that has been built with residents and in ability to raise awareness of current experiences and perceptions of the city in which it is located. In this sense, Igapó II has also raised questions that have given it a representative role in the battle for geographic space and a balanced environment—values that are not necessarily linked to the past, but, above all, to the present and, subsequently, to the future.

It is precisely that relationship and the assignment of value by society that this research investigates. It aims to encourage the introduction of new criteria to assess the importance of an asset and, consequently, face the challenges of thinking about heritage in a young city like Londrina. In addition, it seeks to reflect upon heritage not as objects, but as experiences, which will enable us to take a leading role in creating our own history and the city we want.

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## Inter-Cultural Nodes as heritage re-activators

Oral (edits needed)

***Mr. Federico Wulff Barreiro***<sup>1</sup>

1. *Cardiff University*

Since 2015, Sicily has been the principal arrival point for a growing population of refugees and migrants travelling through Libya and across the Mediterranean in dangerous, overcrowded, unseaworthy vessels. The port of Palermo became a landing ground for dozens of rescue disembarkations, often greeted on the quayside by Leoluca Orlando, the popular Mayor of Palermo, four times re-elected since 1985 and one of the most successful Italian politicians in the fight against the Mafia. The *Charter of Palermo*, approved by the City of Palermo in March 2015 and at the core of its political agenda, bears the subtitle: "From migration as suffering to mobility as an inalienable human right". The Charter affirms the right to work, health care, social assistance, and housing to all refugees that are arriving to Palermo.



The Inter-Cultural Nodes (ICN) research has explored how *The Charter of Palermo* as a political Manifesto could be translated into a set of multi-scalar design strategies aiming for the reactivation of the dilapidated historical city of Palermo. The research has found common grounds for a mutual understanding and interaction between the multi-layered tangible and intangible heritage values of this degraded context and the recently arrived migrants' identities with their associated spatialities. The ICNs promote equal and inclusive relationships based on the search for a "common symbolic space" informed by these heritage values from which social capital and mutual empathy can be built. The tangible and intangible heritage values articulated around the ICNs could play an important role as catalysts for intercultural interactions and for the migrants' appropriation of their hosting territory, aiming for the construction of a future shared syncretic identity. This will promote the definition of new knowledge and resources that would be superimposed to pre-existing layers, interpreted as assets for the future economic development of these degraded areas.



Fig.1. piazzetta-med.jpg

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## Landscapes of waste and the industrial production of heritage

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Oral

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***Dr. Jonathan Gardner***<sup>1</sup>

*1. Independent Researcher*

This paper considers interlinked processes of waste production and management as an example of heritage creation and maintenance. Building upon recent studies of processes of decay and waste heritage management (e.g. DeSilvey 2017, Buser 2016), through examination of several former industrial sites in East London, I explore how waste can be seen as a raw material that can be utilised to literally and figuratively underpin heritage narratives across different landscapes.

East London's terrain has been radically modified since the 18th-century as a result of interlinked processes of industrialisation and urbanisation. Waste materials produced through these processes have played a crucial role in shaping the area's topography and built environment. These materials' uses ranged from clay produced by dock excavation utilised in brickmaking, to the dumping of hundreds-of-thousands of tons of rubbish to reclaim land for new buildings. Such processes show that waste can be valued not only as a useful construction material but also for its ability to facilitate new visions of how a district should be (re)developed and indeed, how such transformation becomes part of the heritage of an area.

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This paper presents the results of a pilot study into this topic and explores how the idea of ‘waste heritage’ connects with broader materialist concepts in recent debates in the geohumanities.

Buser, M., 2016. *Rubbish Theory: The Heritage of Toxic Waste*. Reinwardt Academy.

DeSilvey, C., 2017. *Curated Decay: Heritage Beyond Saving*. University of Minnesota Press.

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## Local Democracy Otherwise: Activating Alternative Futures in Heritage Cities - Calibrating heritage for democratic innovation

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Oral

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*Dr. Helen Graham*<sup>1</sup>

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Critical Heritage Studies has drawn attention to the ambiguities of heritage, conceptualising heritage as neither good nor bad but as a complex, dangerous, fertile and productive set of practices that actively shape, reshape and generate realities and futures. This paper develops the insights of Critical Heritage Studies in order to stage heritage as an active ‘composite’ concept that holds together complex and often contradictory ideas. Drawing from work developed with Liz Stainforth, the paper will set up heritage as having the capacity to mix time (past, present and future); mix people (professionals, community activists, middle class readers of broadsheets; working class networks sharing photographs and memories); mix the local and the global (trading on the specific, seeking to attract recognition from international networks of interest) and mix political logics (property rights with human rights; ‘universal value’ with local and contingent recognition; the personal and the governmental). Having established the elements and dynamics within heritage, I will argue that heritage can be *calibrated* in a variety of different ways in practice with different consequences for democratic participation. Based on action research conducted in York in collaboration with Phil Bixby (My Future York; My Castle Gateway; My York Central), I will give particular examples of how we have experimented with the mixing capacities of heritage and draw out what this might mean for local democracy in practice.

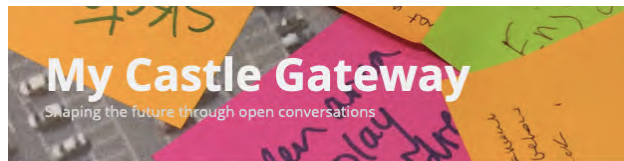




Screenshot 2020-03-19 at 12.19.04.png



Screenshot 2020-03-19 at 12.18.22.png



Screenshot 2020-03-19 at 12.17.58.png

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## Local Democracy Otherwise: Activating Alternative Futures in Heritage Cities - Drains or veins? Understanding social values of rivers in York and democratising flood management

Oral

*Mr. Seb O'Connor<sup>1</sup>, Dr. Helen Graham<sup>2</sup>*

*1. University of Lee, 2. University of Leeds*

Heritage cities must negotiate the uncertain futures that climate change will bring. This is no more apparent than with the predicted increase in flooding events due to environmental change. Yet flood management decisions take place within a narrow risk-based economics framework, where these processes do not engage with local communities and are often unpopular. Further to this, decisions around how we manage our rivers often have to negotiate between natural and cultural heritage where the two are seemingly entangled. This reflects a difference in managing rivers as the drains or veins of cities. Navigating these tensions involves trying to understand what is important to people about the rivers they live with – that is, how they value water. Focusing on the city of York and using Institutional Ethnography (IE) methodology, this research paper contributes to the field of social values to understand what matters to people about how they live with the rivers

but also invites the participants to think differently about how the decisions are made. Keeping the social flat allows the different associations between actors, human and more-than-human, to be traced (Latour, 2005). Furthermore, the implications of this approach allows practitioners to think beyond the traditional hierarchical decision-making structures that have led to a lack of trust and poor communication with those affected by decisions. In this way the discourse of flood management may move beyond a narrow risk focus and towards a more democratic, value based approach.

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## Local Democracy Otherwise: Activating Alternative Futures in Heritage Cities - Utopian methods for heritage city futures

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Oral

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***Dr. Liz Stainforth<sup>1</sup>, Dr. Helen Graham<sup>1</sup>***

*1. University of Leeds*

Heritage and utopia share many parallels as particular kinds of past and future imaginaries. Both carry with them the ambiguous legacy of modernity, informed by narratives of persistence and progressive improvement. Writers such as Kevin Hetherington and Barbara Kirshenblatt-Gimblett have drawn attention to these links in the museum context, emphasising the museological ordering of social life as form of utopian practice.

However, less attention has been devoted to utopia's capacity for thinking heritage differently. As Ruth Levitas writes, utopia is "society imagined otherwise, rather than merely society imagined." It is the dialogue between the real and the imagined that gives utopia its critical force, shedding light on the opportunities or limitations of the present. Utopia holds the potential to open up the critical and transformative impulses in heritage, and to highlight the hopes and desires invested in it.

This paper draws from work connected to My Future York, led by Helen Graham, to explore utopia in the context of heritage cities, specifically the process of city planning. In York, collaborative consultation has revealed how pasts and futures are mobilised and mixed differently, depending on the interests at stake (e.g. imagining affordable housing, low carbon transport options, or alternative financial and governance structures). Such tactics can be characterised as utopian methods with distinctive effects, which expand or restrict the horizons of the future in various ways. The paper will analyse these tactics, before considering the political capacities of utopian methods for negotiating heritage cities – and local democracy – otherwise.

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## Local Democracy Otherwise: Activating Alternative Futures in Heritage Cities [4]

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Oral

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***Dr. Helen Graham<sup>1</sup>, Dr. Liz Stainforth<sup>1</sup>***

*1. University of Leeds*

Critical Heritage Studies has brought academic attention to the dynamics of heritage in cities. One strand of

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thinking has made visible the role heritage plays in commodification, reducing complex histories to simple, sellable stories and securing professional power and expertise (e.g. Hewison 1987; Wright 1985) Another strand of research – more connected to both policy and activism – has identified the positive contribution of heritage to cities, and the role of heritage in wellbeing, as well as more radical projects for social change (e.g. Samuel 1996; Ward 1973).

Building on the intellectual and political debates of the 1980s, 1990s and 2000s, recent scholarship is increasingly approaching heritage as a complex and productive set of practices that shape and generate realities and futures (e.g. DeSilvey et al 2019; Harrison 2016). In this panel, informed by thirty years of academic and practice-engaged work, we consider the capacities heritage offers to local democracy. The panel stages heritage as a ‘composite’ concept that mixes time, people, scale and political and ontological logics. Through papers which focus variously on flood management; city planning; neighbourhood heritage and deep mapping, we seek to understand how to better activate the composite nature of heritage for democratic innovation.

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## **Local history walking tours: Place-making and productive nostalgia in response to urban transformation**

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Oral

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***Ms. Georgina Perryman***<sup>1</sup>

*1. Maynooth University*

Dublin has undergone dramatic urban changes affecting the built and intangible cultural heritage of its neighbourhoods. Whilst local history is often associated with nationalistic responses to change in Europe, local history groups also engage in forms of ‘productive nostalgia’ (Wheeler 2017) that contribute to intangible cultural heritage, underpinned by the valuable co-ingredience of people, memory and place. This paper asks how local history walking tours maintain and produce a sense of belonging as a form of place-based pedagogy and that has developed in response to urban transformation. Based on fieldwork and semi-structured interviews for three working-class areas in Dublin that have experienced forms of gentrification and changing demographics – the Liberties, East Wall, and Ballyfermot, – I will argue that walking tours in Dublin indicate a generative potential for local history groups as a spatially mobile, embodied form of place-making and memory. This paper highlights how heritage practices, such as walking tours, function as public pedagogy for new and long-established residents which mediate historical and archival research in situ. Walking together, sharing local knowledge, research and stories acts as a form of embodied memory-work embedded in place, which maintains and produces a sense of belonging and cultural resilience in times of urban transformation.

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# Major Ideological Shifts in Turkey and Their Impact on Conservation of Urban Heritage in Ankara

Oral (edits needed)

*Dr. Elif Selena Ayhan Kocyigit<sup>1</sup>*

*1. Başkent University, Department of Architecture*

Based on the increasing role of political figures in the field of conservation of cultural heritage, this research focuses on major ideological shifts and doctrine changes in Turkey and their impact on decisions developed for conservation of cultural heritage in the capital city Ankara. Main breaking points in the political history of Turkey are explained under three successive periods of which future of urban heritage is determined due to state ideology. Additionally, urban conservation projects are discussed in detail with an emphasis on the change in heritage policies of the state where a particular historic period become favoured over others. The research also reveals the impact of urban projects on eroding the unity and authenticity of the historic urban fabric in Ankara such as; removal or demolition of built heritage and alteration of building and street names conflicting with dominant ideology.

The first part of the research focuses on the early 20<sup>th</sup> century Ankara where newly established state embraced the idea of developing a modernised image that would help the Republic to disassociate itself from Ottoman past and therefore neglected its heritage. Secondly, aftermath of the Second World War is discussed where Republican ideology left its place to the strategies of the new ruling party of which mainly shaped by the popular architectural tendencies converted from USA. Main activities of the state to demolish historic quarters for implementing Americanised city image are analysed in detail. The last part of the research focuses on the critical shift that have started during 1990s where nationalistic-conservative ideologies and neo-liberal policies were dominant. In this period, state caused an irreversible change on the urban character of historic Ankara through series of urban activities where Ottoman/Seljuk heritage is conserved, and the rest are either demolished, transformed or neglected.



Period 1.jpg



Period 2.jpg



Period 3.jpg

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## Making Place for Heritage Activation in Urban Heritage Management: The Social Production of Heritage at Post-Industrial Waterfronts

Oral

***Prof. Katarzyna Kosmala<sup>1</sup>, Dr. Tomasz Jelenski<sup>2</sup>***

*1. University of the West of Scotland, 2. Cracow University of Technology, Krakow, Poland; INTBAU Poland*

The social production of heritage is manifested through citizens' active participation in valuing and preservation of their historic urban landscapes. The practice of urban heritage management, however, seems insufficiently developed for capturing the distinctiveness of a place, including its social and experiential values, as well as concerning its functional dimensions (Taylor, 2016). Despite a recent call for an improvement of informal tools of design governance, within the integrated urban design and management apparatus (e.g. Carmona 2018), capturing socio-cultural meanings that citizens ascribe to historical sites in urban contexts remains a significant challenge (Angrisano et al., 2017).

In this paper, we will discuss the new research in heritage activation that expands the urban conservation agenda, taking a more holistic approach by incorporating production of values associated with sites' local histories and the ways people experience, appropriate as well as redefine its heritage. Combining media and technologies can support social production of heritage by creating 'infrastructures' that facilitate cultural production with lasting values (Giaccardi and Palen, 2008). We will consider the examples of crowdsourcing and digital activism as future-making tactics, aimed to enable multiple perspectives, concerning sites' ability to adapt, absorb, and react to change.

Drawing on the bottom-up, participative process of the co-creation of the socially shared knowledge, concerning the cultural heritage of the Gdansk Shipyard (Kosmala and Sebastyanski, 2013), we will explore how the citizen's engagement in this process, including activism, volunteerism and socially engaged art, contributed to the overall understanding of its neglected sites, vernacular spaces and industrial ruins. We will also reflect on how these bottom up processes might further enhance an overall understanding of challenges facing urban conservation, reducing the effects of major cultural disconnection that threaten urban futures, and thus, contributing to the cultural resilience building.





Gdansk iwona zajac.jpg



Gdansk lee ivett and ben parry.jpg



Gdansk michal szlaga.jpg

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## Mapping Ancient Athens: reviewing the cultural landscape of Athens

Oral (edits needed)

*Ms. Maria Karagiannopoulou*<sup>1</sup>

1. *Dipylon Society for the study of ancient topography*

The project *Mapping Ancient Athens* focuses on the engagement of cultural heritage with people through the use of digital technologies. It is conceived and implemented by a group of archaeologists and cartographers with the purpose of studying the ancient topography and cultural environment, so as to create a heritage narrative. Athens is a historical city and its archaeological record counts hundreds of excavations, which have revealed thousands of ancient features from different chronological periods, resembling pieces of a multi-layered puzzle. The use of GIS and similar web technologies (web-mapping) has enabled us to convert the archaeological wealth to a meticulous “body” of data, placing for the first time all the antiquities in their topographical context. Multiple layers of the ancient city, most of them lying beneath modern establishments and condemned to oblivion, are all incorporated in an open-source database and map. By sharing archaeological information, we wish

to reconceptualize the essence of the present Athenian landscape in a new framework placing the spatial and time axes in a new perspective.

*Mapping Ancient Athens* aspires to become a new efficient tool at the service of the academic community, providing easy access to untapped material. Most important though, we highlight the social importance of the cultural heritage to all the people who make part of the local community, inhabitants, and visitors. By bonding the layers of the past with the present and by providing easy access to the least known archaeological asset of the city, we hope to raise the awareness of the historical landscape and stimulate the interest towards the cultural heritage of the city.

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## Memory production and the geopolitics of international tourism encounters in guided city tours - 4

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Oral

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***Dr. Alena Pfoser***<sup>1</sup>

*1. Loughborough University*

Guided city tours are a popular and increasingly diversified form of communicating urban heritage. As cultural intermediaries between the visitors and the city tour guides play an important role in producing knowledge about a place, what is unique and ‘worth knowing’ about its past and present. A significant body of scholarship on tour guides, their roles and communicative practices has been published in the fields of tourism studies and, to a somewhat lesser extent, heritage studies. Scholars working on guides have recently shifted their attention from the production of interpretative frameworks and the enactment of authority by guides (Cohen 1985, Cheong and Miller 2000, Salazar 2012) to studying to their interrelations with (actual and imagined) audiences and the material environment of the city (Macdonald 2006, Wynn 2012). This panel further adds to the literature by situating the analysis of tour narratives and interactions within a wider context, in relation to (trans)national memory politics (Pfoser and Keightley 2019) and geopolitical relations (Gillen and Mostafanezhad 2019, Rowen 2016). How do tour guides relate to national and transnational debates about the past? How is (contested) heritage negotiated in transnational encounters between tour guides and tourists? What are the (geo)political consequences of heritage communication for present identities? While tour guiding is often perceived as not political – not least by the guides and the tourism industry – the panel seeks to conceptualise guided tours as multiscalar experiences that reproduce, refract or challenge existing discourses and ideologies about places, people and their past. In doing so, the panel highlights the significance of tour guides, and tourism encounters more generally, in producing heritage and place.



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## Memory production and the geopolitics of international tourism encounters in guided city tours - Negotiating transnational memory cultures through guided city tours: locating musical heritage in Manchester

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Oral

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***Dr. Dagmar Brunow***<sup>1</sup>

*1. Linnaeus University*

This paper draws on theorizations of cultural memory as highly performative practice which goes beyond a mere preservation of experiences and events (Erll 2011, Erll/Rigney 2009, Brunow 2015). Guided tours can thus be regarded as active negotiations of memory cultures, at times perpetuating, at times subverting hegemonic narratives. Heritage sites are constructed via sounds, narrative templates and iconographies alike, through the interplay of locations and digital tools. The paper argues that digital cultures (e.g. social media) can be a means of “bringing home” transnational memories, tying these back into the local urban scape while remaining constantly in flux. The case of the Manchester Music Tours serves a theoretical object to exploring the tensions of de- and reterritorialization within urban memory cultures. The Manchester Music Tours are guided city tours dedicated to Manchester’s post-punk and Britpop memory (Joy Division, The Smiths, Oasis). Drawing on insights derived from participant observation this paper outlines in what ways guided city tours can help us to rework classical concepts around the locatedness of memory (e.g. Pierre Nora’s notion of the *lieux de mémoire*), in which memories are tied to specific places. In what way can the guided tour be conceptualised as an active ‘memory work’ (Kuhn) which transgresses local boundaries? The case of a guided tour to the Salford Lad’s Club in Manchester allows us to revisit notions around the locatedness of memory and its regional, national, local and transnational frameworks.

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## Memory production and the geopolitics of international tourism encounters in guided city tours – Beyond history politics: tourist performances in communism tours

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Oral

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***Dr. Sabine Stach***<sup>1</sup>

*1. German Historical Institute, Warsaw*

In Poland’s public discourse the period of communism is mainly interpreted as a time of foreign domination and rejected en bloc by official history politics. As in other post-communist countries in East Central Europe, nostalgic memories as well as simplistic tourist presentations of the People’s Republic are suspected of trivialising the dictatorship. However, a closer look on tour guides’ narratives shows a somewhat different picture:

Although young local guides consider their presentations balanced or even apolitical, by responding to popular western stereotypes as well as the anti-totalitarian consensus in society, they mainly tell negative stories about an unwanted heritage. In my paper I am taking a closer look on commercial “communism tours” for an English-speaking audience in Warsaw as interfaces between national history politics, local memory, and individual touristic needs. Understanding guided tours as spatially bound rituals of collective gazing in which images of the past are drawn collaboratively by the guide and the tourists I analyze in how far the materiality of the toured space and the specific social setting of a guided tour impact on memory making practices. Drawing on Tim Edensor’s concept of “tourism stages” (2000) and the idea of a relational, embodied “tourist gaze” (Urry & Larsen 2011) I argue, that guided tours both pass on and undermine politically desirable images. While tour guides’ presentations usually stay within the framework of anticommunism at the narrative level, they often encourage sensual encounters with specific spaces which are in contradiction with it.

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**Memory production and the geopolitics of international tourism encounters in guided city tours – The geopolitics of tourism encounters: guiding Russians through post-Soviet cities**

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Oral

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***Dr. Guzel Yusupova<sup>1</sup>, Dr. Alena Pfoser<sup>1</sup>***

*1. Loughborough University*

This paper draws on the recent literature on tourism geopolitics to examine how tour guides guide Russian tourists through cities that used to be part of what they considered “their lands” and are now located in independent neighbouring states. Writings on tourism geopolitics have examined tourism in the context of war and terrorism, post-colonialism and nation-building but have only recently started to analyse the direct encounters between tourists and hosts. The paper argues that ordinary actors should be seen as geopolitically relevant as their discursive practices reproduce, reconfigure or undermine existing geopolitical relations. Based on ethnographic fieldwork in three cities – Tallinn, Kyiv and Almaty – conducted in summer 2019, we examine how tour guides working with Russian tourists talk about the shared - Soviet and tsarist - pasts. We identify key patterns that inform their guiding practices, showing a) how guides deemphasise contested aspects of the past to avoid negative impressions and conflicts with tourists and b) how they foreground shared cultural and historical knowledge and historical connections between the destination and Russia. In doing so, tour guides in interaction with tourists construct the cities as part of a shared historical space in which, if spoken about, Russian presence and influence is predominantly valued in positive terms. We analyse the implications of this memory work in the context of Russian neoimperialist discourses and whether it can offer – at least to some extent – altergeopolitical (Koopman 2011) ways of envisioning the relation between Russia and its neighbours.



## moreHeritage. Heritage Education Laboratory

Poster

***Ms. Catia Raquel de Oliveira***<sup>1</sup>

*1. Faculty of Arts, University of Porto and CITCEM - Transdisciplinary Research Centre «Culture, Space and Memory»*

Nowadays, we face a great challenge, which is to reconnect the environment, sustainability and the individual with heritage. For this reason, we have decided to present this case study about the fishing community in Afurada, Vila Nova de Gaia, Portugal.

The area has been greatly altered by Man's action, according to his demands and needs, making it his own. Local authorities have chosen to rebuild the area, creating a new urban environment with a new performing stage for the local community. What does the future hold for the inhabitants of Afurada?

Previous knowledge of the area before the reconstruction made under the *Programa Polis- 2005* is of great importance to fully understand how local people have changed their ways of living as members of a community in a new-rebuilt area that live and interact with each other and identify themselves with their neighbours as well as with the cultural local heritage and initiatives.

The present case study aims to find a place in Art History and be recognised as a reference among the heritage studies in its seek for solutions in three steps by listening to the past, learning with the present and by drawing the future.



## My heritage or the city's heritage: historic urban landscape and city branding in Zhengzhou

Oral

***Ms. Xiaopei Li***<sup>1</sup>

*1. Beijing Urban Planning Technical Service Centre*

Public participation is a widely taken strategy in dealing with dilemmas in heritage issues. However, in China where the boom of city heritage branding meets the fast-disappearing landscape which carries non-representative memory and affection, people's view on heritage can be more complicated.

This research analysis a case study in Zhengzhou, China, one of the first established cities in Chinese history. The area of the ancient city wall, after being neglected for centuries, is planned to be redeveloped as a themed tourist attraction to firm the city's brand of 'national historic city'. Locating in the heart of the old Zhengzhou city, the urban landscape of this area remained barely changed in these fast-developing decades. However, it is being demolished under this plan. Some citizens argue that the plan destroys the vernacular lifestyle in Zhengzhou in their memory. Interestingly, many others give applause to the redevelopment, although they strongly expressed their miss of the landscape.

This research analysis through the debate of this issue on social media, as well as the interview to local heritage enthusiasts, to insight their understandings of heritage. It finds that though citizens hold various opinions

on what heritage is and the roles of heritage in the city, the use of heritage for this generation is their first concern. From the social value to the cultural industry, heritage is seen as an engine for the development of the city. Therefore, most people tend to consider more about the needs of the city rather than their own attachment.



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Img 0523.jpg



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## **Negotiating the future of archaeological sites in the modern city of Lima, Peru: Rethinking prehispanic heritage as free space. raw space**

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Oral

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***Ms. Rosabella Alvarez-Calderon***<sup>1</sup>

*1. Department of Architecture, Pontificia Universidad Catolica del Peru*

The expansion of Lima in the 20<sup>th</sup> century involved the partial destruction of a rich archaeological cultural landscape built before the Spanish conquest in 1535, and negotiations between different actors over what to preserve and value. Advocates and archaeologists sought to protect these ancient sites, locally known as huacas, through protective laws and by encouraging the transformation of these sites into cultural and tourist destinations. Over time, huacas shaped and were shaped by the city, and while many have become landmarks, most remain vulnerable, neglected, and regarded by many as negative spaces, rather than as much-needed, albeit

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fragile, public places of value. Increased protection and care for these sites, however, tends to come at the expense of restricted access and use, which places urban huacas in the troubling position of either being open and accessible, yet neglected, or well-cared, but with limited access and mostly cut off from public life. This presentation argues for the need for a more sustainable future for vulnerable urban huacas by rethinking them not as ruins, but as *heritage raw spaces / free spaces*. By examining the results of the first year of *Puerto Cultura*, a Ministry of Culture project that aims to safeguard prehispanic sites by improving neighboring public spaces, we argue for the need for policies and practices that encourage the conservation of heritage sites not just through “laws and walls”, but through heritage-sensitive placemaking, fostering greater citizen stewardship and the use of huacas as places that imbue communities with meaning and identity.



Huantille rosabella 2.jpg



Ninos mangomarca 1.jpg



Img 5561.jpg

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## Novel policy approaches to community development and inclusive engagement with heritage

Discussion Panel

***Dr. Eirini Gallou*<sup>1</sup>, *Mrs. Laura Hampden*<sup>1</sup>, *Mr. Tony Presland*<sup>2</sup>, *Dr. A Piccini*<sup>3</sup>**

*1. Historic England, 2. Historic England/UCL, 3. Bureau for the Contemporary & Historic (ButCH)*



This panel session will discuss the new role current heritage programmes play in revitalising inclusion and shed light in the role of policy guidance to facilitate inclusive heritage engagement through approaches that enable wider and diverse engagement locally. Existing heritage grants' programs, during the last decade, focused highly on improvements in townscape and physical upgrade of building stock in town centres to support regeneration. Novel approaches are moving forward to link cultural activities and community development initiatives which provide opportunities for less engaged parts of society to participate. The panel will present the inter-secting areas of community development, inclusion, diversity and wellbeing through engagement with various types of heritage. Each case presented will share challenges and opportunities of sharing heritage with the public. Examples of preliminary work that developed experience in Historic England for working towards achieving inclusion and increasing diversity will be shared. These will be presented via different approaches looking also at archaeological and natural history collections inspiring approaches to inclusion.

The session based on different case studies that present inclusive approaches to engagement through programmes and policy supported initiatives. It will illustrate how to best achieve inclusive approaches to engagement. Cases will be drawn upon the participants professional practice and will illustrate various contexts, from community archaeology initiatives to programmatic approaches to opening access to heritage to various ethnic and age groups. It will reflect upon essential challenges necessary for transforming the heritage sector through new policy approaches, towards shaping an inclusive future for heritage sites linking them with everyday life and local community interests. The panel invites audience participation to this on-going development of policy dialogue around how remnants of the past that still have huge potential to support local development when linked with aspects of current local life.



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## Opening the Waterfront Industrial Heritage in Shanghai - A Historical Review on the Public Engagement of Heritage Making of China

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Oral (edits needed)

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***Dr. Yiping Dong 董一平***<sup>1</sup>

*1. Xi'an Jiaotong-Liverpool University (XJTLU)*

The past 20-years (1999-2019) have witnessed the expansion of Heritage discourses in China, notably in the reshaping of the Industrial Heritage concept in Shanghai, a typical post-industrial city. Meanwhile, the waterfront space and industrial remains in Shanghai have been remolded dramatically from their manufacturing functions to become public spaces in this period.

Before the 1990s, from Suzhou Creek to Huangpu River, the waterfront areas were occupied by various industrial sites. The first stage of the heritage making of industrial sites started silently, from a series of bottom-up interventions at textile workshops and warehouses by artists. The preparation for Shanghai EXPO 2010 (2004-2010) completely changed the core industrial sites along both banks of Huangpu River, which put the concept of Industrial Heritage and bringing its conservation into the public discourse. After a short flourishing of creative industrial parks in the former factories of Shanghai, there was a booming of newly discovered industrial heritage. Over the past six years, Shanghai Urban Space Art Season (SUSAS), a recent government initiative for urban regeneration, has been held in different waterfront industrial sites. The SUSAS series (2015/2017/2019), along with its related infrastructure redevelopments and public artwork projects, is considered as the vital engine to accelerate publicity along the 46-kilometer waterfront space by reusing the industrial remains and

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reactivate the vast space with design interventions.

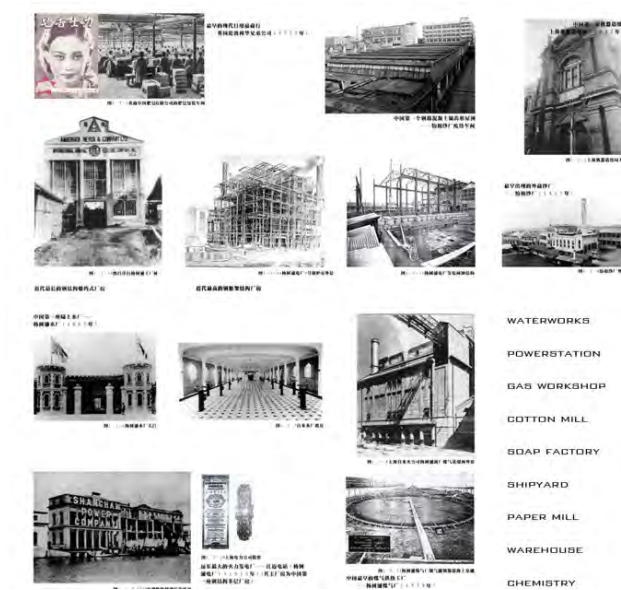
This paper argues that the heritage making process by which Industrial Sites are reshaped into the public realm is constructed indirectly by multiple stakeholders as well as directly by planning policy. Civic engagement has been essential in the industrial heritage making of China in this particular period. Through an in-depth study of crucial turning points and critical events, the dynamics of the mixed visions for Waterfront Industrial Heritage and public spaces are analyzed and identified.



Yangpu water front 2019.jpg



Pudong silo susas 2017.jpg



Yangpu waterfront industrial heritage historical images.jpg

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**Persuasive Stories and Literary Houses.**

Oral

*Dr. Elizabeth Aitken Rose*<sup>1</sup>

1. University of Auckland



## Slide 1

Writers' houses are curiosities. For authors, their books surely matter more than the places they were occasionally born in, usually wrote in, and sometimes died. And yet, they are ubiquitous. Writers' house museums - found in Europe, the Americas, Asia and the Antipodes - are conserved as sites of memory and meaning, places stimulating imagination and emotion, and for utilitarian purposes, such as national and local identity, and increasingly, tourism. This paper focuses on the Frank Sargeson House, Auckland, New Zealand. Sargeson (1903-1982) is recognised as New Zealand's first Pakehā-European author choosing to remain in his own country, capturing the vernacular speech and melancholy emptiness of its men; and admired for mentoring many outstanding New Zealand writers, including women. His house, conserved after his death, is marked by a sign proclaiming *Here a truly New Zealand literature had its beginnings*. Today, it enjoys the highest statutory protection status. The paper examines the standing of the Sargeson house as a monument (subject to ICOMOS principles) and the 'persuasive stories' leading to its establishment and evolution as a site of national significance, albeit possibly the only "fibrolite literary memorial in the world," and draws on archival records and interviews. It explores the significance of physicality (house and literature), versus the fluid and evolving stories it anchors and generates, acting as a touchstone for future generations to encounter the writer, his literary milieu, his homosexuality, and urban change. All coupled with their imaginings. While heritage preservation often focuses on materiality, this paper elucidates a more nuanced relationship existing between tangible and intangible values.

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## Preserving Cultural Heritage in an Age of Urbanization: Strategies for Culturally Inclusive Placemaking in Contemporary African Cities

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Oral

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*Mr. Mathias Agbo*<sup>1</sup>

1. MACA Design Studios, Abuja

For centuries, traditional African settlements were governed by a set of communal cultural values, defined by the all-encompassing social ethos of *Ubuntu* – a native socialist system which emphasises collective responsibility of the members of each society to their communities and to one another (Van Nierk, 2013). This cultural heritage dictates that every individual be subservient to the sovereignty of the communities they live in, and also, is responsive to its needs; and that the community, in turn, is obligated to look after its people (Tschaepé, 2013).

Regrettably, over the last few decades, the rapid modernisation and urbanization of African cities have not only resulted in the vast scale annihilation of its material cultural artefacts, but are also significantly eroded its intangible cultural heritages like *Ubuntu*, by enthroning a set of the standardised urban culture, agnostic to pre-existing cultural heritage (Thomas, 1970). This reality has birthed cities that are socio-culturally dysfunctional; and are mostly clusters of new-fangled buildings with no real sense of community and hordes of people merely living in close-proximity (Wahab, et al., 2012). How do we modernize future African cities, while still preserving the pre-existing cultural heritages that underpin each local community therein? The paper will offer a critique of contemporary urbanization models in relation to native traditional cultural values; and will further explore the practicality of concurrently preserving and deepening native socio-cultural heritages.

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## Re-purposing historical industrial landscapes: Futuristic approach for addressing complexity in the Indian context

Oral

***Ms. ABANTIKA MUKHERJEE***<sup>1</sup>

*1. Kalakriti, New Delhi, India*

The author defines industrial heritage as a culture of setting up a market for commodities which bring revolutionary change in the human society. The changes are in the form of a socio-cultural transformation, a technological advancement and most importantly, a change in the economic profile. With changing time, there is a trend of mass dereliction of stretches of these industrial landscapes, leaving behind invaluable urban assets which require interventions of higher complexity and dealing with stakeholders of conflicting range of interests.

The aim is to generate an integrated feasibility evaluation system of future interventions in historic industrial landscapes in India. This paper takes up the case of derelict industrial heritage in Howrah in India which primarily developed as an industrial landscape serving the former British colonial capital since 1690 A.D.

The method used for the paper is on-site data collection in the form of impact assessment of new interventions and perspectives of the development authorities on intervention approaches. Qualitative and quantitative analysis of the collected data generates the sustainability indicators required in formulating the appropriate re-use feasibility matrix. The output of this paper is thus, identification of the qualitative and quantitative parameters and a manual evaluation system which can be developed into a software base functioning for Building Information Modelling as well as cognitive mapping. The software would bring a revolutionary change in the approach of conservation professionals for addressing historic brownfield developments.

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## Re-Visioning the Future of Urban Heritage In India : Politics of Change

Oral (edits needed)

***Prof. Meenakshi Dubey***<sup>1</sup>

*1. Avani Institute of Design, University Of Calicut*

Control of Urban Land is a *political issue* (Menon,2015), and by the same token, the protection of Urban Heritage too.

The paper discusses the three Urban Development Schemes including Smart Cities Mission, Heritage City Development and Augmentation Yojana (HRIDAY), Atal Mission for Rejuvenation & Urban Transformation (AMRUT), and its veritable assault on Urban heritage. The author would address the issues related to public policy, governance and management concerns around cultural heritage in Urban areas, by presenting observations, gathered as a consequence of mentoring an Urban Insert B arch Design Studio project, based in *Gwalior* - a strong historic and administrative capital of Central India, now a million plus city also designated as a counter magnet for

Delhi and the Capital region. The Studio methodology was primarily based on Participatory research approaches and also on encouraging negotiations with the concerned development authorities namely Gwalior Municipal Corporation & the Smart City Development Corporation Limited and a variety of concerned stakeholders.

The Study area selected is the Central Business district, referred to as 'Maharaj Bada', in Lashkar (one of three sub cities of Gwalior), which is a unique typology of an open piazza enclosed by public & senate buildings that are significant specimens of Indo Saracenic architecture, surrounded by historic courtyard (wada) haveli's belonging to the king's men and other important individuals of the erstwhile Maratha Kingdom. From monumental heritage to vernacular residences, to exceptional Jain temples and market streets. The site is also designated as one of the Area Based Development projects under the Smart city Mission, due to issues of traffic congestion, illegal building and haphazard burgeoning of commercial activities leading to vandalized and dilapidated urban architectural heritage.

The aim of the paper is to signify solutions for the future of Urban Heritage in the changing Political climate of India.



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## **Reinforcing heritage for the future city: Perspectives on “compensation” in the West Link infrastructure project, Sweden.**

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Oral

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***Ms. Maitri Dore<sup>1</sup>, Dr. Susanne Fredholm<sup>1</sup>***

*1. Department of Conservation, University of Gothenburg*

Major infrastructure projects in cities with many layers of history present several challenges for local heritage management. This study analyses the heritage negotiation process in the planning of the West Link, a railway

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extension project in the inner city of Gothenburg, Sweden. It focuses on the perspectives on resources, values and processes of change in the landscape, as articulated by the various stakeholders before construction began. The West Link was initially deemed to be a threat to the city's 17th century fortifications, ancient agricultural properties and historical parks. The Swedish government appointed stakeholders from the Swedish Traffic Administration and heritage professionals at national, regional and local levels, to collectively negotiate how best to deal with the city's historical fabric. In the process, new modes of thinking about heritage were sparked. The case study draws on primary data for the analysis. Results show how particularly one stakeholder, the City Museum (part of the city administration) went beyond their normal preservationist approach to heritage, conceptualising it in new ways. They used the opportunity afforded by the construction to reinforce the old city, through proposals like new urban design programmes encouraging reflection on past-present-future, and increased accessibility to hidden sites. An initially "dead-end-position" generated the tool of "compensation", which was mobilised beyond its legal definition, as the stakeholders discussed ways to work with the affected features and associated cultural values.

The article engages with the theme of "compensation" through the West Link and situates it within broader questions of dealing with the material past in response to future needs. In discussing "compensation" from a cultural heritage perspective, the article contributes knowledge to an under-researched dimension of the heritage management process.

The case study presented here forms part of a PhD project dealing with heritage management in relation to changing environments, specifically infrastructure projects.

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## Retracing the Past – Reinterpreting the Future: Kings Cross and Beyond

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Oral

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***Dr. Caroline Donnellan***<sup>1</sup>

*1. Boston University Study Abroad London*

'King's Cross is a model of constructive conservation that captures the special quality of London as it has grown over the centuries.' English Heritage

Located within the medieval parish of St Pancras, Kings Cross witnessed major change in the nineteenth century, as it emerged at the confluence of roads, a waterway, railways and the underground. The key changes included the construction of the Regents Canal, 1812–1820, running from the Paddington Basin to the Limehouse Basin; Kings Cross Rail Station in 1852 as the southern terminus for the Great Northern Railway; Kings Cross St Pancras Underground Station in 1863 for the Metropolitan Railway and St Pancras Rail Station in 1868 as the southern terminus for the Midland Railway.

Since 2007 the former industrial warehouse sites behind the rail stations on the north site of the canal have become part of a major redevelopment that includes the re-purposing of the old units into new use including an art school and shops. Additionally, the Gasholders built between 1860–1880 have been turned into luxury flats, the newly built apartments endeavour to blend in with the industrial buildings.

This paper considers the relationship between the past, present and future and explores the impact of economic and social change on the area. It questions is the Kings Cross development about heritage for the future or is it a tangible asset that is about generating major wealth for the present — and are the two areas compatible?

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## Ruin Heritage and its Reuse: The case of Ruin Bars in Budapest

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Oral

*Dr. Dora Merai<sup>1</sup>, Dr. Volodymyr Kulikov<sup>1</sup>*

*1. Central European University*

The paper will present the case study of Szimpla Kert and the so-called ruin pubs in the Old Jewish District of Budapest. Building on the aesthetics of dilapidated historical architecture, these initially creative and cultural initiatives reached an immense business success in the era of global tourism, and this success entirely changed the profile of the area. The adaptive reuse of residential architecture created a new layer of intangible heritage – the ruin bar culture – around the built heritage, but its success is contributing to the destruction of both, and the eviction of the original inhabitants of the Jewish District due to the immense level of touristification. The paper will explore how ethical it is to build on the ruin aesthetics in a residential district, and what are the ethical implications of this reuse process for the local community. Whose task would it be to control or mitigate the processes started by adaptive reuse, which became like an avalanche burying the heritage too? Ultimately, should any element of heritage be preserved, or should one just accept that change is a natural part of urban heritage due to the constantly changing social context in the city?



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## Seven British Towns in Modern China, 1922-2022

Poster

*Dr. Guodong Chen<sup>1</sup>, Mr. Yuan Huang<sup>1</sup>, Dr. GangYi Tan<sup>1</sup>, Dr. xu liquan<sup>1</sup>, Ms. Jierui LV<sup>1</sup>*

*1. Huazhong University of Science and Technology*

The Great Britain established dozens of treaty ports, concessions and settlements on the colonial trade routes in modern China, which were the model of modern cities in East Asia. However, due to the limitations of archives, methods and perspectives, the history and values of their architectural heritage haven't been sufficiently explored. There's still a lack of empirical analysis, cross-cultural comparative research, and appropriate protection and utilization measures. What's the historical prospect, heritage status and future development of the seven British concessions in China? How will history guide current and future development?

In this paper, the architectural heritage of British Concessions in Shanghai, Tianjin, Wuhan, Guangzhou, Xiamen, Zhenjiang and Jiujiang were taken as examples. By combing the construction archives and drawing on the methods of global colonialism and cross-cultural comparison, their spatial morphology commonness and characteristics in the colonial system were interpreted. Meanwhile, based on field investigation, their status quo composition and cultural diversity are sorted out. With the help of image research, GIS database and intelligent navigation, the 1920s was compared with today to explore their protection and utilization mode and future development path.

They are prominent representatives of the potential series of world heritage on the colonial trade route. Based on historical research and the presentation of new technologies, this study involves the forms of database, atlas, intelligent guide and exhibition, which can complement the research on the modern urban and architectural history of East Asia and enlighten the protection and utilization of colonial heritage in the future.



3 british concession hankou 1922.jpg

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## Social housing as heritage in Brazil: the case of favelas

Oral

*Prof. Flavia Nascimento*<sup>1</sup>

1. University of São Paulo

In 2013, UNESCO recognized Rio de Janeiro's landscape as a world heritage site, the first urban setting to be listed under the cultural landscape category. By focusing on the space between the shoreline and the mountains, this recognition excluded a significant portion of the city's urban history: the slums, or "favelas" in Portuguese, home to approximately 50% of the Brazilian population. However, Unesco's buffer zone encompasses two favelas: Morro da Providência and Morro de Santa Marta. Controversy over the failure to include the city's favelas in the UNESCO perimeter stirred up the issues of national identity and narratives. National preservation policies, focused mainly on the discourses of age and beauty paid little or no attention to these spaces. In the 2000s, new local interpretations and studies gained ground, conducted by historians, but also by residents. The inclusion of the favelas in Rio's urban history was a significant movement towards recognition in local terms. The creation of the Maré Museum in its namesake favela, the history projects in Providência, the listing of the house where the famous samba artist Cartola lived in Mangueira, all in Rio de Janeiro, were actions that questioned the heritage status in Brazil. The presentation aims to discuss the history of heritage-making in the favelas, problematizing local and institutional actions, the values mobilized beyond the "authorized heritage discourse", as well as the possibilities of establishing heritage as a social and urban right.



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## Stories of feelings and things: intangible heritage from within the built heritage paradigm in the UK

Oral

***Mr. Johnathan Djabarouti***<sup>1</sup>

*1. Manchester School of Architecture, Manchester Metropolitan University*

The changing nature of heritage over recent decades has stimulated a focus on intangible heritage – the understanding of which specifically from within the UK built heritage paradigm remains inconclusive. This is problematic when considering developments in policy and practice that demonstrate a steady dismantling of a material focus. To gain sector-specific insight into how the intangible heritage of buildings is conceptualised, a series of 16 semi-structured interviews were conducted with built heritage professionals. Data was collated into eight themes (stories; history; events; memory; use; discord; craft; emotion) and an explanatory model developed, revealing the understanding of intangible heritage as a collection of ‘narratives’ that contribute towards an overarching building ‘story’. Both ‘buildings’ and ‘people’ were acknowledged as co-authors of this story; however, professionals did not acknowledge their own role within the storytelling process. This downplays their role as curator of heritage, as well as their personal experiences that inevitably shape the storytelling process. Findings suggest built heritage practice should be reconceptualised as a storytelling activity. This will offer greater opportunities for intangible heritage to be consolidated within the built heritage paradigm, by encouraging professionals to see themselves as translators of intangible heritage as well as custodians of physical heritage.

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## The (over)touristification of European historic city centers: possible comparative evaluation through the short-term rental market data

Oral (edits needed)

***Dr. Łukasz Bugalski***<sup>1</sup>

*1. Gdansk University of Technology*

In recent years, we are witnessing the major shift in the usage of European historic city centers caused by the demands of the rapidly growing tourism economy. Those diverse social and urban transformations – known as a process of *touristification* – are deeply influencing the everyday life of common inhabitants as well as the management policies of tangible and intangible urban heritage preservation. The significance of such a *mass tourism threat* seems to become the most crucial part of the current academic discourse about our cities future. Although we should be already aware of such a negative impact of ongoing touristification, it is still very hard to grasp and deeply study this phenomenon. Indeed, most of the recent research on ongoing touristification processes is based on singular case studies which are deeply rooted in the descriptive study methodology of rather a qualitative character. Consequently, the main challenge of current urban tourism research faces the

lack of general quantitative data related to this very phenomenon. Therefore, the goal of this paper is to propose a new method of such overall comparative evaluation rooted in the potential of the short-term rental market data (through the growth of the Airbnb active listings) which recent emergence could be firmly related to the rapid development of tourism economy demands. Finally, the application of the proposed method is going to be carried on the sample of 187 European cities – with population over 100 thousand residents – where the process of touristification has been the most perceptible between 2014 and 2020.



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## The background and future of values-based urban conservation in Iran

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Oral

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***Dr. Solmaz Yadollahi**<sup>1</sup>*

*1. Brandenburg University of Technology*

Getting momentum with the 1979 Burra Charter, the values-based approach became an internationally popular conservation model. Based on empirical experiences of the implementation of the values-based approach, scholars and practitioners have discussed its gaps and the need for local adjustments or alternatives to it. In this paper, I review these works, particularly those that see conservation processes situated within networks and assemblages of human and non-human players. In the context of this relatively recent heritage scholarship, I see the values-based conservation model as a public policy instrument, which is an assemblage of legal, administrative, and conceptual factors. At the local scale, I view this instrument as part of the official planning assemblage connected to the social-physical (mostly non-official) assemblage of a city. By conceptualising the values-based urban conservation instrument in Iran as an assemblage of assemblages, I present a brief background of its functions in the overall planning assemblage. Then I discuss its possible places and roles in the near future of urban conservation in Iran. I contextualise my discussion in the local conservation practice based on empirical observation of how the values-based conservation instrument worked within the official and non-official assemblages of remembering, listing, saving, and conserving a historic house in Tehran. Research material for this paper is collected from ethnographic observation of online social media and some public and expert

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events in Tehran as well as reviewing legal and academic material. Interviews are used as supplementary data sources. This paper presents the broad context of values-based conservation in Iran and gives an empirical example to show the interplay between this policy instrument and local official and non-official assemblages.

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## The ethics and aesthetics of adaptive reuse - Discussant

Oral

***Dr. Federica Fava***<sup>1</sup>

*1. University of Roma Tre*

Discussant session #43 The ethics and aesthetics of adaptive reuse

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## The ethics and aesthetics of adaptive-reuse

Oral

***Dr. Loes Veldpaus***<sup>1</sup>, ***Dr. Federica Fava***<sup>2</sup>

*1. Newcastle University, 2. Roma Tre University*

The evolution of adaptive-reuse is strongly interwoven with the history conservation and urban heritage. Translated in a multiplicity of terms or hidden in normalised practices and policies, adaptive-reuse has many forms and formats. Post-crash (2008) austerity and recovery policies have unfolded in parallel with the rise of city-makers and a push for public participation. This creates space for informal and bottom up practices, and multiple counterculture projects across the world show alternative trajectories of development. But also often leads to extreme commodification of heritage, place branding, gentrification, and the exclusion of many narratives and voices.

In this session, we aim to critically review the ethics and aesthetics of adaptive reuse. What are the possible futures we create by engaging with and intervening in the historic environment, and thus in urban conservation and regeneration efforts? We are interested in different experiences, criteria and approaches; are they embracing new aesthetics, regulatory or economic standards, are they opening up alternative or critical perspectives on urban and/or heritage development?

We are particularly looking for reflections on the relationships between heritage and adaptive-reuse practices in community-led projects. How can we as academics reflect on and support these adaptive-reuse processes to be just, ethical, and inclusive. And how could all this be facilitated (or not) by the wide range of involved practitioners and policy makers, the raft of involved guidance e.g in cultural policy, heritage assessments, urban plans or design guidance, or academic reflections and recommendations? How are the ethics and aesthetics of adaptive reuse (re) making heritage?

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## **The ethics and aesthetics of adaptive-reuse - Discussant**

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Oral

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***Dr. Loes Veldpaus***<sup>1</sup>

*1. Newcastle University*

Discussant session #43 **The ethics and aesthetics of adaptive-reuse**

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## **The Institutional Afterlife of Fallen Monuments. The Case of the »Askari-Reliefs« in Hamburg.**

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Oral

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***Mr. Georg Krajewsky***<sup>1</sup>

*1. Technische Universität Darmstadt*

The German port city of Hamburg gathers many (post-)colonial monuments and symbolic markers of colonialism. Most of them have been highly contested by Black community activist groups over the last decades. In 2014 the Hamburg senate launched a city-wide commemoration process in order to define guidelines on how (post-)colonial monuments should be represented in the future.

The paper presents one crucial ensemble of colonial monuments located at the former Lettow Vorbeck barracks<sup>1</sup>. Created in 1939 by the German military the ensemble contains three monuments showing German colonial troops and African mercenary soldiers (so called »Askari«) and building decoration honouring German colonial officers. After the conversion of the military barracks into a newly built residential area in 1999, the monuments were relocated to a nearby park by a local historical society. Ever since, there have been fierce debates on the positioning of the monuments, the proper contextualisation and the authority to define (post-)colonial heritage in Hamburg.

The paper explores how the engagement with these relocated monuments has changed over the last decade. Based on their institutional afterlife as subject of the city-led commemoration process I will illustrate signs of a paradigm shift in (post-)colonial heritage making policies in Hamburg. Firstly, the paper argues that the contesting Black community groups successfully changed the evaluation standards of commemorating colonialism despite the monuments not having fallen yet. Secondly, it argues that the city administration (re)established its authority in (post-)colonial commemoration politics.

<sup>1</sup> Paul von Lettow-Vorbeck (1870-1964), German colonial officer during the First World War and protagonist of German colonial revisionist movement in the 1920-1940s.



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## The Politics of Heritage and Futurity in Hong Kong

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Oral

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***Dr. Sonia Lam-Knott***<sup>1</sup>

*1. University of Oxford*

Emergent scholarship acknowledges the future-making potential of heritage, addressing how societies use spaces of historicity to make and re-make their future worlds (Harrison 2013; Zetterstrom-Sharp 2015). But what needs to be further examined are the tensions surrounding the multiplicities of futures being envisioned within a locale, as evidenced in Hong Kong. Formerly a British colonial city, Hong Kong became a Special Administrative Region (SAR) of the People's Republic of China (PRC) in 1997, and has since struggled to define its socio-political positioning with the Chinese nation. In the face of such uncertainty, heritage is used by the government and civil society in Hong Kong as a resource to articulate a vision of the city's shared past, and more importantly, influence the kind of city it will become in the future. Government heritage schemes strive to render Hong Kong into an economically-productive 'Chinese city' of the PRC, preserving sites associated with traditional Chinese culture or with PRC history, whilst sites embodying the histories of the urban locality are demolished or redeveloped into commercialised spaces. This has led civil society to fear that Hong Kong's distinctive socio-political memories and identity are being erased, which they believe to have a detrimental impact on the everyday liveability of the city. To rectify these concerns, Hong Kong civil society attempt to protect heritage sites celebrating quotidian memories and experiences originating from the city's cosmopolitan colonial past, and to preserve the convivial relationships found within old urban neighbourhoods and communities. By examining the disparate imaginings of the future city posited by the government and civil society through the heritage landscape of Hong Kong, this paper suggests that such heritage contestations arise from differences in their respective valuations of 'heritage' and in their respective expectations regarding the role of 'heritage' in the making of the future city.



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## **The Sensorial Experience of Food- Heritage and Memory in Rawalpindi, Pakistan**

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Oral

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***Ms. Tayeba Batool***<sup>1</sup>

*1. University of Pennsylvania*

Cities are places of diverse, sensorial stimulations. Given that one of the most evocative sensations are associated with food, cities are also romanticized, and recreated through memories of food streets and historic markets. The quotidian practices of making, sharing and eating food engages diverse senses—taste, touch, smell and sight—and also represents the community in different in diverse ways. Eating is not only an essential human action but also one which reveals nostalgia, memory and value systems (Mintz and Du Bois 2002). This paper investigates how the sensorial experience of food intersect with memory and heritage through the historic food markets in Rawalpindi, Pakistan, and what new forms of heritage participation emerge. I examine local newspapers and works of fiction as well as non-fiction to espouse upon the multiple ways the sensory experience and cultural legacy of food is captured. The findings from this paper comment on the various modalities of food heritage and its transmission through the medium of writing.



## **The social construction of post-industrial heritage values and its urban impact in Poblenou (Barcelona, Spain)**

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Oral (edits needed)

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***Mrs. Melina Guirnaldos***<sup>1</sup>

*1. PhD researcher/Tutor, Welsh School of Architecture, Cardiff University*

Since the collapse of the building industry in 2008, the real state promotion as the driven force for the urban growth and development of the city of Barcelona started to be questioned not only by the citizenship but also by public institutions in search for economically sustainable urban strategies. This new scenario has brought opportunities for local community groups to re-claim disused sites and alternative models of 'bottom-up' regeneration seeking for synergies with the public sector.

This paper argues how an alternative perspective on the heritage values of dilapidated post-industrial sites within the city could offer innovative insights for developing planning and urban design. The research is articulated around Simmel's premise (1907) on how the concept of 'value' is socially-created and therefore not fixed. As stated by Lowenthal (2015) and Byrne (2008), there is a need of revising heritage values for redefining the social significance of these contexts.

At the end of the 19th century the most industrialized area of Spain was Poblenou in the periphery of Barcelona. With the celebration of the Olympic games in 1992, Poblenou is absorbed by the city and since then, it has become a conflictual territory where citizenship's claims for urban and social transformations are frequently confronted with the capital development forces. This paper firstly analyses the reactivation processes of two

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industrial complexes located in this area, Can Picó and Puigcerdà 127. The focus has been to confront them with the concept of heritage values. Secondly, it explores how this relationship has impacted the urban scale. Finally, this paper intends to critically question the use of heritage values as a tool for designing conservation urban policies.



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## Transitional absences between Burgess Park and the Aylesbury Estate

Individual Film

***Dr. Felipe Lanuza***<sup>1</sup>

*1. DLA Scan // Devilat + Lanuza Architectural Studio*

Burgess Park and the Aylesbury Estate sit next to each other and are located in South London. Absence is a relational aspect that comes forward in both sites, helping us to understand how they are closely linked together from an experiential point of view, as related post-war planning operations, and as an on-going regeneration process.

Experiences of absence range from the encounter with traces and fragments of the industrial past and the dense urban fabric that gave way to Burgess Park's open green spaces, to the emptying and demolition of the Aylesbury and the displacement and dispossession implied in the decanting of its residents.



The piece presented is a looping pair of multi-layered video compositions running in parallel, made with footage recorded in Burgess Park and in one flat in the Aylesbury Estate, April 2018. Due to the difference of duration between both sequences (left 39:00, right 34:00), there is a changing relation between them until they complete the whole cycle (22:06:00) and start again.

The interior of the flat frames the views outside, which blends with overlaid videos of open spaces of Burgess Park. The absence of the Aylesbury is the absence of the park when it comes to the experience of people who have to move away. The absence of the park comes through the blending, vanishing videos of a place that sometimes seems present but sometimes seems a memory difficult to grasp from a home that might disappear if the regeneration of the Aylesbury Estate moves forward.



5-transitions a.jpg



5-transitions-b.jpg



5-transitions c.jpg

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## Unconventional and contested heritage under rapid urban development in developing countries

Oral

***Ms. Xiaopei Li*<sup>1</sup>, *Ms. Ritu Thomas*<sup>2</sup>, *Ms. ABANTIKA MUKHERJEE*<sup>3</sup>**

*1. Beijing Urban Planning Technical Service Centre, 2. Holy Crescent College of Architecture, Kerala India, 3. Kalakriti, New Delhi, India*

Mainstream heritage activities in the field of conservation focuses on historic and iconic structures, notable historic settlements and natural heritage, governed by the socio-political and economic conditions of a developing country. Heritage studies and research on future interventions and community involvement are limited to the field of academia. Beyond these, the vernacular, modern and industrial heritage are newer additions to the list and can be termed ‘unconventional’, more closely linked to the livelihood and collective memory of the community.

Unconventional heritage often become a point of contestation on the rapid development aspirations of developing countries. The destruction of mass derelict landscapes of the industrial era, the demolition of iconic structures of the modern period, and the fast disappearance of the vernacular landscapes of historic settlements are inevitable consequences of these aspirations. Attempts made to replicate the past by imitating the vernacular within the contemporary landscape, leads to further conflict.

The curated session explores the future of unconventional heritage within the field of conservation in two rapid developing countries – India and China. The development of future interventions based on scientific techniques using software capabilities is discussed. Public opinions voiced through social media platforms towards the recognition of unconventional heritage are examined. The session also discusses the conflict of retention of authenticity by minimising heritage imitations. Thus, critical heritage studies focusing on scientific and social interventions becomes a key factor for the future of unconventional heritage in the context of rapid urban development in developing countries.

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## Uncovering disciplined pasts: tour guiding through Kyiv's changing place names

Oral

*Dr. Simon Schlegel*<sup>1</sup>

1. Loughborough University

Recent scholarship on place naming has called for more attention to the process of naming instead of the names eventually chosen and for more research on the reception of place names by the people using these places. This contribution responds to both these calls by focusing on guided tours in the Ukrainian capital, Kyiv, where the latest overhaul of place names was prompted by Ukraine's 2015 de-communization laws. The paper looks at city tourism, a realm of transnational encounters in which historical narratives cannot easily be mandated by the state, and studies how normative changes translate into practices of representing the past. Kyiv tour guides frequently refer to the changing layers of memory politics by listing the successive names of symbolically loaded places during their tours, thereby unpeeling the stories behind current and former place names. For tourists and their guides, the process of naming and renaming places seems to hold a more insightful story than the narratives told by the historical figures and events represented on current street signs.

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## Urban Deep Mapping: Exploring the potential of heritage content and transformational engagement to support social cohesion in inner urban neighbourhoods

Oral

*Ms. Claire Boardman*<sup>1</sup>, *Dr. Helen Graham*<sup>2</sup>

1. University of York, 2. University of Leeds

In comparison with their historic cores or modern outer suburbs, the development of town and city planning has acted to whitewash the deep histories of inner-urban neighbourhoods; both architecturally under the dense, repetitive late 19th / early 20th century 'worker housing', and within civic memory. With no statutory protection or requirement for preservation via record at the time of building, and little redevelopment since, this hinterland presents as a 'sterile ring' within the historic environment record.

Without being physically or consciously visible and therefore cognitively and emotionally accessible, the active role heritage can play in the daily sense-making practices, the connective tissue of any community, is negated. Though elusive, there remain traces of deeper inner-urban pasts scattered across the city's archives, collections, memories, and myths.

This paper presents recent community-based research completed in two York, UK neighbourhoods. Through an ethnographic intervention, it explores the potential of institutional, community and personal archives, participatory interpretation and place-based digital storytelling to reinstate lost urban pasts into the present neighbourhood consciousness. In this way, it challenges existing place histories and disrupts individual and communal 'sense of place', while simultaneously creating increased opportunities for new people-place connections. It considers both the impact and sustainability of neighbourhood-owned, heritage inspired virtual placemaking in 'ordinary places' and how current urban heritage management and local authority planning processes might act to enable or block a 'grassroots' practice.

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## Urban ephemera in heritage: complementarity, appropriation, enhancement

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Oral (edits needed)

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*Dr. Aura Bertoni*<sup>1</sup>, *Prof. Paola Dubini*<sup>1</sup>, *Dr. Alberto Monti*<sup>1</sup>

*1. ASK Centre - Bocconi University*

Urban ephemera – comprising festivals and temporary events of all kinds within the city – are emerging worldwide as a vibrant domain of the cultural sector. Temporary events as a new way of experiencing and making culture are also deemed relevant to strengthen the local identity and to attract international resources.

While scholars have concentrated their efforts on determining the economic, social, cultural, and/or political impact of cultural events on host cities, there are few published studies on the impact of these events on host spaces. Additionally, audiences are very rarely heard on how they perceive the multiple roles played by cultural organizations.

In this context, established cultural organisations such as museums are increasingly asked to take part in the life of the city. This happens, for instance, by hosting cultural events and so becoming "locations" during city happenings, which in turn may transform their mission and identity into more and more fluid forms.

The purpose of this research is to determine how hosting external events within their premises affect museums' identity and performance. This work draws on the conceptual framework of organisational identity and focuses on the literature of organisational nonconformity, where organisations that do not present clear identities face the possibility of being miscategorised, misunderstood and ignored. To achieve this, the paper will investigate the case of BookCity, an open-ended literature festival based in Milan, by: (1) examining the use of city's museums as BookCity locations; (2) investigating the audience perception of the overlap between the identity of each host museum and the ones of hosted events. What we predict is that the bigger the overlap, the greater the audience satisfaction.

As cultural organizations are increasingly involved in citywide events, our findings provide insights on how the relationship between them and urban ephemera can impact different audiences' behaviour.



## Urban Fallism: Monuments, Iconoclasm and Heritage

Oral

***Prof. Sybille Frank<sup>1</sup>, Mr. Georg Krajewsky<sup>1</sup>***

*1. Technische Universität Darmstadt*

How and why do monuments in public space fall? Which figures or ideas attract such iconoclastic actions? Who are the actors involved in these practices? How do they engage with and transform monuments and their embedded pasts, physically and symbolically, before, during and after their fall? What are spatial, social and political implications of these transformations? How do they shape heritage futures? Why and how is heritage (un-)made in these processes? This session explores the phenomenon of urban fallism – the ways in which the action of pulling down and/or removing a monument operates as a means of political struggle in urban space. It presents a collection of papers covering a range of contemporary cases in different urban, geographic and socio-political contexts, including post-colonialism in the United States, Brazil and Germany, as well as the civil war in Syria. Drawing on original research, speakers will highlight how the monuments' fall operates as a means of struggle for political power, a tool for political resistance against marginalization, discrimination and exclusion, and as a catalyst for democracy, social justice and a better future. The session will also investigate the afterlife of monuments by offering insights into phenomena of unfallism. As such, contributions of this session speak about the urban politics of race and identity and raise questions about the role of heritage and collective memory in the struggle of opposing and/or marginalized social groups for their right to the city and their place and recognition in the society.



## Urban Heritage and 'Democratic' Urban Planning Methods

Oral (edits needed)

***Ms. Mathilde Kirkegaard<sup>1</sup>***

*1. Aarhus School of Architecture*

The paper will focus on developments of heritage that are anchored to and integrates the local community. Two different historical sites in Ebeltøft, Denmark, will be exemplified in a discussion about 'democratic' development of heritage and different levels of perceptions and personal relation to historical sites.

UNESCO's categorisation of 'tangible' and 'intangible' heritage will be an offset to a discussion about urban heritage sites and the people living in and around it. This UNESCO-categorisation will be challenged by the matter of different levels of perception: heritage perceived differently according to each individual, and heritage understood in a collective sense that can generate a strong sense of local identity.

Heritage is not something static, it is a link between the life that has been lived in the historical frames, and the life that is defining it today. Because, to whom has the heritage value? This question is crucial when dealing with heritage that are "in use": e.g. a part of populated urban areas. In urban areas heritage is in a context of continual changes, and this view on heritage is rooted in the strive to ensure that heritage sites, besides securing

the national historical interest, has a value for people today.

The connection between the local community and the heritage is in many govern heritage management situations being undermined and it is not managed through ‘democratic’ urban planning methods, e.g.: local inclusion, transparent process, informative interventions, etc. These urban planning methods will be discussed according to the two Danish case examples that currently are undergoing developments.

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## **Urban heritage conservation for radical futures: Cape Town, South Africa**

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Oral

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***Dr. Naomi Roux***<sup>1</sup>

*1. University of Cape Town*

Historically, built environment conservation in South Africa has been rooted in politically conservative and colonial architectural and aesthetic values and practices. The framing of the post-apartheid South African National Heritage Resources Act of 1999 reflected a global shift towards inclusivity, participatory practices and acknowledgement of the intangible. However, in practice, “official” approaches to built environment heritage remain often perceived as elitist and exclusionary, or simply a tool of NIMBYism. Drawing on experiences and examples in the city of Cape Town, this paper considers the possibilities for a built environment conservation practice with a more radical underpinning, linked to the urgent demands of inclusive urban transformation and spatial justice in post-apartheid cities.

In Cape Town, in particular, important public debates have begun to take place around housing, land politics, densification and inclusive development. Urban densification is both an economic imperative and a political one, and a key strategy for undoing some of the spatial legacies of apartheid. As such, there are strong imperatives for radical spatial change and transformation of the built environment in South African cities, but there is a complex relationship between this much-needed spatial change, social memory, gentrification, and architectural conservation. This paper draws on experiences in Salt River, a historically working class neighbourhood closely linked to the textile industry in the 20<sup>th</sup> century, where longstanding residents are increasingly feeling the pressures of gentrification and densification. At the same time, the neighbourhood’s architecture, urban design and spatial qualities support important social practices and community identity, in ways that current heritage legislation and management tools are not fully equipped to recognise. The example of Salt River is used as a lens to consider whether conservation is indeed inherently conservative, or whether it could be a tool for imagining and making more equitable, just, and liveable cities.



## Urban heritage futures - Designation of heritage sites: protection or creation of heritage values?

Oral (edits needed)

***Dr. Jennie Sjöholm*<sup>1</sup>, *Dr. Anna Elmén Berg*<sup>2</sup>**

*1. Luleå University of Technology, 2. Piteå Museum*

In this paper, we investigate the interaction between the protection of urban environments as national heritage sites and the conceptualisation of the sites heritage values and cultural significance. The study focuses on heritagisation processes in four historic towns in northernmost Sweden: Malmberget and Kiruna in Swedish Lapland, and Svartösten and Piteå located by the Gulf of Bothnia. Empiric include planning documents, literature, maps, observations and interviews.

Historically, these towns have developed as a consequence of industrialisation and the extraction of natural resources. Today, these places are affected by economic, social, and physical changes. They are also recognised as heritage sites of national interest. The results show that the towns, partially through the heritage designation, are presented through certain, limited, narratives. These narratives, in turn, affect the management of historic environments and decisions in urban developments. This opens for questions on how to critically use conservation area appraisals in urban planning and how to balance established views on the heritage sites with an emerging understanding of the complexity of urban heritage.



## Urban Heritage Futures for History and Historical Methods

Discussion Panel

***Dr. James Lesh*<sup>1</sup>, *Prof. Rebecca Madgin*<sup>2</sup>, *Dr. Amy Clarke*<sup>3</sup>, *Prof. Peter Larkham*<sup>4</sup>,**

***Dr. Andrew McClelland*<sup>5</sup>, *Prof. John Pendlebury*<sup>6</sup>, *Prof. Astrid Swenson*<sup>7</sup>, *Prof. Tanja Vahtikari*<sup>8</sup>**

*1. university of melbourne, 2. University of Glasgow, 3. University of the Sunshine Coast, 4. Birmingham City University, 5. University of Liverpool, 6. University of Newcastle, 7. Bath Spa University, 8. Tampere University*

While urban historians and scholars adopting historical methods have researched urban heritage (Davison and McConville 1991; Hayden 1995) and urban conservation (Larkham 1996; Pendlebury 2009) for many decades, their explicit ongoing role within, contribution to, and value for the field of critical heritage studies is still underexamined and uncertain. This discussion panel focuses on the heritage domain of the city and urban places through a historical lens. Historical methods traditionally privilege existing data – e.g. textual, visual, aural and extant environments – as well as the creation of new data – e.g. oral histories, assembling qualitative and quantitative sources and socio-spatial mapping. What are the possibilities for history as part of urban heritage futures? What is distinctive about historical research questions and historical approaches to data and sources? In what ways could historians work together anthropologists, archaeologists, sociologists, and urban, architectural and planning researchers? How might we together explore key issues within critical heritage studies concerning why certain places are valuable including and beyond their material fabric? In addition, can an ur-

ban historical approach whether based on a biographical, comparative or transnational approach reveal why some places are durable and others disposable within the context of urban redevelopment? On the other hand, if heritage is about the future then can historians breakout of their historical focus in ways that help to blur the boundaries of past, present and future? This session brings together an international panel of esteemed scholars to explore the complex and dynamic place of urban history and historical methods in critical heritage studies as well as the pressing issues involved in urban heritage futures.

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## **Urban Memory and Heritage-Making in Postcolonial Harbin: Russian Colonial Pasts, Decolonisation, and Colonial Nostalgia**

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Oral (edits needed)

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***Ms. Wenzhuo Zhang***<sup>1</sup>

*1. The Australian National University*

Decolonisation and colonial heritage are world-wide issues today. Heritage-making of the formerly colonised cities is mainly about dealing with the difficult and sometimes conflicting memories related to their colonial pasts, which are largely determined by the interaction between the colonised and colonisers, both during the colonial period and after. It is striking that, in recent years, some postcolonial cities show colonial nostalgia and wish to re-value their colonial pasts, conserve or even re-establish the colonial symbols, in order to maintain their identities and keep their uniqueness in one way or another. How to deal with such phenomena in urban management and development is still a thorny problem for urban planners and policymakers.

Harbin is a Chinese city with Russian and Japanese colonial backgrounds, the main turning points of whose history are all closely related to major international events, especially the two world wars. The city was established by the Russians as the Chinese Eastern Railway Zone in 1898 and was under the Russian rule until 1926. Born international and pioneering in China's industrialisation and modernisation, Harbin is both typical and exceptional, and has a blurry identity with its peculiar history. The current Harbin demonstrates the overall local phenomenon of postcolonial China. With archival analysis, observation and interviews, this paper focuses on the current decolonisation, colonial nostalgia, and colonial heritage in Harbin concerning especially its Russian colonial pasts. The paper looks into how Harbin presents and interprets its colonial history related to Russia through heritage-making and the reasons behind. It argues that such heritage-making is historically rooted but also future-oriented, and can be transformed into a tool for further urban development.



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## Urban planning and heritage: the urgency of multisetorial dialogues

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Oral (edits needed)

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*Ms. Vivian Barbour*<sup>1</sup>

1. Universidade de São Paulo

In 1989, after 21 years of Brazilian dictatorship, Sao Paulo got its first mayor elected, with a platform of radical social and democratic participation. A public contest was launched by the municipal power to set the urban planning of the central neighborhood of Bela Vista, known as *Bixiga*.

*Bixiga* was historically occupied by the poor and the neglected, due to its rugged topography and great occurrence of rivers. The contest embraced the idea of urban fabric in its complexity, and themes like housing and cultural heritage were all inserted in the debate about the future of the neighborhood.

The proposal was dissonant from previous attempts to *rehabilitate* *Bixiga*, because it presupposed that dwellers would not only remain after the reforms but would also build together the notion of “buildings of cultural interest”. Memory and dissonant narratives of heritage were encouraged, following a broader movement at the heritage field of questioning the *authorized heritage discourse*, which privileged material aspects of heritage. The needs of the present were taken into account, and heritage was seen under that perspective.

That innovative process was abruptly interrupted by the decision of the Municipal Cultural Heritage Council to open a heritage recognition process for hundreds of buildings of *Bixiga* in 1990, which resulted in the “*tombamento*” of the area. This decision froze possible new arrangements discussed by dwellers and workers to the urban fabric.

The opposition of two completely different strategies to address preservation led to a failed policy of heritage in *Bixiga*. Nor the material or the social preservation were possible, and the neighborhood feels its effects until nowadays. This paper aims to explore the limits of heritage instruments, the lack of dialogue between different sectors of local power and the consequent difficulty on embracing critical heritage notions in the daily practice.



Anderson-nova.jpg



## Utopias and Heritage Futures in Historic Urban Environments

Oral

**Dr. Kalliopi Fouseki<sup>1</sup>, Dr. Torgrim Guttormsen<sup>2</sup>, Dr. Paloma Guzman<sup>2</sup>, Mr. TUCHUNG LIU<sup>3</sup>,  
Ms. Loredana STASISIN<sup>4</sup>, Dr. Maya Ishizawa<sup>5</sup>, Dr. Georgios Alexopoulos<sup>6</sup>**

1. UC, 2. Norwegian Institute for Cultural Heritage Research (NIKU), 3. University College London, 4. Rhabillage Association (President), 5. University of Tsukuba, 6. University of Innsbruck

A shift in urban development and heritage conservation discourses and policies from emphasis on ‘protection’ and ‘safeguarding’ towards ‘alignment’, ‘adaptive’ and ‘systemic’ can already be observed. This shift offers a departing point for a critical approach towards the design of urban heritage futures that explore the stimulation of new societal and cultural values rooted in the past and history. By doing so, in this session, will discuss **what is** urban heritage transformation, but also address the question on **what could heritage transformation be** in the future considering “greater openness to questions about imagination, desire and dreams alongside the more sober analysis with which urban studies has been more comfortable” (Pinder, 2013). Indeed, a discourse on urban heritage futures is inevitably a discourse on urban utopias. As such, *discussing and designing* urban heritage futures is ultimately a process of imagination involving the interaction of urban imaginaries borrowed from past and present with cultural meanings and place values. If we accept this contention, then we can also argue that this process is also a process of ‘creating experiences that escape the immediate setting which allow exploring the past or future, present possibilities, or even impossibilities’ (Zittoun and Gillespie, 2016, 2). In view of this, this session will investigate:

- How are culturally imagined futures being constructed in historic urban environments?
- What forms and in what ways is heritage being used for constructing urban utopias?
- What are the utopian impulses on heritage conservation in different debates and concerns of the current sustainability era, which aim at harmonization, holistic, integrative and expansive concepts interconnected through urban process in systemic ways? What are the implications? How different (and why) urban utopias imagined by communities, national agencies and international bodies?
- What drives change in the formation of urban utopias and imagined heritage futures?



## Utopias and Heritage Futures in Historic Urban Environments - EDRAH\_Giurgiu. Economic Development in Relation to Architectural Heritage

Oral (edits needed)

**Dr. Kalliopi Fouseki<sup>1</sup>, Ms. Loredana STASISIN<sup>2</sup>, Dr. Torgrim Guttormsen<sup>3</sup>, Dr. Paloma Guzman<sup>3</sup>**

1. UC, 2. Rhabillage Association [President/ Project coordinator], 3. Norwegian Institute for Cultural Heritage Research (NIKU)

The contribution of architectural heritage to socio-economic recovery is often under-estimated and under-documented in many national development strategies. In this context, the *EDRAH [Economic Development in Relation to the Architectural Heritage]* acts as a methodological experiment of integrative urban analysis, aiming to develop a system of regulatory guidelines, through an interdisciplinary cross-sectoral approach. The research questions the impact of cultural heritage by identifying, defining and prioritising heritage identity indicators and hopes to advance understanding of the systemic dynamics between place values, cultural meanings and urban imaginaries.

EDRAH was so far applied in Giurgiu, Romania [2018-19], through a bottom-up participatory analysis, which identified strategies to foster local values and stimulate the region's development potential. An architectural inventory was developed based on stakeholder engagement, organisation of interdisciplinary workshops and street-by-street observation of relevant buildings. This action enabled the teams to map and classify the local built environment and better understand the specificities of systemic local challenges. Furthermore, the study focused on the sustainable rehabilitation of *The Station Street* in Giurgiu, a historic commercial road, capitalising on the existing patrimonial fund. The case study also sought to empower the local communities for the future and how to increase their resilience for the new changes to face.

The proposed framework analyses the dynamics between urban governance, heritage policies and local communities sense of identity and place. Based on a four dimensional approach, with *scale, time, emotion* and *human print* as structural pillars, the aim of the research is to support a critical debate on the potential of heritage-led regeneration in historic cities. Emphasis is placed on context-specific socioeconomic innovation and environmental sustainability, such that it encourages evidence-based policy making towards a more meaningful, inspirational, greener and more inclusive future.



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## **Utopias and Heritage Futures in Historic Urban Environments - Promoting food heritage and sustainable food systems in urban areas.**

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Oral

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***Dr. Kalliopi Fouseki*<sup>1</sup>, *Dr. Georgios Alexopoulos*<sup>2</sup>, *Dr. Torgrim Guttormsen*<sup>3</sup>, *Dr. Paloma Guzman*<sup>3</sup>**

*1. UC, 2. University of Innsbruck, 3. Norwegian Institute for Cultural Heritage Research (NIKU)*

As more than half of the world's population lives in urban areas, the need to embrace sustainable approaches with regard to urban food systems in order to tackle, among other things, climate change, food poverty and food waste has recently gained significant attention and has culminated in important international efforts such as the signing of the Milan Urban Food Policy Pact in 2015. At the same time, food heritage –particularly the intangible cultural traditions, meanings and associations attached to food consumption and production– has been increasingly recognised as an important parameter in discussions about heritage, cultural identities and urban development. This paper will discuss a variety of examples of co-created exhibitions, science cafes and other activities undertaken by botanical gardens in Europe during the EC funded BigPicnic project. The data and metadata of various evaluation reports that reflect the interaction between ‘experts’ and the ‘wider public’ will be critically examined in order to provide insights into the importance of food heritage and its role in the effort to raise public awareness on sustainability in the urban context. From the promotion of urban and community gardening to the preservation of traditional national or local recipes and the celebration of diversity in food cultures it is argued that food heritage has its own vital place in shaping urban heritage futures.

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## Utopias and Heritage Futures in Historic Urban Environments -Idealizing the Past, Reconstructing for the Future: The Re-creation of a Royal Capital in Rwanda

Oral

*Dr. Kalliopi Fouseki*<sup>1</sup>, *Dr. Maya Ishizawa*<sup>2</sup>, *Dr. Torgrim Guttormsen*<sup>3</sup>, *Dr. Paloma Guzman*<sup>3</sup>

1. UCL, 2. UNESCO Chair on Nature-Culture Linkages in Heritage Conservation, 3. Norwegian Institute for Cultural Heritage Research (NIKU)

In pre-colonial Rwanda, Kings used to settle in hills establishing itinerant royal capitals composed of several traditional huts made of perishable materials with different functions. Kings were political and spiritual leaders, and these royal capitals, once abandoned, would disappear into nature and become sacred places. The hills where a King temporary settled, were forbidden to be occupied after his death. The idealization of royal capitals through oral tradition has nurtured an imaginary of these as social utopias where diverse groups lived in peace and harmony.

The in-existence of material remains poses the question of what would need to be protected and what would be the boundaries of these sacred places as heritage sites. How can the protection, management and conservation be applied when the location and existence of the royal capitals remain only in traditional knowledge and narratives to which residents keep being attached to? In an attempt for recovering unity and strengthen national identity, in the aftermath of the Genocide Against the Tutsi, the Institute of National Museums of Rwanda, the state agency in charge of protecting, conserving and utilizing cultural heritage, has developed a reconstruction project of an ancient royal capital. The reconstruction of this royal capital is expected to materialize a social utopia, in the heart of Nyanza, a populated district of the Southern Province.

This paper aims at one the one hand, show the intangible and ethereal nature of Rwandan heritage, and on the other hand, show how this incorporeal quality allows fluidity to its significance. What if the re-creation of the past would be let to be in touch with the social and urban fabric of the present? How this pre-colonial utopia would impact in the future urban development of the hills?

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## Utopias and Heritage Futures in Historic Urban Environments -“The Future is Behind Us?”—Cultural Imagination with Heritage in and for Historic Urban Environments: A Case Study of Dadaocheng, Taipei, Taiwan

Oral

*Dr. Kalliopi Fouseki*<sup>1</sup>, *Mr. TUCHUNG LIU*<sup>2</sup>, *Dr. Torgrim Guttormsen*<sup>3</sup>, *Dr. Paloma Guzman*<sup>3</sup>

1. UCL, 2. University College London, 3. Norwegian Institute for Cultural Heritage Research (NIKU)

This paper aims to explore where human imagination stands in the interlinkage between heritage use, urban

imaginary, and place vision in a historic urban environment. Then, through a proposed concept of cultural imagination here referring to a mental process by which individuals imagine the past, the present and the future through the attribution of cultural meanings shaped by images and words of the past that drive present imaginations and imagined futures, this study intends to argue that urban heritage is really beneficial to shaping our imagination with a heritage place, especially for the connection between urban imaginaries, cultural meanings, and place values. Meanwhile, cognitively continuity between urban imaginaries of the past/present and the imagined future is central to the heritage-person-place mediation.

Based on theories of imagination and narrative, along with the methodologically thematic and nexus analysis for heritage action, this study will use the case of the historic district of Dadaocheng, Taipei, Taiwan to demonstrate what forms and in what ways heritage is being utilised for both constructing urban imaginaries and regenerating its golden age of this place. More specifically, both the interview data of thirty-five participants and Dadaocheng-related narratives from government-led magazines and regeneration policy rhetoric will be analysed to reveal that: the imagined present and the imagined future can be affected by constructed urban imaginaries that are discursive-material constructions to be followed or re-interpreted over time. In other words, reconsidering the relationship between imagination, heritage, and city, urban utopias in heritage places seem to be stimulated by heritage continuity and ongoing value interpretation in a strategic and sustainable way.

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## Value-Based Approach towards Protection of Modernist Heritage in India

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Oral (edits needed)

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***Ms. Ritu Thomas***<sup>1</sup>

*1. Holy Crescent College of Architecture, Kerala India*

Modernist architecture in India, characteristic of the 20<sup>th</sup> century, marked the rise of iconic structures built to symbolise the rise of the modern era. Indian modernist architecture constituted the works of prominent architects that integrated the 'Indian identity' with the modernist concepts of functionality, minimalism and adaptation of modern technology and materials. The non-recognition of these iconic structures under heritage listing, the lack of public awareness, limited value-based critical heritage studies and the absence of national frameworks for value assessment have accelerated the risk of its alteration and demolition.

The paper attempts to address the question of the necessity for value-based assessment to advocate for heritage status, to raise public awareness and to examine the significance of Indian modernist heritage among national and global heritage. A case study of the demolition of the Hall of Nations Complex in Pragati Maidan, New Delhi, an iconic post-modern masterpiece of India is discussed. The aim is to formulate a comprehensive value-based assessment framework to facilitate the recognition and protection of modernist heritage in India.

The methodology employed at the initial stage is the exploration of the existing national and global approaches, identification of the risks and threats faced, and examination of stakeholder awareness towards modern heritage protection in Indian cities. Secondly, identification of critical values for assessment is undertaken taking the Hall of Nations Complex, New Delhi as a case study and its comparative analysis with global case studies. As the final output, a list of value-based assessment criteria within a theoretical framework is generated to facilitate the acknowledgement of iconic modernist architecture as 'heritage'.





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Picture1 1361.png

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## Visibility as Justice: Immigrant Street Vendors in the Heritage Landscapes of Rome

Oral (edits needed)

***Dr. Francesca Piazzoni***<sup>1</sup>

*1. University of Liverpool*

Dominant constructions of “the appropriate” exclude vulnerable immigrants from heritage landscapes around the world. This paper analyzes how Bangladeshi vendors challenge exclusion by tactically appearing and disappearing in Rome’s iconic landscapes. The symbolic—and economic—values of Rome rely on tourist-friendly narratives that depict the city as a pristine historic site, a place of canonical beauty constructed and inhabited by white Italians. Against the backdrop of xenophobic, “pro-decorum” regulations that banish poor immigrants from historic Rome, vendors mobilize their own visibility by enacting insurgent urbanisms of opportunity, refuge, and belonging. Learning from these urbanisms, heritage professionals should deploy a spatial lens of visibility through *In Plain Site*, a place-shaping approach that empowers vulnerable immigrants to see and be seen in iconic spaces. Inscribing a right to difference into historic landscapes lies at the core of heritage justice, and heritage futures.





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# Waterscapes as Lifestyles: Transient Communities and the Practice of Heritage of Glasgow's Forth and Clyde Canal, Scotland

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Oral (edits needed)

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*Ms. Eleni Koumpouzi<sup>1</sup>, Prof. Katarzyna Kosmala<sup>1</sup>*

*1. University of the West of Scotland*

In the recent decade of urban renewal, post-industrial waterscapes have been a focal point for future place-making, involving re-imagination and drawing on the past successes (Vallerani and Visentin 2018). Yet, in such a context, transient communities living in proximity to water seem to have little agency in shaping the discourse and the environment they occupy (Gillick and Ivett, 2018). Drawing on Ingold's concept of the taskscape, a collection of social activities embedded within a location, and notions of 'assemblages of human and non-human actants,' which recognize the significance of the non-human element in this context, this paper conceptualises the waterscape as a livescape. Waterscape is theorised as a place where the practice of the everyday informs an ever-changing living environment, its identity and heritage.

This paper discusses how practices of heritage, employing human and non-human actants (Bennet, 2010) within the location of the waterscape, can provide a platform where social space, identity and sense of belonging activate the livescape. A series of creative workshops, celebratory events and participant-led exhibitions in locations exposed tensions and gaps in the perception of the inland waterway livescape by its communities. More than 100 participants took part in a year long case study in two different post-industrial heritage localities on the Forth and Clyde canal, engaging with traditional boat building and boating, revealing complexities in the engagement with the water element and reflecting upon participants own positionality. The paper discusses some of the ways in which traditional and technological skills can help to empower transient communities within the heritage livescape. Everyday experience and engagement with the livescape of the canal, create the natural and cultural environment whereby communities can gain their own ways of seeing the landscape and by making sense of the heritage they produce in it.



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## What distinguishes ‘adaptive reuse’ from ‘reuse’?

Oral

***Prof. John Pendlebury*<sup>1</sup>, *Dr. Yiwen Wang*<sup>2</sup>**

*1. University of Newcastle, 2. Xi'an Jiaotong-Liverpool University (XJTLU)*

This paper questions what distinguishes ‘adaptive reuse’ from the utilitarian ‘reuse’ or ‘recycling’ of buildings; and what constitutes a successful reuse that is not only adaptive but also ethical. We argue that integral to adaptive reuse is communicative intent and a self-conscious valuation of the host building that, once acknowledged, requires an explicit response. Design is used as a communicative strategy either as an end in itself or to signify other social and political messages.

The paper links this to Ashworth’s (2011) description of the evolution of conservation practice in terms of an ‘incomplete paradigm shift’ that has seen a shifting emphasis, in his terms, from preservation to conservation and subsequently to heritage. As the wider practices of heritage management have changed and evolved, so has the motivations of reusing buildings, communicated through strategies of adaptive reuse.

The moment of change of use of a building, as one use becomes obsolete and others take over, is a critical point in the heritage-making process. Subsequent adaptive reuse involves a process of negotiating the history of the building and foregrounding, suppressing or simply ignoring its history of use. We finish the paper by arguing that strategies of repurposing should be derived from two sets of rhetoric: narratives of place (uses/activities, users and designers) and narratives of building (design rationale, building technology, materials).



## What to do with the Bandeirantes? A Challenged Monument in São Paulo, Brazil

Oral (edits needed)

***Dr. Renato Cymbalista*<sup>1</sup>**

*1. University of São Paulo / UNINOVE*

This paper analyses the debates about monument of Bandeirante in São Paulo, Brazil, inaugurated in 1953. “Bandeirante” is a mythical and symbolic construction of a historical character who had heroically conquered the interior of America for Portugal. The paper is based in historical sources, press articles and analysis of social networks in order to track the monument’s recent history. Since the 1980s various intellectual and social movements have raised awareness of the ideological dimension of the Bandeirantes, including their role as enslavers of Indians, propagators of infectious diseases and usurpers of territories. Correspondingly, the monument of Bandeirante has been subject of protests connected to Indian rights. In October 2013, protestors against the proposal for a Constitutional Amendment that would threaten the Indian Territories in Brazil had thrown red ink on the monument, symbolizing the bloodshed. The monument of Bandeirante has thus ceased to be the place of admiration and became a site of revolt, contrasting aspects of the past that are the focus of this paper. The main question of this paper is if it is possible to mobilize the monument as a space for dialogue and

negotiation by preserving its physical integrity and, at the same time, giving visibility to the demands of those whose rights have been violated. We can therefore envisage a positive future for the monument, as a space of recognition of otherness and negotiation, if the State understands in depth its difficult present. If, otherwise, the State holds on a conservative position and treats the interventions as pure “vandalism”, the future of the monument will be of further tension and repression.



Monumento as bandeiras sao paulo.jpg

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## **When heritage comes from ‘the wrong side’: a World Heritage City and its informal horticultural practices as urban commonalities heritage**

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Oral

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***Prof. Paula Mota Santos***<sup>1</sup>

*1. Universidade Fernando Pessoa & CAPP/ISCSP Universidade de Lisboa*

The old city of Porto, Portugal, is a UNESCO World Heritage Site since 1996 that is presently experiencing a major boom of the tourist economy. This paper moves away from the UNESCO classified area and takes an anthropological approach the so called *hortas* (horticultural plots) that dot the city at large. These are small sections of land that are cultivated outside any legal frame by local neighbours, thus producing informal growers communities. The paper will present the growers’ discourse on their horticultural practices (that they centrally classify as ‘being good for you’) and what can be classified as a Maussian Gift-economy that inhabits these food production urban places. While ‘historical heritage’ is more and more seen as a major element in city life and economy, and while there are challenges posed by the co-inhabiting of formal (city ruling bodies) and informal (the *hortas* and their growers communities) systems in the same urban space, the paper will argue for a need to de-demarginalised these urban communities and center their ability to construct urban commonalities as good-for-the-future way to produce and live the city. Following on David Harvey’s writing on urban commons, it will be argued that these informal communities practices should be looked at as heritage places that contribute to a better future (in the) city.

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## **“I used to live there”– A critical reflection on intangible cultural heritage, the built environment and spatial justice in Cape Town, South Africa**

Oral

***Mrs. Maurietta Stewart***<sup>1</sup>

*1. University of Cape Town*

This paper uses contemporary urban heritage politics in Cape Town, South Africa, to consider the relationships between intangible heritage, the built environment, and spatial justice. The case study for this discussion is a set of luxury apartment developments in the neighbourhood of Woodstock: a formerly working-class, mixed-race area that has been negatively impacted by gentrification, rising property prices, and consequent evictions and displacement to peripheral urban areas. In the aforementioned case, the provincial heritage authority took the unusual step of requesting a “social impact assessment” as part of the heritage assessment process. On the basis of this report, development permission was denied on heritage grounds – an unprecedented move for a city that is broadly perceived by many as being pro-development. In this paper I reflect on the meaning of “social impact” as a heritage tool and its relationship to intangible heritage, in the context of a post-apartheid city in dire need of affordable and accessible inner-city housing and densification.

Impact on intangible cultural heritage and the associated social environment within a rapidly changing historic urban landscape, is complex and not easily mitigated. An equally important need exists for inner-city, affordable housing, supported by advocacy groups. These two agendas sit closely together in assessing impacts on intangible cultural heritage and living heritage in particular. Concurrently, landscapes of memory are being disrupted and acts of forgetting that produce old patterns of racial segregation are becoming more evident. The paper will reflect on these themes using the aforementioned case study.

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## **“Old Beijing:” Community Memories and Lived Heritage in Courtyard Houses**

Oral

***Dr. Yanfei Li***<sup>1</sup>, ***Dr. Huimei Liu***<sup>2</sup>

*1. University of Toronto, 2. Zhej*

Beijing, as the capital of China and the cultural center of the country, boasts seven World Heritage sites, 137 national historic sites, and 357 municipal heritage inscriptions. These sites and monuments not only comprise the attractions for over three hundred million international and domestic tourists annually, but also offer convenient loci of leisure for the local residents. Equally attractive to the tourists and leisure-seekers is also the cultural experience of “Old Beijing.” “Old Beijing” (lao Beijing 老北京) is a loose term that refers to the architectural features, customs, lifestyles, and social relations of a “quintessential” Beijing that can be traced back to as early as Yuan Dynasty (1271-1368) and at latest to the city’s early modernization. This vast canvas of inter-

pretation of “Old Beijing” is the thematic matter of this paper. It investigates the cultural imagination of “Old Beijing” specifically from the residential perspective of alleyways and courtyard houses, especially after these architectural forms have been recognized as municipal heritage since the 1990s. Focusing on the representations of alleyways and courtyard houses in regular and pop-up exhibitions around the city, this paper addresses the questions: what architectural elements actually build up “Old Beijing?” How “Old Beijing” is shaped by multiple narratives about courtyard house and courtyard house living as declining cityscape? What role does the consumption of leisure play in the popularization of “Old Beijing?” Answering these questions, this paper contributes to outline the relationship between community memories, leisure, and the consumption of heritage in contemporary China.

# **Future Methods and Approaches to Critical Heritage Studies**

## “I was there, we were there, and we weren’t just visiting”: Engaging with Archives as Methods of Activism and Resistance in UK DIY Music Spaces

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Oral

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*Ms. Kirsty Fife*<sup>1</sup>

1. Department of Information Studies University College London

In the run up to several recent large scale exhibitions about punk music subcultures at national museums in the UK (Punks at Museum of London, 2016-2017 and Punk, 1976-1978 at British Library, 2016), media reported widely on resistance and dissent relating to the assimilation of these subcultures within heritage institutions. This included the public burning of a substantial amount of punk artefacts by the son of Malcolm McLaren, Joe Corr , in 2016 (Press Association, 2016) and the defacing of interpretation panels at the British Library by Viv Albertine from The Slits (Bulut, 2016). These (and other) subcultural figures and communities have pushed back against the “backward-looking, nostalgic and often reactionary discourse of heritage” (Roberts and Cohen, 2014: p. 256) as a way of talking about and constructing punk histories.

Taking these incidents as a starting point, this presentation examines collaborative and community-led documentary and archival practice happening within the context of UK DIY music spaces, including zines, photography, blogs, podcasting and the creation and deposit of archival collections. Using these sources in combination with interviews with cultural producers and my own autoethnographic reflections, I explore the ways in which archives and record keeping are utilised as methods of activism, witnessing and resistance to the historicisation of music subcultures.

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## ‘Something’ Happened: Comprehending Intangible Heritage at War Commemoration Ceremonies

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Oral

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*Mr. Darren Mitchell*<sup>1</sup>

1. The University of Sydney

‘I feel I am present at a cult whose members have nothing in common but their presence in the same place.’ (Stanley Cavell)

Recent trends in academic heritage studies have sought to associate *affect theory* with war commemoration, ranging from an observing flaneur - attending and reflecting on the emergent sensory experience (Sumartojo 2015) - to the engaged participant – one who has entered into ritual space seeking to be part of it by making the appropriate gestures (Murakami 2019).

Although sensing affective states in the empirical moment has the potential to open fresh insight, foregrounding or centring such subjectivity prevents apprehension of the depth of a traditional ceremony, a public act seeking to provide for the individual *in* community, the building of *collective* memory. The theorist’s encounter is one of presence in the same place but ultimately as a stranger in heterotopic space. The world viewed, in Cavell’s analysis, remains inaccessible.

By analysing what it means to be *present* at a commemoration ceremony, this paper will explore the ‘work of

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commemoration'. Much like the 'work of art' (Heidegger 1936) a world can be accessed by the encounter with a ritual performance of public memory. But how do we 'experience' this world, so that we can interpret the intangible heritage of ritual elements, persisting from one generation to another? (Cavell 1971) 'Something' happens in a ceremony. But we must do more than 'look in from the outside' if we are to encounter that something. Kyoko Murakami's approach in analysing a Japanese Tea Ceremony provides an affective mode of engagement that can also be used to comprehend the gestures involved in Australian war commemoration and help to fashion the future of war memory long past the events commemorated.

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## 3D-laser-scanning record as an alternative form of digital heritage for earthquake affected areas in Chile

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Oral

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***Dr. Bernadette Devilat***<sup>1</sup>

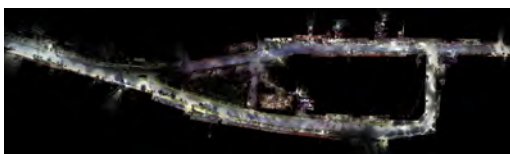
*1. Centre for Architecture, Urbanism and Global Heritage, Nottingham Trent University*

The preservation of built heritage implies constant intervention. One form of intervention is rebuilding which, in seismic countries—such as Chile—is usually understood as restoration: to bring a building back to what it was before the damage, implying issues of authenticity, sustainability and funding, where previous records are key.

Currently, advanced recording technologies—such as 3D-laser-scanning—offer unprecedented capabilities for documenting buildings regularly, as a form of digital preservation. They are used for heritage intervention, preservation and post-earthquake assessment. In the case of destruction, these records usually inform reconstruction as a replica. However, due to their accuracy, comprehensiveness and measurability, this paper goes beyond the rebuilding 'as before' to critically discuss their implications in how heritage buildings are preserved in contexts of constant destruction and reconstruction due to earthquakes.

By dissecting a 3D-laser-scan record taken in 2013 of Lolol, a heritage village in Chile, a digital realm of an in-between moment appears, often overlooked in its history. It depicts a transitional period: partly destroyed after the 2010 earthquake, with ruined walls, emergency supports and temporary structures, but inhabited in such condition for several years. Focusing on the church, the record portrays a physical status that will never exist again, as its restoration—and partial rebuilding—started in 2014 and finished in March 2017.

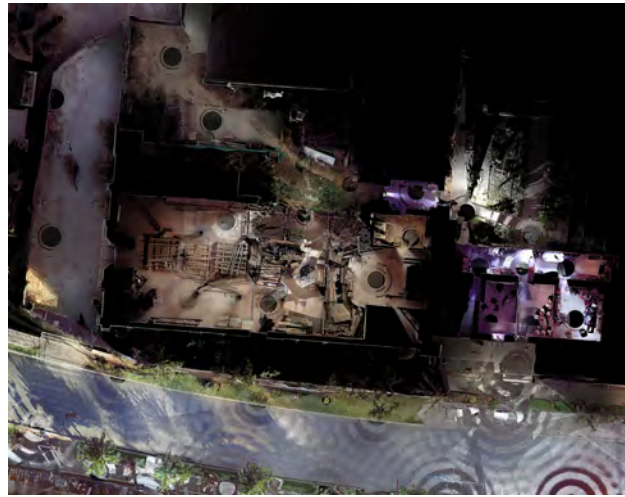
The digital record offers the possibility of a virtual archaeology of architecture accountable for the different stages of buildings. Instead of erasing the earthquakes' effects by replacing and building anew, the 'post-earthquake-before-reconstruction' period can appear digitally and potentially inform physical interventions.



1. lolol all plan.jpg



2. lolol section church.jpg



3. plan church of lolol.jpg

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#### **4. Paper title: Meaning making through emotional responses to Holocaust exhibitions in the UK.**

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Oral

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***Ms. Sofia Katharaki***<sup>1</sup>

*1. School of Museum Studies, University of Leicester*

This presentation explores the role played by Holocaust museums as social symbols and, by analysing visitors responses through the lens of their emotional engagements, asks to what extent do these museums fulfil their potential for social impact? The question of the extent the performance of a visit to a Holocaust exhibition sensitises visitors towards inequalities and injustices, and therefore encourages us to take appropriate action in the future is assumed. My paper asks whether the act of remembering, or by experiencing atrocities and suffering within museum exhibitions, is enough to challenge views and provoke action?

By exploring and understanding the visitors' emotional experiences in different Holocaust exhibitions in the UK, my research reveals the complex and diverse ways that individuals make meanings and respond to museum narratives. Hence, I am interested in unpacking these emotional responses that are often ignored by practitioners and researchers, and aim to discuss the impact of emotional engagement within these displays, and ask whether they offer an insight into the past and in turn, shape values and attitudes in the future. As this area of study is relatively under researched, this discussion may raise more questions about the potential influence of emotions in museum that it may answer. However, this can be considered as a point of departure for more attention toward the important role of emotions within museum for the future.

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#### 4. Paper title: How can we reach a 'better' future by exhibiting difficult history? Emotional responses to the Japanese colonial period in South Korean museums.

Oral

*Ms. Minju Oh*<sup>1</sup>

1. School of Museum Studies, University of Leicester

South Korea is still attempting to come to terms with the Japanese occupation of Korea and its absorption into the Japanese Empire. This presentation explores the fieldwork of the author's PhD research to examine how the attempt of the museum to present a national future that has come to terms with the difficult past has fared in practice. The research to date has involved field work in Seodaemun Prison Hall; the site which used to be a prison managed by Japan during Japanese colonial period and is now a museum where the history of the Japanese colonial period is showcased. The aim of the museum is not to reinforce negative emotions towards the difficult history, the Japanese colonial period history, but rather to interpret this history through a contemporary lens so that it becomes an episode in the Korean nation's history, which can be assimilated unproblematically into the national Korean story. However, what the museum actually does is to emphasise how atrocious Japanese colonialism was, and thus encourages negative emotions, such as rage or anger, towards the perpetrators. Smith (2006) articulated that 'heritage is an embodied cultural performative process' where individuals and societies participate and engage, understanding the meaning of the past and negotiating the way the past is actively used in the present. Additionally, emotions influence the way people behave towards the present and the future based on the past (Watson, 2015). Hence, this presentation will argue that, in future, if museums wish to play positive social roles, they will need to bear in mind the emotional responses they wish to elicit from visitors.

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#### 4. Paper title: The transgressive museum experience. Why have sleepovers in museums and heritage sites been so popular with the public?

Oral

*Ms. Despina Gerasimidou*<sup>1</sup>, *Ms. Despina Gerasimidou*<sup>2</sup>

1. School of Museum Studies, University of Leicester, 2. University of Leicester

Before the covid outbreak and in their effort to remain relevant, diverse and all-inclusive, museums used to design programs and offer visitor experiences not only during the day, but also during the night. Day and night are two different time zones with different biological and social norms that evoke different emotions as well (Murray 1978, Williams 2008). This passage of time can be interpreted as a transition from the good to the bad; from the distant to the intimate; from the known to the unknown; from the feeling of safety to the unpleasant feelings of insecurity, danger and transgression. Social norms assume that the night-time is potentially threat-

ening and dangerous and it arouses stronger fear stimuli for diurnal creatures such as humans. How do these night-time experiences affect visitors? Evidence show that most museums used to combine the sleepover experiences with messages that made participants feel special and privileged, while offering activities that provoked fear, adventure and wonder. The psychology of fear and enjoyment, the so-called fun-fear factor, is particularly impactful on humans. We know sleepovers used to be popular but we do not know how people felt when they experienced them. Would sneaking or sleeping inside a museum at night evoke a terrified fun emotional affect? This paper/presentation will introduce the concept of fun-fear emotions in museums at night, focusing on the emotion of fear, especially the ‘night-time fear’ that is usually experienced in night’s darkness and how it combines with feelings of enjoyment, thrill and excitement to create something particular and under researched.

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## **A conversation between the tangible and the intangible – through the lens of early timber architecture in East Asia**

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Oral

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***Ms. Lui Tam***<sup>1</sup>

*1. Cardiff*

One of the focal points of Critical Heritage Studies (CHS) has been calling for more attention to the intangible aspects of heritage. This call is, to some extent, a reaction to the emphasis of material remains in conventional heritage studies. The material-focused approach is considered to be a Euro-centric approach by many scholars. The Nara Document and the reconstruction rituals of Ise Shrine in Japan have often been cited as the representation of an alternative approach from Japan, as well as from East Asia. However, such representation is biased in another way. It ignores the uniqueness of the practice of Ise Shrine and generalises this practice without acknowledging the diversity of approaches towards the tangible and the intangible in East Asia. It is in itself an act of ‘othering’. It also ignores the material-focused approach which also exists in these countries. While impermanence is indeed one of the historical philosophies regarding materials in the living world, interest in the tangible heritage also has strong traditions in the East Asian cultural context. Moreover, when it comes to heritage, these countries have developed their specific philosophical foundation which values the tangible remains of their heritage as well as its intangible connotations. Such a foundation is a result of the negotiation between international discourse and local philosophy and practices, which has been insufficiently acknowledged and discussed in the scholarship of CHS. By discussing the current issues of early timber architectural heritage in East Asia, this paper argues that as much as the discursive and ‘intangible’ turn in heritage studies is a critical reflection from heritage professionals on the conventional approach towards heritage protection, there needs to be a more holistic approach which does not presume the hierarchy of both aspects and acknowledge their values in their cultural context.



## A Fellowship of Heritage: Thoughts on the UK-AHRC (Multi)Cultural Heritage Project

Oral

*Dr. Susan Ashley*<sup>1</sup>

1. Northumbria University

I will discuss my AHRC Leadership Fellowship in heritage studies 2017-2019. The project sought to understand the ways that non-mainstream cultural organisations led by Black and minority ethnic members engage with ideas of 'heritage'. The research took a detailed look at the structures, practices and people who make these organisations work, and their issues, challenges and impacts on the cultural and heritage sectors in the North East of England. The project brought together diverse artists and community organisers, mostly women, in dynamic, exciting and sometimes awkward cultural exchanges. Participants positioned themselves diversely and intersectionally according to organisational and discursive roles, affiliations, or personal histories. A fundamental task throughout the project was facing subject and power positions when undertaking this collaborative and dialogic process with minoritised participants, especially given my position as a white middle class academic. The commitment of my partners to come together and take on this heritage-thinking work was to me, the real impact of this project. It was the sharing of this, the bonds formed, and the relationships communicated through heritage consciousness-raising in all its complexity that was essential - the importance of knowledge-making as a 'collected' not 'collective' practice. The future-orientation of this research was clear: to create an ecology, a tangled 'fellowship' of signification, that could provide the groundwork for a strategic and lasting contact zone. The partner who will participate in this presentation is poet and cultural producer Degna Stone, whose long involvement inside and outside the local cultural sector brought experience and insight to the research group. Together, we are editing a collection of essays from the many black and minority ethnic academics and activists who participated: *Whose Heritage? Challenging Race and Identity in Stuart Hall's Post-nation Britain*, with Routledge, 2021.



## Activism Across the Political Spectrum: Rethinking Participation

Oral

*Dr. Annette Loeseke*<sup>1</sup>

1. Lecturer in Museum Studies, New York University Berlin

Recent activist movements such as #MeToo or initiatives to remove confederate statues in the US have been reframed, often by far-right groups, as issues of identity politics, free speech and censorship. By tracing how such debates have intersected with the cultural heritage sector, this paper examines to what extent activists have been successful in setting agendas. What have been their political aims? Who have been their target audiences? By drawing on Elaine Heumann Gurian (*On the Importance of And*, 2018) and Isolde Charim's notions of plurality

and ‘deregulated space’ (*Ich und die Anderen*, 2018), and by discussing how the cultural heritage and museum sector might reconsider their future role as public contact and conflict zones, I also explore implications for future practice, research and teaching. Not only do we need to expand our current focus on audiences and include, into our empirical research, the potentially controversial motivations and values of a broader range of stakeholders, such as museum staff, donors or activists. We also need to build segmentation models that reach beyond established demographic, lifestyle and motivations-based models and instead correspond with values that shape political opinions. One of the main challenges for future activist heritage practice, I shall argue, is to think more strategically about how to connect with various stakeholders across the political spectrum, ranging from liberal to authoritarian. How can we promote progressive critical heritage agendas while also addressing authoritarian-leaning stakeholders? How can we expand our curricula and teach more strategically sound empirical research approaches and activist, social-media-savvy strategies?

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## **Activist Heritage: Challenges for Future Practice, Research and Teaching**

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Oral

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***Dr. Annette Loeseke***<sup>1</sup>

*1. Lecturer in Museum Studies, New York University Berlin*

By examining different activist practices from the 1960s until today, this session discusses how recent dramatic political shifts and the rise of populist and far-right parties in many countries might be addressed and countered by the cultural heritage sector. One of the principal aims of this session is to understand the ever shifting historical, current and likely future dynamics among various players in the field. The papers explore how activists have protested against contested cultural and environmental heritage practice and collaborated with or used cultural heritage sites and museums to counter oppressive, exploitative, authoritarian and/or far-right politics in settler colonies such as Canada or countries with a fascist past, such as Italy or Germany, that are currently facing far-right attempts to re-appropriate contested cultural heritage. How have activists explored the cultural heritage field in order to turn non-issues into issues? And how have institutions, public and private stakeholders and the general public responded to activist approaches? A second main aim of this session is to discuss the implications and future challenges for practicing and teaching critical heritage studies. The papers explore to what extent current-day and future activist heritage practice might draw on the empowering potential of Utopian thinking and participative action from the 1960s and 70s. How can we build on Indigenous knowledge and consider alternative, arts-based, ephemeral or playful forms of knowledge production to enhance activist practice? How can we pass on knowledge gained from activist experience, in order to counter future challenges in tumultuous times?





## Architecture For Cultural Exchange: Spatial Alterations for Intercultural Integration in Migrant Centric Cities

Oral

*Ms. Prashansa Sachdeva<sup>1</sup>, Mr. Federico Wulff Barreiro<sup>2</sup>*

*1. Professional Architect, 2. Cardiff University*

Cities today are a heterogeneous mix of cultures. With migration becoming a universal paradox people are moving to different parts of the world in search of better education, jobs and lives. Many escape war zones and surpass the trauma of losing livelihoods and identities, hoping to find a new home. This phenomenon is prominent in present day Europe, which faces political clashes and economic disputes, resentment against migration and uncertainties on the future of shared opportunities in the urban realm, posing a threat to heritage: present and brought, built and living.

Although fields such as social sciences, urban anthropology and planning, are addressing contemporary challenges of social exclusion of migrants and refugees in the European context, the discipline of architecture has meager knowledge over spatial translations and experiences which can promote intercultural integration, while sustaining the memory of home and safeguarding identities.

This research explores spatial articulations which can support integration by establishing an innovative contemporary language of inter-cultural nodes, a third space where socially excluded could collaborate through creative expressions. This investigation adopts the method of design based research at Palermo, a major receiving port of migrants to Europe, which attempts to create spatial mediators with joint attempts from grass-route agencies, people's collaboration and the City Council's support.

Uplifting degraded heritage context, the implementation process is an opportunity for reactivating ruins and left-over spaces, which still retain tangible and intangible heritage values. These nodes would induce atmospheres of comfort and self-expression, and improve notions of tolerance and humane association.

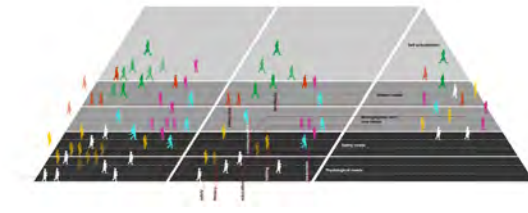


Image 3.jpg



Image 1.jpg





Maslow-model to test - copy.jpg



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## Atmospheres and Affect: Data Collection at Beauport, the Sleeper-McCann House Museum

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Oral (edits needed)

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***Ms. Hillary Walker***<sup>1</sup>

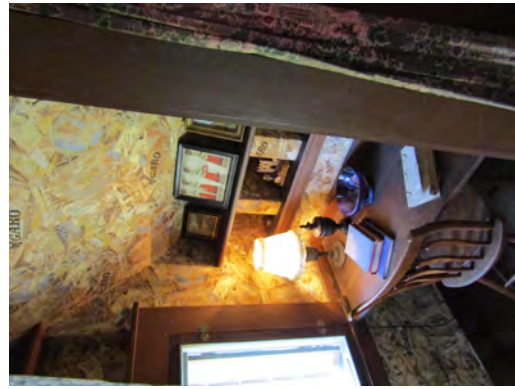
*1. University of Toronto*

The act of expressing affect in words ironically negates the embodied experience, thus the discourse around affect within heritage sites is a contradictory undertaking. However, the increasing value assigned to affect indicates the recognition of its importance. The highly individualistic nature of affect requires research tools that allow for elements of the physical environment, sensory feedback, and personal reflection to be recorded. My dissertation uses Beauport, the Sleeper-McCann House Museum (Gloucester, Massachusetts) as a case study. Beauport was created during the first half of the twentieth century by Henry Davis Sleeper (interior designer) and Halfdan Hanson (architect). The house served as a bohemian retreat where non-normative sexual attractions were freely expressed. Affective moments are created throughout the house by the subtle arrangement of carefully selected objects; the atmospheres in each room can be understood as conveying aspects of Sleeper's identity.

My methodology works to unpack the relationship between the museum's interpretive narrative and the material culture within the house. I documented this relationship by charting guided tours, reviewing archival materials, photographing the site, and conducting interviews with staff members. This multi-perspectival approach accounts for inherent sensory cues and enables disjunctions between the material culture and the interpretive narratives to be detected. Examples from Beauport demonstrate how more holistic narratives around Sleeper's non-normative sexuality can be constructed. Methodology that accounts for affect can open productive avenues for expansive and inclusive narratives within critical heritage.



Beauport.jpg



Writing nook in south gallery.jpg



Golden step.jpg

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## Back to the Future: Heritage Walking Experiments in the Northern Adriatic

Oral

*Ms. Nataša Rogelja Caf*<sup>1</sup>

*1. Research Centre of the Slovenian Academy of Sciences and Arts*

Walking in the North Adriatic region of Istria - a contact zone characterized by the conflicts between different interest groups - is a complicated endeavour. One needs first to understand acrobatic tourist rhetoric that allows for constant transformations of turbulent conflicts into a richly-layered heritage; one needs to crack the paradox between the promotional Istrian label – multiculturalism, and a nationalist wish to preserve pure cultures framed by clearly defined borders; but one also needs to embrace the fact that instead of all the formal *should-beor solid* historical border lines and heritage stories, the North Adriatic has always been a place of interconnected routes walked by ordinary people. We think that the research on heritage, especially within such contested areas – characterized by heterogeneous and “moving” images of places, people and things – calls for innovative transdisciplinary research methods.

The proposed paper will present heritage walking experiment along the nowadays Slovene foreshore undertaken by transdisciplinary group of researchers dealing with the topic of heritage on the margins, more specifically with heritage and identity within and beyond national. Following Nick Shepherd methodological approach of walking seminars (2018), we undertook a three-days walk, covering about 50 km of the foreshore, with the aim to reflect on the question: “What is heritage and what does it mean to speak about heritage in the context of Istria?”. One of the intentions of this seminar was, following Shepherd, to flatten out the hierarchies between theory and practices and between different scientific disciplines dealing with heritage. In the presentation we will share the results of our experiment, mostly focusing on methodological challenges.

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## **Bed of Leaves: Design History and Natural Heritage in a Canadian Quilt**

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Oral

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***Ms. Vanessa Nicholas***<sup>1</sup>

*1. York University*

The subject of this paper is a cotton quilt made by Betsy Adams Dodge (1829-1911) during the last quarter of the nineteenth century in Mainsville, Ontario, which features twenty pieced maple leaves with appliqué stems. The maple leaf block pattern was identified as Canadian in two Canadian quilt histories that were published in the 1970s, a decade that burst forth from the self-confident Centenary celebrations in 1967 and saw Canadian identity increasingly expressed in graphic design. While Dodge’s quilt anticipates the Canadian flag and might be understood simply as an early example of Canadiana, there is also reason to believe that Dodge wielded the maple leaf block pattern to express her personal and political identification with the sugar maple and its environment, which spans Canada’s southeast, New England and the Great Lakes states. Research shows that the maple leaf block pattern figures in quilts and quilt histories produced by both Canadian and American women living within this region, suggesting that the maple leaf emblem has an ecological meaning that is at least as significant than its iconographic one. This would have been particularly true in late nineteenth century Ontario, where conservationist sentiment mounted in response to the depletion of regional forests. It may be that Dodge’s quilt corresponds to the shift in attitude towards Ontario’s trees and forests that ultimately incited the establishment of provincial parks in the early 1890s, and can thus be understood in relation to both design history and natural heritage.

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## **Beyond Maps and Emotions - Emotional Cartographies**

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Oral (edits needed)

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***Ms. Nevena Marković***<sup>1</sup>

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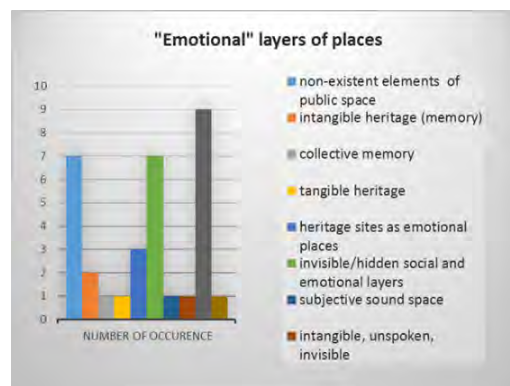
The paper explores Emotional Cartography (Nold 2009), an emerging concept and methodology which reunites science, technology and art, theory and practice. Drawing upon critical theory, and going beyond georeferencing emotional states, such cartography is not only about emotions, but also memories, experiences, perceptions, attachments, identities, *lieux de mémoire*. It is a form of imagination and placemaking by multiple, collective, views – *miradas territoriales* (Wood, 1992). In the era of “Turns”, building on Emotional Geography (Bondi, Davidson, & Smith, 2007), the paper rethinks Emotional Cartography as an allegory in terms of representation and semantics, both (carto)graphic and lexical.

By looking at mapping practices and meanings, the correlation between emotional, cultural, social, spatial and digital, it traces mapping approaches to subjective, intimate spaces and memories (Blunt, 2003; Jones & Garde-Hansen, 2012), its invisible and hidden layers. Drawing on the dataset – “The Corpus of Emotional Cartographies”, it reflects on the “State of Practice”: first, the mapping as a process - mapping actors, methods and techniques; second, the representation and interpretation; and third, the (carto)graphic and lexical semantics (listed in “Emotional Mapping Lexicon”). Ultimately, by sensing and mapping the spatial politics of emotions, using ethnographic methods such as walking methodologies (Truman & Springgay, 2018), Emotional Mapping is tested as a tool for reflexive (spatial) thinking in heritage, like participation (Quintero Morón & Sánchez Carretero, 2017), as a part of a deeper understanding of mapping as a practice, research method, and metaphor. In line with reflexive (critical) approach to heritage, relying on sensory and collaborative techniques for sensing and mapping “multi-layered stories”, it argues for the integration of subjective spatial narratives towards the negotiation of place, power, patrimonialization processes and heritage practices.

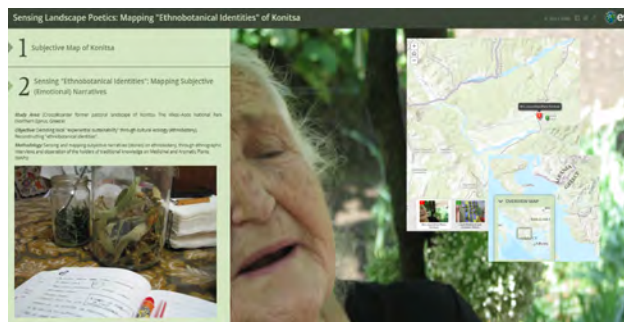
**Key words:** emotional geographies; emotional cartographies; representation; map semantics; affective heritage



Word cloud theoretical framework.png



Graph emotional layers of place.png



Ethnobotanical identities affective story map.png



## Border Ceremonies and the Production of National Heritage

Oral

***Prof. Suchitra Balasubrahmanyam***<sup>1</sup>

*1. Ambedkar University, Delhi, India*

Heritage is often thought of as referring to a very distant past, something we inherit, a past made available in the present through the tangible and the intangible—artifacts (in museums), rituals (in everyday practices), spaces (sites)—and which provides some form of identity, inclusion, and affiliation. Contestations of what is heritage, whose heritage it is and how it is showcased to produce what kind of narratives in response to which kinds of imperatives in the present—these are instances where design often becomes complicit, suggesting that heritage is ‘produced’.

This paper examines some of these ideas through the case study of the memorialisation of the partition of the Indian subcontinent, an event in the relatively recent past. The focus is on the design of ‘border ceremonies’ in India and the ‘national’ heritage that this produces. The border then becomes ‘site’ which speaks for the nation sanctified by military rituals (ritualized military displays of aggression, lowering the flag to bugle calls) and invented popular rituals (dance performances by soldiers to patriotic songs from Bollywood films) to promote spectatorship. All come together to produce a national heritage of strategic use for the present.

The case study addresses two examples. The first is the ceremony at the Wagah border which was started in 1959 and now takes place twice a day. This is a major stop in the tourist circuit of northern India. The second example is that of a recently inaugurated ceremony in northwestern India to promote tourism in the region.



## BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability)

Oral

***Dr. Ali Mozaffari***<sup>1</sup>, ***Prof. David Harvey***<sup>2</sup>, ***Dr. Manu P. Sobti***<sup>3</sup>, ***Dr. Antonio Gonzalez***<sup>4</sup>

*1. Alfred Deakin Institute, 2. Aarhus University, 3. University of Queensland, 4. Alfred Deakin Institute for Citizenship and Globalisation at Deakin University*

Heritage is often used as a means to designate and enforce metaphorical or physical borders. At certain historical junctures—such as moments of national rivalries or regional conflicts—heritage can furnish a substantive alibi for historical, nationalistic, or ethnocentric claims and counter-claims, secessionist or expansionist movements and intrigue. Current scholarship suggests a mutual relationship between heritage and the imaginations of borders and boundaries. At times, heritage is invoked to transcend immediate borders only to reimpose them at a different scale. Borders are increasingly and actively used in the dynamics of cultural and diplomatic relations at regional and global scales. By the same token, at least in theory, heritage can play a more constructive role by facilitating various forms of understanding and dialogue. The panel seeks to explore the figurations of a transgressive and trans-border heritage through:

- The dynamics of scale, boundaries and transborder heritage
- Heritage and civilizational discourses beyond national boundaries
- Cultural influence, diversity and transgressive heritage
- The relationship between destruction, borders, and heritage. How is heritage made and unmade in imagining borders?
- The implication of heritage in imagining/mythologising/displacing geopolitical boundaries
- History, heritage, and the geographical (re)imagination
- Questions of representation, circulation and engaging with transborder heritage

The panel features theoretically informed discussions on any of the above topics broadly interpreted. It focuses on diverse geographies that will challenge Eurocentric views.

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## **BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability) - Border-straddling heritage potentials and pitfalls: Taq Kasra – a ‘Persian’ site in ‘Iraq’**

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Oral

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*Dr. Ali Mozaffari*<sup>1</sup>, *Prof. David Harvey*<sup>2</sup>

*1. Alfred Deakin INsti, 2. Aarhus University*

Significant heritage sites often provide the cement for building and maintaining borders and bounding off essentialised groups of people. So, what happens with sites that are on the ‘wrong side’ of a border? Taq Kasra is a spectacular site dating back to the pre-Islamic period (pre-750 CE). As the largest unsupported span of brickwork in the world, it has global significance, and is the subject of a recent documentary film *Taq Kasra: Wonder of Architecture*. As a ‘Persian’ site that is located in present day Iraq, however, it is little visited and seems a long way from any UNESCO listing.

Drawing from a survey of Persian diaspora viewers of the *Taq Kasra* documentary, this paper explores some of the potentials and pitfalls of such ‘transgressive’ sites. The paper investigates both how heritage might be used to naturalise exclusive identity narratives of ‘us’ and ‘them’, as well as some of the constructive possibilities and potential both for thinking heritage across borders, and for re-thinking border heritage. Making specific reference to some comparable sites that have UNESCO recognition (e.g. Bamiyan and Dannevirke), the paper reflects on such issues of scale, diaspora experience and the digital mediation of heritage.



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## **BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability) - Reconstructing Forgotten Boundaries and Nomadic Mobilities: The Heritage of Ruins in the Central Asian Steppe**

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Oral (edits needed)

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***Dr. Manu P. Sobti***<sup>1</sup>

1. *University of Queensland*

Within the framework of Border-Straddling Heritages, this paper engages with critical trans-border heritage in the unique geographical terrain of Central Asia. While universally acknowledged as a cultural crucible par excellence, arbitrary borders and borderlands in Central Asia still remain incompletely reconciled. In specifically re-visiting Eurasia's significance within UNESCO's 'cultural landscape categories' and 'cultural corridors', this investigation interrogates the continuing suitability of past frameworks, definitions and management plans. What do and could these terminologies effectively imply? Are these merely expedient ways to package the visible past or could these subsume not just visible 'landscapes'—that are in substantial part figments of the historical imagination—but equally those that are less readily visible: those that comprise intangible processes and values that shape the visible. Given its history of terrain and concomitant nomadism, Eurasia's cultural landscapes stretch across the boundary lines of multiple nations, making the conception of any simplistic 'cultural landscape categories or corridors' particularly challenging (and irrelevant). Beyond serving as the simplistic yardstick of preservation practice, Eurasia's 'cultural landscape categories and corridors' also need to objectify their performative roles in serving as the 'vessels' of human history, and as the terrains of *lost choreographies* and nomadic mobilities that crossed these geographies. Within this scenario, could composite natural landscapes of mobilities and memories now have inclusion within the category of cultural landscape corridors? The cultural landscapes of scattered cities, few artefacts, and silent geographies, but replete with the memories of past times?

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## **BORDER-STRADDLING HERITAGES IN WEST ASIA (conflict and stability)- Nationhood, identity and transnationalism in Azerbaijan**

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Oral

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***Dr. Ali Mozaffari***<sup>1</sup>

1. *Alfred Deakin INsti*

In this paper I will examine the formation of the official national narrative in Azerbaijani heritage. Specifically, I will focus on the Independence Museum of Azerbaijan, founded in January 1991. The mandate of the museum, according to its official website, "is to highlight [the] national independence movement of Azerbaijan at different stages of historical development." In pursuit of this goal, the museum engages in an interesting, transnational

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dynamic in defining “stages of historical development.” As such, through its exhibits and narrative, the museum problematizes notions of border geopolitics with powerful surrounding nations, especially Iran. Thus, Azeri-hood is at once a national and ethnic designator that functions upon often-fraught regional geopolitics. The museum at once builds ethnic affiliations across national borders and attacks those whom it considers detractors, or even enemies of the nation (chief among them, Armenians and Iranians). The paper reflects on the transnational aspects of history and civilization and their role in the making of national representations in the museum.

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## Can ‘sensory dimensions of places’ turn into a digital platform within the sensory heritage methods?

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Oral (edits needed)

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*Mrs. asiye nisa kartal*<sup>1</sup>

1. University of Nottingham

The intangible sides of urban places have begun to be discussed widely after phenomenology, humanistic geography, and anthropology opened new areas to discuss the importance of human experience. Unavoidably, this situation has created a shift to look at the issues of the sensory aspects of the places within new approaches. This study aims to discuss the matters of sensory dimensions of places as the intangible heritage products of urban places, and promote creative new ideas and practices on generating data on the urban heritage.

In the last decades, the city center of Nottingham, UK, has witnessed important challenges that have been strongly related to the intangible heritage features of the area.

This study tries to show how can we approach the ‘sensory dimensions’ of urban places by using technological tools, analyze the intangible heritage elements through the help of digital platforms, and crowd-participated data collection.

Therefore, a digital platform will be designed to decode the sensory dimensions of Nottingham’s city center by using the advantage of public participation in the online environment. And, this will be turned into a sensory heritage archive about the intangible heritage features of the area. Through this digital tool, intangible heritage practices of Nottingham city center can be reachable and sustainable for further processes, also, the obtained data can be integrated into further urban heritage projects to see the adjustments and modifications of the intangible heritage elements of the area.

**Keywords:** sensory dimensions of urban places, new methods for intangible heritage issues



## Censorship or Sacralisation? Coexisting with the Disruptive Legacy of Fascist Heritage in Italy

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Oral (edits needed)

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***Ms. Erica Capecchi***<sup>1</sup>

*1. PhD student, University of Bristol, Cardiff University*

Recently huge letters spelling the word DUX and the date 1940 in Roman characters re-emerged from the rocks above the town of Villa Santa Maria, in Abruzzo in the south of Italy, This led to a series of further debates about the symbols of a past which Italy has struggled to come to terms with, and as to whether fascist symbols should be preserved, or not.

In contrast to countries like Spain, which implemented (after many years) a more holistic approach in terms of dealing with the traces of its wounded past (see the case of the Valley of the Fallen), Italy's relationship with fascist buildings, objects and artefacts has often depended on local factors, politics and timing. The heritage left by the fascist era still appears in a number of monuments and buildings in different ways and forms. Some of these, in particular, have been identified by neo-fascist organisations and activists as symbols linked to far-right narratives which are increasingly a part of public space and ongoing debates.

Starting from the case of the DUX graffiti, the main aim of this paper will be to carry out a critical reflection on the role played by the disruptive legacy of fascist heritage within the Italian socio-political and cultural context. The paper will make connections and comparisons with other European countries in order to discuss this legacy and the politics of memory and examine how other countries have confronted their own difficult pasts.



## Changing Visions: Artists, Protest, Exhibitions

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Oral

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***Prof. Kirsty Robertson***<sup>1</sup>

*1. Associate Professor of Contemporary Art and Museum Studies, Western University*

In 1976, *Changing Visions: The Canadian Landscape* opened at the Art Gallery of Ontario (Toronto, Canada), including work by many of Canada's best-known contemporary artists. *Changing Visions* was sponsored by Reed Paper, the parent company of Dryden Chemical. This latter corporation had, through the 1960s and 1970s, dumped more than 9,000 litres of mercury into the English-Wabigoon River system in north-western Ontario. The mercury contaminated the water and food supplies of the Asubpeeschoseewagong (Grassy Narrows) First Nation the effects of which continue to impact the residents of the area to this day. In February 1976, on the opening night of *Changing Visions*, 250 people picketed the exhibition. Many of the artists demanded that their work be removed. Though the protest of *Changing Visions* is almost completely unknown today, it speaks to a moment of deep intervention into the museum, as well as to ongoing attempts to bring together Indigenous and settler communities to work together to protect land. In this talk, I look at how the AGO responded to artists, allowing them to include material critical of the show's sponsor in the exhibition. I look also at the make-up of

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the AGO's board in 1976, wondering if the current, almost ubiquitous presence of extractive industry executives on museum and gallery boards in Canada might have led to a far different outcome in gallery-artist negotiations. How might we understand actions outside of *Changing Visions* today? Were they precursor for current-day resistance, or a model specific to the time?

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## Combining Physical, Digital and Embodied Practices to Tell the Stories of Places

Poster

*Ms. Efstathia Kostopoulou*<sup>1</sup>

1. PhD researcher, Bartlett School of Architecture, UCL

This poster presents the collaborative process between a researcher from UCL with an East London based artist who focused on a number of engagement processes to bring to the surface stories of the industrial past of the Queen Elizabeth Olympic Park and surrounding area. Based on archival research that they carried together, the artistic response led to a number of different outputs that juxtaposed different modes of archival material with more embodied and site specific practices to tell the stories of sweet and paint industries and connect them to the current horticultural present of the park. This research contributes to the methods and practices of design for engagement with heritage, introducing both physical and digital processes from an interdisciplinary perspective.

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## Constructing and Re-Constructing Heritage: Changing Ownership, Changing Meaning, New Identities

Oral (edits needed)

*Ms. Barbara Wood*<sup>1</sup>

1. Doctoral Researcher, University of Hertfordshire

This paper considers the cultural construction of heritage sites as designed outputs, their changing meanings, the shifting physical and intellectual ownership of heritage material over time and the factors which provoke or require changes in status and management. Design of the past can be imbued with new meanings across the design lifecycle which may be entirely different from its original purpose.

The experience of the Wellington Monument Project will be used as a case study to examine the changing purpose of historic sites. Designed to commemorate the victory of the Duke of Wellington at the Battle of Waterloo in 1815, almost 54m tall, the obelisk rises above the Blackdown Hills of Somerset, UK. In 2007 when the structure of the building began to fail, questions arose regarding how to approach major repairs. With limited resources, the project team had to consider whether such a monument should be rebuilt or if it would be more fitting to manage processes of decline and ultimately loss. What is the function of such memorials two hundred years after their moment of purpose? Are they still relevant? As they become distant from original intention, such monu-

ments may lose relevance for current communities but equally how they may find new identities and purposes. It is the local community which has defined what the Wellington Monument means today. Their responses have shaped the challenge of conservation and framed the care and management of the historic site. The resources and assets of heritage are appropriated, forgotten, remade or repurposed over time. Public, community and personal identities are partly formed by drawing on a sense of the past and the multiplicity of meanings which are invested in such resources.

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## **Critical Heritage Science: Applying Heritage Science Methods and Approaches in Answering Critical Heritage Studies Questions**

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Oral

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***Dr. Kalliopi Fouseki*<sup>1</sup>, *Prof. Richard Sandford*<sup>2</sup>**

*1. UCL, 2. University College London*

This session aims to explore how heritage science methods and approaches can be used to answer critical heritage studies questions. The term ‘heritage science’ is used to connote research “on cultural heritage, including analysis, provenance, conservation, and statistical methods, and chemistry”. The term is used as ‘an umbrella term that encompasses conservation science, archaeological science, and building science’ (<http://www.e-rihs.eu/prof-strlic-introduces-heritage-science-means/>).

The point of departure for this session is our observation that a dialogue between ‘heritage science’ and ‘critical heritage studies’ needs to begin as the two heritage sub-fields stand in isolation. We would thus like to explore in this session what is the potential but also what are the challenges and limitations in utilizing heritage science methods and approaches for addressing questions that critical heritage studies are interested. We would like to explore methodological issues (such as how to develop and apply research designs that combine approaches from both sub-fields) but also more critical questions related to ethical, technical, and interdisciplinary challenges that this type of work may entail. While exploring challenges and limitations, we would also like to illustrate how the two sub-fields can benefit from this interaction. The session includes 4 papers based on work at the UCL Institute for Sustainable Heritage that endeavours to marry the two sub-fields. However, we would be keen to include more papers from elsewhere if there are relevant submissions.



## **Critical Heritage Science: Applying Heritage Science Methods and Approaches in Answering Critical Heritage Studies Questions - Critical heritage science: value and perception-based approaches to scientific activity**

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Oral

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*Dr. Kalliopi Fouseki<sup>1</sup>, Dr. Scott Orr<sup>2</sup>, Prof. Richard Sandford<sup>3</sup>*

*1. UC, 2. University College London, 3. Uni*

Heritage science is inherently underpinned by the values and perception of those who undertake it and the wider context in which it is done. This paper will explore the theory and practice of heritage science contextualised within critical heritage. Drawing on examples mainly from research related to energy efficiency and exposure of buildings to climate change, it will demonstrate approaches that have been used to undertake critical heritage science to date, as well as methods that may have strong potential for implementation in future.



## **Critical Heritage Science: Applying Heritage Science Methods and Approaches in Answering Critical Heritage Studies Questions - Citizen Heritage Science: Participatory research in preventive conservation and its implications**

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Oral

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*Dr. Kalliopi Fouseki<sup>1</sup>, Dr. Josep Grau-Bove<sup>2</sup>, Prof. Richard Sandford<sup>3</sup>*

*1. UC, 2. University College London, 3. Uni*

The involvement of visitors in research that benefits heritage management is a growing area of academic interest. One important area of research is the participation of visitors in data collection, using photography or other accessible methods. This is partly motivated by the increasing quality of smartphones, which can now be used as sophisticated devices for data capture, and partly by the success of similar initiatives in other areas, such as species monitoring or astronomy.

In the case of heritage science, participatory research is a very new method, which raises many questions. It is commonly assumed that this type of research has the double benefit of increasing the quality of engagement and simultaneously increasing the volume of data captured by scientists. However, this hypothesis is not yet supported by research, and very little is known about the perceived experience and motivation of participants. There is also occasional scepticism about the data quality, which is not always trusted. In addition, the involvement of visitors in scientific research challenges assumed boundaries between expert and layperson.

This talk will reflect on the experience of several citizen science projects, developed over five years in museums and historic sites in the UK, involving thousands of visitors who contributed data. These projects started with

the narrow scientific aim of assessing data quality. However, they quickly gave rise to broader questions about the implications of citizen science on visitor and community engagement as well as trust in the data and the construction of scientific authority.

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## **Critical Heritage Science: Applying Heritage Science Methods and Approaches in Answering Critical Heritage Studies Questions - Heritage and Futures in Policy**

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Oral

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*Dr. Kalliopi Fouseki<sup>1</sup>, Prof. Richard Sandford<sup>2</sup>*

*1. UCL, 2. Uni*

Governments around the world recognise the value of scientific advice in developing and assessing policy and strategy. In the UK, heritage science has established itself as a natural partner for national policy groups. But in the context of a warming, more uncertain world, policy teams face complex, messy challenges which span different domains and disciplines, the nature of which evolve over time, making traditional approaches to evidence and solutions insufficient. In response, policy teams are making greater use of strategic foresight, a practice developed to enable them to work with possibility and respond to change through considering multiple alternative futures. In conjunction with collaborative, participatory approaches to developing policy, this approach to the future has become mainstream in policy circles.

Within the heritage sector, there is a growing awareness amongst policy groups of the relevance of this work, and a recognition that the distinctive temporal perspectives found in heritage offer a dimension hitherto missing from foresight work. This paper describes an ongoing project with Historic England to explore the ways in which heritage policy teams can use knowledge produced within a range of disciplines alongside heritage science to engage with the future, developing new frames for thinking about the form and uses of heritage in the long-term. How can ideas of protection and stewardship enrich technocratic foresight work? What forms of disciplinary knowledge, practice and evidence are most relevant? And how might we best develop new methods and approaches where they are needed?

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## **Critical Heritage Science: Applying Heritage Science Methods and Approaches in Answering Critical Heritage Studies Questions -Artificial Intelligence in the field of Critical Heritage**

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Oral

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*Dr. Kalliopi Fouseki<sup>1</sup>, Ms. Rosie Bringham<sup>2</sup>, Prof. Richard Sandford<sup>3</sup>*

*1. UCL, 2. University College London, 3. Uni*

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Artificial Intelligence (AI) already has a significant impact on our daily lives; it affects our decisions on travel, listening habits, household management and consumption of goods. This permeation will only increase as technology evolves and new tools emerge. We shape and interpret our past through the eyes of our present, and as such, it is important to consider how AI will affect our relationship with heritage. This paper will examine the three main categories of AI, Artificial Narrow Intelligence (ANI), Artificial General Intelligence (AGI) and Artificial Superintelligence (ASI) and explore how it could change our use and understanding of heritage.

ANI refers to the most popular application of AI, in which a program is trained to recognise a series of particular patterns using a dataset. Tools such as geo-spatial mapping and semantic analysis of social media posts can generate new ways of understanding how audiences interact with heritage. Within a GLAM context, the curation of exhibitions could be carried out using this technology by using archival datasets. What effect would the presentation of heritage being transferred to such an ‘objective’ source be? In time, this technology could also be used to understand how different people see images, creating a framework in which the curation and interpretation becomes algorithmic, instead of academic.

By analysing current developments in the field of AI this paper will consider how it can be used now and in the future within the heritage sector alongside any potential ramifications of such applications. In this respect, this paper is speculative in its discussion and intends to establish a discourse on the possible side effects of using AI within the heritage sector and its impact in our present and future understandings and management practices of heritage.

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## Dead Landscapes – and how to make them live

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Oral

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*Ms. Katherine Burlingame*<sup>1</sup>

*1. Lund University*

A recent shift in geography, tourism, and critical heritage studies has focused on the emotional, affective, embodied, and performative dimensions of heritage landscapes. While heritage management plans have traditionally left out phenomenological considerations of visitor experience in favor of a more standardized site experience, there is a growing body of work attempting to integrate discussions of emotions and affect with more practical visitor monitoring and engagement strategies. However, such research often struggles to transform theoretical and conceptual discussions into practical and applicable terms that can be effectively implemented by site managers. Therefore, I present the results of my PhD dissertation in which I identify the ‘deadening’ landscape effects of the tourism industry and traditional heritage conservation strategies and I develop a three-pillared model specific to heritage landscapes that combines the more practical components of site management and development (locale and story) with new strategies that explore the emotional and affective dimensions of visitor experience inspired by phenomenology and ‘more-than-representational’ theories (presence). Drawing on fieldwork from several Viking heritage sites in northern Europe, I demonstrate how the model reveals weaknesses in visitor engagement and emotional encounters even in sites that receive a high number of visitors. As standardized site experiences often no longer satisfy visitors with unique interests and different capacities to be affected, my research emphasizes the need for site managers and others responsible for the development and preservation of heritage sites to engage with and consider emotional and affective dimensions in order to create more dynamic, inclusive, interactive, and *alive* landscapes.





## Defining “Textual Heritage”. Multidisciplinary approaches to the heritagization of texts, with a focus on Japan

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Oral

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***Dr. Edoardo Gerlini***<sup>1</sup>

*1. Ca' Foscari University of Venice / Waseda University*

Of all the cultural products of the past, written texts are probably the ones that have received considerably less attention than other material forms of heritage both by scholars and by heritage institutions like UNESCO. The aim of this panel is to challenge recent definitions of heritage revisiting the field from the point of view of the “textual production”, extending the interdisciplinary debate on heritage in order to elaborate new mixed-method approaches including traditional disciplines and new digital technologies. Drawing on the complex tangible/intangible relationship in the Japanese context (Taylor 2015:68, Akagawa 2016. Also Munjeri 2004:18), we consider texts as “tangible embodiments” of the intangible practices of reading, writing, translating, editing. Texts are also both tangible – as fixed chains of signifiers, as “codes” – and intangible, being its content untied to a unique physical medium, and are extremely effective in organizing and transmitting memories, feelings, and knowledge to future generations. Often shaped as a discursive constructions connecting present and past, “textual heritage” is an essential element of that «history of heritage» (Harvey 2001, 2008) still waiting to be written.

Each paper of this session focuses on different case studies related to modern and premodern Japan in the fields of literature, spatial history, musicology, architecture. Within a theoretical frame questioning the digital/intangible nature of the text, we aim to foster a global rethinking about how practices of rewriting and recreation of the past are performed to answer present and future needs of society.



## Design Heritage: Concepts and Contexts

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Oral

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***Prof. Grace Lees-Maffei***<sup>1</sup>

*1. University of Hertfordshire*

Much of the material we term ‘heritage’ is designed, from landscapes and buildings, to rituals and artefacts, but the people who study, disseminate and work with heritage are principally heritage studies practitioners, archaeologists, curators, historians and educators. Design historians also study landscapes, buildings, rituals and artefacts among other things, albeit typically of the modern period. And yet, notwithstanding some shared foundational texts, these communities of practice have too rarely intersected.

This panel responds to the research questions of how design and heritage, and design history and heritage studies relate, how they differ and how these fields might be brought together. Bringing together the material of design and heritage, and the expertise invested in studying and communicating about each of these, to explore their convergence and divergence will be relevant to researchers working on design and heritage and their

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relationship, past, present and, particularly, future. In so doing, we anticipate and contribute to understanding of future methods and approaches to Critical Heritage Studies.

This panel comes specifically from a joint project by the University of Hertfordshire, UK, which hosts a unique professional doctorate in heritage, DHeritage, and Northern Illinois University, USA. The project, and the panel, involve an international group of heritage researchers. Our approach entails critical analysis of a variety of significant examples of design heritage including: identification of the various concepts and terms related to heritage at play in different fields and regions; examination of the distinction between tangible and intangible heritages and what these categories mean for design history and design heritage; and interrogation of processes of ownership and belonging, and the politics of design and heritage. We value this conference as an opportunity to share our research on design and heritage with the Critical Heritage Studies community.



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## Destabilising power structures from the grassroots: emerging activist heritage.

Discussion Panel

***Dr. Sarah De Nardi*<sup>1</sup>, *Dr. Laura McAtackney*<sup>2</sup>, *Dr. Sarah May*<sup>3</sup>, *Dr. Hilary Orange*<sup>4</sup>,  
*Ms. Pamela Bilikova*<sup>5</sup>, *Prof. Emma Waterton*<sup>1</sup>, *Dr. Hayley Saul*<sup>1</sup>, *Ms. Iida Käyhkö*<sup>6</sup>,  
*Ms. Vanicka Arora*<sup>7</sup>**

*1. Western Sydney University, 2. Aarhus University, 3. University of Swansea, 4. UCL, 5. International School of Prague, 6. Royal Holloway London, 7. Wes*

Despite our growing recognition of the role of community and grassroots movements in heritage production and consumption, there remains huge potential in grappling with the potentially destabilising force of activist heritage practices and their role in shaping future landscapes of heritage. In this panel we invite critical reflection on agencies of heritage-making and place-making; we question mainstream assumptions about the normative and stable nature of heritage and identity. In our discussion, we aim to bring to the fore the many agencies in heritage-making, drawing on emerging research with activism and humanitarian agents drawing on the panelists' research and on the audience and participants' experience.

Broadly, we seek to explore the value, successes and potential pitfalls and failures of participant-led practices. We focus on processes and methods that empower individuals and communities who may feel marginalised and may have experienced loss of identity and trauma through a variety of processes and events, ranging from deindustrialisation, gentrification, homelessness to conflict, from displacement and sex slavery to natural disaster. An emerging multivocal heritage praxis effectively builds instability into established top-down paradigms, thus assembling an array of methods, theories and strategies to conduct research, fieldwork and collaborative with and as part of grassroots movements and humanitarian projects.

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## **Die Effekt Gruppe in the New Tendencies Network: Socialist Utopias through Participation, Ephemera, and Play**

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Oral

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*Ms. Cindy Evans*<sup>1</sup>

*1. Doctor of Philosophy student, Patricia Rose Fellow, Florida State University*

New Tendencies emerged as an avant-garde artistic movement in Zagreb, Yugoslavia, during the Cold War. New Tendencies was not a coherent group of artists, but rather a transnational network of artists and art collectives calling for revolutionary and experimental art through research, technology, and innovative artistic practices. Munich-based art collective, Die Effekt Gruppe, participated in the New Tendencies exhibitions with a myriad of kinetic objects, immersive art spaces, and interactive objects that invited play. Effekt's impulse toward an interactive and social art was not just a means of reinvigorating perceived stagnant artistic trends, but a way to restructure exhibitions that would echo larger socialist anxieties over capitalist alienation in the tumultuous 1960s landscape. The group emancipated museumgoers through play, socialization, and a decommodified art practice. In this presentation, I contend that the Effekt group produced artworks to meet the demands of changing political circumstances, aligning themselves with the revolutionary rise of West German neo-Marxism promoted by the student movements of the 1960s that burst forth in many cities across the globe. The people involved in these uprisings were most often seeking to emancipate people from capitalist exploitation, and alienation with anti-authoritarian means. Taking the Effekt group as a case study, the paper asks what today's museum and cultural heritage sector might learn from 1960s activism. How can we build on playful, participative activist strategies in order to face exploitation and authoritarian politics? To what extent might today's cultural heritage activism draw on 1960s utopias about the future?



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## Dig Where You Stand: Participatory heritage practices and Community Memories at the Latin Village market

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Oral

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*Dr. Alda Terracciano*<sup>1</sup>, *Prof. Muki Haklay*<sup>1</sup>

*1. University College London*

Located in an economically deprived area of North London currently undergoing a radical process of urban regeneration, the Latin Village Wards Corner market represents a key location for Latin American communities in Britain. With its typical smells, tastes, sounds and lively forms of human interactions, the market offers a unique time/space experience for visitors and residents. Plans to redevelop the site have been rejected by the local community and the Latin American traders, as they consider it a unique cultural landmark threatened by developers who do not have their interests at heart.

The paper will discuss the methodology of participatory mapping workshops developed in summer 2018 with members of the Latin American community in collaboration with Prof Muki Haklay, a Citizen Science expert, and the support of the Centre for Critical Heritage Studies and UCL Grand Challenge of Transformative Technology. Referencing Sven Lindqvist's approach to the power of documents as "keys to unlock the memory of old people", the process of memory elicitation developed for these workshops will be discussed in relation to Mapping Memory Routes, a wider artistic practice research project aimed at highlighting the importance of archives documenting the contributions of migrant communities to the intangible heritage of contested urban spaces affected by gentrification. The idea is to open up the concept of what an archive is, and explore the quotidian and everyday cultural practices from the perspective of those enacting them, identifying their cultural meaning and heritage value for wider audiences and generations to come.



Lamm-1.jpg



## Digging Where You Stand? Critical approaches to participatory and activist heritage work - [8]

Oral

***Dr. Andrew Flinn*<sup>1</sup>, *Dr. Astrid von Rosen*<sup>2</sup>**

*1. Department of Information Studies University College London, 2. University of Gothenburg*

Recent years have seen growing interest in participatory, community-led and activist approaches to knowledge production across a range of disciplines and practices including heritage, archive and public history work (Flinn 2011). Frequently such practices have been associated with radical and social justice orientated politics but participatory methodologies have also been critically examined as complex and contested, not least because of unequal power and trust relations often embedded in such approaches (Sexton 2015). *Dig Where You Stand* (DWYS), a complex mixed methods D-I-Y history methodology, rooted in history from below movements of the 1970s and expounded by Swedish author Sven Lindqvist (1978, 1979) is a still influential, fruitful yet challenging model for participatory and activist orientated heritage practices today (Flinn & Sexton 2018, von Rosen 2017). The papers in this double session will explore some of the challenges of participatory heritage and archive work by describing recent transformative developments of DWYS, combining a 1970's ethos that 'history is too important to be left just to historians' (*History Workshop Journal* 1,1976) with contemporary critical thinking and the affordances of digital technologies, including the use of big data and social media, participatory system design, citizen sourced materials, and the many ethical concerns that are often left invisible and unexamined when studying digital archives and heritage and their affect. By doing so, the session will re-imagine DWYS and other similar D-I-Y participatory history and heritage methodologies in a dialogue with the future, opening up for multiple human, non-human and hybrid critical dialogues challenging authorized heritage discourses and practices and supporting social justice struggles in the present and the future. The papers presented represent current critical approaches to heritage, archives and digital humanities, practised across a range of disciplines and developed within the joint University College London University of Gothenburg Centre for Critical Heritage Studies.



## Digi-Mapping: Unpacking meaning of place through Creative Technology.

Oral (edits needed)

***Ms. Tanis Grandison*<sup>1</sup>, *Dr. Tom Flint*<sup>1</sup>, *Dr. Kristie Jamieson*<sup>1</sup>, *Dr. Laura Muir*<sup>1</sup>**

*1. Edinburgh Napier University*

Personal meaning attached to space through digital media gives rise to contested narratives and reveals a polyvocality of place (Farman, 2018). Attributing meaning or ensoulment (Blevis & Stolterman 2007) plays a key role in understanding the complexities of meaning to place, particularly when the ensoulment is from a

community rather than an individual. As digital media tools develop and become easier to use, they afford new critical methods to investigate local heritage and discourse through participation.

Employing psychogeography and digital media tools within a participatory design framework this paper presents Digi-Mapping as a method. Digi-mapping uses map making (FIDA, 2009) as a polyvocal tool to unpack meaningful geographies in partnership with primary school children in Edinburgh, UK. The resulting output is a large scale, physical touch interactive map. Participatory at its core, the research in this project is performed by the project participants.

Digital Media tools combined with physical space support new means for participants to express the relationships they have with their local area. Digi-Mapping was conducted in three primary schools in the community of Wester Hailes with the creation of four Digi-Maps. Each Digi-map was created over six two-hour sessions within class. This project introduced participating children to sensory walks, building circuits and creating touch interactive drawings. The process culminated with the collaborative production of an interactive talking map of their local area.

This research was undertaken in partnership with the Creative Placemakers at WHALE Arts, Edinburgh. Employing a lens of creative placemaking, this project presents new methods of examining meaningful geographies of place using digital media tools.

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## Digital Archive of Forgotten Memories: Exploring the Need to Forget

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Poster

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*Ms. Inge Zwart*<sup>1</sup>, *Ms. Anne Chahine*<sup>2</sup>

1. Uppsala University, 2. Aarhus University

In order to remember, we need to forget. Recent discourse in memory and heritage studies acknowledges that ‘forgetting’ is as much part of memory practices as ‘remembering’ (see Connerton 2009; Harrison 2012; 2013; Zehfuss 2006). Building upon such debates, this installation explores methods to make ‘forgetting’ a tangible memory practice, together with conference visitors.

The Horizon 2020 research network POEM discusses concepts, strategies and media infrastructure for envisioning socially inclusive, potential futures of European societies through culture. Searching for a fruitful way to engage people with the topic of ‘participatory memory practices’, POEM fellows created the Archive of Forgotten Memories, investigating what role forgetting can play in institutional practice and everyday life. Going beyond a typical poster presentation, we engage people in a playful way to think about processes of remembering and forgetting, the modalities that enable these processes and how preservation changes in the digital age we live in. Participants are invited to think about a memory that they would like to forget, write it down on a piece of paper and then destroy it, guided by an ‘official’ archival team. Subsequently, options of storing this forgotten memory are given, mimicking those provided by digital and institutional infrastructures to categorise, store and share their submission in our online archive.

As a participatory experience, the Digital Archive of Forgotten Memories not only creates a physical meeting space to talk about the process of forgetting from personal and institutional perspectives, but also proposes new methods for inviting people to shape future debates.

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Online archive screenshot.png

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## Digital Digging: the work of social movements and activist archivists in documenting injustice

Oral

*Dr. Andrew Flinn*<sup>1</sup>, *Dr. Julianne Nyhan*<sup>2</sup>, *Ms. Kirsty Fife*<sup>2</sup>

1. University College London, 2. Department of Information Studies University College London

Employing a refreshed and re-imagined Dig Where You Stand (Lindqvist 1979) framework for contemporary digital lives and activism – digital digging – this paper will introduce and critically examine some examples of collaborative and participatory digital archives from the last ten years established to document the consequences of war, state sanctioned violence, and human rights abuses. Created by a shifting collaboration between activists, archivists, lawyers, archivists, web designers and other heritage workers, these archives are produced through the efforts of citizen, social movement and community-led research utilising digital platforms, social media and other technologies to document histories of struggle, violence and loss. Examples include attempts to document different aspects of the war in Syria (Saber & Long 2017), struggles for democracy and human rights in the Middle East (Radjy 2018), police violence in the US (Williams & Drake 2017) and violence against women, particularly indigenous women, in Canada (Allard & Ferris 2015). In examining these archives through the lens of a politically engaged DWYS methodology this paper will explore the possibilities and challenges of supporting social justice campaigns through such politically engaged heritage work. Whilst a number of studies (Ghaddar, Allard & Hubbard 2016; Kasm & Alexander 2018) have looked at these examples of digital activism individually or from a justice perspective, this paper will identify such participatory, citizen-led digital archiving as a specific form of critical heritage practice which seeks to make a variety of critical and affective interventions into present and future controversies and campaigns for justice and reparations.



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## Digital Drawing and the Future for Built Heritage: New Research Tools in the Interpretation of Monchique Convent (Porto, Portugal).

Poster

***Mr. Tiago Cruz***<sup>1</sup>

*1. Faculty of Arts, University of Porto and CITCEM - Transdisciplinary Research Centre «Culture, Space and Memory»*

This poster seeks to systematise a set of interpretive drawings developed around the conventual complex of Monchique (Porto, Portugal). Aiming to explore the opportunities offered by the Digital Age for knowledge and prophylactic preservation of the built heritage, digital drawings connect to the future by creating a digital memory/registration in the present. We live a period characterised by technological development and virtually unlimited dynamization of information flows, with implications for the construction of human knowledge. Its migration into the digital domain affects our interaction with History and transforms our heritage experience by introducing the concept of Digital Cultural Heritage. Given this approach, digital drawing is an effective tool, allowing to adopt a memorial practice that conditions/informs innovation, without nostalgia for the past, rejecting the various forms of museification.

Finally, it demonstrates the rigor in complying with scientific methodologies that use digital drawing for knowledge of the built heritage, as well as in the international charters and doctrines that inform these matters, namely the “London Charter” (2006 and 2009), the “Seville Principles” (2011-12), the “Berlin Charter” (2015), the “ICOMOS Charter for Interpretation and Presentation of Cultural Heritage Sites” (2008) and the “ICOMOS Charter on Cultural Tourism” (1999).tr

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## Digital Representations of Textual Heritage, or What is Text anyway?

Oral

***Prof. Franz Fischer***<sup>1</sup>

*1. Ca' Foscari University of Venice*

A theory of textual heritage must be grounded in a firm understanding of textuality: What is a text, actually? This intervention will provide an overview of current theories and practices concerning literary texts and historical documents established in both cultural heritage institutions (libraries, archives) and academia (textual criticism, scholarly editing) in order to draw conclusions about the theoretical implications and practical consequences of conceptualizing text as cultural heritage: What are the constituent components of a text? How can text be represented, shared and preserved? What are the strategies of canonization and de-canonization of

literary works and versions? What are possible criteria and procedures for their heritagization?

Library catalogues and bibliographic databases usually rely on the so-called FRBR model defining a bibliographical record by means of four interrelated entities, namely as work, expression, manifestation and item. In the humanities, textual identity is defined at times by content and meaning beyond linguistic or material manifestations, or in other cases, in fact, as a clearly defined sequence of characters and words, or again in other cases as an individual material artefact. As will be demonstrated, the plurality of textual notions (material, linguistic, semantic, genetic, genealogic, etc.) can only be sufficiently represented under a digital paradigm, by creating digital assets of textual objects and works. Consequently, questions of accessibility and long-term preservation need to be addressed by assigning institutional responsibilities and by applying methodologic standards of findability, accessibility, interoperability and reusability for textual data.

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## Discussant - Marta Filipová

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Oral

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***Dr. Marta Filipova***<sup>1</sup>

*1. Department of Art History, Masaryk University, Brno*

Marta Filipová will respond to the presentations of research in the Design and Heritage: Concepts and Contexts panel.

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## Discussant - Siân Jones

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Oral

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***Prof. Sian Jones***<sup>1</sup>

*1. University of Stirling*

Siân Jones

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## Discussant - Tracy Ireland

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Oral

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***Prof. Tracy Ireland***<sup>1</sup>

*1. University of Canberra*

Tracy Ireland

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## Elusive Heritage: facing the challenge of public policy implementation. The case of the Archaeological Protected Area in the Checua River Valley, Colombia

Oral

***Dr. Sonia Archila***<sup>1</sup>*1. Universidad de los Andes*

Archaeology has shown the importance of this area to the study of past societies, who dwelt in it for the last 9500 years. Traces of them are hidden under the soil, in places like hills, rock-shelters or terraces near streams; but sometimes their traces fade within the eroded soil or on surfaces of rocks that hardly show ancient paintings. In 2011 the Colombian Government declared an Archaeological Protected Area in the Checua Valley as a result of a successful action undertaken by the State and scientists to protect archaeological, paleontological, historical and natural heritage. However, the area is in continuous risk because it is considered strategic to economic development. Besides that, the *elusive* nature of this *Heritage without monuments*, seems to be related to the little recognition that local communities give to it. Here I focus on my own experience as an archaeologist to think reflexively about how we communicate scientific results and examine difficulties for the implementation of heritage public policy. I highlight the political nature of heritage which as a social process, cannot avoid contingencies of the present, either the agency of involved persons or the interpretation that local communities give to this heritage.

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## Flight across Country: an experiment with visual cultural and Indigenous research methods in critical heritage studies

Oral

***Ms. Ashley Harrison***<sup>1</sup>*1. University of Canberra*

This paper reflects on the methods developed for my PhD research titled 'Flight across Country: Visualising connections of Aboriginal and Torres Strait Islander people and their communities to aviation in Australia': a part of the larger *Heritage of the Air* project at the University of Canberra. A key premise of this research is that accounts of and source materials relating to Indigenous people's engagement with aviation are not absent from archives and heritage collections, but that these materials have been largely rendered invisible by national narratives shaped by colonial ideas of technological progress which exclude Indigenous people. Reflecting on aviation as an interconnected, entangled and shared cultural experience, this project is methodologically driven and fuses visual culture research methods with Indigenous Standpoint Theory and methods to explore whether national collections can visualise these obscured histories of cross-cultural encounter.

In response to the *Heritage of the Air's* call to combine digital, visual, material culture and community collaborative approaches, this research has been designed to reframe aviation in Australia as a cross-cultural experience

that has prompted a diverse range of histories and unique works of cultural creativity. Through the processes of locating, showing, yarning and conducting archival research to contextualise objects of visual culture, an inclusive and collaborative concept of *flight across Country* will expand the capacity for aviation heritage collections to reveal and represent Indigenous experiences, and deepen our understanding of how heritage methods have produced exclusive pasts and forms of invisibility.

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## **From takeover to debacle: An analysis of the Nymphgate network using Twitter data**

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Oral (edits needed)

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***Mrs. Maria Paula Arias***<sup>1</sup>

*1. University of Manchester*

On January 26, 2018 the painting Hylas and the Nymphs was temporarily removed from the Manchester Art Gallery's walls and taken underground to its store. The removal was part of an artist takeover event that sought to reinterpret historic works of art within contemporary social and cultural contexts. In this presentation, I will explore the mediatized debacle that resulted from this takeover — hereafter the Nymphgate network. I will focus on the collection of Twitter data using Google Spreadsheets and its analysis through a mixed-method approach. I will describe how the network took shape by quantifying Twitter metadata and use content analysis to discuss how users' narratives were influenced by a series of actors. In this session, I will argue in favour of using mixed-methods to better understand online discourses initiated by cultural institutions and to demonstrate the inseparability of digital and non-digital actors in shaping these discourses. Finally, I will close by discussing the ethical considerations I took to design the study and present its results.

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## **Future of Heritage Education: An Exploration into Possible Pedagogical Strategies**

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Oral

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***Dr. Neel Kamal Chapagain***<sup>1</sup>

*1. Centre for Heritage Management, Ahmedabad University*

Heritage education implies multiple ways heritage and education intersect, i.e.

- Awareness education aiming for general public (for example outreach programmes at museums and sites),
  - teaching and learning about practices around 'heritage' (formally producing heritage professionals),
  - using heritage as a resource for education (integrating heritage resources into various forms of education), and
  - education for making of heritage (education for the core practitioners of heritage such as artisans, which earlier would have been either by inheritance or by apprenticeship but today there are other formal
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institutions as well), among others.

As we engage critically with the discourses on heritage, we need to reflect on how we respond to heritage education in its diverse manifestations. Is education merely a means to spread an intended or privileged understanding of heritage, or is it a critical learning process of inquiring what constitutes heritage? Should education prepare heritage crusaders or collaborators? Have our education processes recognised heritage as educational resources that could yield deeper knowledges, or have they positioned heritage as a matter of optional or extra-curricular activities? What kind of education do the practitioners – be they traditional artisans or learned professionals, need to do justice to various dimensions of heritage?

Inquiry on above concerns requires a critical reflection on today's heritage education systems and pedagogies, followed by an exploration of future pedagogies. This paper attempts to do so by examining representative sample of heritage related educational programmes across South Asia. It analyses the present scenario in order to determine general patterns for the four ways of heritage education as outlined above. Such patterns will then be examined in light of literature available on critical perspectives on heritage education, thus suggesting a possible exploration for possible pedagogical strategies relevant for heritage education in future.

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## Greenland's Dynamic Cultural Landscapes in the Digital Realm: A Virtual Tourism Ethnography

Oral

***Dr. Caitlin Curtis**<sup>1</sup>, **Dr. Hans Harmsen**<sup>2</sup>*

*1. University of Wisconsin-Parkside, 2. Greenland National Museum and Archives*

Climate change is a critical issue, especially in the Circumpolar North. As the Arctic warms, long-utilized cultural landscapes change shape dramatically. One particular implication is that tourists can now more easily enter previously off-limits areas via cruise ships, and, in concert with government-supported infrastructure development, cruise ship tourism rapidly expanded in Greenland between 2015 and 2019. With these dynamics in mind, it is crucial to understand the multifactorial values of the transnational actors involved in the touristic exchange—from locals to tourists to tour operators to government planners. This is especially relevant to the recently inscribed World Heritage properties of Kujataa and Aasivissuit-Nipisat in Greenland. Both of these new WH areas represent palimpsests of traditional lifeways and interactions between the Greenlandic Inuit and actors from the outside that continue into the present day. In Kujataa, the continuity of farming and traditional subsistence hunting demonstrates the hybridity of traditional Inuit ecological knowledge with European influences. This study takes a step toward documenting the heritage values of the diverse actors currently involved in South Greenland by engaging in a virtual ethnography of one group: tourists. Touristic motivations and perceptions in relation to Greenland, with focus on cruise ship tourism and Kujataa in particular, are documented. Geotagged tourism narratives and imagery sourced from social media and tourism review sites serve as the data for this analysis, with results compiled in a multimedia digital map. This study thus investigates the future of Greenlandic heritage via its promulgation in virtual form and the new narratives created by the transnational actors who engage with it while simultaneously using innovative digital methods to analyze and present those perspectives. This is a starting point toward planning and managing the sustainability—both digital and otherwise—of these World Heritage landscapes sensitively, inclusively, and comprehensively.



## **Heritage conservation in international cooperation: the dynamics between disciplines and cultures**

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Oral

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***Dr. Qian Gao***<sup>1</sup>

*1. University of Stirling*

In recent decades, international cooperation on heritage conservation has become an almost ubiquitous practice driven by universities, governmental and non-governmental bodies. With the idea of international cooperation built upon a benign paradigm of partnerships and collaboration to overcome divergences and imbalances, the subtle levels of negotiation and compromise, shaped by individuals' underlying understandings, are often overlooked. The underlying understandings of heritage professionals, in terms of their theoretical, methodological, cultural and practical constitutions and preferences, influenced by their disciplinary and national backgrounds, are vital in decision-making processes and are materially inscribed in heritage sites through the act of conservation. Currently, there are perceived dichotomies between such understandings of heritage professionals from Western and Eastern, scientific and humanistic contexts. In practice, however, the dynamics between Western/Eastern, scientific/humanistic perspectives are much more complicated and require more nuanced readings. This paper presents a research established around the international cooperative conservation program of the Lingzhao Xuan (Crystal Palace), an unfinished historic building with a unique Western and Eastern hybrid architectural style, constructed around a century ago at the Forbidden City in Beijing. The program involves heritage professionals from both Chinese and Scottish institutions, who are trained in a variety of fields. Through a set of methods crosscutting the established disciplinary and cultural borderlines, my research analyses the dynamics generated by the underlying understandings of these individuals. It also reflects on my own perceptions in the program as a researcher of Chinese background working at a Scottish institution and carrying out research of a multidisciplinary nature.



## **Heritage research and improvisational art practices: an exploration of urban space**

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Oral

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***Ms. Laima Nomeikaite***<sup>1</sup>

*1. Norwegian Institute for Cultural Heritage Research (NIKU)*

The purpose of this paper is two-fold: to illustrate the spontaneous and creative nature of heritage research and to highlight the potential of improvisational art practices as an urban heritage methodology. In this research the improvisational practices of the ACTS (an organization for performance practices in Oslo, Norway) comprise unpredictable and momentary activities such as music, dance, painting, singing, video-making and photography in the 'Havana Club' urban space in Oslo. Drawing on the more-than-representational theory and through the messiness of improvisational art practices, the research decodes the following conversations and relationships

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with the urban space: momentary experience, embodiment, light, sound, visuality and movement. Furthermore, this paper highlights the benefits of improvisation, such as creativity, experimentation, exploration and invention in heritage research. This research challenges the conventional heritage practices and encourages the researcher to step outside the comfort zone through spontaneous and uncontrolled artistic practices, which in turn may provide a space for creativity, invention and new discoveries in heritage academic work.

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## Hosting Virtual Reality in Museums: a critical approach

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Oral

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***Dr. Maria Shehade*<sup>1</sup>, *Dr. Theopisti Stylianou-Lambert*<sup>2</sup>**

*1. Research Associate, Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE),*

*2. Associate Professor, Cyprus University of Technology/ Leader of Museum Lab - Research Centre on Interactive Media, Smart Systems and Emerging Technologies (RISE)*

The past few years have seen a big increase in the use of Virtual Reality in museum environments in an attempt for museums to embrace technological innovations and adapt to the challenges of the digital era. A considerable corpus of literature is available exploring the advantages of VR in museums in terms of alternative content delivery, the customisation of museum experiences and visitor participation, amongst others. However, most of these studies tend to overemphasise the advantages of these technologies and overlook the challenges or limitations created by the adoption of VR in the museum environment. Moreover, most of these studies, focus on the visitors' experience and perceptions and don't examine the needs or opinions of museum professionals who are responsible for the objects and narratives of a museum.

Thus, the aim of this presentation is to explore the opinions and experiences of museum professionals on the use of VR technology in museums, their visions for the future of technology in museums and the possible advantages or limitations of such technologies. The presentation will provide an in-depth analysis of interviews with museum professionals from a number of countries around the world who shared their experiences with particular VR projects. The ultimate aim is to offer a more critical and holistic examination and assessment of the use of VR in museums, to explore how the identified challenges can be overcome and to investigate whether VR can challenge traditional museological values and affect the very nature of the museum experience offered to visitors.





## Investigating Japanese “Heritage for Diplomacy”: An Analysis of Local Narratives at Controversial UNESCO World Heritage Sites in Japan

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Oral (edits needed)

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***Ms. Shannon McNaught***<sup>1</sup>

*1. School of International Service, American University*

*How are controversial UNESCO World Heritage Sites presented to international audiences and in what ways do local interpretation methods conform to or diverge from official national narratives?* These questions have become more and more pressing as World Heritage Sites are inscribed at increasing rates per annum and the United Nations Educational, Scientific, and Cultural Organization (UNESCO) continues to face accusations of politicizing physical, intangible, and documentary heritage. The recent emergence of academic discourse on so-called “heritage diplomacy” has made available a theoretical framework through which to understand the interplay between heritage, cultural nationalisms, international relations, and globalization.

This paper is a response to the dearth of research on the impact of subnational factors in heritage diplomacy by comparing local and national narratives at controversial UNESCO World Heritage Sites in Japan. In addition to expanding on existing literature, the stated research goals include developing a new theoretical framework through which to better understand and analyze the role of domestic actors and actions in heritage diplomacy practice. The research was conducted on-site in Japan and utilizes a qualitative methodology rooted in content and narrative analysis. Of the many conclusions drawn, the most significant finding stresses the importance of consistent heritage messaging at the national and subnational level as a key factor in establishing and maintaining credibility for heritage diplomacy strategies conducted on the international stage.



## Making Future Heritage: How a Lost Japanese Performing Art Was Recreated for the Future

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Oral

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***Dr. Andrea Giolai***<sup>1</sup>

*1. Leiden University*

Despite being one of Japan’s “earliest foreign performing arts” (Terauchi 2016: 5), the ancient masked pantomime *Gigaku* is not -yet?- officially listed as a national or international item of intangible heritage. Introduced during the 7<sup>th</sup> century CE, *Gigaku* became “more or less extinct” during the so-called medieval period (1185-1573), leaving traces on performing arts like *Kagura* and *Noh* (Groemer 2010). Starting from the 1970s, however, multiple attempts have been made to resurrect it. The most comprehensive endeavor has been a collaboration between Tenri University and court musician Shiba Sukeyasu (1935-2019), who composed new melodies on the basis of extant pieces from the elegant repertoires of *Gagaku* (Japanese “court music and dances”). In this presentation, I discuss the implications of reinventing this long-lost pantomime building on Rodney Harrison’s

notion of *absent heritage*, “the memorialization of places and objects whose significance relates to their destruction or absence” (Harrison 2013, 169). Focusing on Shiba’s practical choices in the production of new musical notations brings to light the role of “court music” (*Gagaku*) as the “acoustic palimpsest” (Daughtry 2017) upon which *Gigaku*’s revival was predicated. Data obtained through interviews and fieldwork will reveal the hybrid nature of 21<sup>st</sup>- century *Gigaku*, at once the emblem of a reimagined pan-Asian, Silk Road heritage and an invented tradition manufactured by the Japanese, for the Japanese. This presentation claims that the relevance of *Gigaku* as an example of prospective or future heritage lies in the interplay of its textual and acoustic elements, which weave together presence and absence, materiality and immateriality (Nic Craith and Kockel 2016).

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## Making makeshift ruins: a methodological experiment with flawed digital heritage objects

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Oral

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*Ms. Tessa Bell*<sup>1</sup>

1. *University of Canberra*

3D documentation of material sites and objects as a form of preservation and of archaeological recording and interpretation is firmly entrenched as a vital tool in the contemporary heritage management context. With technical prowess and high-production values, the vestiges of the past that persist in the present, it is argued, can be secured and revived for our (heritage) future/s. Accepting – at face value - the notion that the substance of the material past can be captured or stabilised in digital 3D data, I sought to closely observe this translation through practice-led research. Staging an encounter within the dual fieldsites of the industrial ruins in Newnes, New South Wales, and simultaneously in the nested realm of 3D modelling software, equipped with basic recording equipment and modest expectations of the digital heritage objects I might make, I pursued a simple question. How is the banality of our affective experience in the ‘lived world’ drawn/pulled into digital forms? This paper is an exploration of method that hovers between archaeology-related practices and critical reflexive research. I argue that this ‘critical proximity’ and experimental methodology estranges our relationship to the technologies of heritage documentation and preservation, situating us, the researchers, as an acknowledged part of this assemblage. Exploring the frictions generated by the recalcitrant representations – or ‘weak surrogates’ - emerging from the results of this practice-led research, I exploit both their failures and qualities as objects of uncanny correspondence to reality, to probe at their capacity to cast light on the present and the practices that structure our relationship with dynamic, affective heritage materialities.



## Meanings and feelings of places and collections: oral history as future experience

Oral

*Ms. Penelope Grist*<sup>1</sup>, *Dr. Mary Hutchison*<sup>2</sup>

1. National Portrait Gallery of Australia, 2. Australian National University

Against the background of rapid environmental and global geopolitical change, our paper looks to oral history as a means of approaching humanity's heritage. Our paper examines the impact and utility of oral history as performance, artefact and evidence. Oral histories are audio *experiences* of cultural-historical meanings and feelings created as personal performances in conversation with another individual at a specific time and place. We argue that, as a 'live document', oral history is a key to future understandings of heritage that include diverse and changing meanings of historical and cultural experience.

This paper builds on our interdisciplinary research into developing a methodology for embedding oral history within heritage processes (Hutchison & Grist, 'Building on Experience' in Fouseki, Guttormsen and Swensen (eds) *Heritage and Sustainable Urban Transformations: Deep Cities*, Routledge, 2019). We also connect with the literature discussing memory in museums and the role of oral history in heritage interpretation (Damousi & Hamilton (eds), *Sound, Memory and the Senses*, Routledge, 2017). We take two examples: The first analyses a current interpretation project at the National Portrait Gallery of Australia that recasts oral histories as items of immaterial heritage. The second example, a migration memories project, demonstrates oral history's affective values, opening up the interactive, dialogical dimension of rendering experience through voice.

We highlight the potential for sensory and performative methods of oral history to capture the descriptive and reflexive elements of the human context that will be essential to understanding the making and remaking of our heritage futures.



## Memories of the Past, Imaginations of the Future: Young People, Conflict and their Future in post Conflict Northern Uganda

Oral

*Mr. Francis Nono*<sup>1</sup>, *Dr. Kate Moles*<sup>2</sup>, *Mx. Abiti Adebo Nelson*<sup>3</sup>, *Dr. Lizzi Milligan*<sup>4</sup>

1. National Memory and Peace Documentation Centre, 2. Cardiff University, 3. University of Western Cape and Uganda National Museum, 4. University of Bath

Northern Uganda is on the path to recovery after nearly three decades of conflicts between the Lord's Resistance Army and the Government of Uganda. Young people suffer gravely during civil unrest and have been targeted specifically in this conflict, as soldiers and abductees, and are often called the 'lost generation'. Our heritage work has been engaging young people to help them to negotiate these difficult experiences of conflict and trauma and navigate future mitigating measures in the promotion of healing and sustainable peace.

Through this work we have engaged young people through various peace related themes by asking the following questions; **What does reconciliation mean to young people in post conflict northern Uganda today? What is justice to the young people and what does it mean in their everyday lives?**

Using creative and participatory methods, we have gathered artworks, objects, essay stories, poems and narratives on memories of the past and imaginations of the future to amplify the voice of the young people to shape policies in the recovery process of the region. These allow them to talk to the themes of reconciliation, healing, sustainable peace, land and the environment. We consider the ways in which these young people can come together to work with memories and legacies of conflict which affect their contemporary lives and future potentials in tangible ways, and examine how collaboratively working on issues of the past allows them to actively produce shared narratives of the past, present and future.

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## New Methods for Extraordinary Places? Practising and Performing Wonder on the Isle of Staffa

Oral

***Prof. Sian Jones**<sup>1</sup>, **Dr. Stuart Jeffrey**<sup>2</sup>*

*1. University of Stirling, 2. Glasgow School of Art*

Wonder – a state of awe, astonishment and questioning – is a powerful, transformative aspect of human experience mediating our relationships with the world. The European Romantic Movement (c.1780-1850) associated this state with the sublime and linked it to places like Fingal's Cave on the 'Wondrous Isle of Staffa'. Distinguished by extraordinary material, visual and topographic qualities, such places became the focus of Romantic tourism mediated by a rich corpus of artistic work. Yet subsequent consolidation of the natural sciences relegated these wondrous places to the sidelines. Rationalized in terms of geological processes, they became contained in the realm of nature and conserved as 'geoheritage', conceptually divorced from their rich cultural heritage. Furthermore, didactic heritage interpretation focusing on geological formation frames people's experience, diminishing wonder at such places.

In this paper, we ask if new methods are required to explore and cultivate wonder at extraordinary places? Wonder can dispose us to be 'affected, troubled, surprised' (Stengers 2011), and more profoundly to question our understanding of the world and our place within it. However, it is cultivated by particular discourses, practices and performances, and, crucially, these often intensify at times of ontological transformation (Scott 2016). Critically reflecting on our work on Staffa, we consider a range of practices, including creative response, participatory methods and digital visualisation/auralisation technologies. We also discuss how these might be further put to work to harness the experience of wonder and make new heritage futures, transcending nature-culture dichotomies at this critical juncture in the Anthropocene.

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## New Methods to Understand Senescent Environments: Introducing a Psychological Perspective to Critical Heritage Studies

Oral

*Dr. Jeremy Wells*<sup>1</sup>*1. University of Maryland College Park*

According to the 2012 Manifesto for the Association for Critical Heritage Studies, innovation in heritage studies must involve “An opening up to a wider range of intellectual traditions. The social sciences ... need to be drawn on to provide theoretical insights and techniques to study ‘heritage.’” Curiously, of all the social sciences, psychology is nearly absent from heritage studies discourse. This paper is an attempt to address this absence. Specifically, environmental psychology (considered to be part of social psychology) informs the people/place relationship by exploring the individual’s perception of and emotional attachment to specific places. This paper therefore focuses on the application of methods from environmental psychology to understand senescent environments, or environments that are defined specifically by their physical age, including old (or “historic”) buildings, structures, monuments, and landscapes. The psychology of senescent environments is based on the existing concepts of human-centered heritage conservation (Wells and Stiefel 2019) and environment/behavior research, especially as employed in evidence-based design endeavors.

The author will present three case studies he conducted that use the following methods from environmental psychology: phenomenology (qualitative), visual preference study (quantitative), and functional magnetic resonance imaging (fMRI) (qualitative/quantitative). The phenomenology was used to access and understand people’s emotional attachment to older places; the visual preference study was used to understand how people perceive environmental patina and elucidate sociocultural, economic, and racial differences in perception; and the fMRI study was used to answer fundamental questions about which parts of the brain react uniquely to “old” places. A key thread throughout all of these studies is the nature of emotional affect on the valuation and perception of old places, which could serve to help inform the human-centered qualities of “heritage” from a psychological perspective.

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## New Ways of Making Heritage Futures: Critical and Creative Approaches to People-Centred Methods

Oral

*Ms. Elizabeth Robson*<sup>1</sup>, *Prof. Sian Jones*<sup>1</sup>, *Prof. Tracy Ireland*<sup>2</sup>, *Ms. Tessa Bell*<sup>2</sup>*1. University of Stirling, 2. University of Canberra*

The disjunctions between understandings of heritage produced by critical heritage studies and heritage management/conservation have been a longstanding source of debate. The introduction of qualitative, reflexive and participatory methods has helped presence heritages that are theorised as dynamic and emergent, produced

through specific discourses, practices and performances. Yet these methods foreground notions of heritage that are seemingly more fluid and contested than those produced by the archaeological, architectural, historic and scientific methods commonly used in heritage management. So far, the thorny issue of what these different methods do, and how this messy situation and its frictions can be negotiated, has been neglected.

This session responds by engaging critically and creatively with the role of methods in making new heritage futures:

- How do different methods and forms of expertise capture and shape diverse heritage futures?
- What kinds of partial realities – social and material – do they bring into focus?
- How might new methods be accommodated alongside existing ‘methods assemblages’ (Law 2004) used in professional heritage management and conservation practice?
- What are the implications of/for heritage institutions, with their hierarchies of expertise, ecologies of practice and resource constraints?
- What happens when these different methods, and the diverse objects they produce, are faced with ‘hot’ political contexts?

An exciting range of papers will explore these questions in diverse contexts, drawing on people-centred, ethnographic, creative, reflexive and visual practices. The session offers space for dialogue on the complex, emergent nature of these methods and their potential to shape future practice.

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## Object and Affect: Digital Engagement with Burrell’s Late Medieval Collection

Oral

***Ms. Lynn Verschuren***<sup>1</sup>

*1. Information Studies, School of Humanities, University of Glasgow*

Late medieval devotional artefacts are inherently interactive, engaging both the body *and* the mind. The practice of museums, however, both within the UK and without, to present medieval objects as decontextualized *objets d’art* engenders an often irreconcilable distance between viewer and viewed, not just physically, through glass vitrines, ropes and demarcated pathways, but above all emotively. Instead then of allowing for reciprocal exchange, traditional museum displays inhibit, if not actively preclude, any of the richer sensory and affective interactions that would have once characterised objects’ pre-acquisition existence. Adopting a materialist approach to late medieval devotion, this paper explores the potential of digital intermediaries in overcoming that distance and fostering, instead, more lasting, empathetic engagements with the late medieval past. In doing so, this paper presents and discusses findings of an experimental, interdisciplinary study carried out in collaboration with The Burrell Collection, Glasgow. Having recently embarked on an ambitious capital redevelopment project for which digital is core to the wider content development process, the Burrell’s late medieval collection is used as case study for carrying out applied research into how digital interpretation tools may be used to re-invigorate the affective dimensions that marked encounters with late medieval artefacts in the past and so support meaningful engagement with them in the present.

## Off the Map: Spatializing Access to Memory in Beitunia, Palestine

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Oral (edits needed)

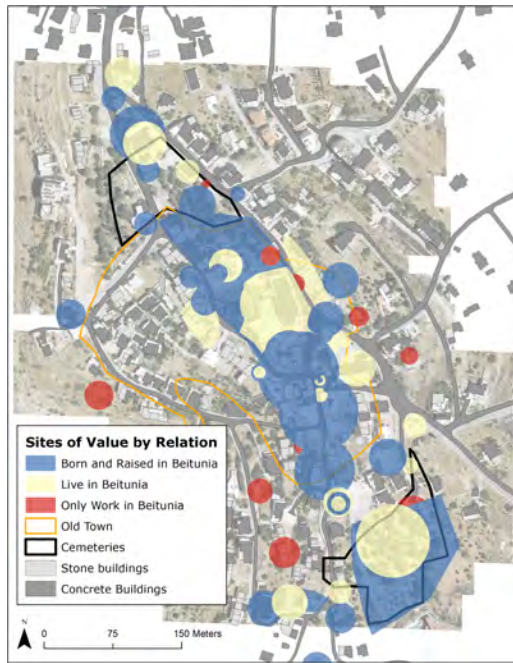
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*Mr. Adam Lubitz*<sup>1</sup>

*1. World Monuments Fund*

Through an application of critical geography via mental sketch mapping techniques, this paper seeks to understand how the Palestinian concept of *sumud* - steadfastness - is realized in the built environment, as well as how this concept interfaces with the more nuanced cultural values attributed to the same built space. By using the municipality of Beitunia, Palestine as a case study, an oral history is visualized through this technique, and its spatial outcomes are contrasted with the top-down heritage perspective of more traditional, monument-centered cultural resource surveys. This process uncovers the spaces throughout the municipality's Old Town of shared and divergent values, as well as trends in how different types of residents value these spaces differently, according to age, gender, and relation to the municipality. Through this approach, this paper argues for how heritage conservation professionals can effectively use social science tools as a driver for the social justice aims of urban planning. I conclude with policy recommendations which articulate how to promote an ongoing engagement between residents and heritage assets as forms of political resistance. This paper aligns with the overall conference theme and sub-theme of Future Methods and Approaches to Critical Heritage Studies, as it provides an example of a complex research design – a mixed-methods approach to gauging local values versus more traditional architectural significance. It offers an experimental application of photo elicitation combined with qualitative interviews and field observations, all while navigating the complexity of finding an appropriate community partner for promoting effective heritage conservation in a conflicted geography.





Img 8988.png

Beitunia relation eoy.s.png



Beitunia survey.jpg



## Outside the Archive. Researching and Writing critical Histories of Collecting

Oral

***Dr. Mirjam Brusius***<sup>1</sup>

*1. German Historical Institute, London*

Archives are often controlled by the very institutions whose histories researchers are trying to assess, and thus also by those who would rather not see their own disciplinary histories debated by others. Such territorial struggles constitute an undeniable problem for the future critical museum history. Critiques have pointed out that any institution that wants to be taken seriously in its pursuits must accept the fact that the verification of primary sources is an indispensable postulate of historical research. This paper will draw on Chip Colwell's model of the 'secrecy in museums' to examine how museums often keep information concerning the acquisition of their collections secret, contradicting the ideal of the museum of serving public interest. Colwell argues that the institutional culture of museums creates a process that shelters certain kinds of knowledge, reinforcing existing power structures. He dismantles this paradox through recent repatriation debates, which demand the exposure of histories of illicit collecting, revealing the tension between concealing and disclosing secrets. While museums thus mostly control and manage archives that give insight to its historical legacies, the history of 'the collected' also remains harder to research. Reflecting on the mechanisms of gatekeeping at play this paper will ask: How can the field move forward if institutions do not warrant such a debate, and their (imperial) archives are not only restricted in terms of access, but also limited in their scope?



## Passing it On – Knowledge Transfer and Political Resistance

Oral

***Ms. Iris Rajanayagam***<sup>1</sup>

*1. Director, xart splitta, Berlin*

We are currently confronted with an extreme rise of right-wing populism. At the same time many civic organisations working in the field of anti-discrimination and anti-racism in Germany are facing drastic cuts in public funding. While the urgency to act is now more evident than ever, peaks in right-wing tendencies have been conjunctural and come as nothing new for activists. A postcolonial approach can help us recognise current day power structures and systems of oppression in historical and global contexts. Realising that many of these phenomena can be characterized as colonial continuities and/or conditions that are rooted in a long history of constructions of difference, hierarchies and systems of domination help us undergo in-depth analysis of racism and other intersecting categories of oppression and with that enable the development of sustainable strategies of resistance. Radical Black Feminist thought, intersectionality and postcoloniality ground not only on political theory but also postulate a political practice directed toward social change. This paper regards knowledge transfer as one vital strategy in facilitating the dismantling of systems of differentiation and unequal distribution of

resources. It asks how the production, “unearthing”, distribution and exchange of certain knowledge can be viewed as a political act against mechanisms of exclusion and subjugation. It also views the incorporation of different forms of knowledge including arts and visual culture as essential for the (re)telling and dissemination of counter narratives that challenge dominant discourses, support empowerment and allow for a stabilisation of resistance against recurring right-wing tendencies within society and politics.

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## Places of possibility: Applying sensory methods to inspire inclusive, future-oriented development and design of heritage.

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Oral (edits needed)

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***Mrs. Harriet Parry***<sup>1</sup>

1. *University of Brighton*

How do heritage visitors and the social networks that function in and around heritage sites feel about being there? How do we find out? And why is this important for the future of heritage studies?

This paper introduces an interdisciplinary Ph.D. research project embedded in the study of material culture, that uses the principles of scenographic theatre design, non-representational theory (Thrift, Ingold, McCormack), and co-productive ethnographic fieldwork practices to investigate how individuals respond to heritage sites on a sensory level.

The purpose is not to exclude the cultural and social, but to adopt a holistic embodied perspective on what heritage sites mean to those that encounter them, and in-so-doing include the neurodiverse ways of experiencing a place that have not traditionally been considered. By attending to how participants respond both physically and verbally to heritage sites, the research explores how we process and articulate the unconscious entanglement with place (Ingold, 2010). A scenographer first reads and records the geometry and identity of a found space or purpose-built arena to understand its affective qualities to stimulate connection between performance, performers and the audience through their design. Similarly, the interplay between a heritage site’s identity and locale, its residents or visitors and stakeholders, and its atmosphere, has a sensory affect that influences the nature of their connection to, or rejection of that site. Thinking in these terms combines creativity with inclusivity when considering how heritage might be regarded, sustained, managed, developed and made relevant for future generations.

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Ingold, Tim. ‘Bringing Things to Life: Creative Entanglements in a World of Materials’, 2010, 16.

McCormack, Derek P. *Refrains for Moving Bodies: Experience and Experiment in Affective Spaces*. Durham: Duke University Press, 2013.

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# Potentials for Learning History through Role-Playing in Virtual Reality

Oral

*Ms. Danzhao Cheng<sup>1</sup>, Prof. Eugene Ch'ng<sup>1</sup>*

*1. University of Nottingham Ningbo China*

Virtual Reality associated technologies can now digitally record tangible cultural heritage to a level of realism represented within virtual environments. Present trends in virtual heritage research concentrate on the authenticity of, and accurate representations of sites and objects. Such reconstructions, although visually complete, are culturally and historically fragmentary and may not convey the inherent significance of heritage in a meaningful way. To contextualise heritage reconstructed in 3D in a way which can convey more historically contextual information, a narrative-based, guided role-playing activity may be an approach. Such an approach can articulate cultural and historical elements with digital models, as well as facilitate the creative synthesis of virtual environments. Our experiment with 80 pairs of participants suggests that role-playing in VR can be beneficial for learning history in many ways. Firstly, it creates thematic interactivity which encourages users to explore the virtual heritage entertainingly with concrete task-oriented goals rather than a mere visual, linear exploration of models. Secondly, the experience of role-playing can become highly engaging since users can interpret the historical context through the perspectives of specific roles that existed in past societies. Thirdly, personalisation allows open-ended sequences of virtual expeditions, and thus reinforces user acquisition of procedural knowledge relative to the specific historical context. In conclusion, role-playing in VR poses great potentials for experiential learning as it allows users to explore and interpret historical contexts in a more entertaining way.



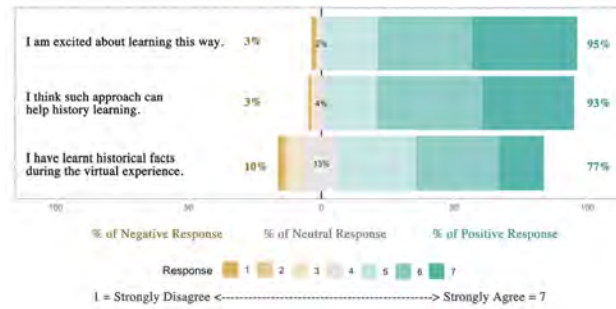
Picture1.png



The Red Flags are placed near to specific historical objects.

Notices will pop up when Player get close enough to the Red Flag.

Picture2.png



Picture3.png

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## Re-vitalizing Dig Where You Stand: Place as agent in participatory performance history

Oral (edits needed)

*Dr. Astrid von Rosen*<sup>1</sup>, *Dr. Helena Holgersson*<sup>2</sup>

1. University of Gothenburg, 2. Department of Cultural Sciences, University of Gothenburg

By mobilizing place as a particularly pertinent agent in participatory history making, this paper contributes a Swedish case study, to the ongoing re-vitalization of the dig where you stand realm. Both contributors are leading scholars within the international and Swedish movement to update Sven Lindqvist's *Dig Where You Stand*(1978) method and ethos in an increasingly digital world. Within this broader research and activist context, this paper focusses on how place oriented urban-sociological analysis, can contribute to expanding and diversifying our knowledge of downplayed independent performance heritage. First, our focus on Gothenburg, Sweden's second city, and its suburbs, will help counter previous theatre histories national bias and over-emphasis on source materials from the capital Stockholm. Second, our "local digging" and place analysis will not only charter established venues, but also include previously neglected rehearsal studios and other types of alternative places used by local communities in their performance making. Thus, place orientation enables us to better scrutinize conditions pertinent for independent performance culture, and critically relate them to shifts in urban and cultural policies. Third, as memory strongly connects with place, interviews involving performers and their artistic practices within a diversity of cultural hubs, will contribute new knowledge challenging previous elitist and excluding theatre historiography. The research in conducted within the Swedish research project *Expansion and Diversity: Digitally mapping and exploring independent performance in Gothenburg 1965–2000*, situated at the University of Gothenburg.





## Realities of Future Methods

Oral

***Dr. Susan Ashley*<sup>1</sup>, *Dr. Tzu-I Chung*<sup>2</sup>, *Dr. Satwinder Bains*<sup>3</sup>, *Dr. Helen Mears*<sup>4</sup>, *Mr. Gumring Hkangda*<sup>5</sup>, *Ms. Kath Boodhai*<sup>1</sup>**

*1. Northumbria University, 2. Royal British Columbia Museum, 3. University of the Fraser Valley, 4. Newcastle University, 5. University of Manchester*

Inherent in most approaches to Critical Heritage Studies is the enlargement of academic research to admit or encompass non-mainstream or alternative forms of knowledge as an integral part of the research process. According to Harrison (2015) the recognition of different realities, practices and futures is an ontological question, and this inevitably has methodological implications. This panel examines the issues of research design and methodology that have arisen as we have taken on plural and alternative ontological orientations within our work. We recognise, as Harrison has pointed out, that heritage-making is a claim to the future that involves “a series of contingent and emergent modes of caring for, valuing, and assuming an ethical stance toward the future” (p. 38). Panel member will present their experiences in devising alternative approaches and methods, usually involving collaborative, decolonised and/or de-centred approaches, and offer thoughts on their subjective stances, relationships formed, ethics, impacts assumed or lost, and other consequences that arise and become central to the research.

The orientation of our projects is within a particular aspect of Critical Heritage work – to enhance understandings of minority cultural heritage-making; those people and communities who must deal with change and loss of normative ideas of ‘heritage’ as an essential part of their lives. We present our studies conducted as outsiders and as insiders, including our own involvements as well as thoughts or voices of our participants or ‘subjects’. We present this session with the belief that academic knowledge-making cannot, in future, be undertaken in isolation from society. We show ourselves as embedded and situated actors, part of a network of relationships in the creation of new understandings of heritage. We will tackle too, the impact of Covid social distancing on our research methods and our thoughts about society’s ‘new’ awareness of Black Lives Matter.



## Realities of Future Methods - De-centering the Museum through Diaspora: A Kachin Case Study

Oral

***Dr. Helen Mears*<sup>1</sup>, *Mr. Gumring Hkangda*<sup>2</sup>**

*1. Newcastle University, 2. University of Manchester*

In this paper two researchers reflect on their work with members of the Kachin community - a politicised ethnic minority based in northern Myanmar (Burma) - to consider the impact of diaspora (as in the dispersal of people and things) on conventional knowledge frameworks. Mears, a museum curator, discusses how the lived, embodied approach to culture and heritage adopted by Kachin diaspora communities frustrates the tendency

of western heritage institutions to privilege ethnographic modes of classification, and Hkangda, a postgraduate researcher, describes how his research into Kachin material culture with Kachin elders in conflict-affected contexts has been influenced by his own position as a diaspora-based researcher. Both outline how their research has revealed the limitations of conventional heritage institutions to account for alternative heritage practices as well as the challenges raised by their positions as ‘outsider’ (Mears) or ‘insider-living-outside’ (Hkangda). In considering the implications of object and human diasporas for mainstream heritage institutions, Mears and Hkangda argue for a de-centred and ‘distributed’ (Dewdney, Dibosa and Walsh, 2012) approach to museum practice through which the forms, and the agents, of heritage-making and heritage-documenting, might be expanded.

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## Realities of Future Methods - Family Panchayat

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Oral (edits needed)

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***Ms. Kath Boodhai***<sup>1</sup>

*1. Northumbria University*

### **Family Panchayat**

In this paper, the researcher will discuss the motivations, opportunities and dilemmas of investigating Indo-Trinidadian heritage through family networks in Trinidad. The involvement of family as part of the research design and method contributes to decolonizing methodologies (Tuhiwai-Smith, 2012). There are calls for family ethnographies as a qualitative methodology (Valentine, 2008) due to its “absent presence” across disciplines (Valentine, 2017; Harker and Martin, 2012). The methodological tools and associated ethical implications (Valentine, 2008) have been mainly developed by sociologists and anthropologists (Irwin, 2006; Huisman, 2008; Gabb, 2010). This paper will explore the engagement of family in ethnographic field work and critically reflect on its contribution to critical heritage studies.

Indo-Trinidadians are part of an ethnically diverse society in Trinidad, where religion, family, community, diasporic and transnational family relationships and networks form a unique and distinct, yet relatively unknown part of their history and identity. The research delves into these relationships and processes integral to their heritage-making practices and changing identities across the Indian diaspora. It reveals new and complex ways Indo-Trinidadians have engaged in their development to recover experiences from exploitation and marginalisation to recognition, under colonial indentureship, its legacies and globalization.

As an Indo-Trinidadian-born researcher in the UK, my research presents the complexities of engaging with family through a focus group and panchayats in the research process. This develops and adds to new research which will be examined to reflect emerging and comparative trends that deconstruct Indo-Trinidadian subjectivities from coolie to ‘Indiany’, across two case study sites in Trinidad and Canada. The cultural recovery and evolution of Indo-Trinidadians will be explored through diasporic heritage-making practices and the way they continue to use heritage-making processes to reconstruct and create new understandings of their post-indenture and transnational identities and networks.





## **Realities of Future Methods - Lessons and Learning: Practices of Inclusion in and beyond the Punjabi Canadian Legacy Project**

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Oral

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***Dr. Tzu-I Chung*<sup>1</sup>, *Dr. Satwinder Bains*<sup>2</sup>**

*1. Royal British Columbia Museum, 2. University of the Fraser Valley*

Based on and moving beyond the lessons analyzed in the recent publication on the Punjabi Canadian Legacy Project (PCLP), this presentation engages in a further critical review of the realities and issues in the quest for alternative practices of heritage toward an inclusionary future. The future heritage work undertaken with, for, and by previously and currently marginalized community groups in Canada, we argue, needs to challenge the tradition and current status quo of the continuous, and oftentimes uninterrupted, efforts made to record and exhibit white settler history. This status quo has been upheld by multicultural nationalism, which too often makes marginalized community heritage work tokenistic at the cost of long-term engagement and truly inclusionary practices.

Amidst the current international tides of crises of racism, COVID, sexism, and many other issues, we recognize that we are making history and shaping heritage. This is the time when alternative framework and context of knowledge acquisition shall be explored, with the same degree of effort, resources and commitment for all previously and currently “othered” and under-privileged communities. Such framework and living heritage amidst the unprecedented crisis require innovation through the disruption of normative practices. This presentation focuses on bringing the processes of non-mainstream agency and interruption to the forefront as part of the heritagization for our collective future.



## **Remixing as Praxis: Arnstein’s Ladder Through the Grassroots Preservationist’s Lens**

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Oral

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***Dr. Andrea Roberts*<sup>1</sup>, *Ms. Grace Kelly*<sup>2</sup>**

*1. Texas, 2. Texas A*

When Arnstein created the ladder of participation, the United States’ local governments engaged predominately urban African-American neighborhoods through federally funded programs. Fifty years later, preservationists and heritage conservationists pursuing participatory engagement models in these communities find sustaining interest difficult. Absent from planning literature is guidance on how to ensure grassroots preservationists of color retain control during the engagement. Further, authorized heritage discourse fails to recognize citizens’ power to define what place, heritage, and stakeholder means within conservation and preservation contexts. In this study, we ask practitioners and scholars to consider the optimum approach to researching or preser-

vation planning in this context. Through participatory action and ethnographic research, one of us (Roberts) helped design a hybrid forum-style symposium dedicated to preserving historic Black settlement heritage. As a researcher and symposium co-planner, I documented local preservation knowledge using questionnaires and performative storytelling while helping descendants of historic African-American settlements identify shared priorities and challenges. Findings suggest action researchers and preservationists must “remix” roles and the rungs of Arnstein’s ladder of citizen participation to sustain and center stakeholder involvement when planning with marginalized communities. Remixing consists of strategically sampling, looping, and layering promising local knowledge with that of experts to support citizen-centered preservation planning. By centering culturally informed planning approaches (like sharing folklore about place origins) and negotiating with stakeholders, professionals can create the conditions for participation that support sustained involvement. Symposium co-organizing and data collection catalyzed the ethical coproduction of knowledge and fostered ongoing research and collaborative projects after study completion. Remixing as praxis offers a framework for engaged preservation and critical heritage conservation that reinforces citizen empowerment through identification and application of innovative practices rooted in local knowledge. Identifying local practices that foster attachment and break down the hierarchy between expert and grassroots practitioners is essential to achieving praxis.

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## Rich picture building for future heritage research and practice

Oral (edits needed)

*Dr. Brianna Wyatt*<sup>1</sup>

*1. Edinburgh Napier University*

**Interest in the display and commodification of dissonant heritage, a practice and activity commonly referred to as ‘dark tourism’, has grown exponentially since its conceptual development two decades ago. With particular growth as a subject for academic study at schools of heritage and tourism management, dark tourism, as a form of heritage tourism, provides opportunities for audiences to connect with difficult pasts, understanding of seemingly macabre topics, and thrilling experiences through fear-induced displays. Although much has been written on dark tourism, few publications have examined the types and relevance of research methods used in existing academic enquiry. This paper therefore comments on a cross-section of dark tourism publications in the context of research methods. A key observation is that most qualitative research in dark tourism has been conducted using observation and interview methods. However, this paper discusses the author’s PhD research, which used rich picture building (RPB) as a data collecting tool during focus group sessions. As a tool for qualitative research, RPB has, hitherto, not been used in dark tourism research. RPB is used to help develop focus group discussions and aid participants in expressing, through pictorial representation, their emotion, perceptions, and conflicted understandings about a topic. It is a useful tool that helps to reveal underlying issues within social situations. Through RPB, the author’s PhD research, uncovered underlying management challenges within selected institutions, specifically relating to stakeholder relationships, interpretation management, and the overall visitor experience. This paper therefore addresses the ACHS 2020 conference theme, specifically the sub-theme of future methods and approaches to critical heritage studies, through consideration of RPB as a useful tool for future heritage and dark tourism research. It finishes with an observation that RPB may also be useful in practice for self-evaluation and future development opportunities within her-**

itage institutions.

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## Sennott Park

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Individual Film (edits needed)

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### *Ms. Isadora Dannin*<sup>1</sup>

1. *Massachusetts Institute of Technology (MIT)*

Sennott Park is a collection of remnants, signifiers of activity past. Located in Cambridge, Massachusetts, it is, to borrow a phrase from the poet Inger Christensen, an “enigmatic backyard”, a mysterious container of personal overflow of the neighborhood’s latent private lives lurking in open public space. The 6-minute film, which both is and isn’t a documentary (somewhere between a sensory ethnography, an implied first-person recollection, and a series of interviews), is an attempt to capture the park’s shapeshifting affects, its generous ability to be of use to whomever happens to be there. The subject of the film exists in the space between material realities—the unselfconscious fixtures in the landscape, both ingrown and washed up—and illusory subjectivities—the vocalized thoughts about the place by people passing through. A syntax of place emerges through close encounters with the living and nonliving, questioning the relativity of meaning (semantics), of physical scale (context), of timescale (tense), and of the local (dialect). The park is not constituted through the simple aggregation of distinct parts defined in isolation, but instead is continually made through the dynamics of social and environmental processes. In film, the complexities of a landscape’s inherited characteristics are suggested by, and limited to, what is seen and heard in the frame. Future methods of critical heritage studies depend on wrestling with the concept of medium specificity. Can the digital video, in an age where it is beyond ubiquitous, effectively capture, collect, and explicate objects such that they reside in the discourse of their legacy? In an attempt to follow that line of inquiry, *Sennott Park* conveys a sense of intimacy, peering into the nooks and crannies of the park and the minds of the people therein to reveal, through contrasts and overlays in visual and aural information, a heritage of disorder.



Sennott park-1.jpg



Sennott park-2.jpg



## Session title: The future of emotions in museum and heritage sites. 4. Abstract.

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Oral

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***Prof. Sheila Watson***<sup>1</sup>

*1. School of Museum Studies, University of Leicester*

This panel will contain three papers and one discussant session.

This panel will examine the ways in which new scholars in the field of museum studies are working on how visitors use emotions in museums and heritage sites to enhance their visits. Smith and Campbell have argued convincingly that ‘that rather than being simply or solely a learning experience, heritage and museum visitors’ experiences can only be explained if the emotional aspects of their visits are taken in to account’ (Smith and Campbell 2016: 443; Smith 2013, 2015a). However, as they point out emotions are difficult to articulate, identify and write about in any depth or detail. Nevertheless, we need to attempt to grasp how people manage and draw on emotions during their visits if museums are to engage effectively with visitors in the future. These papers will attempt to address issues of methodology, looking at topics ranging from visitor experiences in Holocaust museums, nationalism in Korean heritage sites and emotions in sleepovers in North American and UK museums. The three scholars whose work is represented here are all PhD students whose research has uncovered some surprising results. The exposition of their work will conclude with a discussion led by Dr Sheila Watson, School of Museum Studies, University of Leicester, UK.



## Session title: The future of emotions in museum and heritage sites.- 4 Discussant Dr Sheila Watson

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Oral

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***Prof. Sheila Watson***<sup>1</sup>

*1. School of Museum Studies, University of Leicester*

Researchers have discovered that the emotional lens through which visitors experience the museum often results in visitors rejecting or reinventing the story museums wish to tell, reframing it within their own socially constructed realities (Mason et al 2018). The papers presented here attempt to find ways to identify these realities and their impact on the visitor. At the same time all of us conducting research in this field need to be aware of our own emotional biases and presumptions, our own emotional lenses through which we see the world. This session will also invite the panellists and members of the audience to share their own experiences of research in this field, discussing how our different world views and political stances shape our emotional responses to our research questions. Here we will discuss theoretical and practical ways in which we can begin to map and understand how such complexity can be framed and comprehended. In this way we can begin to develop tools to support designers and curators to produce exhibitions that elicit expected and not unexpected responses to the narratives and experiences the museum offers.

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**SESSION: Future Methods and Approaches to Critical Heritage Studies. PAPER TITLE: Antagonism as Method: Critical Heritage Meets Critical Design**

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Oral

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***Dr. Kristie Jamieson*<sup>1</sup>, *Ms. Marta Discepoli*<sup>2</sup>***1. Ed, 2. Edinburgh Napier University*

This paper reflects upon the critical intent of an inter-lingual and inter-modal heritage research project that brought together Scotland's heritage professionals and Deaf activists. We describe how the collaborative methods of critical design facilitated counter-narratives, which performatively instituted the Deaf Heritage Collective as a space, where conflicting ideas surrounding disability, inclusion and heritage could be debated. We argue that a critical design approach extends the capacity of critical heritage to represent and interpret dissensus. In so-doing, the paper tests some of the claims of both critical heritage and critical design against Marchart's (2019) curatorial antagonism, which insists upon the importance of designing a counter-position within museum and heritage spaces. We argue that when combined, critical design and critical heritage enable a counter-position apt for exploring excluded communities and minority cultural heritage.

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**Sharing the Silver Screen? Curating the White Fathers Film Collection (1948-1960)**

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Oral

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***Dr. Jonas Van Mulder*<sup>1</sup>***1. KU Leuven*

The film collection of the Society of the Missionaries of Africa, commonly known as the White Fathers, consists of 954 objects which together constitute 80 mission films, mainly from 1948-1960 and mainly shot in what today is the Democratic Republic of Congo, Rwanda and Burundi. In 2019-2020 the Flemish Institute for Archives coordinated its analogue restoration and digitization. This film collection, still owned by the White Fathers but preserved at KADOC-KU Leuven (Belgium), offers valuable opportunities for collaboration between heritage institutions and heritage communities. The argument set out in this paper, however, is that venturing into collaborative or restitution projects and developing appropriate methodologies requires an accurate understanding of both the particular character of White Fathers film productions and the context of post-war Belgian colonial and missionary film making in general.

The upsurge of homegrown missionary film productions in Congo, Rwanda and Burundi for local audiences from the 1940s onwards was paired with a paternalist and moralizing attitude towards native spectatorship. Colonial and missionary filmmakers clang to the pedantic notion that natives needed to be taught how to watch moving images, and White Father screen writers and film makers in particular were fully sympathetic with the adage that Africans needed films tailored to their supposed capacities as a film audience. In fact, they

paradoxically claimed that missionary films and documentaries were salvaging, age-old rituals, legends and imageries from the cultural clear-cut brought about by colonization and globalization. Through their films, the missionaries argued, decaying native traditions could be ‘restituted’ to local audiences, attributing cinema with the ability to ‘lead’ native people back to their own cultural identity. Such a narrative, I will argue, calls for reflection about the extent to which this view might also covertly resonate in digital sharing and other forms of ‘restituting’ audio-visual archives from colonial times.

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## **Social Meaning Mapping: A digital research tool for exploring visitors, museums and collections**

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Oral

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***Dr. Dimitra Christidou***<sup>1</sup>

*1. Senior Researcher, Norwegian University of Science and Technology*

This paper introduces Social Meaning Mapping (SMM), a novel digital tool embedded in the Visitracker tablet-app, designed to capture aspects of the museum experience. During a researcher-led session post-visit, visitors are invited to annotate on the tablet’s screen their experience of a particular gallery room while sharing their thoughts aloud. Both visitors’ annotations and their voices are being recorded through the app and can be visualized on its portal through a simultaneous re-creation of what visitors say and what they annotate on the screen.

In this paper, I draw upon a pilot study at the National Museum of Art, Architecture and Design in Oslo, Norway, and an interdisciplinary collaborative study between the Department of Education, University of Oslo, the Department of Art History, University of Vienna and the Austrian Gallery Belvedere. In both studies, with the help of the Visitracker app, we conducted in-gallery observations at these two art museums, followed by visitors answering a short survey and creating a Social Meaning Map of their experience.

Apart from discussing the theoretical and methodological underpinnings of the Social Meaning Mapping tool, the examples foreground the opportunities and challenges emerging when collecting and analyzing multimodal data and combining quantitative and qualitative methods (i.e. survey, in gallery observations and SMM). By doing so, this paper bridges research, practice, and theory and contributes to the ongoing debate regarding the contribution of new technologies to the collection of meaningful data about visitors’ practices and experiences in museums.



## **Spectacular enchantment: the design and heritage of the public Wintergardens at the Auckland Domain**

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Oral

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***Dr. Jacquie Naismith***<sup>1</sup>

*1. Nga Pae Māhutonga School of Design, College of Creative Arts Toi Rauwharangi, Massey University Tu Kunenga Ki Purehuroa*

The Auckland Domain Wintergardens (Gummer and Ford 1919-31), have, since their opening, been a popular visitor destination enjoyed by locals and tourists and, since the 1980s, an officially designated heritage site. The Wintergardens complex materialized an early 20<sup>th</sup> century vision for the Auckland Domain as an urban park, enabling opportunities for both botanical and social display. The completed complex consisted of two glasshouses (a Cool House and a Palm House), a native Fernery, and a courtyard and pool of classical design. The distinctive vaulted forms of the glasshouses inscribed a language of late Edwardian conservatory architecture, influenced by British exemplars, into the volcanic terrain of the Auckland Domain/Pukekawa site.

The heritage values of the Wintergardens have been recognised in terms of architectural design, garden/botanical history, education and public leisure and supported the awarding of a Category 1 Heritage New Zealand listing. A programme of preservation and restoration undertaken in 2003/4, and earthquake strengthening in 2017 has retained the integrity of the original design and architectural programme with minimal intervention. The complex has therefore retained its original conception as botanical display space for public leisure, witnessing, as does a landscape, multiple cycles of plant nurture and growth over a 90+ year building life.

Utilising contemporary and historical sources this paper identifies the discourses, aesthetics, materials and technologies that have shaped and structured the Wintergardens complex. It considers how heritage values now engage with a contemporary experience of the site as destination, attraction and place of connection between botanical and human species. It situates this within the heritage frameworks of care and restoration that have enabled these early 20<sup>th</sup> century structures to continue to bring the past into the present and assert 21<sup>st</sup> century relevance.



## **Sustainable Historical Building Maintenance using Heritage Building Information Modelling**

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Poster

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***Mr. Saiful Ramli***<sup>1</sup>, ***Dr. Ibrahim Motawa***<sup>1</sup>

*1. University of Strathclyde*

Many historical buildings stay in poor conditions with indications of critical building defects because the issue of maintenance management is not sufficiently resolved. To date, the Malaysian government has spent quite a large amount of money on conserving historical buildings. However only a few years after major conserva-

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tion efforts, the buildings continue to deteriorate. Heritage Building Information Modelling (HBIM) approach has been developed as 3D information models to manage and maintain historical buildings in order to help overcome these problems. By integrating the technology of HBIM models with related conservation works documentation, heritage professionals and owners can manage maintenance more efficiently.

This paper outlines the current HBIM approaches adopted by heritage professionals and owners of historic buildings in managing buildings after conservation process. Also, this paper is part of ongoing research aimed at developing an HBIM framework for maintenance management of historic timber buildings in Malaysia. To achieve the aforementioned objective, the paper combined literature review and case studies.

The proposed HBIM conceptual framework is significant to sustain buildings and their associated values and will help the Government of Malaysia and the heritage organisations to prepare guidelines for heritage professionals and owners of historic timber buildings to manage the maintenance of their buildings.

Towards these purposes, a structure of piloting the conservation of historic timber buildings in the coming years can be developed and examined. Furthermore, this study will discuss the benefits, limitations and findings of sustainability for historic timber building maintenance using HBIM as well as recommendations for future research.



Monument.jpg



Model.jpg

## **Sustainable Historical Building Maintenance using Heritage Building Information Modelling**

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Oral

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***Mr. Saiful Ramli<sup>1</sup>, Dr. Ibrahim Motawa<sup>1</sup>***

*1. University of Strathclyde*

Many historical buildings stay in poor conditions with indications of critical building defects because the issue of maintenance management is not sufficiently resolved. To date, the Malaysian government has spent quite a large amount of money on conserving historical buildings. However only a few years after major conservation efforts, the buildings continue to deteriorate. Heritage Building Information Modelling (HBIM) approach has been developed as 3D information models to manage and maintain historical buildings in order to help overcome these problems. By integrating the technology of HBIM models with related conservation works documentation, heritage professionals and owners can manage maintenance more efficiently.

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Monument.jpg



Model.jpg

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## Talking to the Wall: the challenges of experimental participatory methods in an urban WHS

Oral

***Prof. Chris Whitehead<sup>1</sup>, Dr. Gonul Bozoglu<sup>1</sup>, Dr. Tom Schofield<sup>1</sup>***

*1. Newcastle University*

This paper presents methods used in the ‘Plural Heritages of Istanbul’ Newton Fund project. Our purpose was to counter both the official, monolithic and singular story of the heritage value of the ancient walls of Constantinople and the deficit of meaningful community engagement on the part of authorities. We aimed to understand the ‘plural’ heritages of the 6.5km-long site intersecting various urban neighbourhoods. People took us on walks of their places, pointing out and discussing what was important to them, either for symbolic reasons, matters of collective memory or personal life stories, or mixtures of these. We discovered histories of intergroup amity and conflict, bird-keeping and trading, gardening, sport, religious observance, mourning and labour that co-configure place and experience; we understood linkages between senses of the past, present and future in people’s negotiations of change. In turn, our ethnographies led us to experiment with cultural probes as a method for co-producing films. Our participants engaged in forms of play and reminiscence, imagining dialogues with the Walls. This provided otherwise unreachable understandings of the relationships between people and place, challenging conventional notions of ‘data’ and ‘heritage’ and opening vistas onto future conceptual and methodological evolutions. The process also brought both community cohesion and controversy and contest into view, prompting questions about what counts as legitimate heritage. We present the development and potentials of these methods, exemplifying some of the films before turning to their value for different stakeholders: for us as researchers, for the communities themselves, and for heritage authorities.



## Tawada Yōko: the “mixed-writing” of local myth from Greece and Japan as a shared intangible heritage for the future?

Oral

*Dr. Francesco Eugenio Barbieri*<sup>1</sup>

1. University of Catania

One of the main features of Tawada Yoko’s production is the creation of a third textual space between her mother tongue, Japanese, and her language of adoption, German. Characters and stories of her texts reside in this in-between, a place that stands within two different languages and cultures.

In her work *Orpheus oder Izanagi* (1998), Tawada recollects elements of the Japanese folklore, specifically the myths narrated in the *Kōjiki* (8th century), and she hybridises them with the Western literary heritage, especially the myth of Orpheus from Ovid’s *Metamorphoses*. The output is a sort of “mixed writing” of two different textual heritages, resulting in a new narrative whose meanings are sharable on a global level and that I consider as able to balance the fracture between Eastern and Western cultures (Barbieri 2016: 222).

If «Heritage may be used to regulate, legitimate and justify the maintenance of national narratives» (Smith 2006: 6-7) then I suggest that the operation realised by Tawada can be interpreted as the creation of a new shared ICH that pertains not only to the realm of national narratives, but overcomes border and positions.

This paper aims at analysing this work of Tawada from the perspective of heritage studies, specifically discussing:

- the use of different national narratives and the literary creation of a universal, yet hybrid, sense of intangible heritage as a possible poetic manifesto of Tawada;
- problems concerning the ownership of the myth in contemporary global culture and in the landscape of circulation of literary works.



## Textual Landscape of Cultural Heritage: a Critical Assessment

Oral (edits needed)

*Dr. Pelin Yoncaci Arslan*<sup>1</sup>, *Dr. Özgün Özçakır*<sup>2</sup>

1. Middle East Technical University, 2. Erasmus School of History, Culture and Communication (Erasmus University Rotterdam)

Charters, resolutions, declarations, and many other kinds of authoritative texts have defined the disciplinary boundaries for Cultural Heritage (CH). As commonly recognized professional codes of conduct and policy documents with a doctrinal twist, these documents constituted landmarks representing the “Authorized Heritage Discourse” - like the Venice Charter 1964, or the Burra Charter 1981. The contents and principles recorded have been studied thoroughly by specialists so far. However, the thousands of pages of the textual body itself provides further alternative study venues under the light of new research questions enabled by humanistic computational work with big cultural data. This paper first creates and then operates within a database of

publicly available doctrinal documents prepared by UNESCO and ICOMOS. By performing quantitative textual analysis to map keywords and key concepts in one “big picture,” we aim to demonstrate the transformation in the “language of heritage” from the 1960s to the present and, potentially, to highlight previously unnoticed patterns and trends of heritage conversation. The resulting textual landscape will both provide a blueprint to discuss the future definitions of heritage and lead us through a curiosity-driven exploration of the CH’s future “language”.

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## **The Creation and Reconstruction of Saibara in the Edo Period: Uragami Gyokudo’s Attempts to Reproduce the Musical Culture of Heian Japan**

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Oral

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***Prof. Emiko Takenouchi***<sup>1</sup>

*1. Kyoto City University of Arts*

The term “Saibara” refers to the music produced by the Japanese aristocratic society during the Heian period (8-12<sup>th</sup> centuries). It consisted of popular songs with poetic lyrics sung in Japanese and accompanied by Tōgaku (Chinese music) instruments. In the Heian period, contrary to current practice, it was common to play solo instruments, and to rearrange musical pieces for different instruments.

The Saibara had disappeared by the early Edo period (17-19<sup>th</sup> century). However, in 1626, some Saibara songs were reconstructed from surviving ancient notations becoming part of the “textual heritage”. Because these reconstructions were not completely successful, several other attempts of were carried out throughout the rest of Edo period.

The famous the Edo-period literati and master of the Chinese 7-string zither qin (guqin), Uragami Gyokudō (1745-1820), arranged those Saibara songs for the qin as part of the movement to reconstruct the Saibara repertoire. It is possible to say that the versions for qin of the Saibara repertoire were an homage to the qin of the Heian period, but also a tool to better understand the musical culture of Heian Japan, and to create a sense of identity with the aristocratic culture of the past. These Saibara scores arranged for qin by Uragami Gyokudō were published, but never performed.

I argue that on the basis of recent research on textual reconstructions of Saibara songs during the Edo period, it might be possible to rebuild today the musical heritage of the Heian period as re-imagined by the literati of the Edo period.

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## The eye of the beholder. Maps as metaphors to reshape the landscape/territory

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Oral

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***Prof. Iacopo Zetti***<sup>1</sup>

*1. University of Florence*

On 12 October 1492, Columbus reached an island that he supposed to be in Cipango (Japan), but in reality was in the Caribbean. This event was possible thanks to a map, drawn by Toscanelli in Florence, that was, in many respects, wrong.

Maps are powerful tools to investigate heritage. Maps are texts, apparently uncritically descriptive, but in reality intentional and specifically in the domain of physical planning, they strongly contribute to the shaping of cultural landscapes. In many Italian planning experiences, the concept of cultural landscape is turned into a key instrument to design a future territorial structure and in this domain the use of an interpretive text/image needs to be problematized.

Considering that a cartographic image is a designing metaphor (Dematteis, 1985), I propose a reflection over its role in physical planning processes in extracting the picture of heritage from the complexity of real territorial layout.

Is it possible to find a linkage between the ideal image of a territory that can be drawn on maps and the ability to reuse physical traces of the past that keep unaltered the historical value, but keep nothing of their original use value? Considering territory as a palimpsest, how can we use our power to design a cartographic representation (Farinelli, 2018) in order to insert our levels of meaning in an already strongly transformed (and sometimes neglected) territory?

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## The Human Bower: Harnessing Arts-Research Synergies for Approaching Heritage Futures

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Oral

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***Dr. Jennie Morgan***<sup>1</sup>

*1. University of Stirling*

This paper is an auto-ethnographic reflection on an arts-research collaboration used to explore selections of keeping what is valued for the future. Focused on a collaboration between a participatory artist and an anthropologist for the *Heritage Futures* project (2015-2019), the paper explores synergies between ‘creative’ and ‘research’ practice. It argues that this collaboration opened productive routes of inquiry by *combining* approaches from both, held together by understanding the collaboration not simply to be ‘method’ but a specific ‘ontological commitment’ or ‘way of corresponding with people’ (after Ingold 2017). To advance this argument, the paper recounts how the collaboration took shape through joint fieldwork leading to a public participatory arts event, *The Human Bower*. Two responses to the panel provocation, ‘what do methods do’, are provided. The first, is

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this arts-research collaboration created productive conditions – through conversing, doing, and making – for speculative, open-ended, and critically-engaged inquiry attuned to articulating that not easily grasped by other modes. Here, inviting people to consider how futures are actively made through the choices they make about the (im)material world. The second, is this collaboration provided potential to unsettle distinctions between the role of ‘creative’ and ‘researcher’. Thus enabling openness to other ways of coming to ‘be with’ the subject (and indeed subjects) of the inquiry (Ingold 2017). The paper is not intended to offer a ‘how to’ guide on arts-research collaboration. Rather it aims to prompt discussion on the similarities (rather than differences) in the ecologies of practice generated through collaborative research.

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## The power of analogy: Comparative perspectives for the futures of heritage planning

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Oral (edits needed)

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***Ms. Marilena Mela***<sup>1</sup>

*1. PhD candidate, Vrije Universiteit Amsterdam*

This paper discusses methodologies for comparatively looking at spatial planning cases from a critical heritage perspective. The term ‘heritage planning’ is frequently used to describe the practices of spatial organization in landscapes with heritage value. This definition, however, is rendered elusive when faced with an understanding of heritage as an ever-present process, which assumes multiple forms, engaging complex networks of power relationships. In this sense, spatial planning seems to contest heritage: heritage is plural, social, constantly changing; planning claims to be universal, scientific, seeking to impose order in a moving world. Thus, heritage planning is hardly a consistent category; it is a fragmented sum of practices, both discursive and material, that activate different economic realities, national worldviews, systems of knowledge production, material formations, landscape stories, and forms of social action. I argue that we can only define heritage planning by critically engaging with diverse acts of transformation of heritage landscapes in a comparative way. But what method could allow comparisons among concepts, places, and practices, all at once? In the main part of the paper, I discuss the examples of five comparative methodologies, created by thinkers from different disciplines: literature studies, planning, sociology, urbanism, and heritage studies. The authors use different criteria and classification systems to enable comparisons: cases are bound together by underlying mythologies, national frameworks, types of landscape, social models, or their levels of connectivity. After this literature review, I discuss the potential contributions of the presented tools to the construction of a comparative system for cases of heritage planning. In this post-disciplinary approach, unseen power relationships- but also possible futures for spatial planning- can become visible in the parallel shaping of the ordinary landscapes we dwell every day.





## The stickiness of practice: participatory approaches in the preservation of activist performance art

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Oral

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***Dr. Hélia Marçal***<sup>1</sup>

*1. University College London*

Performance is an art form known by being fugitive, hard to inscribe and even harder to preserve. After the movement, the action, or that moment in time, there is always the question of what remains, what sticks with us, what is dragged beyond the present, what, after all, brings the future to performance art?

This paper will reflect on embodiment and practice in the preservation of performance art. Departing from historical perspectives on performance art and its traces, the presentation will focus on the critical performativity involved in rescuing the body of activist artworks. In doing so, it will explore the potential of performance and participation in the creation of new cultural heritage narratives.

This discussion will draw on empirical data collected through processes of documenting and re-enacting three performance artworks created by Portuguese artists during the Portuguese dictatorship (1928-1974) and subsequent revolutionary process (1974-1981, according to da Silva 2009). Aiming to provide often concealed perspectives about those artworks - perspectives of grief and pain, trauma, and political activism - the documentation process focussed on the affective elements of this heritage practice. Practices of recovering histories and affects that stick with bodies were mostly focused on in-depth interviews, observation, and participation in re-enactments. Diffractive approaches were essential to grasp the inclusions and exclusions that occur when writing histories of activist performance. In this presentation I will demonstrate in which ways participation, understood in the broad sense as an act of yielding authority (Bishop 2012), not only allowed for counter-narratives by peripheral stakeholders to be inscribed in the history of artwork, but also contributed to the multiplication of the memories of work in a manifold of body-archives.



## The Swedish Cold War Heritage through Youtube Algorithms

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Oral

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***Dr. Christian Widholm***<sup>1</sup>, ***Dr. Victor Lundberg***<sup>2</sup>

*1. Södertörn University, 2. Malmö University*

In the wake of the Cold War obsolete military infrastructure was transformed into visitor attractions by traditional heritage stakeholders or was left as ruins for the war history buffs to reveal. However, the heritagization of the Cold War remains during the 1990s and the beginning of the new millennium coincided with the advent of the digital society. This led to an inclusion of new actors and arenas on the terrain of heritage production. In this paper we focus on how the logics of the digital age have affected the Cold War heritage in Sweden, where it is both popular and contested, through an investigation of the social media platform Youtube and the video content pertaining to the Swedish Cold War. We suggest, like previous research has indicated (Gillespie 2015; van

Dijck 2013; Pietrobruno 2013; Reider et al 2018; Bishop 2018), that social media should be understood in relation to opaque economic (e.g. monopolies) and technological (algorithms) frames that intervene in the supposedly democratic universe of social media.

In addition, given notions that today's situation is unique, we problematize views that emphasize the difference between heritagization online today and heritagization in pre-digital contexts: Yesterdays' heritagization in many ways looked different from today's online-age, but was it not also influenced by phenomena that we usually think did not exist in the past, for example so-called filter bubbles? And, despite ongoing de-politization in contemporary neoliberal discourses, is not the post-Cold War era still marked by ideology?

Christian Widholm and Victor Lundberg

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## Their Life, Their Record, Their System?: Designing Participatory Recordkeeping Systems for Children and Young People in Care

Oral (edits needed)

***Dr. Anna Sexton*<sup>1</sup>, *Prof. Elizabeth Shepherd*<sup>1</sup>**

*1. Department of Information Studies University College London*

Children and young people living in care are the subjects of extensive detailed records, the majority of which are born digital. Recent research has shown that these records are critical to their sense of identity and memory, both while in care and later in life. However, these records are designed around the needs of the 'corporate parent' with a myriad of services contributing reports, assessments and opinions including from social workers, carers, schools, the police, NHS and mental health services. Adding to this complexity, there are multiple proprietary digital systems in use for controlling this information.

The recent MIRRA: Memory–Identity–Rights in Records–Access project at UCL identified a range of preservation and access challenges associated with such systems. Most critically, however, the voices of the children themselves are rarely heard or recorded. Young people often don't know what has been written and kept in these records, and have little to no access to records management systems. In this way social care recordkeeping reflects their broader experience of powerlessness and lack of self-determination over their own lives, an inequality which may have long term impacts as they grapple with questions of personal history, identity and belonging.

In this paper we will explore our ongoing work to develop a digital participatory recordkeeping platform that will enable children, young people and their families to collaborate in the creation and content of records while they are in care. We will discuss balancing legal and regulatory requirements with the memory needs of young people, and the potential of working with commercial partners to deliver recordkeeping change. We will argue that creating a participatory infrastructure for the active sharing of control over digital records is a vital development in social care, and is an essential building block towards a more socially just society.

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## To Preserve an Imagined Past

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Oral

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***Dr. Marisa Brown***<sup>1</sup>

*1. John Nicholas Brown Center for Public Humanities and Cultural Heritage, Brown University*

Several months ago, I submitted an abstract for this presentation arguing that the field of preservation practice is becoming more interpretive, more interdisciplinary, more experimental, more participatory, and more engaged with social and political issues as they relate to place. The presentation would have examined these changes, and called for deep structural change in the practice, curriculum and culture of heritage work informed by museum and library practice, public history, contemporary art, and community activism. It seemed then that the field was at a crossroads, but that one could imagine the possible emergence of a new critical preservation practice. Now, I'm less sure. In the US, it is becoming increasingly clear to more and more people that the history of America hinges on white dominance and supremacy, and that the preserved "historic" buildings, spaces and monuments that the heritage field works to protect are a central vehicle for the communication of this ideology. One welcome development has been the rise of preservation work around sites of African-American heritage, but one wants not only sites that positively tell stories of Black history, but also sites that provide a devastating critique of the racial hierarchy and violence that has shaped American history and identity. Can we find enough antiracist buildings, spaces and monuments to preserve – and will enough heritage professionals, organizations and public bodies be willing to frame their work through the lens of antiracism? As we consider the possibility of an antiracist heritage future, we examine the work of the visual artists Titus Kaphar, Kehinde Wiley and Kent Monkman, and the fiction writers Colson Whitehead, Ta-Nahesi Coates and C. Pam Zhang as models for a new heritage imaginary.



Kaphar behind the myth of benevolence.jpg



Wiley rumors of war.jpg



Monkman welcoming the newcomers.jpg

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## To Which Category of Heritage do “Literature” Belong to?

Oral

*Dr. Edoardo Gerlini*<sup>1</sup>

1. Ca' Foscari University of Venice / Waseda University

Literature is undeniably part of what we call “cultural heritage”, nevertheless literary texts included in textbooks and anthologies, rarely appear in UNESCO’s heritage lists. The “Memory of the World” includes books, manuscripts, or archives, but its focus is the preservation of tangible and “*authentic*” documents, like auto-graphed copies of diaries (the *Midokanpakuki*), or inscribed objects (the Stelae of Ancient Kozuke). On the other

hand, the representative list of ICH is primarily focused on the performative, “living” aspect of heritage, and few importance is given to texts, for example the librettos of Kabuki or Noh theatre.

This paper aims to reflect on the nature of text, opening a critical dialogue about heritage from the perspective of literary studies, with a focus on Japanese texts. What makes literature and texts in general so scarcely appealing to the heritage discourse? Is it because literature has already its own rules and listing criteria – the Nobel prize, anthologies of world literature, the «world republic of letters» (Casanova 1999) – with its own enclave of experts and its specific “authorized *literary* discourse”? Or do exist factual qualities of texts that make them unsuitable to fit into existing categories of heritage? Are texts tangible, intangible, or neither? Do words as “classics” or “canon” correspond to the concept of “representative masterpieces” in the UNESCO discourse?

The paper concludes proposing a definition of “literary heritage” as the political and cultural practice of creating and recreating literary texts.

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## Transdisciplinary Approaches to the Investigations of the Past and Heritage Studies

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Oral

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*Dr. Selvakumar Veerasamy*<sup>1</sup>

*1. Department of Maritime History and Marine Archaeology, Tamil University, Thanjavur*

The branches of knowledge that investigate the past societies have remained fragmented variously as archaeology, history, anthropology, literature, folklore and heritage studies. The multi-dimensional relationships between the contemporary society and the past and heritage have remained poorly studied. The narrow focus in the design and development of the curricula of the disciplines related to the past in the twentieth century in some contexts have created pigeon-holing of knowledge and approaches to the past. The academic programmes of several institutions at the Post-Graduate level do not offer sufficient transdisciplinary focus and as a result students are tend to develop narrow, fragmentary perspectives in their approaches. Taking India as a case study, this paper compares and contrasts the curricula of the Post-Graduate Programmes in archaeology and anthropology. Emerging out of author’s personal association with the curricula of five different universities of India, this paper draws data from the post-graduate programmes of India. It argues the need for transdisciplinary, multiple social science oriented perspectives in framing the curricula in order to develop the critical heritage studies among the younger generation. The survey suggests that literature, ethnography, anthropology, heritage studies and folklore components are poorly represented in some of the academic programmes. The paper highlights the need for basic introductory programmes on heritage studies, archaeology and history by various universities across the world through open learning for teachers, public, children and students at various levels and researchers to disseminate pluralistic, transdisciplinary and critical approaches to the study of past as well as heritage.



## UK Chapter Meeting: The Future of the UK Chapter

Oral

***Prof. Bryony Onciul*<sup>1</sup>, *Dr. Katherine Lloyd*<sup>2</sup>, *Dr. Anna Woodham*<sup>3</sup>**

*1. University of Exeter, 2. Information Studies, School of Humanities, University of Glasgow, 3. King's College London*

This session will provide an opportunity to discuss key issues for UK heritage researchers emerging from the conference themes and explore how the ACHS UK Chapter can support research in the field of Critical Heritage Studies in the UK.

We will showcase some examples of recent activities and initiatives undertaken by UK Chapter members, including the ACHS UK Conference Heritage Encounters, held in Newcastle 2018. Participants will be encouraged to identify future opportunities, including conferences, workshops, research sandpits and meet-ups. We will also discuss the future of the Chapter, new roles and elections for the Chapter Co-ordinator.

All welcome. We particularly encourage the participation of Early Career Researchers.



## Under the volcano: designing architectures in Kagoshima as interpretive texts on local heritage features

Oral (edits needed)

***Prof. Andrea Innocenzo Volpe*<sup>1</sup>**

*1. University of Florence*

*“Then, against the will of the captain and of his sailors, we reached Japan. [...] Without any possibility to enter any other port, we went ashore in Kagoshima: the homeland of Paulo de Santa Fé, where we were welcomed, as much by his relatives as by everyone else, with great love and affection.”*

Saint Francis Xavier landed in 1549 in Southern Kyushu just six years after the “discovery” of the Land of the Rising Sun as reported by Portuguese adventurers who had fortuitously reached Tanegashima.

From that moment onwards Kagoshima became the main entry-point for any westerner willing to explore such mysterious country.

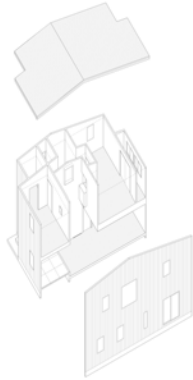
Exactly there, our Japanese-Italian architecture firm had the chance to design and build a tangible space, inevitably conceived to celebrate such uncertain territory where Japanese and European identities once met.

An house both designed to embody the intangible heritage of those cross-cultural stories still present in the former Shimazu domain and at the same time an act of interpretative rewriting of a forgotten architectural essay: a ‘text’ written by a neglected architect, hidden behind the celebrated poet: Michizo Tachihara’s Haus Hyacinth, designed in 1938 as an ideal hermitage that should have been built along the Urawa lake shores in Saitama. A tiny architecture, finally built in 2005, where Kamo no Chōmei’s *Hojoki* memories blurs with no contradictions at all into a mediterranean architecture dream.

An (in)tangible space described by the author in the original drawing with the Italian words “La Villetta dal Urawa” we took as a reference for its ability to overcome the stereotyped image of East-West dichotomy.

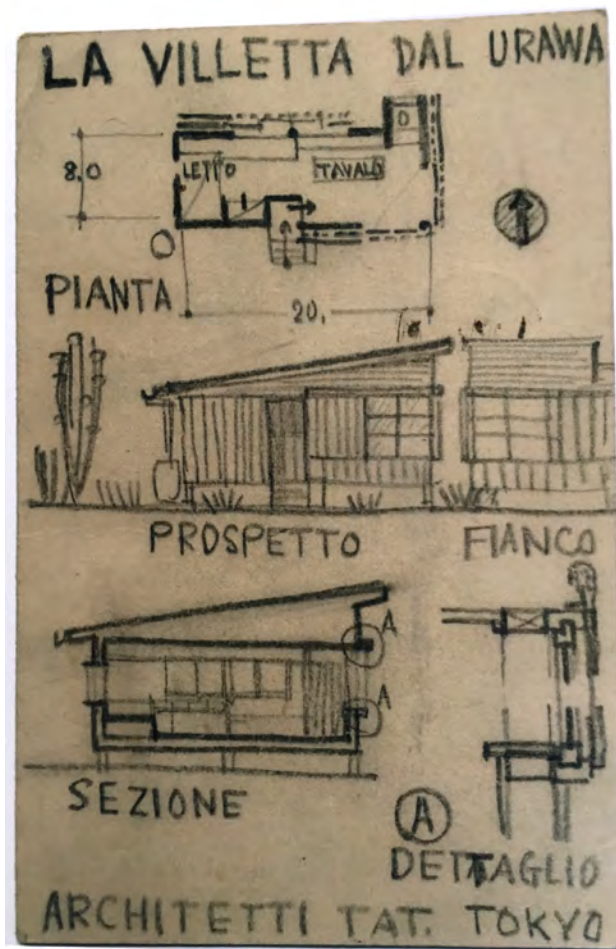


After all it's in the realm of analogy that shines the secret thread which ties together all the things.



Pict3460.jpg

Casa cielo axonometric.jpg



03.jpg





## Under the Wing of Concrete: the Phenomenon of the Vilnius Palace of Concerts and Sports

Oral

*Mrs. Aida Stelbiene*<sup>1</sup>

*1. the Association of Architectural Quality Development*

The Vilnius Palace of Concerts and Sports, known better as the Sports Hall, was a part of a network of popular culture and sports centers built in the Soviet Union in the 1970s. The building found its place next to the historic heart of the city. The Sports Hall is an outstanding piece of Brutalism, acknowledged for its technological innovation (roof, suspended on cable stays net). Up until now, its meaning and values are not settled, full of contradictions. On the one hand, Sports Hall entered the Register of Cultural Properties of Lithuania in 2006, on the other hand, it stands abandoned for almost fifteen years, despite the periodically reemerging initiatives to reuse it. The goal of my phenomenological qualitative research is to reveal the phenomenon of the Sports Hall. In my presentation, I am going to focus on the methods I have used. Two questions are on the table: what may help to integrate different research methods, and how does each of the methods serve the subject synergically? I have examined people's experiences, as well as my own reflections. In the first part, I carried out semi-structured interviews with ten people, 21 to 79 years old, and their inductive theme analysis (Braun & Clarke 2006). In the second part, I have used the method of visual autoethnography, with such instruments as video, photo, audio documentation, and diary notes, to systematize my own experiences and reflections.

A phenomenological paradigm is a basis that unites different methods and perspectives of the research. Together they all help to discover something profound about the Sports Hall. My aim is to prove such an approach can enrich our knowledge of particular heritage objects.

Braun, V., Clarke, V. "Using thematic analysis in psychology." *Qualitative Research in Psychology*, vol. 3, Issue 2, 2006, pp. 77-101.



Vilnius palace of concerts and sports stelbienes  
photo 2019-1.png



Vilnius palace of concerts and sports stelbienes  
photo 2019-3.png



## Using Critical Pedagogy to Exhibit Difficult Heritage in Museums

Oral (edits needed)

***Ms. Althea Cupo***<sup>1</sup>

1. *University of Manchester*

This paper aims to discuss an innovative use of Paulo Freire's educational theory of critical pedagogy in museum exhibits presenting difficult heritage. Critical pedagogy relies on mutual intellectual respect between teachers and students, who dialogue to identify, and subsequently dismantle, social inequities. This paper investigates museum exhibitions as remote dialogues between curators and visitors by drawing on Stuart Hall's analysis of relative autonomy in decoding mass communications and Foucault's conception of power as a creative force. The theoretical elements of this paper are grounded in a display about slavery that the author is currently developing with Manchester Central Library, in which the author aims to apply Freirean critical pedagogy to the exhibition design and interpretation. This paper invokes the Freirean concept of the intellectual interdependence of 'teachers' and 'students' to make an ethical argument for designing exhibits that maximise the generative potential of visitors' agency in decoding meaning from exhibitions. It then goes on to assert that curatorial authority, or leadership, is necessary to structure exhibits so they facilitate dialogue and creative problem solving between visitors and the issues raised in the exhibits, and among visitors themselves. This novel application of Freire's theory has the potential to inform future interpretive and display practices of difficult heritage. The paper will also explore the theory's potential to expand and strengthen the dialogical function of museums in providing visitors with supportive, stimulating, and safe environments.



## 'Assembling' Future Practice: Multi-Method Approaches to Social Value Assessment

Oral

***Ms. Elizabeth Robson***<sup>1</sup>

1. *University of Stirling*

Over the last 50 years, and in particular since the issuing of the Burra Charter, there has been a growing emphasis in international conservation instruments on social value and the significance of historic sites to contemporary communities. These developments have been mirrored in heritage frameworks in the UK and Scotland where, coupled with resource constraints and uncertainties over the future of heritage management, engaging with community values is increasingly seen as imperative for heritage agencies. However, in practice, reconciling alternative theoretical and technical approaches to valuing the historic environment has proven difficult. This paper presents a project that is seeking to provide critically informed guidance for practitioners on incorporating multiple and dynamic social values into day to day heritage management. The research has involved trialling multiple qualitative methods and rapid, participatory approaches for social value assessment at offi-

cial and unofficial heritage sites in Scotland. This paper will discuss the comparative evaluation of the methods (applied in different combinations and contexts) and translation of the findings into a ‘toolkit’ to guide future practice. It explores how rapid, participatory techniques can reveal alternative forms of knowledge, which complement and extend existing significance assessment processes, and people-centred approaches can contribute to building trust and understanding, which are critical for more collaborative, future-orientated heritage management.

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## ‘Re-’: Methods of Illustrative Practice in Heritage

Oral

*Dr. Rachel Emily Taylor*<sup>1</sup>, *Ms. Leah Fusco*<sup>1</sup>

1. *University of the Arts London*

This paper explores the rematerialisation of absent, lost, and invisible stories through illustrative practice and examines the role of contemporary illustration in cultural heritage. It will discuss concepts fundamental to the illustrator; voice and positionality encountered through the process of investigating people-place relationships and the function of creative artefacts in heritage.

The making of creative artefacts through the exploration of archival material and experimental fieldwork is an important investigative process and engagement strategy in the authors respective illustrative practices. This manifestation of subject matter through material storytelling involves a complex process of gathering, negotiating and interpreting and the authors here are concerned not only with illustrative practice as a form of communication but as a discipline defined by active exploration and knowledge generation. This approach aligns with David Harvey’s description of heritage as a ‘process’ (2010, p. 320) that is not inert and it takes place in the present (Turnbridge and Ashworth, 1995, p. 6), ‘people engage with it, re-work it, appropriate it and contest it (...) it is part of the way identities are created’ (Bender, 1993, p. 3). It is an action.

The authors will discuss their own practices to unpick their role in the heritage process; a study of the historical wetland site of a deserted medieval village in East Sussex and of historical people (foundling children) at the Foundling Museum. In the analysis of their process, illustration does not re-create or re-construct the past, instead it can be framed as a: *re-turn, re-visit, re-imagine, re-voice, re-assemble, re-presentation, re-enactment.*

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## ‘Rise and Repeal’: social protest, feminist heritage and archival remediation

Oral

*Ms. Hannah Smyth*<sup>1</sup>

1. *Department of Information Studies University College London*

On 25<sup>th</sup> May 2018 a referendum proposing to remove a constitutional ban on abortion in Ireland passed by a

landslide vote. The 5-year campaign to repeal the eighth amendment to the constitution had inspired a panoply of activism, cultural production, and national self-reflection. Converging with a state-led ‘Decade of Centenaries’ during which the authorized heritage discourse of the preceding century was publicly challenged, tensions between historical and contemporary gender equality issues became manifest in the discourse and ephemera of a growing ‘Repeal’ campaign.

This paper discusses how heritage archives became one of the many symbolic tools used by both the Repeal and anti-Repeal lobbies. It delves into this politically charged, ‘radical public history’ expressed through remix culture between 2016 and 2018. It examines how these ‘uses of the past’ both challenged and resisted constitutional change in the context of a renewed historical awareness and ‘participatory historical culture’ precipitated by a series of national commemorations. It draws on recent theories of affect, social justice and critical feminism in the archives as well as critical approaches to heritage and symbolism in relation to collective memory and social protest. Heritage can be utilized in social justice struggles in ways we might consider progressive but equally in ways that are not. This paper demonstrates the affectivity of heritage when mobilized in a particular cultural and commemorative context.

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## “Edo Castle”: Digital Deep Mapping as “Virtual Heritage”

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Oral

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*Dr. Sonia Favi*<sup>1</sup>

1. *University of Manchester*

The project “Edo castle”, coordinated by the International Research Institute for Archaeology and Ethnology, combines datasets derived from cartographic, iconographic, textual and archeological sources related to Edo (“pre-modern” Tōkyō) to build a digital “deep map” and a virtual reconstruction of different stages of the urban development of the city. It focuses especially on the area of the Edo castle (the core from which the city developed, and now, even after substantial transformations, a popular tourist destination, and locus of affection for the local community) and highlights the ways in which the ancient components of the castle-city have been incorporated into modern districts.

This paper presents the project from the perspective of Heritage Studies. It discusses

- Whether the site qualifies as what Harrison (2013: 169) defines as «absent heritage».
- The methodological issues raised by some of the sources, with the distortions and absences they inherently include, and the systems of power they perpetuate: it analyzes the ways in which such distortions could translate into the project, with a mind to «the history of power relations that have been formed and operate via the deployment of the heritage process» (Harvey 2008:19).
- The choice to include a combination of textual, visual and material sources and to approach them from an interdisciplinary perspective.
- More generally, the potential of “deep mapping” and of “spatial history” for creating forms of “virtual heritage” that combine a spatial and a diachronic understanding of the urban landscape, and for building cultural shared memories of a site.

# **Future Landscapes of Heritage**

## **(Re)animating Heritage: Deconstructing Time, Place, and Being(s) - 4**

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Oral

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***Mr. Pedro Guillermo Ramon Celis*<sup>1</sup>, *Ms. Hilary Leathem*<sup>2</sup>**

*1. Indiana University Bloomington, 2. University of Chicago*

This panel explores the future of heritage studies through critical engagement with the ontological boundaries that shape the temporal and spatial frameworks of heritage. Each panelist is engaged in analyzing – and potentially deconstructing – divisions between past, present, and future and between spirit and matter, the natural, and the supernatural. We understand heritage landscapes as being perpetually in process, entailing relations between human and non-human beings that are at once material and cosmological, inherently historical, but deeply rooted in the present and aimed toward the future. Moreover, heritage landscapes are in and of themselves, to borrow from Shannon Dawdy (2016), churning assemblages, inexorably dynamic and unstable. Heritage, we suggest, is very much alive.

The panel explores these animated and animating patrimonial landscapes from a variety of regions and perspectives. Drawing on case studies in the Americas and Europe, each panelist unpacks the ways in which “the past” materializes, manifests, and makes itself known within different political, legal, and cultural contexts. Our shared focus is on the different modes of proper relationality and ethical conduct that these pasts demand of actors in the present, each of which, we argue, is literally ‘full of spirits’, animated by non-human entities. In doing so, we acknowledge the ways patrimony is constituted by a set of relations sustained between, and occasionally disrupted by human and non-human actors. Through an approach that puts together historians, social anthropologists, and archaeologists, we hope to cultivate a dialogue that promotes new ontological approaches towards time, materiality, and cosmology.

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## **(Re)animating Heritage: Deconstructing Time, Place, and Being(s) - Discussant**

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Oral

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***Mr. Pedro Guillermo Ramon Celis*<sup>1</sup>**

*1. Indiana University Bloomington*

Pedro Guillermo Ramón Celis

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## **(Re)animating Heritage: Deconstructing Time, Place, and Being(s) - Predators of the Earth Gods: The Life of Sacred Altars among the K'iche' Maya**

Oral

***Mr. Alonso Rodrigo Zamora Corona***<sup>1</sup>

*1. University College London*

The ritual life of the K'iche' Maya of Santiago Momostenango, a town in the Highlands of Western Guatemala, is centered in the presentation and burning of offerings before sacred altars known as *awas* (“taboo, sacred”) or *porob'al* (“burning places”). Previous researchers, like Barbara Tedlock and Robert Carmack, have emphasized the calendrical associations and the ritual use of these structures. However, during my fieldwork in the region, I obtained information which expands on these notions. It seems that these altars are regarded as the material embodiments of the animal co-essences of the earth gods, called *awajmundo*, “animals of the underworld”. They embody the agency of the earth divinities as well as the divinized ancestors of the K'iche', and are capable of punishing people out of neglect and lack of worship, something which is called *katyonik*, “biting”, a term which refers to the devourment of people's soul by the wild co-essence of the gods. Thus, sometimes people see these altars rising as animals omens, bringing illness and death. This paper will present this data and reflect upon its relationship with new outlooks regarding ontology and material culture in Anthropology.

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## **(Re)animating Heritage: Deconstructing Time, Place, and Being(s) - Reinventing rituals : contemporary engagements with the past and ritual creativity in Carnac Archaeological site**

Oral

***Ms. Yael Dansac***<sup>1</sup>

*1. Ecole des hautes études en sciences sociales*

In recent decades, the multicultural, multiracial and multireligious dimensions of contemporary France have been the background for the awakening of different spiritual practices, some of them notably related to the New Age wave originating in the United States in the 60s. Among these practices, the one related to the energy healings surrounding French megaliths has drawn our attention. In order to explore this religious phenomenon, I carried anthropological research on the subject in Carnac Archaeological Site.

This paper is based on ethnographic fieldwork among the members of several local groups who hold annual meetings in the ‘Carnac stones’ in order to engage in ritual practices inspired on local folklore, Celtic Revival ceremonies of the 19th century, New Age ideologies and contemporary paganism. Through the analysis of these practices and its emergence in the local context, I will show how ritual creativity is constructed and negotiated



among the participants.

Furthermore, the region where the Carnac Archaeological site is settled has a strong Celtic heritage and maintains a fierce local identity. Since the 19th century, the local population has reproduced oral traditions portraying the megaliths as healing stones capable of curing various diseases. Through my research I have stated that these local beliefs have been entangled with New Age and Neo-pagan notions, leading to the contemporary perception of Carnac as a 'power place' and a 'naturally sacred landscape'. In Carnac, traditional and modern spiritual practices come together in the form of ritual interactions with the archaeological landscape.

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## **A Different Kind of Pilgrimage: Digital Communities and the Expansion of the Queer Heritage Landscape**

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Oral

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*Ms. Katelyn Williams*<sup>1</sup>

1. *Brandenburg University of Technology*

'Thank you for bringing us all together 179 years on, we pay tribute to you. You will be forever in our hearts and minds'. This handwritten note was left, along with a wreath of rainbow flowers, at the doorstep of Shibden Hall in September of 2019. It was the gift of the self-described 'Lister Sisters', an international group who had formed a community online to celebrate Anne Lister, a former resident of this historic house, and *Gentleman Jack*, a television production that showcased Lister's defiance of gender norms and pursuit of sexual and romantic relationships with women at a time when our conceptual tools for contextualising this type of behaviour did not yet exist. Several Lister Sisters travelled to Halifax, England, to honour this queer icon on the 179<sup>th</sup> anniversary of her death, leaving their personal mark at Shibden, as well as other sites overlooked by heritage authorities. Building on Alison Oram's work on queer pilgrimages and the inclusion of LGBTQ+ narratives in interpretive frameworks at historic houses (2011 & 2012) and Benedict Anderson's concept of imagined communities (1983), this paper considers the potential of digital platforms to expand queer heritage landscapes beyond traditional curatorial mechanisms. Through the case study of Anne Lister, it will explore how representations of past queer lives in pop culture and at heritage sites are used for identity formation and community building online, and how these geographically disparate but digitally connected groups both challenge and deepen institutionalised narratives presented at official heritage sites.



## A place of affect and emotions: The narrative of how Notodden became an industrial town and a post-industrial world heritage site

Oral

Mrs. Audhild Lindheim Kennedy<sup>1</sup>

*1. University of South-Eastern Norway*

Sub-theme: Future landscapes of heritage

In the current conjuncture where political, socio-economic and environmental uncertainty is upon us, heritage narratives may enable certain groups to shape, clarify and promote particular sites and values. I am currently carrying out fieldwork for my PhD research. My project looks into the local curriculum in the World Heritage area of Rjukan – Notodden in Norway. In this presentation, I wish to draw on some local socio-cultural elements that conceptually explore but also attempt to influence the future landscapes of heritage regarding the world heritage site of Rjukan – Notodden. Thus, I wish to investigate the local narrative of the site.

A voiced intention behind the local curriculum on the industrial development in Rjukan – Notodden is that it must take an active part in developing and define notions of identity, community and knowledge of the children and youths in the World Heritage area. Many of the actors within the field of World Heritage in Rjukan – Notodden describe the industrial development of Rjukan – Notodden as its *Industrial fairy tale*.

In this presentation, I intend to look at some mechanisms that are utilised in the tale of Rjukan – Notodden and its industrial development in the early 20<sup>th</sup> century. Furthermore, whether this tale is a narrative about the place, its landscape and cultural heritage. Does the tale tie younger generations to a predetermined interpretation of local heritage? Its future and value? The case presented is drawn from my anthropological fieldwork.



## ACTING IN AN ABANDONED CHALLENGED LANDSCAPE. Issues of heritage adaptation in transforming cultural landscapes of memory. The case of depopulated villages at Sobrepuerto, Spain.

Oral

Mr. Ignacio Galan<sup>1</sup>, Dr. Yves Schoonjans<sup>1</sup>, Dr. Gisèle Gantois<sup>1</sup>, Dr. Kris Scheerlinck<sup>1</sup>

*1. KU Leuven*

Sobrepuerto is a territory at the Spanish Pyrenees which was profoundly depopulated from the 1960s on due to remoteness, socio-economic outdate and devastating national territorial policies during the Franco regime, causing a fast transformation of the landscape, and generating issues on heritage and memory loss.

However, regeneration of nature and growth of urban population interest about countryside has triggered the emergence of novel activities linked to nature. Place attachment, awareness of historical value and strong

identity of vernacular architecture but also initiatives from off-grid communities, induced diverse agents to develop different kinds of small-scale recovery interventions for some of these ruined villages and their cultural landscapes.

The issue of memory becomes a central aspect, approached differently by each of the involved agents, whose concerns about heritage vary. This research explores the strategies developed to intervene in this evolving landscape of abandonment, where nature and human traces overlap, and the effects which these initiatives have in the territory, aiming to mediate among its historical and emotional meaning and current ecological importance. The investigation develops a comparative case-study of three interventions in built heritage (transformation-consolidation-deconstruction) in relation to other ongoing dynamics and the opportunities offered by the territory. These cases comprise proposals which vary from tourism-related and nostalgic bond actions to neo-rural groups and reuse of existing constructions and their surrounding environment.

It is conducted through graphical analysis of the spatial-programmatic transformation of these places at different scales, combined with narratives of users involved in this process.

This study generates innovative knowledge about the significance of heritage (architectural-natural-cultural) in this transformed landscape for the involved agents, enabling to propose alternative strategies to manage and reactivate it, and to develop a sustainable and efficient future planning for depopulated areas.

*KEYWORDS: adaptation of vernacular architecture; transforming abandoned landscape; future-past space negotiations; design strategies; (re)inhabit.*

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## **Affect & Emotions: Understanding the Everyday Significance of Railway Heritage of Mumbai**

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Oral

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***Ms. Shraddha Bhatawadekar***<sup>1</sup>

*1. Brandenburg University of Technology*

Using a case of the suburban railways of Mumbai, this paper has set to bring forth the wider notions of heritage which extend beyond the ‘authorized heritage discourse’. It focuses on the ‘everyday and banal’ to show how they contribute to meaning-making and shaping of heritage.

Railways have become an essential part of life in the city of Mumbai. Following their introduction on 16<sup>th</sup> April 1853, the railways were soon internalised and increasingly used by the local population. Today, about 7.5 million people use the suburban railways daily. This dependence has resulted in a special relation between *Mumbaikars* (people of Mumbai) and the *Mumbai Local* (the suburban railways), characterised by nostalgia, affect, emotions and collective identity. This paper looks at the everyday associations through which the railway heritage and its significance is constructed and reshaped.

The current heritage discussion and conservation practice in Mumbai is still largely focussed on architectural heritage, in which aesthetics becomes a dominant value. With emphasis on materiality, intangible values are rather overlooked. The author illustrates this with a case of Chhatrapati Shivaji Maharaj Terminus (CSMT), a UNESCO World Heritage Site, where this narrow approach towards heritage is visible. Here, the architectural aesthetics and authenticity of the administrative building designed in Neo-Gothic style in the 1880s are upheld by the official heritage discourse. This practice, however, neglects the dynamism and values formed through active use of this building and the adjoining railway station. This paper shows how the meanings that people draw about CSMT are largely shaped through their daily encounters with the place as a railway station and are

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also integrally linked with their experience of the railway system.

This people-centred approach is seen as useful for redefining what constitutes railway heritage and can also help restructure the future strategies and policies for its conservation.

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## Beyond Maps and Emotions - Emotional Cartographies

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Oral (edits needed)

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***Ms. Nevena Marković***<sup>1</sup>

*1. Incipit*

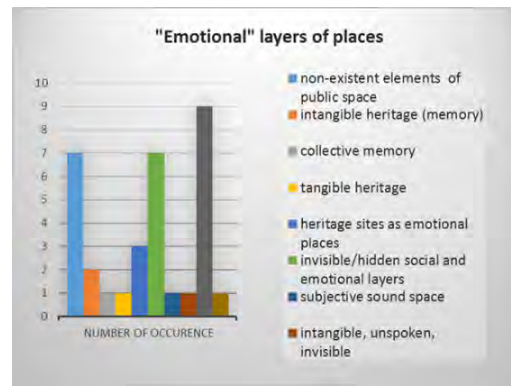
The paper explores Emotional Cartography (Nold 2009), an emerging concept and methodology which reunites science, technology and art, theory and practice. Drawing upon critical theory, and going beyond georeferencing emotional states, such cartography is not only about emotions, but also memories, experiences, perceptions, attachments, identities, *lieux de mémoire*. It is a form of imagination and placemaking by multiple, collective, views – *miradas territoriales* (Wood, 1992). In the era of “Turns”, building on Emotional Geography (Bondi, Davidson, & Smith, 2007), the paper rethinks Emotional Cartography as an allegory in terms of representation and semantics, both (carto)graphic and lexical.

By looking at mapping practices and meanings, the correlation between emotional, cultural, social, spatial and digital, it traces mapping approaches to subjective, intimate spaces and memories (Blunt, 2003; Jones & Garde-Hansen, 2012), its invisible and hidden layers. Drawing on the dataset – “The Corpus of Emotional Cartographies”, it reflects on the “State of Practice”: first, the mapping as a process - mapping actors, methods and techniques; second, the representation and interpretation; and third, the (carto)graphic and lexical semantics (listed in “Emotional Mapping Lexicon”). Ultimately, by sensing and mapping the spatial politics of emotions, using ethnographic methods such as walking methodologies (Truman & Springgay, 2018), Emotional Mapping is tested as a tool for reflexive (spatial) thinking in heritage, like participation (Quintero Morón & Sánchez Carretero, 2017), as a part of a deeper understanding of mapping as a practice, research method, and metaphor. In line with reflexive (critical) approach to heritage, relying on sensory and collaborative techniques for sensing and mapping “multi-layered stories”, it argues for the integration of subjective spatial narratives towards the negotiation of place, power, patrimonialization processes and heritage practices.

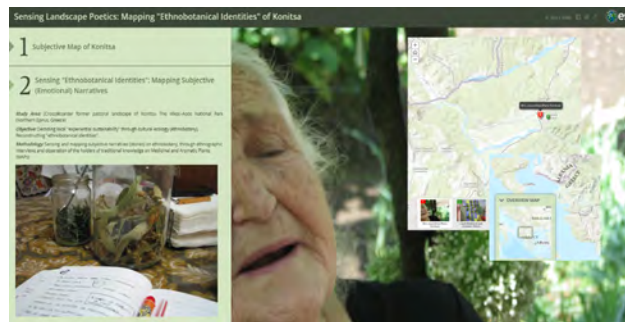
**Key words:** emotional geographies; emotional cartographies; representation; map semantics; affective heritage



Word cloud theoretical framework.png



Graph emotional layers of place.png



Ethnobotanical identities affective story map.png

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## Cultural heritage and the planning of European landscapes

Oral (edits needed)

***Prof. Gert-Jan Burgers***<sup>1</sup>

*1. Free University Amsterdam*

Holding, with Arjun Appadurai (2013), that the future is a cultural fact, this paper invites the social and cultural sciences to appropriate planning and design as their field of study. It sets the example presenting the first results of a new EU Marie Curie International Training Network (ITN) which started on November 1 2019 and which is called *Heriland. Cultural heritage and the planning of European landscapes*. The paper will also highlight how the results help interdisciplinary thinking in planning for future heritage landscapes.

In the Heriland project Phd students and senior researchers from both the cultural and social sciences collaborate with their peers in architecture, urbanism and regional studies, to jointly evaluate how heritage can be defined in such a way as to be integrated into the field of spatial planning and design. Heriland operates within the ongoing paradigmatic change in heritage theory and practice. It critically analyses essentialist approaches focused on the protection of localised monuments or sites in isolation, to explore instead constructivist heritage approaches with a concern for whole landscapes and urban environments. The major aim is to investigate how strategies of memorization and heritization can be employed as a resource for regeneration and socio-cultural as well as economic sustainability of the living environment. Central to Heriland is the evaluation of concepts, methods and tools with which this can be operationalised. In doing so, Heriland defines heritage in the context

of a set of spatial and societal transformation processes, that we consider key to heritage practice in the 21<sup>st</sup> century, i.e. democratization, the digital turn, rising and moving populations, shifting identities and changing environments.

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## Dead Landscapes – and how to make them live

Oral

**Ms. Katherine Burlingame**<sup>1</sup>

*1. Lund University*

A recent shift in geography, tourism, and critical heritage studies has focused on the emotional, affective, embodied, and performative dimensions of heritage landscapes. While heritage management plans have traditionally left out phenomenological considerations of visitor experience in favor of a more standardized site experience, there is a growing body of work attempting to integrate discussions of emotions and affect with more practical visitor monitoring and engagement strategies. However, such research often struggles to transform theoretical and conceptual discussions into practical and applicable terms that can be effectively implemented by site managers. Therefore, I present the results of my PhD dissertation in which I identify the ‘deadening’ landscape effects of the tourism industry and traditional heritage conservation strategies and I develop a three-pillared model specific to heritage landscapes that combines the more practical components of site management and development (locale and story) with new strategies that explore the emotional and affective dimensions of visitor experience inspired by phenomenology and ‘more-than-representational’ theories (presence). Drawing on fieldwork from several Viking heritage sites in northern Europe, I demonstrate how the model reveals weaknesses in visitor engagement and emotional encounters even in sites that receive a high number of visitors. As standardized site experiences often no longer satisfy visitors with unique interests and different capacities to be affected, my research emphasizes the need for site managers and others responsible for the development and preservation of heritage sites to engage with and consider emotional and affective dimensions in order to create more dynamic, inclusive, interactive, and *alive* landscapes.

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## Destabilising power structures from the grassroots: emerging activist heritage.

Discussion Panel

**Dr. Sarah De Nardi**<sup>1</sup>, **Dr. Laura McAtackney**<sup>2</sup>, **Dr. Sarah May**<sup>3</sup>, **Dr. Hilary Orange**<sup>4</sup>,  
**Ms. Pamela Bilikova**<sup>5</sup>, **Prof. Emma Waterton**<sup>1</sup>, **Dr. Hayley Saul**<sup>1</sup>, **Ms. Iida Käyhkö**<sup>6</sup>,  
**Ms. Vanicka Arora**<sup>7</sup>

*1. Western Sydney University, 2. Aarhus University, 3. University of Swansea, 4. UCL, 5. International School of Prague, 6. Royal Holloway London, 7. Wes*

Despite our growing recognition of the role of community and grassroots movements in heritage production

and consumption, there remains huge potential in grappling with the potentially destabilising force of activist heritage practices and their role in shaping future landscapes of heritage. In this panel we invite critical reflection on agencies of heritage-making and place-making; we question mainstream assumptions about the normative and stable nature of heritage and identity. In our discussion, we aim to bring to the fore the many agencies in heritage-making, drawing on emerging research with activism and humanitarian agents drawing on the panelists' research and on the audience and participants' experience.

Broadly, we seek to explore the value, successes and potential pitfalls and failures of participant-led practices. We focus on processes and methods that empower individuals and communities who may feel marginalised and may have experienced loss of identity and trauma through a variety of processes and events, ranging from deindustrialisation, gentrification, homelessness to conflict, from displacement and sex slavery to natural disaster. An emerging multivocal heritage praxis effectively builds instability into established top-down paradigms, thus assembling an array of methods, theories and strategies to conduct research, fieldwork and collaborative with and as part of grassroots movements and humanitarian projects.

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## Digital Futures in and for Heritage - Digital representations of places and their impact on the right to the city

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Oral

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*Ms. Fernanda Lima*<sup>1</sup>, *Dr. Clarissa Sanfelice Rahmeier*<sup>1</sup>

1. ESPM

In this paper we discuss the impact that *Street View*, a feature of *Google Maps*, has on identity, sense of belonging and individuals' rights to the city. We argue that an absence of digital representation limits human experience and knowledge of a place and, in so doing, allows for the creation of a stereotyped geography which marginalizes landscapes and their people. Our reflections are based on field research carried out in an area that is only partially represented on the *Street View* platform—*Parque das Flores*, a neighbourhood in the city of Sao Paulo, Brazil. We argue that the scarcity of digital images of this area is indicative of other types of deprivation that its inhabitants experience. For instance, *Parque das Flores* has a very limited or complete lack of service from providers such as *Uber*, *Rappi* and *iFood*, it has no taxi ranks, chain stores or petrol stations, and faces other deficiencies that restrict the inhabitants' experience of the city. The fact that a significant area of Sao Paulo is virtually non-existent on *Street View*, as is also the case with many other areas of the globe, reveals and emphasises the segregation which affects the way individuals perceive themselves and the place they live in both concretely and symbolically. The right to the city is therefore bound up with the representation of places – the representations we access in the digital world shape and curate memories of landscapes. From this perspective we can conceptualize archives of digital images as critical heritage and therefore discuss their impact on the way we perceive and interact with people, places and things.



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## Evoking religious history as experience of place: the island of Selja as a pilgrim destination in the past and the present

Oral

***Ms. Hannah Kristine Lunde***<sup>1</sup>

1. University of Oslo

“Come to see and experience some of the most ancient existing sites of church history in this country (...). The past comes so close in a place like this (...) like entering into a fairytale”. The quote comes from a promotional web page for the island of Selja (seljakloster.no), located at the Norwegian West Coast. The sites in question are ruins of a monastery from the 12<sup>th</sup> century, and a sanctuary consisting of church ruins and a cave, associated with the legend of the martyrdom of St Sunniva. This was a pilgrimage destination before the Protestant Reformation. In the last decades, groups and individuals both within and outside of religious denominations have actualized it as such. In this paper, actualizations of Selja as a pilgrimage destination serve as my case to investigate emerging intersections between religious practice and cultural heritage in Norway. The presentation will address how the “re-storying” of this island by different actors, through references to material and immaterial traces from the past and their relevance for the present, creates narrative frameworks, which might influence how visitors experience the site. The overall aim is to address the applicability of *heritagisation of religion* as a theoretical concept for research on how places that held religious significance in the past are being re-interpreted and valued in the present, both as cultural heritage and as spaces for multifaceted religious practices.

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## Future Landscapes of Heritage - Safeguarding heritage and the precursors of the welfare state. Part I.

Oral (edits needed)

***Dr. Wera Grahn***<sup>1</sup>, ***Ms. Cecilia Dahlback***<sup>2</sup>

1. Linköping University, 2. Mid Sweden University

Protection of historical buildings by law is the strongest way to safeguarding built cultural heritage in Sweden. We have examined the buildings that are protected by law, by investigating the Bebyggelseregistret / the Register of Protected Buildings. We will make this analysis from an intersectional perspective, which means that we see how various social categories, like gender, class, ethnicity etc, work together to include the built heritage of some groups and exclude others. This shapes the dominant narratives of what belongs to our heritage or not. In the Bebyggelseregistret you have in total 10289 buildings that are protected by the law. You find a lot of subtitles, indicating why they have been protected. In the following texts most of them are emphasizing the heritage of rich, white-Swedish men. Women are seldom the protagonists of the narratives. None of them are talking about the early welfare state. In order to make the heritage sector more inclusive from an intersectional view, we want to promote a new

field, to include in the heritage sector. We want to emphasize the precursors of the welfare state. When you today look for the welfare state in heritage sector, nothing much is protected or said. However, in reality a lot of people were planning, initiating and building institutions to help the poorest in society. Their names, work and efforts are almost forgotten today. It is the same with all the people that lived here. They seem to have no names, no stories to tell and nothing that would be worth remembering. Many of them were women. We are talking about institutions such as birth establishments for single mothers, nurseries, asylums etc. Some of these buildings still exist and so do some of the people working and staying there. We have especially investigated the county of Västernorrland.

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## **Future landscapes of heritage/Future narratives of the industrial and welfare society/Part 2**

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Oral

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***Ms. Cecilia Dahlback*<sup>1</sup>, *Dr. Wera Grahn*<sup>2</sup>**

*1. Mid Sweden University, 2. Linköping University*

The city of Sundsvall in North Sweden has a vast number of heritage sites from the end of the 19th century manifesting the city's "golden era" of the industrial society, such as private mansions and urban quarters of the upper class. Today, this heritage serves as the city's narrative platform, constructing the local community's identity and self understanding. Several of these buildings and places are officially protected and are often used for branding and marketing the city of Sundsvall. This heritage is dominated by a masculine interpretative pattern that also reoccurs elsewhere concerning the heritage of industrialization.

The city of Sundsvall also has a number of different historic buildings and heritage sites from the same era, places that manifest different time layers of development, organization and construction of the Swedish welfare society; nursing homes, maternity wards, creches, retirement homes, work houses and orphanages. These places have been inhabited by people from all walks of life, in different ages and sex, but also sick, disabled, socio-economically deprived and from marginalized groups in society. Some places were established by women, some for women and several has served as important female workplaces. Today, this heritage seldom seems to be officially regarded as something valued enough to safe guard or officially protect as part of the collective memory.

This paper will focus on some critical questions concerning interpretation and construction of the cultural heritage of industrialization and the welfare society: How is the narrative gap between the two to be understood and how can more diverse narratives be formed in the future? A methodological bottom up process will be presented; inclusive methods where heritage is interpreted and created in a co-constructive manner.

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## Future landscapes of heritage: “This is hurting us!”: Emotive and affective responses to visitor behaviour in Uluru Kata Tjuta National Park

Oral

*Ms. Vanessa Whittington*<sup>1</sup>

*1. University of Western Sydney*

Embodiment, affect and emotion are increasingly recognised as central to the way that heritage is created, performed and experienced, in place. This is particularly relevant to places of contested heritage, such as Uluru Kata Tjuta National Park, a World Heritage site of significant international and domestic tourist visitation, that holds specific meanings for the Traditional Custodians, the Anangu, but is also regarded as a marker of identity by non-Anangu Australians. The climb of Uluru, which close In October 2019, has long been a symbol of these contested meanings. That visitors and Anangu have strong embodied emotional responses to this issue emerged in onsite research conducted by the author in May 2019. The offence that the climb causes Anangu was downplayed by some visitors, while for others, intention to climb was rationalized by race hatred. Other visitors expressed strong concern about this failure to respect Anangu wishes, finding the climb and other disrespectful behavior such as photography of sensitive sites shocking and shameful. The strength of their affective, embodied and emotional reactions was unanticipated, raising broader questions about the prevalence of white shame and guilt in the post-colonial Australian context. In addition, visitors directly connected the disrespectful behavior of other visitors at Uluru with a history of injustice perpetrated against Australian Aboriginal and Torres Strait Islander peoples, from land theft to massacre, suggesting that difficult emotions may have a role to play in moving non-Aboriginal Australians towards a politics of reconciliation.

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## Future Landscapes on the Tibetan Plateau: Settler Reorganization of Tibetan and Hui Urban and Rural Spaces.

Oral

*Mr. Mackenzie Greene-Powell*<sup>1</sup>

*1. University of Hawai'i at Mānoa*

This research project examines the physical changes brought about by the directed Han settling and reorganization of urban and rural landscapes in two districts of Qinghai Province, China. Originally an ethnically Tibetan area, Qinghai Province and its capital, Xining, are now facing extensive colonization as Han settlers move into the province and the Communist Party of China reshapes the rural and urban landscape to fit a specific vision of the future. This paper examines how the physical environment is being altered and the traditional land-uses and typologies of rural Tibetan and urban Hui communities are being destroyed in favor of the settler state ideology and vision for a homogenized future. Due to the sensitive nature of the research location, the tools of landscape architecture site analysis were used, such as transect walks, photographic documentation, temporal

figure ground diagrams and diagrammatic photo analysis. Through the application of these tools, the large-scale changes to the landscape and the underlying ideology of the settler group is analyzed in how it overlays and remaps the indigenous landscapes and spatial organization. Key findings present in the rural Tibetan areas are the privatization of communal land, forced resettlement of nomadic families, and tourism pressure on religious sites. In the urban context of Xining, Hui Muslim communities face large scale re-development schemes that reorganize small scale neighborhoods in favor of large avenues and mega-blocks with high-rise developments.

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## **Future of island heritage in the face of the climate crisis: the challenges and opportunities of heritage management in the South Pacific**

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Oral

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***Ms. Sarah Forgesson***<sup>1</sup>

*1. University College London*

This paper covers a Ph.D. research currently being undertaken in the South Pacific region, more specifically with local and indigenous communities in New Zealand, Niue, and Fiji. It is a direct response to growing discourse in heritage studies regarding the impact of the climate crisis and the current environmental collapse on heritage landscapes, and recognition that little has been done to help facilitate a voice of resilience, or platform of response for these island communities who face arguably the greatest immediate threat. Therefore, this paper will present specific case studies highlighting work that has been done to help develop potential strategies for the identification, documentation and sustainable management of South Pacific heritage landscapes. Furthermore, as Western epistemologies and ontologies only tell part of the story about the climate crisis and people's interaction with and framing of their heritage, this research creatively engages with indigenous epistemologies and ontologies to ensure that the continuum of Pacific Island worldviews, knowledge, practices, and values are acknowledged and are a critical aspect to framing the research approach and outcome. The research works through ideas of resilience, adaption, and connection, specifically finding means to retain, re-establish and re-think connection in lieu of loss and migration. It also explores how heritage plays an important role in helping to critically understand new creative and collaborative means of rethinking future legacies.

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## **Greenland's Dynamic Cultural Landscapes in the Digital Realm: A Virtual Tourism Ethnography**

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Oral

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***Dr. Caitlin Curtis***<sup>1</sup>, ***Dr. Hans Harmsen***<sup>2</sup>

*1. University of Wisconsin-Parkside, 2. Greenland National Museum and Archives*

Climate change is a critical issue, especially in the Circumpolar North. As the Arctic warms, long-utilized cul-

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tural landscapes change shape dramatically. One particular implication is that tourists can now more easily enter previously off-limits areas via cruise ships, and, in concert with government-supported infrastructure development, cruise ship tourism rapidly expanded in Greenland between 2015 and 2019. With these dynamics in mind, it is crucial to understand the multifactorial values of the transnational actors involved in the touristic exchange—from locals to tourists to tour operators to government planners. This is especially relevant to the recently inscribed World Heritage properties of Kujataa and Aasivissuit-Nipisat in Greenland. Both of these new WH areas represent palimpsests of traditional lifeways and interactions between the Greenlandic Inuit and actors from the outside that continue into the present day. In Kujataa, the continuity of farming and traditional subsistence hunting demonstrates the hybridity of traditional Inuit ecological knowledge with European influences. This study takes a step toward documenting the heritage values of the diverse actors currently involved in South Greenland by engaging in a virtual ethnography of one group: tourists. Touristic motivations and perceptions in relation to Greenland, with focus on cruise ship tourism and Kujataa in particular, are documented. Geotagged tourism narratives and imagery sourced from social media and tourism review sites serve as the data for this analysis, with results compiled in a multimedia digital map. This study thus investigates the future of Greenlandic heritage via its promulgation in virtual form and the new narratives created by the transnational actors who engage with it while simultaneously using innovative digital methods to analyze and present those perspectives. This is a starting point toward planning and managing the sustainability—both digital and otherwise—of these World Heritage landscapes sensitively, inclusively, and comprehensively.

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## Heritage in motion

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Oral

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***Prof. Sverker Sörlin*<sup>1</sup>, *Dr. Katarina Saltzman*<sup>2</sup>, *Dr. Daniel Svensson*<sup>3</sup>**

*1. KTH Royal Institute of Technology, 2. Department of Conservation, University of Gothenburg, 3. Chalmers University of Technology*

Walking tracks, paths and trails are usually ephemeral and often also neglected traces of humans moving by foot through landscapes in the past and the present. These subtle landscape features seem to be difficult to handle within established heritage management regimes, partly because of their fugitive and timid nature. However, their uses and impacts have often been decisive and important for individuals and communities across scales. Traces of people's movements can be regarded as a distinct kind of cultural heritage, a 'movement heritage' that is dependent on continuous use or memory work to remain. In this presentation we will explore *possibilities to acknowledge human motion*, and traces thereof, *as heritage*. Today, with the increasing interest in local and sustainable connections, and in bodily and spiritual enhancement, we see a growing use of walking tracks both in landscapes within reach from urban centers and in more remotely located or 'wild' areas. Of course, landscapes which are commonly understood as wilderness or 'nature' are in fact in most cases clearly influenced by human actions and movements. While walking trails tend to be regarded as pathways to experience nature and as tools to promote public health, they could also be seen and used as routes to culture and history, indeed as *pathways to the past*. Based on a Swedish research project with the aim to explore the multiple dimensions of walking, paths and movement we will engage and discuss the potential effects of such an expansion of the heritage register.

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## Heritagization and the Landscape-in-the-making - The case of Trilateral park Raab-Goričko-Órség

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Oral

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***Dr. Marjeta Pisk***<sup>1</sup>

*1. ZRC SAZU*

Research on the interdependence of heritage and the landscape as well as on the landscape as a heritage needs to comprise the intertwining dynamics of the global and local agents. The landscape does not only constitute the background of the medium for human, non-human and material dwellings but also for their agencies. Processual understanding bounds landscape to human activities and other non-human agents, all of them constitute the landscape-in-the-making. Changes as constituent parts of the processual nature of the landscape-in-the-making stir the desire for heritagization among certain groups of social actors.

The focus of my paper is on the formally founded, but functionally non-existing entity of Trilateral park Raab-Goričko-Órség on the Slovenian-Austrian-Hungarian border and the idea to nominate its landscape for the UNESCO World Heritage status. Heritagization as an important globalizing agent of the landscape-in-the-making putting “unique” landscape on the world map is ambiguous in its inner essence. Therefore, I will address the phenomenological contradictions of the heritagization in the case of the Trilateral park Raab-Goričko-Órség.

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## Igapó II Lake, Brazil: affective heritage and urban landscape icon

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Oral (edits needed)

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***Ms. Camila Oliveira***<sup>1</sup>

*1. Universidade de São Paulo*

Igapó II is an artificial lake located in the city of Londrina, Brazil. In the early 2000s, the lake and its surroundings were transformed into a linear park, at the same time that nearby neighborhoods started undergoing a vertical growth spurt. Within a few years, Igapó II became the most visited, defended and photographed public space in Londrina. Known as the city's top landmark destination, its social appropriation has been one way for many locals look to forge a sense of identity and belonging with the city in which they live.

Therefore, even though the lake is not an officially designated cultural heritage site, we believe that it has a less concrete, but no less important attribute: its affective value. This means that the importance of Igapó II lies not in its exceptionality (sign under which the official concept of natural heritage was built), but in the quotidian relationship that has been built with residents and in ability to raise awareness of current experiences and perceptions of the city in which it is located. In this sense, Igapó II has also raised questions that have given it a representative role in the battle for geographic space and a balanced environment—values that are not necessarily linked to the past, but, above all, to the present and, subsequently, to the future.

It is precisely that relationship and the assignment of value by society that this research investigates. It aims

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to encourage the introduction of new criteria to assess the importance of an asset and, consequently, face the challenges of thinking about heritage in a young city like Londrina. In addition, it seeks to reflect upon heritage not as objects, but as experiences, which will enable us to take a leading role in creating our own history and the city we want.

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## **Industrial pasts, lively and possible presents and futures: inheritance as responsibility in post-industrial areas in the north of England.**

Oral

***Ms. Laura Swithenbank***<sup>1</sup>

*1. University of Leeds*

Trauma, lack, loss and dashed hopes of technological innovation are often key features of how life in post-industrial areas are storied in the north of England. These popular discourses often focus on either the negative effects of seismic shifts to the everyday or celebration in line with enlightenment models of progress. Within these framings of post-industrial areas, heritage is often mobilised in thinking about the future through change-based narratives (often invoked in ambitions for these areas to ‘catch up’ with the ‘rest’ of the country) or invoking areas as imbued with an inventive orientation (for example, in taking inspiration from the north as ‘the birthplace of the industrial revolution’ within the Northern Powerhouse strategy, 2016, 3).

Within this paper I’ll argue that by making use of Donna Haraway’s positioning of ‘inheritance’, we might trouble some of these conventions, in order not only ‘to not despair’ but in order to conceive of lively and possible presents and futures (Haraway, 2016, 131). Following Haraway’s suggestions that inheritance signals ‘the obligation that inheres in starting from situated histories’, I’ll consider how we might take up inheritance critically through making use of my current doctoral research which focuses on embodied and affective forms of cultural poesis in post-industrial areas in the north of England.

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## **Landscape-Oriented Investigation of the Future of Heritage Sites in the Meander Delta in Turkey**

Oral

***Mrs. BASAK KALFA ATAĞLI***<sup>1</sup>, ***Prof. Ufuk Serin***<sup>2</sup>

*1. Cankaya University, 2. Middle East Technical University*

The concept of landscape inherently includes the notions of ‘place’ and ‘time’, although the former has often received a wider recognition. A given geographical area becomes a landscape with the involvement of human activities and components, and for this purpose, i.e. to attract people, it needs to provide certain physical conditions. In association with people’s various expectations, landscapes trigger and shape the ‘socio-cultural’ evolution of societies. Landscapes are exploited by humans in a variety of ways throughout centuries. The de-



mands and necessities, accelerated by technological improvements, change form over time. Hence, landscapes stand still, bearing the traces of the past and offering potentials for the future, while the impact of the present occurs in a dramatic way, threatening the both.

This study aims to discuss and reevaluate the future of natural and cultural heritage sites exposed to the impacts of industrialization, and in general, modern exploitation of landscapes. For this purpose, the Meander Delta, with its rich natural and archaeological heritage sites and widely debated geothermal facilities emerging in the last decade, has been chosen as a case study. The delta, and its socio-cultural environment in gradual evolution throughout the centuries will be investigated in association with the intertwined concepts of time and heritage, involving ‘the old’ (archaeological heritage sites) and ‘the new’ (industrial facilities) within timeless landscapes.

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## Landscapes of waste and the industrial production of heritage

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Oral

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***Dr. Jonathan Gardner***<sup>1</sup>

*1. Independent Researcher*

This paper considers interlinked processes of waste production and management as an example of heritage creation and maintenance. Building upon recent studies of processes of decay and waste heritage management (e.g. DeSilvey 2017, Buser 2016), through examination of several former industrial sites in East London, I explore how waste can be seen as a raw material that can be utilised to literally and figuratively underpin heritage narratives across different landscapes.

East London’s terrain has been radically modified since the 18th-century as a result of interlinked processes of industrialisation and urbanisation. Waste materials produced through these processes have played a crucial role in shaping the area’s topography and built environment. These materials’ uses ranged from clay produced by dock excavation utilised in brickmaking, to the dumping of hundreds-of-thousands of tons of rubbish to reclaim land for new buildings. Such processes show that waste can be valued not only as a useful construction material but also for its ability to facilitate new visions of how a district should be (re)developed and indeed, how such transformation becomes part of the heritage of an area.

This paper presents the results of a pilot study into this topic and explores how the idea of ‘waste heritage’ connects with broader materialist concepts in recent debates in the geohumanities.

Buser, M., 2016. *Rubbish Theory: The Heritage of Toxic Waste*. Reinwardt Academy.

DeSilvey, C., 2017. *Curated Decay: Heritage Beyond Saving*. University of Minnesota Press.

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## Local history walking tours: Place-making and productive nostalgia in response to urban transformation

Oral

*Ms. Georgina Perryman*<sup>1</sup>

1. Maynooth University

Dublin has undergone dramatic urban changes affecting the built and intangible cultural heritage of its neighbourhoods. Whilst local history is often associated with nationalistic responses to change in Europe, local history groups also engage in forms of ‘productive nostalgia’ (Wheeler 2017) that contribute to intangible cultural heritage, underpinned by the valuable co-ingredience of people, memory and place. This paper asks how local history walking tours maintain and produce a sense of belonging as a form of place-based pedagogy and that has developed in response to urban transformation. Based on fieldwork and semi-structured interviews for three working-class areas in Dublin that have experienced forms of gentrification and changing demographics – the Liberties, East Wall, and Ballyfermot, – I will argue that walking tours in Dublin indicate a generative potential for local history groups as a spatially mobile, embodied form of place-making and memory. This paper highlights how heritage practices, such as walking tours, function as public pedagogy for new and long-established residents which mediate historical and archival research in situ. Walking together, sharing local knowledge, research and stories acts as a form of embodied memory-work embedded in place, which maintains and produces a sense of belonging and cultural resilience in times of urban transformation.

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## Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Historical monument and Nostalgia of Comorian Diaspora

Oral

*Prof. Keiya Hanabuchi*<sup>1</sup>

1. Health Sciences University of Hokkaido

Union of Comoros in East Africa ratified Convention of World Heritage in 2000 and proposed a tentative list in 2007. But at this moment Union of Comoros is one of the countries that have no properties inscribed on the World Heritage List. The tentative list of Union of Comoros contains four elements, of which “Historic Sultanates” as cultural heritage is most expected for the inscription on the World Heritage List by concerned parties. Historic Sultanates cover three medinas of Ngazidja island and two medinas of Ndzuani island, that have ancient sites as royal palaces and mosques built in the 12th ~14th century. From the early working for the selection of tentative list, it has been the association of Comorian Diaspora in France rather than local residents that have primarily campaigned for the inscription and mainly operated the preservation and restoration of ruined historical sites. The “Heritagization” process of historical monument is deeply associated with nationalism and identity politics that forges an identity of nation or local group by creating an authorized story of collective

history. What's the significance of the World Heritage for the immigrants who reside away from their home? This study explores the recursive process of "heritagizing" the historical monuments and forming the nostalgic self of Comorian Diaspora through the transnational practices concerned to World Heritage.

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## **Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Local Belief at a Hidden Heritage Site on Kilwa Island in Tanzania**

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Oral

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***Dr. Ryo NAKAMURA***<sup>1</sup>

*1. Fukuoka University*

This paper discusses the reconciliation between local belief and tourism development concerning UNESCO World Heritage of Kilwa Island in the southern part of Tanzania. The stone ruins on the island such as mosques, palaces, a fort, and cemeteries were inscribed on the World Heritage List in 1981. These stone ruins are precious cultural heritage that tells the history of ethnic and cultural exchanges between the Swahili Coast and the Arab regions, as well as the European Age of Exploration. On Kilwa Island, tourism development utilizing the World Heritage began to disturb the order of ritual places: cemeteries where ancestor worship takes place. Even though it is suggested that outsiders should be forbidden from entering the holy places, no action seems to be taken yet. Irrespective of such concerns, local people have protected their religious practices at a "hidden heritage site" without being captured by the values of the World Heritage and tourism development. If the anthropological heritage studies respect and pay attentions to the bearer's practices, we should value the belief and practice at the hidden heritage site of Kilwa Island as the typical example of living heritage that has been protected autonomously by the local people, and keep them secret in accordance with the intention of the people.

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## **Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Local Practices around the Tombs of Buganda Kings at Kasubi**

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Oral

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***Prof. Kiyoshi Umeya***<sup>1</sup>, ***Dr. Taku Iida***<sup>2</sup>

*1. Kobe University, 2. National Museum of Ethnology, Osaka*

The Kasubi Tombs in Kampala, Uganda—the site of the burial grounds of four Kings (kabakas) from the Buganda Kingdom—were inscribed on the list of UNESCO World Heritage Sites in December 2001. Due to some of the major buildings being destroyed by a fire in March 2010, it was designated as a World Heritage Site in Danger in

July 2010. A reconstruction project funded by Japanese government was officially launched and implemented by the Ugandan government and UNESCO in 2014. This project was scheduled to last for 3 years from 2013 to 2016. The budget was calculated to be US \$650,000, however, reconstruction did not proceed as planned and is still ongoing. During the restoration process, various actors and interest groups with a connection to the site resisted against the project and became active and present at various levels. Actors include the Uganda government, the President of Uganda, Yoweri Museveni, UNESCO, professional architects working for UNESCO, the representative of the kingdom, the royal family members, the Lukiko (parliament), Katikkiro (prime minister), and Naalinya (princess guardian of the tombs selected from one of the Kabaka's sisters), surrounding communities, and His Majesty the Kabaka of Buganda, Ronald Muwenda Mutebi II, himself. These actors represent the intricate and different interests of local complexities surrounding the kingdom itself. This paper attempts to describe and analyse the entanglement of the complex agencies involved in the restoration of the the Kasubi Tombs.

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## Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible -The Sacred Kaya Forests as Mijikenda Archives Along the Kenyan Coast

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Oral

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*Prof. Katsuhiko KEIDA*<sup>1</sup>

*1. Kumamoto University*

In 2008, the Mijikenda *Kaya* Forests officially became inscribed as a United Nations Educational, Scientific, and Cultural Organization (UNESCO). World Heritage Site, collectively designated as “The Sacred Mijikenda *Kaya* Forests” of coastal Kenya. The following year, the “traditions and practices associated with the *Kayasin* the sacred forests of the Mijikenda” also became inscribed as UNESCO Intangible Cultural Heritage. Historically, the Mijikenda people established fortified villages referred to as “*Kayas*,” which are surrounded by dense, small-scale forests as their homesteads, spread across the Kenyan Coast hinterlands. The *Kayas*—as villages—have been transformed into sacred, uninhabited forests since the early 20<sup>th</sup> century.

In this paper, I explore an aspect of the sacred forests as archives for the Mijikenda people. Within the context of being a World Heritage Site, the *Kaya* Forests have been regarded as a repository for the spiritual beliefs and traditional knowledge of the Mijikenda people. Additionally, the *Kaya* elders (*atumia a Kaya*) have been authorized by UNESCO as sacred custodians due to their deep expertise of the *Kaya* Forests. In general, the terms “repository” and “archive” are used interchangeably, or an “archive” is viewed a type of repository; however, the term “archive” is more concerned with historical, material documents, such as letters, records, and newspapers. What was originally invisible expertise of the *Kaya* Forests is becoming an “archive” that regards the Mijikenda *Kayas* as a problematic space in the present. I focus on how the *Kaya* “repository” is attaining the sense of an “archive” within the context of being a World Heritage Site and Intangible Cultural Heritage.

In conclusion, I would like to suggest that the *Kaya* elders are not only becoming “sacred custodians” but also “archivists,” “curators,” and “librarians” in emerging Digital Archive Projects around the world.

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**Manifestations that Matter: A Case of Oaxacan Ruin  
(Dis)Possession**

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Oral

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***Ms. Hilary Leathem***<sup>1</sup>*1. University of Chicago*

This paper explores the relationship between spirit possession and historical dispossession in the heritage landscape of Oaxaca, Mexico. More specifically, it posits that a seemingly “cultural” phenomenon – repeated narratives of hauntings and possession by the monumental ruins that exist throughout the indigenous Zapotec town of Mitla – is intimately associated with the ongoing forms of historical control, regulation, and dispossession of Zapotec heritage by Mexican state agencies and actors. Part of a larger network of archaeological zones overseen by INAH across Oaxaca state, Mitla’s ruins are emblematic of Oaxaca’s many pasts – histories of colonialism, looting, and theft that, I argue, intersect with preternatural phenomena in the present. So too, then, this chapter takes seriously the assertion that stories of ghosts and other entities form an integral part of historical consciousness (*cf.* Blanes & Espíritu Santo 2013; Palmié 2002; Stewart 2017), bundles of competing logics and commentaries on relationality and reality.

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**Perceiving natural-cultural landscapes in the Anthropocene:  
Community influence within the North York Moors National  
Park**

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Poster

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***Mr. Tom Ratcliffe***<sup>1</sup>*1. Northumbria University*

This paper investigates landscape-heritage management issues in National Parks, focusing on how communities perceive and influence two distinctive types of landscape in the North York Moors National Park in Northern England:

1. The construction of the Woodsmith polyhalite mine, a modern industrial mining development in a National Park setting.
2. The prohibition of grouse shooting and a reduction of landscape management at Fylingdales Moor Conservation Area.

On adjacent landscapes, these case studies create contested and contentious spaces entwined in an oscillating, complex web of political and social relations raising questions concerning ownership, power, belonging, identity and the term ‘cultural landscape’ – the concept that UK National Parks were built upon. They offer examples of alternative landscape futures in which the active processes of heritage and landscape work and interact bringing new, forward thinking perspectives on land management, the role of communities, human-environment interactions and the purpose of a National Park.

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Using interview data from a variety of stakeholders, this paper attempts to understand how people's perceptions of a landscape are constructed in the North York Moors National Park and explores to what extent communities have a voice on the making and re-making of the National Park landscape. The paper offers suggested improvements to management processes and practices to ensure that more communities are represented in the sustainable development of the National Park.

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## Ruins in Antarctica

Oral

***Dr. Maria Ximena Senatore***<sup>1</sup>

1. CONICET National Council of Scientific and Technological Research

In Antarctica, ruins have been produced as part of the convergence between human and non-human stories since the nineteenth century. However, as a consequence of the policies agreed on heritage conservation and waste management achieved after the signature of the Antarctic Treaty and the later declaration of Antarctica as a natural reserve only a small number of ruins still remain there. This presentation discusses to what an extent the application of heritage and wilderness principles in Antarctica has reinforced dominant national narratives neglecting some human stories and erasing non-human ones, while it has also led to increasing human-things entanglements that are currently difficult to revert. Abandoned things have been protected, restored, or cleaned up, based on their perceived values linked to dominant narratives. Recently, policies have introduced “universal significance” as a desirable requirement to be fulfilled for a site to deserve a protection status. The paradigmatic approach to the restoration of the historic sites has reflected the conventional conception of heritage, which is that of saving objects from decay and attempting to stop the action of time passing. As a result, heritage sites have been staged, becoming time capsules freezing the past. The procedures devoted to their maintenance have demanded considerable action. This paper argues that those few ruins that have lasted eluding the logic of the ATS policies, may help us to envision new environmentalist perspectives that accept change and the action of time passing, and ultimately provide a novel conceptual framework for the interpretation of the local stories released and disclosed by the instability and transformation of things and places. In all likelihood it is time for new narratives to come forward yielding to diverse multivocal stories of different people, transcending national interests, embracing the multicultural character of Antarctica, engaging different communities and world visions.



Ruins in antarctica credit senatore 2004 b.jpg



Ruins in antarctica credit senatore 2004 a.jpg



## Sabarimala: A discourse of Hegemonic Construction in Religious Practice

Oral (edits needed)

*Ms. Sajitha Kuttathu Valappil<sup>1</sup>, Mr. Vipin Kumar Ayyappan<sup>1</sup>*

*1. Thunchath Ezhuthachan Malayalam University, Kerala, India*

Religion can be defined as a system of specialized praxis that influences the conscious and subconscious realms of human, solidifying new subject positions. Hinduism is one among the major religions practised in India. Sabarimala is a temple situated in the Indian state of Kerala, which avidly follows the Hindu system of temple rights. It is a temple that allows entry to all irrespective of their religion, with the exclu of women between the ages of ten and fifty. The Supreme Court jury ruled against this discriminatory stance on 29/09/2018 in a historical sui generis judgement which gave women of all ages the right to enter Sabarimala.

The violent protests that occurred against this judgement and the subsequent entry of women in Sabarimala can only be seen as a violation of the basic rights of a woman as a citizen of the nation. Such incidents put into the forefront, the patriarchal ethos of religion, man and god as well as display of Brahminical values and dominance which views women's entry into the temple as violation of the temple's rules and rituals.

Such a thought process has its root in the idea that a woman is an 'other body'. Sabarimala and its interrelated factors are one among the several esoteric agencies that substantiate such a social consensus. Social superiority of classes in built on castist religious, racial and gender prejudices. Such an unconscious process has for ages determined every society's social consensus. Heritage is the ongoing process of constructing and defining future. How the Sabarimala Temple as a practice of religious heritage is being interpreted as a defining discourse on the future of women. This study aims to identify and critically evaluate the micro-dynamics of ideologies that operate from within the discourse terrain 'Sabarimala'.

Keywords: Discourse, Hegemony, Religion, Heritage, Cultural Landscape.



03sabari2.jpg



Sabarimala.jpeg





## The Ecomuseum of the Plain of Thessaloniki in Greece

Oral (edits needed)

***Dr. Christina Aamodt<sup>1</sup>, Mr. Kostas Voudouris<sup>1</sup>***

*1. Independent scholar*

The ecomuseum is a dynamic means through which a community preserves, interprets and manages its natural and cultural heritage in a sustainable way. The proposal for the creation of an ecomuseum in the Plain of Thessaloniki concerns the area between the Gallikos and Aliakmonas rivers and the archaeological mounds of Agios Athanasios to the north. Its core includes the national Park of the Axios Delta and the local communities of Sindos, Chalastra and Kymina. The particular area comprises a unique natural environment with a diverse tangible and intangible cultural heritage, the development and management of which could offer to the local community alternative ways of economic growth that aim at a sustainable future. At the same time, the area is facing a number of dangers, such as overfarming and overfishing, the spread of Thessaloniki's industrial zone, while the consequences for its natural environment should Axios river become navigable have not been assessed yet.

The principal aim of the particular ecomuseum is to encourage the process of "Re-claiming Place", where the term has a dual meaning, that of "knowing" -being familiar with one's place- and of using -using the resources and potential of one's place. The term is coined because it is considered to express the main aspirations of the project, namely to re-introduce the place first to its inhabitants and then to the general public through the study of the area's past and at the same time to encourage the communities to develop alternative local production activities aiming at sustainability. The idea of "Re-claiming Place" views heritage in a holistic way and aspires to serve as an example of an alternative practice towards a safer and sustainable future and as a process through which people can maintain a balance with their natural and cultural heritage.



## The Great North Wood: Fragmentary objects in a South London landscape

Oral

***Dr. Katherine Hughes<sup>1</sup>***

*1. Independent scholar*

The Great North Wood (GNW) is South London's 'ghost wood'; a lost landscape, largely forgotten by locals and no longer part of their identity. Only fragments remain, including Dulwich and Sydenham Hill Woods, smaller woods and historic boundary trees. This duality of presence/absence is also captured in place names such as Norwood. In this paper, I discuss the GNW's heritage in the natureculture borderlands, as legacy of anthropogenic land management (including coppicing, charcoal burning, tanning, shipbuilding and enclosures) that created today's once-bosky suburban landscape. GNW maps are chronotopes, preserving temporal cartography characterised as a struggle between 'man' and 'nature', however nature is a product of our own cultural

frameworks. The GNW is a container for stories; it was a sanctuary from the metropolis for many, including seekers of the picturesque at Beulah Spa and Crystal Palace and those seen as the ‘Other’: highwaymen, gypsies and hermits.

The London Wildlife Trust (LWT) project promotes the GNW as a ‘living landscape’, natural heritage resource and ‘green lung’ for Londoners. Ancient woodlands fetishized as authentic survivals of wildwoods attract an ever-increasing number of people, thereby necessitating schemes to keep them to the paths. However, LWT’s coppicing at Sydenham Hill is a valuable revival of old traditions. In the light of the global climate emergency, trees are prime ways in which nature can renew itself. Can a deeper understanding of the GNW’s heritage not only promote tree planting in South London but also create stronger, more dynamic multi-species interactions between local inhabitants and their surroundings?

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## **The Understanding of Southern Xinjiang Cultural Landscapes – A Case Study on the Oasis Routes of the Silk Roads**

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Oral

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***Ms. Yunxiao Liu***<sup>1</sup>

*1. University College London*

The Silk Routes have often been characterised by their political and economic impacts, which regularly underplays the interactions between individual places along the routes and their surrounding cultural and natural environments. The concept of cultural landscapes has been gaining considerable traction in heritage management, and potentially provides an interesting counterpoint to the issue of cultural routes and long-distance interactions.

Xinjiang, as an important strategic region for the Silk Roads in China, currently has been raised more attentions from various aspects, such as conflicts between different ethnical groups, favourable benefits for development of local industries and more exchanges amongst neighbouring countries, etc. Therefore, how to interpret the cultural heritage in Xinjiang landscapes has been considered by both specialists and politicians.

This article will use the archaeological sites along the Oasis Routes of the Silk Roads to explore how the southern Xinjiang culture would like and the relationship between the sites and local residents, as well as the tourists. And then, to find a better understanding of Xinjiang cultural heritage and Xinjiang natural landscapes. At the end, this research hopes, in presented case studies, to promote and to enhance the understanding of cultural heritage against complex social environments, as well as providing insights and possible future for southern Xinjiang cultural heritage.



## Tracking heritage: Examining the role of gardens and plants along Swedish railways

Oral

***Mrs. Anna Lindgren***<sup>1</sup>

*1. Department of Conservation, University of Gothenburg*

The first railways for passenger trains were opened in 1856 in Sweden. In my licentiate thesis (2020) I examined how gardens and plantations were used for adornment, utility and protection during the first era of railways in Sweden. The railway was an important part of the industrialization and the modernizing of the country from an agricultural to industrial society during the 19<sup>th</sup> and the 20<sup>th</sup> Century. The ambitious planting activities that were part of the building of this new infrastructure have been quite unknown, both in research and in practice in terms of management and new projects of railway systems in the last decades.

In the first part of my PhD project I have been investigating how, when and why planting was taking place along the railways during the years 1855-1875. The aim of the next phase in the PhD project is to deepen the analysis of the first plantings and investigate why the planting activities at the state railway decreased from the 1950s. There is little previous research on these matters in Sweden, partly because there has been a widespread belief that all the archive material from the planting era was lost. However, archival studies within the licentiate project has shown that there are in fact a lot of documents in the archives, in addition to contemporary sources like travelogues, newspapers and photos. In this presentation I will discuss why planting was such an important activity along railways, and how this can potentially be regarded as a cultural heritage of importance for future planning and management of landscapes of infrastructure.



## Walking in the footsteps of the apostles: The Christian sacred landscape and its narratives in Ephesus

Oral (edits needed)

***Mr. Julian Ganciu***<sup>1</sup>, ***Ms. Barbara Rankl***<sup>1</sup>, ***Mrs. Jasmin Ableidinger***<sup>2</sup>

*1. Austrian Archaeological Institute, 2. Austrian Archaeological Institute*

In antiquity, Ephesus was one of the most important pilgrimage destinations in the ancient world with a plethora of chapels, basilicas and monasteries, such as the Seven Sleepers Cemetery, the Basilica of St. John or the Church of Mary. Today Ephesus is an archaeological park presented as an ancient Greco-Roman ruined city located in modern-day Turkey. Nevertheless the importance of the city for its Christian values was in the attention of the clerics, scientific community, as well as for tourism since its rediscovery.

With almost two million visitors, Ephesus represents one of Turkey's main attractions. At the site, Christian narratives constitute an integral part of the way in which Ephesus is presented, with stories including the presence of the apostles Paul and John, as well as the last residence of Virgin Mary.

The large number of Christian monuments excavated and presented at the site rather illustrates the influence of

sponsors with a Christian interest. During the reconstruction and restoration of the main Christian complexes, the ruins have been adjusted for modern religious practices. In this process, the local community's views and values concerning the site are often disregarded. Additionally, the Christian landscape is not a complete one, with many buildings still unexcavated, but documented using non-invasive geophysical prospection methods. This research is funded by the Austrian Academy of Sciences through the DOC Team scholarship. It focuses on the Christian sacred landscape of Ephesus from an interdisciplinary approach. The paper presents a critical perspective on how narratives are created and showcased to tourists; the motivation behind the restoration of specific monuments and how that has influenced and altered the overall narrative. By interpreting also the buried monuments, the knowledge of the Christian sacred landscape is expanded and integrated in the existing narratives.

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## **When heritage comes from ‘the wrong side’: a World Heritage City and its informal horticultural practices as urban commonalities heritage**

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Oral

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***Prof. Paula Mota Santos***<sup>1</sup>

*1. Universidade Fernando Pessoa & CAPP/ISCSP Universidade de Lisboa*

The old city of Porto, Portugal, is a UNESCO World Heritage Site since 1996 that is presently experiencing a major boom of the tourist economy. This paper moves away from the UNESCO classified area and takes an anthropological approach the so called *hortas* (horticultural plots) that dot the city at large. These are small sections of land that are cultivated outside any legal frame by local neighbours, thus producing informal growers communities. The paper will present the growers' discourse on their horticultural practices (that they centrally classify as 'being good for you') and what can be classified as a Maussian Gift-economy that inhabits these food production urban places. While 'historical heritage' is more and more seen as a major element in city life and economy, and while there are challenges posed by the co-inhabiting of formal (city ruling bodies) and informal (the *hortas* and their growers communities) systems in the same urban space, the paper will argue for a need to de-demarginalised these urban communities and center their ability to construct urban commonalities as good-for-the-future way to produce and live the city. Following on David Harvey's writing on urban commons, it will be argued that these informal communities practices should be looked at as heritage places that contribute to a better future (in the) city.

# **The Future Museum: Collections and Collecting**

## A story to keep: Infrastructures for the inclusion of forced migrants' narratives in museum collections

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Oral

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*Ms. Susanne Boersma*<sup>1</sup>

1. *Museum Europäischer Kulturen - Staatliche Museen zu Berlin*

The refugee protection crisis has led to many museums taking on participatory projects with the aim of representing forced migrants in exhibitions and museum collections in order to become (more) inclusive. In this process, museums' collection strategies and ethics guidelines serve as infrastructures that define what remains part of the museum discourse after the end of an exhibition or project. Few studies address the link between the frameworks in place, the participatory practices and their material outcomes. This paper draws these connections as it considers the role of the involved forced migrants in decision-making, display and collection of representational objects across existing infrastructures. It discusses how participatory formats invite the participants to curate and collect their narratives and asks to what extent such practices can transform the accessioning of objects into the collection. Looking at two exemplary case studies in Europe, the paper defines where these participatory practices and collecting practices align and diverge. To what extent are the processes, that go beyond the envisioned project, participatory, and how is this changing museums' future approaches? Based on interviews with participants and museum staff, and a thorough study of the museums' strategies, both the collection and accessioning processes will be re-evaluated and contrasted. The paper addresses possible transformations of current infrastructures as well as their use by museums and participants to reach a most representative outcome. With a focus on future possibilities of participation, it suggests alternative considerations for the inclusion of narratives on forced migrants' heritages in the museum collection.

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## Activating museum collections for contemporary challenges in the 'new normality'

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Oral

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*Dr. Cintia Velázquez Marroni*<sup>1</sup>

1. *Escuela Nacional de Conservación, Restauración y Museografía 'Manuel del Castillo Negrete'*

There has been an increase in research about the way in which museum collections can be used as contemporary assets; that is, about how museums can 'activate' their collections in order to make them relevant for today's most contested issues such as migration, femicides, social justice, uncontrolled violence and organized crime, global warming, biodiversity loss, and inequality, among others. This strand of research is the ground from which the paper departs to present the current landscape of discussions -or lack thereof- about collections activation in the Mexican museums context. The research will address and highlight a series of problems and barriers currently faced by these professionals and their organizations, especially those that are state-funded or lack autonomy, in their quest to fully embrace collections activation. It will do so in a Covid-19 post-pandemic scenario, where a radical shift in thinking about the museums' social role and purpose, along with issues of funding and survival, are being intensely debated. The paper will thus analyze collections activation in the context of current debates about relevance and what is essential in museums in the 'new normality'.

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## Aggregating Cultural Heritage Data to Interrogate the History of Colonial Collecting: Reconstructing Western Australian Collections in the “Collecting the West” Project

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Oral

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***Dr. Toby Burrows***<sup>1</sup>

*1. University of Western Australia and University of Oxford*

The “Collecting the West” project has been identifying cultural heritage materials which were originally collected in Western Australia and are now located in museums and libraries around the world: Great Britain, Europe, and North America, and the eastern states of Australia. These indigenous objects and natural history specimens were collected in the nineteenth century and even earlier by Western explorers, colonial administrators, and entrepreneurs. This history of colonial collecting means that most of the earliest evidence for the cultural and natural heritage of Australia’s largest state is no longer to be found in Western Australia itself.

Assembling the descriptive data and digital images of these items into a single database is essential for giving an overall picture of what was collected, and for documenting who the collectors were, which museum and library collections acquired these materials, and when these transactions took place. “Collecting the West” has been developing a database with these aims in mind, using the *nodegoat* software. Developed by Lab1100 in the Netherlands, *nodegoat* is a web-based data management, network analysis, and visualisation environment designed specifically for historical humanities data.

This presentation will examine the ways in which the data can be explored and visualized, and will consider issues arising during the database construction, especially those related to data modelling and linking across a complex range of heterogeneous sources. It will also examine the ways in which this kind of approach can address broader questions: how these materials ended up in their current locations, why specific museums and libraries acquired them, and why they were collected in the first place. It will also discuss the extent to which such an aggregation of data can contribute to the current and future understandings of the history and cultural heritage of Western Australia, and its relevance for digital or virtual repatriation.

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## An infrastructure of participation? Moving in and outside the museum

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Oral

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***Ms. Inge Zwart***<sup>1</sup>, ***Mr. Quoc Tan Tran***<sup>2</sup>

*1. Uppsala University, 2. University of Hamburg*

In their ambition to place the visitor at the center of their practice, an increasing number of museums engage in creative projects that more directly involve (possible) publics in the creation or consumption of content.

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Whether called participation, community outreach or public engagement, relationships with ‘outsiders’ are central to this New museology and to the proposed museum definition (ICOM, 2019). Studies of participatory projects, however, often fail to account for the contextuality of participation or are considered too superficially (Graham, 2012). Following Graham’s call to look at how participatory projects work on different scales, they can be considered as infrastructure, as a “system composed of social and technical elements” that structures common experiences (Carter, 2016: 71). Doing so, this paper asks how participatory projects move inside and outside the walls of the museum, how they structure experiences and relationships and how they are structured themselves. Based on an ethnographic study of a participatory museum project, the study describes how the project works as infrastructure framing, forming and structuring participation at different stages. By simultaneously zooming in on the practices and zooming out of its context, I analyse the ways people, systems, the hosting institution and objects relate to and build on each other. Ultimately, this paper applies an infrastructure framework as a way of studying the practice and context of participation beyond the walls of the museum, helping to better situate museum practice in the theoretical world of memory-making.

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# **Beyond an institutional comfort zone: the independent contemporary art scene of Myanmar as a mindful site for cultural (re)definition**

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Oral

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***Ms. Borbála Kálmán***<sup>1</sup>

*1. Ludwig Museum - MoCA, Budapest; Alumni / Central European University, Budapest / Vienna*

Edifying museums in the name of safeguarding cultural heritage, showcasing outstanding artefacts and artworks for future generations is a decent endeavour. Yet should the importation of ‘Western-type’ of institutionalisation and museumisation processes (e.g. in the confines of nation-branding, tourism infrastructure development) happen to cultural spheres or artistic scenes that grew without these establishments; where memory, past and time are not concepts perceived in linearity, then the impact of these processes may seriously harm the cultural sphere. A museum represents a structure contrary to social practices based on collective procedural memory, hence artistic communities embedded in similar social practices might suffocate if confronted to a wave of ‘vitrinisation from above’. Such fragile scene is Myanmar’s independent contemporary art scene, going through vivid changes while still desperately fighting the old regime’s shadows and the still dominant rigid official discourse. Through the layered lens of critical heritage studies, contemporary art history, postcolonial and Southeast Asian studies, partly based on one year fieldwork (focused on Yangon), I approached this independent scene as a platform enabling a counternarrative, conveying unheard voices, allowing the resurfacing of an unexamined past and envisioning a future maintaining the integrity and continuity of the scene. I suggest that the alternative infrastructure and discourse the Myanmar art scene has recently generated is a new terrain for

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an experimental, sensible approach, flexibly adapting to the driving forces from below. Allowing a sustainable future to organically unfolding contemporary art scenes like Myanmar's is crucial: it is through mindful sites that such cultural spheres may (re)define themselves.

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## **Challenges of provenance research and its multi-layered role in dealing with museums' findings - Provenance as a concept: Tracing its entangled characteristics**

Oral

*Dr. Sophie Vigneron*<sup>1</sup>, *Prof. Antoinette Maget Dominice*<sup>2</sup>

*1. Kent Law School - University of Kent, 2. Ludwig-Maximilians-University*

The current discussion on a new relational ethic (Savoy/Sarr 2018) builds on a renewed consideration of the journey of cultural objects and their interpretation by those who interact with them. Their interpretation needs a common definition and a shared understanding of provenance and provenience (Gill and Chippendale 2000) and their multiple dimensions. Both concepts contribute to the telling of an object's biography as defined by Igor Kopytoff (Kopytoff 1986): the journey of the object, the property rights attached to it, the role of time and the discourse of the object's biographer (who tells the story of the object). The four elements of this biography have been debated long before provenance research entered the public debate and became linked to restitution. This paper will provide a genealogy of this evolution. It will then identify the implementation of these four categories in different legal systems (France, the UK, Germany and Switzerland), including in European law with the EU Regulation 2019/880. It will make visible the implied concepts of identity, memory, culture and ownership rights in relevant statutes and regulations and critically address the influence of interdisciplinarity in the legal discourse. Finally, it will argue that law and alternative dispute resolution mechanisms should address these implied concepts, at the international, European and national levels, in the interests of fairness and justice.

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## **Challenges of provenance research and its multi-layered role in dealing with museums' findings - Provenance as empirical research and its artistic reception**

Oral

*Prof. Antoinette Maget Dominice*<sup>1</sup>, *Dr. Sophie Vigneron*<sup>2</sup>

*1. Ludwig-Maximilians-University, 2. Kent Law School - University of Kent*

The expansion of the scope of provenance research has led to the diversification of the methods used to delineate the intangible characteristics of a cultural object: its journey from creation to its current whereabouts, its possession and property's stories, its contextualisation and its transmission and reception (Kopytoff 1986).

Two types of methods can be identified (Masurowsky 2018): organic empirical research (based on historical and social context) and traditional empirical research (based on written evidence closely related to the cultural object). The findings obtained from both methods create a bundle of information that can delimit many intangible characteristics of an object. These multifaceted and layered contributions to the identity of a cultural object, including its integration in social fabric/society and its communication to a broader public are of primary importance. Hence, provenance as a creation topic / motif has been identified and prized by artists for many years. They have used provenance to materialize the invisible and communicate it to the public along the work of provenance researchers, curators and exhibition curators, which has led to the development of new tools and modes of presentation (Holten 2018).

This paper aims to identify the weighting of methodological aspects of provenance research, their selection and their representation in recent works of art such as Maria Eichhorn's *Restitution Politics* (2003), Raphaël Dennis', *La loi normale des erreurs* (2015-2016), Amie Siegl's *Provenance* (2013) and Uriel Orlow's *Benin Project* (2007), as a mirror of the diversification of the methods of provenance and its conceptual construction.

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## **Challenges of provenance research and its multi-layered role in dealing with museums' findings - Provenance as remedy: commemorative labels in museum**

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Oral

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***Dr. Charlotte Woodhead***<sup>1</sup>

*1. Warwick Law School - University of Warwick*

The fruits of provenance research produce the legal history of the object – which may at times be a difficult one. Legal title may have passed, even though the object was acquired in circumstances of power imbalance, war or other conflict. These include colonial acquisitions, looting during punitive expeditions and wrongful taking during the Nazi Era. All these events have the potential to taint an object's provenance.

A difficult ethical question, and one which museums are increasingly tackling, is how to make visible this tainted provenance and the legal narrative of the object. The public presentation of an object's provenance may be an important element of justice for claimants – particularly where return is either not possible or an independent committee has recommended retention by the museum as the just and fair solution in the circumstances (e.g. in Nazi Era claims).

This paper analyses the use of commemorative labels (after Palmer 2007) in the UK and other countries as a remedy for past injustice. To this end, recommendations from European restitution committees on Nazi Era claims will be analysed, particularly taking note of the changing nature of the remedy, as well as examples of settlements to repatriation claims made between claimants and individual museums.

Commemorative labels will be placed within the context of restorative justice, both as an individual remedy for the injustice, but also as part of the wider justice and education in remembering historical wrongs and how these can be avoided in the future (e.g. the Terezin Declaration, 2009).

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## Challenges of provenance research and its multi-layered role in dealing with museums' findings - Provenance research – a conceptual challenge for art museums

Oral

*Dr. Nikola Doll*<sup>1</sup>

*1. Kunstmuseum Bern*

Within the last decade of the twentieth century, provenance research had been primarily associated with systematic and extensive Nazi-era looting and forced sales and by so ignited controversial debates around claims of ownership. By consequence museums, custodians of cultural heritage, were by confronted with ethical questions and legal consequences. Museums felt the pressure to investigate their collections for looted art. Over the past twenty years, large investments have been made to 'clear' the provenance of art works or to set up instructions 'how to determine a provenance'. In view of the political expectations, the scientific dimension of provenance research and in particular its potential as a motor for art museums has so far been neglected.

With the acceptance of the legacy of Cornelius Gurlitt in December 2014 the Kunstmuseum Bern committed itself to provenance research and the transparent handling of the findings.

The task of integrating provenance research into the existing structures led to the question of how focusing on artworks within the passage of time and changing possessions can further develop the institution's handling of the collections, exhibitions, educational programs and scientific projects, i.e. ultimately the museum itself, the status of art works and its narratives, as well as opening up to a new audience.

This paper will provide insights into what has been learned through provenance research and how alternative narratives can be utilized beneficially by art museums.

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## Challenges of provenance research and its multi-layered role in dealing with museums' findings [4]

Oral

*Dr. Sophie Vigneron*<sup>1</sup>, *Prof. Antoinette Maget Dominice*<sup>2</sup>, *Dr. Nikola Doll*<sup>3</sup>, *Dr. Charlotte Woodhead*<sup>4</sup>

*1. Kent Law School - University of Kent, 2. Institute for Art History - Ludwig-Maximilians-University, 3. Kunstmuseum Bern, 4.*

*Warwick Law School - University of Warwick*

Provenance research has changed significantly in the last thirty years. Initially a contribution to the identification of a cultural object's past and an element of the authentication process, it was considered a secondary discipline. Provenance is now mainly associated with the identification of ownership of objects, especially those looted or displaced in times of conflict, oppression, occupation and war. The extension of provenance's role is temporal, spatial, contextual and material: from the colonisation, WWII and past authoritarian regimes to current conflicts, from Europe to all continents, from Jewish communities to various indigenous groups and source communities, from expensive works of art to all categories of cultural objects. This extension challenges cul-

tural institutions into rethinking their relationship to objects, re-conceptualising access to their collections and their role in society. At the same time, the emphasis on transparency and diligence is taking precedence over a conceptual theorization of provenance: the recent adoption of the EU Regulation 2019/880 on the introduction and the import of cultural goods strengthens provenance requirements for all actors of the art market but doesn't define the concept. Hence, these developments necessitate an urgent rethink of provenance beyond current practice, its focus on the object's chain of ownership and its association to restitution claims.

This interdisciplinary session aims to discuss provenance research through four presentations: on the concept of provenance, on the methods of provenance research, on the role of provenance in institutions and on the weight of provenance research in restorative justice. Through the contribution of lawyers and art historians, museum professionals and academics, from Switzerland, Germany and the UK, this session should contribute to the development of forward looking guidance that engages with the role of provenance for all stakeholders and its importance for the future, rather than seeing it as a tool to disentangle the past.

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## Changing Interpretations of the Gallen-Kallela Museum's African Collection

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Oral

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*Ms. Johanna Turunen*<sup>1</sup>, *Ms. Mari Viita-aho*<sup>2</sup>

*1. University of Jyväskylä, 2. University of Helsinki*

Museums are historically tools of empire and nation. They are central communicators of our ideas of cultural identities and heritages and the differences among them. While art museums sustain the formation of national imaginaries and national identity through their interpretation and exhibition of the national canon of art, the ethnographic museums both challenge and reaffirm those identities through representations of multiple others - both close and far away. This division between art and craft, civilization and culture, us and others has been highly criticized. Artist museums with colonial collections are an interesting, yet largely under-researched actors that are able to tap into both sides of these identity construction processes.

In this paper we focus on the Gallen-Kallela Museum. Akseli Gallen-Kallela has often been called the national painter of Finland. He has a mythic position in the creation of ideas of the Finnish nation. In 1909-1910 Gallen-Kallela spent a year travelling, hunting, collecting and painting in Eastern Africa. We analyze Gallen-Kallela Museum's archives, the entanglements of the representations of Finnish national identity and the ways Gallen-Kallela's Africa collection is used to reaffirm this identity. Moreover, through critical analysis of the exhibition materials and the changes in the ways the Africa collection is exhibited, we investigate the role the Gallen-Kallela Museum as a producer of colonial knowledge. As it engages with a mixture of art, cultural history, ethnographic colonial objects and bibliographical narratives, the museum has the potential to both reassert problematic colonial differentiation and use its unique position to challenge it.



## Co-producing Exhibition Histories to Inspire the Future

Oral (edits needed)

***Ms. Laura Dudley***<sup>1</sup>

*1. School of Museum Studies, University of Leicester*

In the context of an increasing emphasis on co-production within museum and gallery practice, this paper asks: can the history of participatory art exhibitions lend insight into present practices, and conversely, how does the concept of co-production affect how exhibition histories are historicised now and utilised in future practice.

This presentation will explore the rationale for restaging historical participatory art exhibitions, with specific reference to the 2014 reconstruction of Palle Nielsen's 'The Model' at Arken, Copenhagen. By analysing the motivations behind reconstructing this exhibition, which originally took place at Moderna Museet, Stockholm in 1968, I will question the motivations for restaging participation and the role of collecting and archiving in this context. As we all know collecting participation authentically is near impossible and so my research aims to propose models/frameworks for engaging with participation in archives/collections in a more meaningful way. To explore this through 'The Model' I will draw on archival findings from Arken Museum of Modern Art, Copenhagen, Tate Liverpool and MACBA Museum of Contemporary Art, Barcelona, where 'The Model' has been remembered and reconstructed in different capacities between 2009-2014.

In this presentation I will draw on archival materials including drawings, layouts, photography, videos and monologues which reflect participant experiences and how 'The Model' was reconstructed to enable participation through either replicating the original construction or producing reflective learning programme activities. I will also draw on Arken's archival method of 'time capsules' and their interview with Palle Nielsen regarding the requirements and opportunities for restaging 'The Model' in the future. Through reflecting on these I will conclude on my archival findings and propose some recommendations for restaging participatory exhibitions so as to further the history and memory of the original whilst also allowing this type of exhibition to be utilised in current practice through methods of co-production.



## Curatorial activism and Rapid Response Collecting at the Victoria and Albert Museum

Oral

***Ms. Michelle Cook***<sup>1</sup>

*1. SOAS, University of London*

This paper presents ongoing research into the Rapid Response Collecting at the Victoria and Albert Museum. The key aim is to analyze the application of crisis discourse in museum policy, and discuss how socio-political urgency and/or instability modulates collections development strategies and museum ethics.

The V&A's Rapid Response Collecting programme (est.2014) is a pioneering reactive acquisition strand that en-

ables the immediate display of contemporary designed objects following pivotal moments in recent history. The phrase “rapid response” concurrently evokes the idea of an accelerated reaction and a targeted emergency intervention. Using case studies and participant research to trace the development of these collections from acquisition to display, this paper evaluates how an overarching timeline influences stakeholder engagement in collections development processes, and the extent to which these critical interventions enact curatorial and/or institutional activism. It concludes with a speculative rhetorical study of “rapid response” as metadata within a digital catalogue, envisaging how the documentation of distinctly activist collections might shape the identity of their associative network of actors, artefacts and events after the objects are taken off display.

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## Digital museology for collaborative practices - 4

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Oral (edits needed)

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***Prof. Pille Pruulmann-Vengerfeldt*<sup>1</sup>, *Prof. Dagny Stuedahl*<sup>2</sup>, *Mrs. Josefine Floberg*<sup>3</sup>, *Dr. Pille Runnel*<sup>4</sup>,  
*Ms. Agnes Aljas*<sup>4</sup>, *Dr. Maria Engberg*<sup>1</sup>**

*1. Malmö University, 2. Oslo Metropolitan University, 3. Malmö Museums, 4. Estonian National Museum*

Museums have been putting digital technologies to a diversity of uses, from exhibition enhancement to collection management to marketing and communication. But in our opinion, we have not had enough focus on discussing how digital technologies could make museums more inclusive and collaborative. This panel brings together researchers from three different countries, looking at how digital technologies have supported collaborative work within the museum. Here the digital aspects of museum work and heritage are not questions that can be taken as a stand-alone. Digitalisation is not an end-goal, but rather, we see digital technologies and digital data collections playing an important intermediary role for the collaborative practices. In all of the papers, we present, the collaborations with the audiences and stakeholders are at the focus, The aim of the curated session is to demonstrate what kind of role do digital technologies play in collaborations that address the different aspects of the museum work. Our individual papers look at the collaborations while collecting, co-producing new content, collaboratively engaging with the museum exhibitions and exploring and presenting the museum object. The digital aspects of museum work pose both opportunities and challenges and our session will explore these from different angles in the context of cultural history work in Sweden, Norway and Estonia. There is a sense of urgency in exploring the social and collaborative purpose of the digital technologies in the museums as too often have digital technologies become the tools of efficiency and management, and they need to be reclaimed for the social purpose of the museum.





## Digital museology for collaborative practices - Challenges of digital displays of collaboration and collaborative activities at the exhibition space in the Estonian National Museum

Oral (edits needed)

*Dr. Pille Runnel*<sup>1</sup>, *Ms. Agnes Aljas*<sup>1</sup>, *Prof. Pille Pruulmann-Vengerfeldt*<sup>2</sup>

*1. Estonian National Museum, 2. Malmö University*

This presentation discusses how the design of the digital layer of the permanent exhibition at the Estonian National Museum contributed to heritage-related collaborative activities at the museum environment. This discussion is situated in the concept of engagement, looking at its different forms, such as emotional, intellectual and social engagement with heritage. Although research suggests that the digital layer of the museum primarily facilitates visitor's individual engagements, we look at whether and how the digital exhibits support the museum as dialogical, open and collaborative public space.

Five digital layers can be distinguished at the ENM's permanent exhibition: historical originals, exhibition labels on e-ink screens; interactive touch screens for databases and visualisations of researcher's hypotheses; AV exhibits (fiction, non-fiction); hands-on multimedia exhibits combining digital and material. Particularly the touch-screens and hands-on exhibits were designed for facilitating multi-user experiences and enabling the audience to take a lead, displaying databases for browsing, sharing and comparing, but also supporting the interaction of personal and social memories. Using these digital exhibits potentially result in new content and collaborative interpretations.

The presentation will contribute to the future understanding of different audiences and their engagement with the heritage. The results bring up the questions of relevance and contexts when making sense of the heritage, as well as relations/links within the heritage content, but also questions of interpretation "rights" and the possibilities of enriching heritage through personal contexts.



## Digital museology for collaborative practices - Digital collaboration with the Thing in focus

Oral

*Prof. Pille Pruulmann-Vengerfeldt*<sup>1</sup>, *Dr. Maria Engberg*<sup>1</sup>

*1. Malmö University*

The method of the thing is a collaborative and exploratory approach where the heritage object becomes a centre-piece of collective inquiry. Originally developed in Norway, the word *Ting* connects the concept of the material object with the notion of democratic gathering. The word 'ting' stands for parliament and democratic gathering and discussion. Our presentation discusses how digital collaborations can be used to explore heritage objects using the method of the thing. As part of the collaborations with Malmö Museums, researchers from Malmö University experiment with digital collaborative tools to explore how the method of the thing could be imple-

mented in the digital space. Explorations will take place parallel to physical workshops using heritage objects during spring 2020. Our presentation will present and discuss the results of the explorations.

Investigating digital technologies for the purpose of the collaboration of different stakeholders will allow us to advance discussions about the relationship between museums and digital technologies. The presentation will systematise the use of the method of the thing and discuss the potential for digital implementation. We see the collaborative workshops as having the potential for impacting different aspects of museum work. First, thing-workshops can inspire museum work with collections to work more co-creatively in their collection and digitisation of new and existing material. Second, the workshops will have an impact on presentation and exhibition practices, where questions and concerns from visitor participants will lead to new ways of exhibiting materials that allow for curiosity and engagement of museum visitor to come to the fore.

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## **Digital museology for collaborative practices/ Digital documentation of collaborative work in Norwegian Museum of Science, Technology and Medicine**

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Oral (edits needed)

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***Prof. Dagny Stuedahl*<sup>1</sup>, *Prof. Pille Pruulmann-Vengerfeldt*<sup>2</sup>**

*1. Oslo Metropolitan University, 2. Malmö University*

Co-design and participatory projects in museums do provide new forms of data; video-recordings, audio-recordings, photo, participants media productions, narrative and micro-writings as well as group interviews and individual interviews with participants, museum professionals as well as visitor groups, after the process. How can these data be made relevant for curatorial as well as for audience research? Based on multiple forms of data gathered during the participatory project SOUND OF FOLK connected to the exhibition FOLK, Norwegian Museum of Science, Technology and Medicine we focus on data gathering during the workshops, as well as the analytical challenges we experienced when trying to extend findings across the different data formats. In the project, we worked with a group of 9-11 young people aged 15-19 years over a period of one year and 8 workshops. The project ended in a sound installation that was placed at the entrance of the exhibition.

The data from participatory projects can be analysed on several levels. In addition to the dimension that is related to the aim of the project, which is to understand what preferences and understanding the audience group might have of the exhibition topic and the issues raised, the data are also invaluable for learning about participation with different user groups as well as museum professionals facilitation of participatory projects. We are planning to do a follow-up analysis of the sound-scapes that visitors have produced on the installation. Visitor-produced mediations, such as sound recordings, notes and greetings in visitor books, represents again another form of data. Theoretically this kind of data can be used to double-check if the participatory project really is successful, in the sense that the designed outcome also is meaningful for other people.



## Digitising Heritage

Discussion Panel

***Dr. Lina Pranaitytė*<sup>1</sup>, *Prof. Carsten Wergin*<sup>1</sup>, *Prof. Paul Arthur*<sup>2</sup>, *Prof. Ana Sanchez Laws*<sup>3</sup>,  
*Prof. Paul Turnbull*<sup>4</sup>, *Prof. Johannes Wienand*<sup>5</sup>, *Ms. Naomi Appleby*<sup>6</sup>, *Ms. Sarah Yu*<sup>6</sup>**

**1.** Ruprecht-Karls-University Heidelberg, **2.** Edith Cowan University, **3.** Volda University College, **4.** University of Tasmania, **5.** Technische Universität Braunschweig, **6.** Nyamba Buru Yawuru Ltd

This panel brings together scholars from diverse disciplines concerned with the manifestation and distribution of heritage in digital form. Digitalisation is a strategy that is internationally favoured and seems to be the future that museums and collections have largely embraced. Surely there are significant opportunities in the digitalisation process, which cannot be overlooked: preservation, worldwide accessibility, interactive participation, education, intergenerational dialogue and trans-disciplinary collaboration. However exciting the new perspectives are, there are thus far unattended considerations regarding this practice. Who decides what needs to be preserved or reconstructed in a digital form? Who determines the circulation, storage and access to virtual analogues? What about intellectual property rights and ethics? It is unclear so far if digitalisation will offer a chance to revise the collections of heritable objects, sites and practices or if it will merely add to the list of *heritages* that future generations will have to care for. Participants in this panel discussion will engage in an interdisciplinary and transcultural dialogue to unravel some of these contestations surrounding the production of heritage as a concept and practice, with particular emphasis on power disparities in the digital space.

### *Panel participants*

- Naomi Appleby (Nyamba Buru Yawuru Ltd)
- Paul Arthur (Edith Cowan University)
- Lina Pranaitytė, co-convenor (Heidelberg University)
- Ana Sanchez Laws (Volda University College)
- Paul Turnbull (University of Tasmania)
- Carsten Wergin, co-convenor (Heidelberg University)
- Johannes Wienand (Braunschweig University)
- Sarah Yu (Nyamba Buru Yawuru Ltd)



## Discussant: Disposal as collections legacy

Oral

***Dr. Alice Stevenson*<sup>1</sup>**

**1.** Univ

As a conclusion to the session the discussant will draw out over-arching themes from the three areas of disposal practice, explore implications for future museological practice, and propose areas for future research.

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## Disposal as collections legacy: refining, restitution, repatriation and representation

Oral

*Mrs. Jennifer Durrant*<sup>1</sup>, *Dr. Alice Stevenson*<sup>2</sup>

1. University of Leicester, 2. University College London

The removal of objects is becoming common practice in UK museums and is undertaken through the “three Rs”: Refining (collections review and disposal), Repatriation (to source communities), and Restitution (of illegally acquired material). Underpinning these practices is a fourth ‘R’: Representation of professional, stakeholder and public voices within these processes.

Each area of disposal is regarded as a separate entity with its own ethics, theory, and practical questions. How do these processes intersect to shape the collections we pass to the future? Are decisions to “let objects go” more rigorous than methods of acquisition? Is there an ethical necessity to challenge historical practices? Who is being represented within these decision-making processes?

This session is presented by researcher-practitioners who offer subtleties of real-world experience to develop theoretical debates. The concluding discussion will draw out key themes and propose future areas for research. The session will demonstrate some nuances of contemporary curating, and explore how removal might shape collections for future museum users.

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## Egypt’s dispersed heritage: A source community creative model for confronting colonial legacies in museums

Oral

*Dr. Alice Stevenson*<sup>1</sup>, *Ms. Heba Abd-el-Gawad*<sup>2</sup>

1. Univ, 2. UCL

The ARHC-funded Artefacts of Excavation project (2014–17) revealed the expansive legacy of British fieldwork in Egypt and its distribution of archaeological finds to c.350 museums, in 27 countries, across 5 continents. This colonial history of extraction and dispersal is little known in Egypt itself and Egyptians have largely been disenfranchised from it. This, compounded by sales of Egyptian artefacts on the antiquities market, has led to negative perceptions of foreign archaeological practices and museums amongst the Egyptian public. Meanwhile, in foreign museums, Egypt is rarely a specific country merely a concept – ‘ancient Egypt’. The modern country and its peoples are rarely represented.

Between October 2019 and 2020, we initiated a reciprocal dialogue through a programme of cultural events, artistic responses and museum exhibitions, co-developed with community partners in Egypt and Egyptian communities in the UK, to address these issues. We sought engagement through Egyptian, people-centred participatory platforms of expression, from street performance and storytelling to comic book art, as an alternative to sculpture and modern art, which for many remain exclusionary. Initiatives were led in Egyptian Arabic,

working with a range of Egyptian partners in Cairo, including enterprises like Mahatat Contemporary Art, independent venues like El Sawy Culture Wheel and community development organisations like Tawasol, to allow knowledge about UK museum collections to be placed into dynamic conversation with Egyptian communities. In this paper we discuss how these practices can, and cannot, contribute to introducing a politics of recognition for Egyptians with a dispersed heritage.

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## Engaging Legacies with the Future: A Participatory Approach to Performing Arts Archives

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Oral

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*Ms. Yunjing Huang<sup>1</sup>*

*1. University College London*

This paper aims to explore a participatory approach to performing arts archives [PAAs] – collections of performing arts heritage, to see how processes of collecting and cataloging performing arts and experiences of engaging with PAAs can allow performing arts to be a living heritage. Through this, a promising future of performing arts as not only an artistic practice but also an intangible cultural heritage can be fostered.

PAAs are reliable records which provide a material entry to those performances that are no longer live. Such archival practice only dedicates to the safeguarding of performances as objects. However, because of the fundamentally ephemeral nature of performing arts, there is a gap between a performance and its material remains. While this paper believes performing arts should be seen as a process that encompasses not only performances but also other aspects including people, places, and culture, focusing on the intangibility of experiences and the memory-making work. The core of performing arts is its intangibility and ephemerality that lie in the space and communities. Therefore, a people-centered approach to PAAs should be invoked.

Based on this, this paper will investigate how the public can engage with legacies of performing arts, through conducting fieldwork research into ongoing public PAAs-based events, and archival research into past projects provided by theatre heritage institutions in the UK. Therefore, experiences of engaging theatre heritage will be collected, documented and interpreted; to examine how these new experiences mark the vital role played by PAAs in reinventing the future practices, curatorship, and scholarships of performing arts as an intangible cultural heritage.

## Envisioning a post-colonial museum: A critical analysis of museums' social media use for facilitating engagement with difficult heritage

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Oral

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*Ms. Cassandra Kist*<sup>1</sup>

*1. Information Studies, School of Humanities, University of Glasgow*

European museums have been increasingly pressured to re-contextualize their collections to reflect 'whole' truths, including sensitive narratives that are important to contemporary society. In turn, social media are channels through which cultural heritage institutions have been responding, specifically, by re-interpreting colonial histories on Instagram, Facebook and Twitter. Some suggest that this process of re-contextualizing and discussing sensitive narratives is one part of the museum's role in a larger process of decolonization (Jilani, 2018). However, there are significant implications for using social media in this process; these tools also make communication reliant on invisible technological infrastructures (Axelsson, 2018). These infrastructures influence how museums and users engage, revealing ways in which collective and individual identities are negotiated around difficult heritage.

This paper will consider relevant case examples, such as Glasgow Museums using the lens of infrastructures, whose dimensions are here understood as relations between technical, social and informational entities that shape (future) actions and practices (Huvila, 2019). Social media posts from each institution will serve as the basis for a critical thematic analysis which will consider and compare these posts within their current context and external discourse, providing insight into the synergy or disjuncture between different museological approaches to the topic of (de)colonisation. The performance of these difficult narratives and the dimensions of infrastructure that led to their transmission will provide insight into future possibilities for effective museum action in facilitating meaningful engagement with colonial heritage on social platforms.

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## Go Viking: Digitisations, Fans, Re-enactment and Consumption on Pinterest

Oral

***Prof. Bodil Axelsson*<sup>1</sup>, *Dr. Katherine Hauptman*<sup>2</sup>**

*1. Linköping University, 2. the Swedish History Museum*

Parallel to museums opening up their collection databases to allow audiences to explore their collections, content sharing platforms like Pinterest arise as new sites for curating and collecting. Pinterest promotes itself as a visual discovery engine for ideas and invites its users to link images from other websites and create themed collections called boards.

With an ethnographic mindset, this paper employs a mixed-method approach to study Pinterest's recommendation engine and boards that contain digitisations of Viking Age objects. Vikings and the Viking age are complex phenomena. Scandinavians now popularly referred to as Vikings were active in farming, trading, looting and settlement. Viking was probably also a verb meaning taking part in complex, sometimes violent, multicultural transactions. On the content sharing platform Pinterest, museum digitisations of Viking artefacts mix with images from popular culture, re-enactment scenes, monuments as well as props and garments for sale from crafters, retail business and auction houses. To analyze how the platform and its users create new contexts for museum digitisations we use the computational method topic modeling and situate the machine generated categories in historically and contemporary grounded categories such as fandom, re-enactment and consumption. The aim of the study is to seek answers to the following questions: How is the authoritative knowledge position of Museums challenged by the mix of digitisations and popular appropriations of heritage? What are the consequences in terms of curatorial agency, and its distribution, of this development? What can Museums learn?

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## Heritage in Contemporary India: A Study of Sikh Museums

Oral (edits needed)

***Dr. Kanika Singh*<sup>1</sup>**

*1. Ashoka University*

I study the emergence of Sikh museums in postcolonial India, and their relevance for understanding heritage politics in contemporary India and the nature of the museum as an institution. Sikh museums are unusual: their display consists of modern history paintings depicting scenes from Sikh history rather than historical artefacts. These paintings are also dominate popular visual culture. A number of Sikh museums have been built in independent India, many within Sikh shrines, and they are commissioned both by the government and Sikh organisations.

I follow a mixed-method approach combining visual analysis, interviews and archival work to examine



the process of creation of Sikh museums, the networks of patronage supporting them and the content and circulation of their display. I argue that (a) Sikh museums are a phenomenon particular to independent India, their emergence coinciding with important political developments. This has shaped the Sikh community's use of its history and the perception of its own place in the Indian nation. I especially examine the intersecting patronage of the government and Sikh institutions, and its implications for understanding Sikh museums within the creation of an Indian national heritage. Sikh museums provide a vantage point for studying some of the most significant debates of contemporary India—on nationhood, citizenship, heritage and identity; (b) Sikh museums are a rich site for examining the nature of the museum as an institution and its relevance for the wider landscape of heritage in India and other non-western societies. They are located at the intersection of seemingly distinct yet overlapping spheres—the formal space of the museum, and the informal sphere of the bazaar; the secular authority of the museum and the sacred terrain of the gurdwara; the secular domain of the government and the religious sphere of the community—which create a highly influential and dynamic heritage site.

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## HOW REVOLUTIONIST IS THE “DIGITAL REVOLUTION” IN MUSEUMS?

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Oral

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***Prof. ANASTASIA CHOURMOUZIADI***<sup>1</sup>

*1. University of the Aegean*

A theme that proliferates in museum literature of the last decade is the description of impressive digital tools and applications, implying that their usage radically affects the museums' products as well as the visitors' experience. More than a few museum professionals seem to believe that, by definition, digitality makes exhibitions more informative, attractive and interesting, while it solves the tricky problem of interactivity. Nevertheless, if we examine the essential features of all these efforts, leaving aside their surficial variety, we should admit that what they actually do is a renovation of the well-known modern museum's edifice, leaving its core intact. While renovation is always welcome, if we anticipate a new museum, I argue that the real challenge is to use state-of-the-art technology to unsettle modern museum's key concepts: the narrow school-like perception of its educational role, the central and dominant role the museum objects hold for themselves, and the belief that visitors are mere consumers of the museum product. Having in mind that the endurance of these characteristics is closely related to modern museum's political role, the core problem is whether technology can ease the way for radical changes or, on the contrary, masques the deepening of authoritarian and neo-liberal approaches in the museum field. In an attempt to discuss this issue, this paper, based on a general typology of digital affordances, is examining their potential to actually revolutionise museums' practice, specifically the role of the public in collection and exhibition management.

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## Infrastructural transformations: Collecting, deaccessioning and the future of accessible spaces

Oral

***Mr. Quoc Tan Tran***<sup>1</sup>

*1. University of Hamburg*

Educators and heritage conservation experts have long argued that the continued growth of collections without increasing exhibition space is not rational, and this prioritisation of physical objects not only bears the cost of conservation and storage, but also prevents opportunities to engage visitors in meaningful ways. Macdonald and Morgan (2018) observed the ‘changing paradigms of collecting’ in museums, and there is now a growing consensus that museums are characterised by a fundamental change in collecting practices. This is especially true in the time of COVID-19, as many museums revive the discussion on the question of virtual interaction, the intersection between physical and digital, and the opportunities for new forms of engagement.

Through the lens of infrastructure studies (Star, 1999; Star & Ruhleder, 1996) this contribution aims to identify circumstances in which memory institutions perceive what they mean by access, deaccession, disposal and mobility – essential concepts which can be inscribed into their judgments and actions. By analysing collections development policies in a sample of museums in the UK and Europe, combined with qualitative interview data, I examine the infrastructural transformations that are undergoing in three aspects of socio-technical negotiations: protocols and standardisation, mobilisation of material and conceptual resources, and communities of practice. Lastly, the contribution reflects on the emergence of a growth model that is centred around openness and participation.

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## Infrastructures and future possibilities for participation - 4

Oral

***Mr. Quoc Tan Tran***<sup>1</sup>, ***Ms. Cassandra Kist***<sup>2</sup>, ***Ms. Susanne Boersma***<sup>3</sup>, ***Ms. Inge Zwart***<sup>4</sup>

*1. Institute of European Ethnology/Cultural Anthropology, University of Hamburg, 2. Information Studies, School of Humanities, University of Glasgow, 3. Museum Europäischer Kulturen - Staatliche Museen zu Berlin, 4. Department of ALM, Uppsala University*

This curated session discusses future and current infrastructures in museums that facilitate participatory practices. Here, the frame of ‘infrastructures’ opens up an opportunity to talk across a myriad of academic disciplines to critically analyse the complex infrastructural assemblages of museums and how they affect or sustain opportunities for participation. Dimensions of infrastructures are understood as relations between technical, social and informational entities that extensively shape (future) actions and practices (Star and Ruhleder, 1996; Bowker et al., 2010; Dindler, 2014; Huvila, 2019). The session explores differences between anticipated and actual uses of infrastructures by museum practitioners, institutions and audiences, and suggests how these infrastructures might shape participatory practices in the future. By examining museums’ structural organisation and defining their role(s), strategies and practices related to participation, this session explores questions such as: How do we see and name things under different infrastructural regimes? How do (digital) infrastructures support or inhibit participation? What can be learned from failures and disruptions of existing infrastructures? How can novel approaches challenge and adapt these infrastructures for more inclusive practices? Strategy and policy documents, as well as exhibiting, collecting and social media practices form the empirical basis. Potential approaches and outcomes as well as possible pitfalls are identified using ‘infrastructures’ as the main analytical lens. The session considers participatory practices and their socially inclusive potentials by highlighting how connectivities between museums, audiences and ‘communities’ are shaped, fostered or constrained. Reflecting on the potential of participation, this panel critically questions (shared) agency in articulations of ‘official’ heritage narratives.

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## Is the Future of the Museum in China’s Past?

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Oral

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***Dr. Elizabeth Lawrence***<sup>1</sup>

*1. Augustana College*

The future – or at least one future – of the museum has a precursor in China’s past. We see it in the history of the Xiling Seal Society, a heritage institution founded in 1904, during a tense moment of revolutionary change in China. With a mission to protect and transmit the calligraphic art of engraved seals, the Xiling Seal Society was a preservationist institution that had hardly no collection. It maintained a permanent site in Hangzhou that served as an atmospheric venue for performance-based engagements with the past, while leaving the work of preserving and publicizing actual seal art to a loosely-affiliated commercial printing house that produced paper museums in the form of books of seal imprints. Far from being behind the times due to its rejection of an exogenous model of museum display, the Xiling Seal Society anticipated the sometimes-uneasy amalgamation of preservationism, immersive experience, consumer culture, and a media-driven engagement with collections that is now reshaping museums worldwide. Concluding with an examination of contemporary web-based collections of seal art as an example of digital museology, this paper insists that we stop treating China as a belated participant in the museum and heritage industry and see it, instead, as a place where alternative understandings of authenticity and community generated approaches to the past that may tell us something about the future of heritage.

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## **Journey to the West (?): Crafting heritage futures in China - China Craft: Looking for the Possibilities of Museum Display of ICH in a National Museum of Ethnology**

Oral (edits needed)

***Dr. Pan Luo*<sup>1</sup>, *Mr. Lisheng Zhang*<sup>2</sup>**

*1. Chinese National Museum of Ethnology, 2. UCL*

Material culture research is the basis for museums to participate in discussions on social development and cultural transmission while the protection and display of ICH is now an inevitable category of work in museums. However, how can the ICH exhibition break away from the “object” itself and present to the public the current policies for ICH protection, the current status of ethnic craftspeople, as well as the opportunities and difficulties they are facing?

The “China craft project” hosted by the Chinese National Museum of Ethnology aims to discover the relationship between people and objects through anthropological ethnography and field research and find various ways to exhibit ethnic handicrafts. This project will also explore how to use the museum as a “contact zone” to arouse people’s interest and attention to ICH, connect exhibitions with social hotspots and promote the communication between people with different professional backgrounds related to ethnic handicrafts.

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## **Journey to the West (?): Crafting heritage futures in China - Deconstructing China-UK Collaboration in the Future of Creative Practices in China: A Case Study of V&A Shenzhen Project**

Oral (edits needed)

***Ms. Yunjing Huang*<sup>1</sup>, *Mr. Lisheng Zhang*<sup>2</sup>**

*1. University College London, 2. UCL*

The museum-building boom in China marks a new milestone in the development of the culture industry in this country. This boom fosters new opportunities for Western organizations to establish collaborations and build up trades in China. Among these, there is a trend of developing international museum partnership project between UK culture institutions and Chinese organizations.

In 2014, Victoria and Albert Museum [V&A] and China Merchant Group [CMG] announced a five-year collaboration, embarking on an international partnership project—the development of a cultural institution featuring the theme of the design in the Shekou district of Shenzhen. This institution has been given its official name as Design Society. For this project, V&A plays an advisory role in providing expertise and standardizing strategies, curating the exhibition Values of Design and designing educational programs.

In 2020, this partnership comes to its end while this trend of establishing international partnerships is still

booming. With support from Chinese authorization and public funds, such projects are taking place in contemporary Chinese creative practices. The collection and knowledge sharing between China and the West allows Western values and power to play a part in crafting the future of culture and heritage in China.

Now, it is worth reviewing what has this five-year collaboration done to the Chinese culture industry pattern. This paper aims to provide a critical exploration of this cross-cultural project by reviewing exhibitions and public projects under this partnership. Key points include 1). How Western values provide fresh insights into Chinese issues and tell stories of those underrepresented ones. 2). The interaction between Chinese audiences and the West; what Chinese audiences expect from this partnership and how contents have been adapted to better engage Chinese audiences. 3). The conflict between two value systems and how they justify and remodify themselves while collaborating.

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## LANGUAGE AND MUSEUMS: PAST PRESENT AND FUTURE

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Oral

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***Prof. Nadia Cannata**<sup>1</sup>, **Prof. Margaret Sonmez**<sup>2</sup>, **Dr. Maia Wellington Gahtan**<sup>3</sup>,  
**Prof. Wendy Ayres-Bennett**<sup>4</sup>*

*1. Università degli Studi di Roma "LA Sapienza", 2. METU, Ankara, 3. Kent State University, Florence, 4. University of Cambridge*

This session aims at addressing the history and the present and future perspectives of the safeguarding of linguistic heritage and of language communities. Museums have not traditionally been used to this end, nor have they been the principal means for the study, preservation and dissemination of knowledge about languages, unlike what has happened for fine and applied arts, anthropology, or natural sciences and even medicine. The appearance of language museums is fundamentally a phenomenon of the 21<sup>st</sup> century and we should like to both trace the history of this new museum format, discuss the relationship between linguistic and other forms of intangible cultural heritage with respect to UNESCO's definitions, recommendations, and conventions, and illustrate some contemporary experiences of language museums on the continent and in the UK with a view to the specific role that language museums serve in society by exhibiting languages and sharing in such preservation efforts.

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## LANGUAGE AND MUSEUMS: PAST PRESENT AND FUTURE - Language and Museums: Past. The pre-history of the Language Museum Exhibiting and Collecting Language c.1600-1898

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Oral

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***Prof. Nadia Cannata**<sup>1</sup>, **Prof. Margaret Sonmez**<sup>2</sup>*

*1. Università degli Studi di Roma "LA Sapienza", 2. METU, Ankara*

**Margaret J-M Sónmez - Language and Museums: Past. The pre-history of the Language Museum Exhibiting**

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### and Collecting Language c.1600-1898

This paper defines, and looks at examples of, the collecting and exhibiting of languages-in-use in the period c. 1600 to 1898, the date of the establishment of the first language museum. Focussing on materials that are generally overlooked in language studies, it discusses how and in what forms language was collected and exhibited in that period, and considers some implications of this evidence in terms related to those of historical cultural linguistics, with particular reference to collecting and exhibiting in the British Isles and by British collectors overseas. Connections between the entity we call language and the activities of exhibiting and collecting may not be immediately obvious. Pursuing insights gained from work on the Eurotales Museum of European Voices and on Museums of Language and the Display of Intangible Cultural Heritage, I should like to illustrate how inscribed objects demonstrate significant aspects of the linguistic culture of their matrix communities, while the historical activities and methods of collecting and exhibiting language(s)—by definition intangible cultural heritage—reveal the collectors’ models and views of language. In other words, renderings of selected aspects of language into tangible and thence collectible forms can be seen as concrete demonstrations of the linguistic ideologies and the linguistic cultural cognition of both the exhibited objects and the collectors.

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# LANGUAGE AND MUSEUMS: PAST PRESENT AND FUTURE - Language in Museums: Present. Language Museums of the 20th and 21st centuries

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Oral

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*Prof. Nadia Cannata*<sup>1</sup>, *Dr. Maia Wellington Gahtan*<sup>2</sup>

*1. Università degli Studi di Roma “LA Sapienza”, 2. Kent State University, Florence*

### Maia Wellington Gahtan - Language in Museums: Present. Language Museums of the 20<sup>th</sup> and 21<sup>st</sup> centuries

While the earliest language museums coincide with the nineteenth century anthropological turn that witnessed the collection of tradition in the form of folklore, language, and objects associated with a nostalgic vision of rural society, twenty-first century language museums have much broader objectives and audiences. Building upon the linguistic safeguarding practices developed in past centuries such as establishing dedicated societies, identifying and implementing standards, and collecting written testimonies discussed in the first paper, today’s language museums demonstrate how scholarship on language can be shared between experts, but also, more importantly, how our linguistic understanding can be enriched through a constant dialogue with communities who all speak languages – enriched, in essence, through a collaborative understanding of the function people feel languages have in the definition and transmission of a community’s culture, traditions, and identity. Like eco-museums, they are special institutions dedicated to the collection and sharing of intangible cultural heritage, and in this way perform a broad public service, while seeking to bind communities together. In this paper, I will discuss some of the most outstanding examples of language museums, their missions, and their role as a forum for public dialogue, with special attention to the particular political, social and cultural problematics associated with such museums such as the opportunities and limits imposed by languages involved in conveying content, the technological support systems adopted for collecting, display and communication, the generative roles of memory, identity, change and loss, and the relationships of language museums with their source communities.

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## LANGUAGE AND MUSEUMS: PAST PRESENT AND FUTURE - Museums of Language. Future (1): The Pop-Up Museum of Languages

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Oral

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*Prof. Nadia Cannata*<sup>1</sup>, *Prof. Wendy Ayres-Bennett*<sup>2</sup>

1. Università degli Studi di Roma "LA Sapienza", 2. University of Cambridge

### **Wendy Ayres-Bennett – Museums of Language. Future (1): Creating a Pop-Up Museum of Languages**

In this talk I discuss the 'Pop-Up World of Languages', which appeared in four UK cities October 2019-December 2019, and which, it is hoped, will constitute the basis of a more permanent museum of languages and multilingualism. This initiative is part of a research project, *Multilingualism: Empowering Individuals, Transforming Societies* ([www.meits.org](http://www.meits.org)), funded by the AHRC under its Open World Research Initiative, which seeks to demonstrate the value of languages and in particular the importance of multilingualism to individuals and to societies. Informed by the project's six research strands, themes explored in the museum range from language endangerment to attitudes towards different language varieties, and the cognitive benefits of speaking more than one language.

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## LANGUAGE AND MUSEUMS: PAST PRESENT AND FUTURE - Museums of Language. Future (2): Eurotales. An interactive language museum of European languages.

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Oral

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*Prof. Nadia Cannata*<sup>1</sup>

1. Università degli Studi di Roma "LA Sapienza"

### **Nadia Cannata - Museums of Language. Future (2): Eurotales. An interactive language museum of European languages.**

Eurotales, a new museum format on the history of European languages physically based at Sapienza, the biggest European University, and designed as the result of an open dialogue between academics, students and the community, moves from the assumption that language is a shared heritage, belonging to everyone and to the shaping and preservation of which all sectors of society are committed. It uses mainly virtual materials as exhibits (videos, games, posters, interactive maps) in order to stimulate and encourage reflection on linguistic identity/ies, on the relation between language and cultures, language change, the strands of influence within ancient and modern languages, and across languages. The aim is to engage visitors in an active dialogue resulting from research carried out at the university to be shared and discussed with the general public. The very nature of language demands that it be represented dynamically and that such representation resulted from an interaction with the public, its owner. Eurotales encourages visitors to draw upon their language(s) and to use them as a vantage point from which to extend their gaze both in the depths of their linguistic culture and in



the observation of other languages and cultures and share their perceptions on how languages are born and die, or travel in across time and space, who possesses the right to determine language rules, what is a 'national' language, who can claim to have possession of it, and whether such a claim can reasonably be made, and so on.

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## **Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Re-embedding Museum Objects into Local Communicative Networks**

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Oral

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***Dr. Taku Iida***<sup>1</sup>

*1. National Museum of Ethnology, Osaka*

Ethnographic objects in museums are diaspora: they used to serve for people's daily necessities, whereas they are not used anymore but remain long distant from people who well know how to use them. As soon as an ethnographic object is stored at a museum, it is rooted out of its original place. In recent years, however, museums have tried to rebuild connections between objects and people who well know them, or the source communities, frequently by sharing digital images through internet devices.

The National Museum of Ethnology, Osaka, Japan, launched a series of "Info-Forum Museum" projects in 2014 in order to promote international collaboration with overseas researchers and source communities as well as build a databases which is specific to the area related to each sub-project. It was in 2017 when the Africa Collection sub-project of Info-Forum Museum started. After building a tentative database to share images and information among limited project members, the members from Japan, Cameroon, and Kenya (partly as well as Ethiopia and Botswana) discussed how to develop it as a tool of communication with concerned people as well as academic researches. At a result, it was proposed that the database should be a tool to collect and record personal memories about ethnographic objects. In this perspective, the database will reflect diverse memories of diverse people in different ages and places. Intangible factors of tangible objects are thus appearing visible.

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## **Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Tangible vs intangible? What West-Tanzanian kihaya calabash lids tell on intangible cultural heritage**

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Oral

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***Dr. Thomas Laely***<sup>1</sup>

*1. University of Zurich*

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For African societies, the importance of immaterial cultural heritage over material heritage is often referred to, especially in East African societies characterised by large livestock farming, whose material culture is usually not broadly diversified. This paper intends to critically question the confrontation of material and immaterial heritage. The often inextricable entanglement of both forms of heritage is discussed using the example of calabash lids common in Bahaya society in Northwestern Tanzania. These were collected especially in the first decades of the 20th century by European travellers and can be found in a variety of forms in nowadays ethnological collections. Locally, they are less common today and are increasingly replaced by simpler or industrially fabricated covers.

The lids, up to 70 cm high and woven with great style from banana leaf fibres, serve to protect the banana beer stored in calabashes from dust and insects. They can be described as an iconic object of the kihaya society. The highly stylized lid form can be read as an expression of several central features of the Bahaya. Communal drinking is a central social moment that accompanies every social gathering. Moreover, the stylized beer receptacle lids point to the importance of keeping Ankole longhorn cattle. Both the collective consumption of beer and the keeping of large cattle are distinctly societally formative, and central to identity and continuity in contemporary society. A large number of mythical narratives, sayings and proverbs, which are still alive in societal memory today, bear witness to this.

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## **Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Tribal Crafts and Arts in the Museum versus knowledge systems surviving among the communities in Uganda**

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Oral

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***Mx. Abiti Adebo Nelson***<sup>1</sup>

*1. University of Western Cape and Uganda National Museum*

The artifacts of tribal and ethnic societies gathered during colonial period are repository in Museums as a reminder of colonial subjection. This paper is interested to address the question of colonial knowledge of tangible heritage against the native intangible heritage practices in Uganda. In view of Uganda that became a nation, it was created through violence of colonial administrative tribal treaties and annexation of ethnic units. Yet the process of governing tribal people involved colonial instructions to administer collecting artifacts of the natives to form a protectorate museum in 1908. If this process of re-configuring ethnographic museum into Uganda National Museum was a form of colonial infrastructure (Peterson, 2015), why has there been conflicting resistance to interpreting the artifacts as house of charms and of civilizing society. How did the policies of colonialism dispossess the Ugandan society of their local knowledge's during the creation of tribal crafts displays in the museum? What modes of ethnographic displays of objects have resisted materiality of tangible evidence of tribal cultures vice versa the intangible practices?

In the context of northern Uganda, this paper seeks to show, how various forms of ceremonies utilize the known artifacts of the museums as cultural objects. The spears in northern Uganda are cultural objects for performing during burial ceremonies, enthronement of cultural leaders and for mediating peaceful resolution during the conflicts. The presence of oral histories and local knowledge systems embodied in artifacts challenges the tangibility of museum objects displays and the endangering of cultural practices. This paper will explore the ways in which cultural knowledge is embodied in objects and expressed to address societal problems during difficult

times of war and in healing communities of traumatic memories through performing rituals.

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## Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible -8

Oral

*Dr. Taku Iida*<sup>1</sup>

1. National Museum of Ethnology, Osaka

Values of heritage are diverse. Although UNESCO's World Heritage is required to be equipped with "Outstanding Universal Value(s)," the same institute's Intangible Cultural Heritage (ICH) Convention highly evaluates the character of the heritage which provides the bearer with "a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity." The difference between the tangible and intangible does not automatically mean the difference between the universal and particular (or local); but the safeguarding processes of intangible culture are often of greater concern, for local people, than preservation of the tangible products, so are generous with the opportunistic change than importunate preservation processes.

In this context, Africa is one of the interesting areas where ICH draws more and more researchers' and practitioners' attention. Of course, it has been an area of comparatively few WH sites and therefore has been expected to be rich in newly-conceptualized heritage. Africans' preference of oral traditions to literal records, however, may also be one of the reasons of growing interest in ICH there. Values of already-inscribed WH sites and ethnographic objects in museums should be reconsidered from the viewpoint of opportunistic but creative local practices. In this session, re-evaluation of African cultural heritage will be made through communications with local people. It also proposes, for the future of both academic and practical activities, the necessity of bi-scope approaches considering both the tangible and intangible, as well as the local and universal.

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## Mapping Brazilian art in public collections across the UK

Poster

*Ms. Eloisa Rodrigues*<sup>1</sup>

1. School of Museum Studies, University of Leicester

This poster presents the methodology I will be using in my PhD research project about mapping Brazilian art in the UK and the writing of object biographies. The PhD focuses on researching and analysing the acquisitions of Brazilian art by public museums and art galleries across the UK, investigating the underlying reasons behind museums' decisions to collect specific works of art.

The methodology involves both quantitative and qualitative methods. By mapping the Brazilian artworks collected across public collections in the UK, I will generate an extensive database that will be used for quantitative analysis. Secondly, this data permits me to identify specific case studies for an in-depth analysis of the trajectory of the artworks and their individual or collective biography.

Some of the questions this will raise include: what has influenced the decisions of museums in the past to acquire certain objects, and how can this challenge future acquisitions? How do collecting approaches and acquisition policies address the concerns of future generations? What type of information can the data gathered from mapping collections tell us about the priorities and oversights in museum collections? The combination of this methodology of mapping objects and writing their biographies, with researching museums and collections' histories, might work as a model to allow for a deep reflection on past, current and future collecting practices.

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## Meanings and feelings of places and collections: oral history as future experience

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Oral

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*Ms. Penelope Grist*<sup>1</sup>, *Dr. Mary Hutchison*<sup>2</sup>

1. National Portrait Gallery of Australia, 2. Australian National University

Against the background of rapid environmental and global geopolitical change, our paper looks to oral history as a means of approaching humanity's heritage. Our paper examines the impact and utility of oral history as performance, artefact and evidence. Oral histories are audio *experiences* of cultural-historical meanings and feelings created as personal performances in conversation with another individual at a specific time and place. We argue that, as a 'live document', oral history is a key to future understandings of heritage that include diverse and changing meanings of historical and cultural experience.

This paper builds on our interdisciplinary research into developing a methodology for embedding oral history within heritage processes (Hutchison & Grist, 'Building on Experience' in Fouseki, Guttormsen and Swensen (eds) *Heritage and Sustainable Urban Transformations: Deep Cities*, Routledge, 2019). We also connect with the literature discussing memory in museums and the role of oral history in heritage interpretation (Damousi & Hamilton (eds), *Sound, Memory and the Senses*, Routledge, 2017). We take two examples: The first analyses a current interpretation project at the National Portrait Gallery of Australia that recasts oral histories as items of immaterial heritage. The second example, a migration memories project, demonstrates oral history's affective values, opening up the interactive, dialogical dimension of rendering experience through voice.

We highlight the potential for sensory and performative methods of oral history to capture the descriptive and reflexive elements of the human context that will be essential to understanding the making and remaking of our heritage futures.



## Museographic Heritage: Acknowledging, Preserving and Curating Exhibitions as Cultural Heritage

Oral

*Dr. Elena Montanari*<sup>1</sup>

1. Politecnico di Milano

When reflecting on the relationship between museums and duration, studies mostly refer to the work of this institution as a “time machine” (Lumley 1988). The fact that the “structure” of this machine is subject to the effects of time is an often neglected theme. Not only it operates through some temporary means, but also it requires a continuous upgrade of its “gears” (e.g. archival strategies, curatorial practices, installations, communication tools etc.) to preserve its effective role throughout the ever-going politic, economic, social and cultural changes. This matter results in the endless reconfiguration of museum spaces and installations; in some situations, these issues affect the conservation of remarkable chapters of the history of exhibition design – which could be referred to as *museographic heritage*. It is indeed possible to identify some groundbreaking 20th century spaces and installations which have played a pivotal role in the evolution of the modern museum, and served as testing grounds or catalysts for the experimentation with new theories and practices. Although these works have a paradigmatic value and bear witness of important cultural issues, many have been manipulated, damaged or lost. Today, following the overall raise of awareness for the different forms of heritage, the complex state of this patrimony starts to be problematized; furthermore, in the last decade some experimentations have raised new questions pertaining its possible preservation, reconstruction, communication, exhibition and present use. The proposed contribution intends (1) to reflect on the value and role of the museographic culture as a critical heritage studies field, (2) to highlight the emerging part of this topic in the future of museums, (3) to point out the raise of a particular culture focused on “re-exhibiting” theories and practices, (3) to critically explore the strategies that are being experimented to enhance this special heritage in contemporary cultural contexts.



## Past, Present, Future: The Umm El Fahem Art Gallery Photographic Archive

Oral (edits needed)

*Dr. Miri (Miriam) Gal-Ezer*<sup>1</sup>

1. Kinnert College on the Sea of Galilee

Framed by Bourdieu, Bhabha, Eisenstadt, Hobbsawm and other relevant theories and empirical research, the function of the Umm-El-Fahem (UEF) Art Gallery Photographic Archive, will be analysed. UEF (approximately 50,000 residents), an Arab-Israeli town that exists within complex contexts of Israeli society art-field, history, political-economy and national conflicts between Israel and the Palestinians in the occupied territories. This public secular gallery within a religious Muslim majority, aimed to become the *UEF Modern Art Museum*, was established (1996) by Said Abu-Shakra, an artist and (then) an Israel police officer; exhibits Jewish and Muslim

Israeli artists, foreign and Palestinian artists from the occupied territories and abroad.

Based on new and secondary findings, the study uses ethnography, in-depth interviews, and Critical Discourse Analysis.

The Archive, directed by Prof. Mustafa Kabha, was initiated by the *Memory of a Place* exhibition (2008), curated by Guy Raz, in which the Jewish photographer Shai Aloni was the first to create the elderly ideal-image which became the elderly mere representations. When the couple is photographed together, it is clearly a present time image, since, in past times, patriarchal order was very rigid, and women were invisible. Thus, the UEF Gallery visitors, especially the young generation, decipher these images as reality: images of the past. While the norms of the Arab-Israeli society are changing and becoming more flexible even within the older generation, watching their offspring live more openly, albeit still traditional lifestyle, they approve the entrance of their wife into the male-kingdom of the *Diwan*. This phenomenon of representation is truly an *invented tradition*, which was accepted in about half the couples, who probably wish to be remembered as more dignified people, more open to the changing times.

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## Rapid-response collecting and the making of future heritage

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Oral

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***Dr. Chiara Zuanni***<sup>1</sup>

1. University of Graz

This paper investigates how rapid-response collecting practices shape the future of heritage collections. The selection of events and trends targeted by this contemporary curatorial practices will be examined, with a focus on the role of digital technologies in informing contemporary collecting decisions and the sustainability of rapid-response practices.

On the one hand, since the Victoria and Albert Museum pioneered rapid-response collecting in 2014, this practice has been widely adopted worldwide. On the other hand, the fast-paced nature of the digital transformation and of online platforms spearheading change and forwarding the circulation of ideas and trends have an impact in shaping the relevance and values ascribed to contemporary objects and events. Indeed, rapid-response collecting initiatives often react to online movements and new technological trends.

However, this can imply that only certain voices and narratives – those of active users of major social networks – are included. Non-social media users, or users of non-Western platforms risks being neglected in these collecting initiatives. Similarly, inequalities in the development of heritage and museum policies around the world affect the collecting and documentation of social movements and cultural events. The paper will therefore ask whose stories and objects we are preserving for the future.

Furthermore, while the obsolescence of digital technologies necessitates of rapid accession in museum collections, it also risks adding to the challenges of ‘profusion’ (Morgan & Macdonald 2018) and thus issues of sustainability will also be examined.

Reference: Morgan, J., & Macdonald, S. (2018). De-growing museum collections for new heritage futures. *International Journal of Heritage Studies*, 1–15. <https://doi.org/10.1080/13527258.2018.1530289>

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## Refining Archaeology Collections

Oral

***Ms. Sam Paul***<sup>1</sup>

*1. University of Birmingham*

In recent years a 'storage crisis' has prompted a series of collection reviews in museums, several of which have focussed on the archives derived from commercial archaeology projects. The majority of the material in question was not actively collected by the museums, having arrived in their stores as a by-product of the planning process. The reviews are generally initiated to better understand the collections, increase their use by the museum, and ultimately refine the archives through rationalisation. But how are these reviews devised, who is implementing them and what effect are they having on the practice of archaeological collecting?

While review methodologies are often agreed collectively, the outcomes are highly influenced by the individuals that undertake them. Be it a museum curator, external consultant, or professional archaeology unit overseeing a team of volunteers, the value judgements attributed to an object, box of material or whole archives vary widely, as do the decisions around retention and disposal. What affect will these decisions have on the stories that can be told with the material that remains, and how are these decisions perceived within the museum community and more widely within the heritage sector? This paper will attempt to unpick some of the practices around the reviewing and rationalising of archaeology collections, and the lessons that can be learnt (if any) by the whole archaeology community.

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## Remixing museology: developing adaptive museum collecting practices for digital, online, social media contexts

Oral

***Mr. Arran J. Rees***<sup>1</sup>

*1. University of Leeds*

This paper deals with acquisition and collections management - one of the last strongholds of the museum's traditional material context. It argues that in order to collect and thrive within contemporary digital culture - that is, a Remix culture which has moved from a predominantly read only format to a read/write one (Lessig, 2008) - museums need to develop more appropriate acquisition processes that align with the realities of everyday online and social media contexts - essentially remixing our own standards.

Using recent social media related acquisitions as provocations to established collecting practices, I argue that as an emerging form of born-digital cultural heritage, social media, particularly content like GIFs and memes reject traditional notions of ownership and property. The paper makes the case for museums to do the same - abandoning their drive to be the legal property owners of every object in their collection, and in doing so addresses the collections management frameworks that state transfer of title as a prerequisite to collecting.

Building on Christina Kreps' *Appropriate Museology* (Kreps 2008, 2015), this paper defines Remix Museology



as a digitally-focused adaptation, where the Internet and social media are considered local contexts in which museum practices need to be remixed to in order to remain appropriate. It calls for a guardianship-focused, rather than ownership-focused relationship to collecting as museums move to start collecting directly from online spaces.

Remix Museology is positioned as an adaptable approach that will allow museums to maintain their role in society as safeguarders of cultural heritage, providing wiggle room for new and developing cultural phenomenon that will continue to challenge the ways in which museums collect and represent the world.

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## **Scandinavian Fragments: Developing teaching and research projects using materials from UCL Special Collections**

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Oral

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***Dr. Elettra Carbone***<sup>1</sup>

1. UCL, SELCS

University collections such as the UCL Special Collections constitute a particular type of archive which, historically, has gone through different stages of expansion, marginalisation and revival (Ludwig and Weber 2013: 652-653). Today there are roughly 400 higher education museums, galleries and collections in the UK (Arnold-Forster and Mirchandani 2001: 47) and several reports and projects on university collections show how these are the ideal means to bring teaching, research and public engagement together. In my presentation, I will discuss how in the past three years, together with Scandinavian Studies colleagues at UCL, Scandinavian materials kept as part of UCL Special Collections have been instrumental in strengthening the relation among these three aspects.

To what extent can materials linked to Scandinavia in UCL Special Collections help us map the movements of people, ideas and texts between the UK and the Nordic region? What is the role of cultural institutions (such as universities, archives and museums) in the construction and preservation of individual, national and multinational identities in the UK and the Nordic region? These are only some of the questions that are currently being addressed through a number of activities: a series of Scandinavian language teaching sessions taught in the UCL Art Museum; my own book project *Scandinavian Fragments* (on the representations of Scandinavian emerging from the materials in UCL Special Collections); a new research network on UK-Nordic Mobility supported by UCL CCHS, which will be launched in June 2020. In my paper I will discuss how these three outputs can contribute to debates revolving around the cultural significance of university collections in the future production of knowledge.



## Social Meaning Mapping: A digital research tool for exploring visitors, museums and collections

Oral

***Dr. Dimitra Christidou***<sup>1</sup>

*1. Senior Researcher, Norwegian University of Science and Technology*

This paper introduces Social Meaning Mapping (SMM), a novel digital tool embedded in the Visitracker tablet-app, designed to capture aspects of the museum experience. During a researcher-led session post-visit, visitors are invited to annotate on the tablet's screen their experience of a particular gallery room while sharing their thoughts aloud. Both visitors' annotations and their voices are being recorded through the app and can be visualized on its portal through a simultaneous re-creation of what visitors say and what they annotate on the screen.

In this paper, I draw upon a pilot study at the National Museum of Art, Architecture and Design in Oslo, Norway, and an interdisciplinary collaborative study between the Department of Education, University of Oslo, the Department of Art History, University of Vienna and the Austrian Gallery Belvedere. In both studies, with the help of the Visitracker app, we conducted in-gallery observations at these two art museums, followed by visitors answering a short survey and creating a Social Meaning Map of their experience.

Apart from discussing the theoretical and methodological underpinnings of the Social Meaning Mapping tool, the examples foreground the opportunities and challenges emerging when collecting and analyzing multimodal data and combining quantitative and qualitative methods (i.e. survey, in gallery observations and SMM). By doing so, this paper bridges research, practice, and theory and contributes to the ongoing debate regarding the contribution of new technologies to the collection of meaningful data about visitors' practices and experiences in museums.



## Stuck in time (and stuck in place?). Secularism as the dead weight of religious heritage facing the future/s

Oral (edits needed)

***Mrs. Helena Wangefelt Ström***<sup>1</sup>

*1. Museology, Department of Culture and Media Studies, Umeå University, and Department of ALM, Uppsala University*

Abstract for paper presentation at the Association of Critical Heritage Studies 5th Biennial Conference, 26-30 August 2020, UCL, London

Intended for the sub-theme *Heritage and Time, or The Future Museum: Collections and Collecting*

If secularism, as argued by Charles Taylor, does tie down religion and things connected to it to this world and to time, and if the world and time in question is western and Christian: how does this affect narratives and displays in museums and heritage settings? Managing religious heritage - objects, places, rituals, etc, connected to and originally used for religious purposes - in secular but increasingly culturally diverse societies

and for an increasingly heterogenous audience, has attracted academic interest and sparked debates in recent years. Presenting examples particularly from Early Modern Italy, this paper argues that the intricate relations between religion, heritage, secularism, and time were forged in Post-Reformation Europe, directing and eventually exporting the secular display of religion which is predominant in western museums.

One question might be: What does secularism do to (religious) heritage? In Charles Taylor's discussion on secularism, the pervading idea is that secularism is inextricably connected to time: etymologically (from *seculum*), and through the context in which it was conceived, namely within the Latin Christianity in the West and its linear and eschatological understanding of time. Secularism implies that things and phenomena are tied to a "thisworldliness", an immanent identity, opposite to the for religious things generally claimed otherworldliness and transcendence. Heritagisation of religion does not necessarily imply secularisation, while in practice it often does – but does this also inevitably include a "westwashing" in terms of implicit Christian and western normative views? This paper explores if Taylor's assumptions are valid for religious heritage, and if so, what effects and challenges this may bring for the future/s.

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## **Te hokinga mai: Holding institutions, relationship building and exchange**

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Oral

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***Ms. Samantha Callaghan***<sup>1</sup>

*1. Kings College London*

Haere mai, hoki mai, e Kui, ki tōu tūrangawaewae! Hinemihi o te Ao Tawhito is a whareniui, a Māori carved meeting house from the central North Island of Aotearoa/New Zealand. She was constructed in 1880 and was purchased by the 4th Earl of Onslow, under troubling circumstances in 1892. She was transported and reassembled on the grounds of Clandon Park, Surrey (UK), and later came into the purview of the National Trust as part of Clandon House and its surrounds.

Hinemihi o te Ao Tawhito is living heritage. She has a number of carvings, a roof, walls and a door; and yet she embodies in both literal and spiritual senses an ancestress of the tribe Ngāti Hinemihi. In 2018, Ngāti Hinemihi sent a call for the return of Hinemihi to Aotearoa. This call for their ancestress' return is not the first; it continues a long succession of Hinemihi's descendants calling for her return. And yet this call is unique; what is proposed is an exchange, not 'just' repatriation. An agreement, in principle, to the exchange was given by the National Trust in November 2019. What will be the outcome if this exchange goes ahead?

This paper will outline the history of the whareniui both in Aotearoa and England, her current context, source community engagement, difficulties encountered, as well as opportunities for the future. The National Trust engaging with the exchange will bring loss, and yet also much benefit, tangible and otherwise, to her diverse communities in Aotearoa, the UK and Europe.

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## The Future Museum: Collections and Collecting – Folk shirts, plastic cups and other dilemma of future-proofing at the Museum of European Cultures in Berlin

Oral

*Dr. Magdalena Buchczyk*<sup>1</sup>

*1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin*

How does a museum of everyday material culture with a predominantly folkloric and historically fractured collection gain a contemporary relevance? In what ways does an institution with a ruptured past create a coherent collection for prospective audiences?

This paper explores the case of the Berlin's Museum of European Cultures (MEK), providing an insight into the ways in which the curators negotiate the fragmented collection history with an ambition to construct a comprehensive museum future. Based on an archival study and ethnographic fieldwork of museum practice, the paper reflects on the museum's "yet to be" through preserving, documenting, representing and interpreting heritage at the MEK.

Firstly, examples of contemporary acquisitions and the museum's first collection strategy provide an insight into how the current decision-making processes are embedded in particular aspirations, expectations and images of the future. Secondly, curatorial practices shed light on the collection legacies, their perceived 'blind spots', gaps and their potential to respond to pressing questions such as sustainability or social inclusion. Thus, future-proofing the MEK is embedded in a variety of interlinked legacies and anticipatory actions that enact, guide and legitimize imagined worlds to come.

Contextualising the museum as a set of "anticipatory practices that shape the future in specific and recurrent ways" (Alvial-Palavicino, 2016), the paper will critically assess how ideas of the future are mobilised to establish certain forms of action. This enables an examination of the ways in which futures are made present in museums through anticipatory action (Anderson 2010) and everyday performances.

## §

## The stickiness of practice: participatory approaches in the preservation of activist performance art

Oral

*Dr. Hélia Marçal*<sup>1</sup>

*1. University College London*

Performance is an art form known by being fugitive, hard to inscribe and even harder to preserve. After the movement, the action, or that moment in time, there is always the question of what remains, what sticks with us, what is dragged beyond the present, what, after all, brings the future to performance art?

This paper will reflect on embodiment and practice in the preservation of performance art. Departing from his-

torical perspectives on performance art and its traces, the presentation will focus on the critical performativity involved in rescuing the body of activist artworks. In doing so, it will explore the potential of performance and participation in the creation of new cultural heritage narratives.

This discussion will draw on empirical data collected through processes of documenting and re-enacting three performance artworks created by Portuguese artists during the Portuguese dictatorship (1928-1974) and subsequent revolutionary process (1974-1981, according to da Silva 2009). Aiming to provide often concealed perspectives about those artworks - perspectives of grief and pain, trauma, and political activism - the documentation process focussed on the affective elements of this heritage practice. Practices of recovering histories and affects that stick with bodies were mostly focused on in-depth interviews, observation, and participation in re-enactments. Diffractive approaches were essential to grasp the inclusions and exclusions that occur when writing histories of activist performance. In this presentation I will demonstrate in which ways participation, understood in the broad sense as an act of yielding authority (Bishop 2012), not only allowed for counter-narratives by peripheral stakeholders to be inscribed in the history of artwork, but also contributed to the multiplication of the memories of work in a manifold of body-archives.

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## Things on the Loose: The Potential of Objects in Parallel Collections for Future-Proofing Post-Ethnological Museums

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Oral

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***Dr. Anna Bohlin<sup>1</sup>, Dr. Carolna Valente Cardoso<sup>1</sup>***

*1. University of Gothenburg*

In times when objects in museum collections are subjected to increasing control, discipline and containment, through bureaucratic demands for ordering and regulation, but also through ideological considerations linked to the politics of representation and identity, the existence of “parallel collections” is interesting. Often consisting of artifacts that are of equal quality to and with similar provenance as those in the “proper” collections – e.g. duplicates collected at the same time and from the same place as the latter – they lead more unregulated lives within museums, escaping the attention and scrutiny directed at their recognized and regulated siblings. Not accessioned, and often not categorized or even registered, and therefore less subjected to rules or policies regarding their treatment, they are sometimes referred to as “handling” or “teaching” collections. In contrast to the strictly controlled formal collections, these objects are relatively free to undergo physical transformation and change, and to enter into affective and sensory relations with humans. This exploratory paper brings insights from a previous research project on everyday objects in households in order to provide new perspectives on the potential of things in parallel collections. What can these unhitched, “wild” objects on the loose teach us about the possibilities for future-proofing museums and ensuring their relevance? In particular, what is their role in interaction with visitors or stakeholders such as “source” communities – are they conducive to innovative forms of sharing and collaboration for the post-ethnological museum (Clifford 2018)? Or are they as fraught, or possibly even more problematic, precisely because they escape the scrutiny that accessioned objects undergo?

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## Transparency and representation in collections disposal

Oral

***Mrs. Jennifer Durrant***<sup>1</sup>

*1. University of Leicester*

Curatorially-motivated disposal is a necessary process through which UK museums address collections relevance and sustainability. The sector's ethical guidance requires the process is made transparent to the public and stakeholders. But it has become a veiled practice hiding a conflict between professional expertise and the diverse opinions of the public.

What does professional transparency mean in this context? How can museums attempt to represent conflicting views within disposal decisions? Does representation mean consultation?

By exploring the nature of transparency and representation in curatorially-motivated disposal, this paper aims to provide colour to this ethical grey area of museum practice.

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## Vying for Museum Space: Re-writing Object Biographies in the Age of Decolonization

Discussion Panel (edits needed)

***Dr. Mirjam Brusius***<sup>1</sup>, ***Dr. Alice Stevenson***<sup>2</sup>, ***Dr. David Francis***<sup>3</sup>, ***Dr. Jonathan Fine***<sup>4</sup>, ***Latika Gupta***<sup>5</sup>,  
***Dr. Golda Ha-eiros***<sup>5</sup>, ***Dr. Heba Abd el Gawad***<sup>6</sup>

*1. German Historical Institute, London, 2. Univ, 3. UCL, 4. Ethnologisches Museum Berlin, 5. Curator, 6. Cairo and University College London*

How many stories can a museum object have? This roundtable will gather researchers as well as curators to discuss new approaches to object biographies with a focus on the question of how such narratives could be incorporated in museum display and longer-term practice. Taking Neil MacGregor's 2010 BBC Radio 4 programme (and subsequent book) *A History of the World in 100 Objects* as a starting point it will turn to the formerly subaltern stories this famous project has left out. How can formerly excluded voices be empowered to tell their own histories about these objects? The panel will include participants of a workshop (Kingston, Jamaica, Dec 2019), which intends to work towards a multilateral fusion of object histories and present legacies in museums and their collections through and with scholars and curators in and from the 'Global South'. It will take place under the premise that one museum object can in fact have 100 histories of 100 worlds. The project is part of generating dialogue. Having identified stories and authors in Kingston, the follow-on roundtable in London serves as an implementation event and intends to pose the next set of questions. It will include British Museum curators to discuss not only how the narratives of object biographies could be embedded within permanent galleries and but also how they can be institutionalized for longer term memory. While some objects are being returned to their counties of origins in an ongoing repatriation debate, how can the '100 histories of 100 worlds' be 'returned' to the museum in a sustainable, equitable but also porous way?



## What to preserve for the future? A study on heritagization in Colombian memorial museums

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Oral

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*Ms. Maria Juliana Angarita*<sup>1</sup>

1. Université du Québec à Montréal

While scholars who study the conflicts related to the heritage of mass violence often refer to the disputes in order to define its messages and forms, and while many others describe memorial museums as relevant stages for such struggles for memory, most of these works do not explicitly establish *what* constitutes ‘heritage’ and what characterizes the heritage these museums seek to preserve. In order to answer these questions, this paper examines the heritage discourses of museum initiatives involved in the disputes over the memory of the Colombian conflict.

Through the analysis of different conservation approaches and exhibition displays developed by state institutions, as well as community museums, this paper establishes the characteristics of the struggle to define the heritage of the Colombian war and the notions of heritage that different actors formulate and seek to legitimize through memorial museum practices. The author argues that, in order to preserve the memory of the violent events and therefore, prevent their repetition, most memorial museum initiatives in Colombia tend to document, collect, preserve and interpret experiences and testimonials of the armed conflict victims instead of, for example, prioritizing the preservation of evidence and material traces of the crimes.

This paper addresses one of the central themes of the Conference by analyzing the ways in which the heritagization of mass violence *partially* addresses the projected demands and concerns of future generations and sheds new light on the ambiguously acknowledged issue of heritage in memorial museums.



## Who is telling this story? Digital Memory and Chatbots in Museums

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Oral

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*Mrs. Valentina Vavassori*<sup>1</sup>

1. King's College London

Museums are currently interested in digital technologies as way to narrate new stories and potentially attract new audiences. However, the adoption of these technologies is far from uncomplicated.

Digital and physical may interact in unexpected ways and exacerbate existing, conflicting narratives or become a narrative of power which, instead of favouring visitors’ construction of their experience, may confirm and augment the museum authority.

Starting from the ethnographic observations, interviews and surveys conducted inside three house museums in Milan (Museo Poldi Pezzoli, Museo Bagatti Valsecchi and Casa Museo Boschi Di Stefano) which developed a chatbot together, the paper explores the impact of the chatbot on the museums and the visitors narratives,



analysing how the chatbot has been a reflection moment for the museums about their biases and existing practices and a way to introduce new digital narratives, sometimes conflictual with the previously existing, physical ones. It analyses how the chatbot becomes a memory tool which visitors use instead of personal photographs, therefore heavily influencing and changing the visitors' narratives, but also as way to start a dialogue with the audience about new technologies and their impact on museums and society.

It also considers how it is possible to study the impact of new technologies using digital methods, such as deep mapping and network analysis, how these methods can be used in integration with more traditional ones and what their limits are. The paper therefore explores the theme of the future of museums both from the point of view of researching museums and new technologies and the relationship between technologies and audiences.

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## Whose objects and/or which histories? Past, present and future in colonial museum objects.

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Oral

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***Dr. Staffan Lundén***<sup>1</sup>

*1. Department of Conservation, University of Gothenburg*

Past, present and future intersect in the debates over the return or retention of colonial museum collections. A range of topics discussed – such as: “How were the objects removed from their original contexts and owners?”, “Was it legal at the time?” – concerns the interpretation of events which took place a long time ago, yet the outcome of such discussions have implications for what lies ahead as to the ownership and location of the objects.

A class of objects which has taken center stage in the debates are the Benin bronzes, looted by British troops in Benin City, present-day Nigeria, in 1897. In my presentation I will focus on these objects, but rather than – again – reiterating arguments for and against return it will look at the representations created in contemporary Benin exhibitions, studying how the museums address a multitude of dark legacies connected to these objects. I argue that these difficult heritages are often “neutralized” in various ways.

Thus, my concern here is representation, not legal title. That is, I ask: “Which and whose pasts are represented and in what ways?”, rather than “To whom does the objects belong?” However, I want to suggest that also the debate on ownership would be enriched by looking at representations created in the present and – crucially – by querying what are the potential for future representations. In short, the question “Whose objects?” might be productively complemented with the question “Which stories are, could and should be told with these objects?”

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**World Culture, World History, and the Roles of a Museum: A Conceptual Study of the Swedish Museums of World Culture, Debates Concerning them, and their Roles in Cultural Politics**

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Oral (edits needed)

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***Prof. Tobias Harding***<sup>1</sup>*1. University of South-Eastern Norway*

The Museum of World Culture opened in Gothenburg, Sweden, in 2004, partially as a cultural policy response to the increased immigration of the 1990's. This article analyses the political process that led to the establishment of the museum, and of the government agency that administers it and three other museums. The article also analyses a permanent exhibition in the Museum of World Culture, and recent examples of public criticism of the museum, and the government agency. This article uses conceptual history and analysis of historical periodization to analyze understandings of culture and history, and the role of museums. It is argued that the new museum represents a museum idea more focused on current issues, and understanding history more in terms of cultural encounters and global flows, compared to museums with a more traditional understanding of history, focusing more on particular cultures and historical contexts, understanding these as more distinctly separate and context dependent. The museum has become an arena for public debate about the nature of history and culture, and the place of Sweden in the world, at a time when national identity is perceived as challenged. While museums and their collections institutionalize and materially manifest such identification, museums and their personnel can also take part in these conflicts, becoming actors in cultural politics. This appears to be the case in the current Swedish public debate on the role of the museum, history, and culture, in the ongoing renegotiation of Swedish national identity, in the wake of the immigration wave of the last few years. The article is intended as a contribution to analysis of the roles played by heritage and museums in current cultural politics, particularly in Europe, and especially in relation to cultural diversity, self-identity, and cultures construed as foreign.

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**“Museums of Memory in a troubling world: Are we still here to talk about the past?”**

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Oral

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***Ms. Rayén Gutiérrez***<sup>1</sup>*1. Museum of Memory and Human Rights*

Through the case study of the Museum of Memory and Human Rights in Chile, this presentation will address the challenges museums of memory face when balancing their historic and public memory responsibility as they engage with the current civic issues and human rights violations, and as to how they can exhibit the past when musealising the present. This paper will provide a critical perspective on the future-building capacities of museums of memory, drawn from the author's personal experience. It will also focus on the possibilities for

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political activism within museums, under a context in which forms of political violence are changing and people feel that demands like “Never Again” (Nunca Más) become empty moral imperatives no longer attainable. This is especially present in the Latin American region where democratic governments turn into militarized administrations reinforcing violence against civilians. What is the role of museums beyond memorializing activist movements of the past? How can they offer genuine civic engagement when museum workers themselves encounter police violence on their way to work? It is possible to engage with visitors when, as museum workers, we encounter the exhaustion of political activism? How can we make ourselves relevant when our permanent exhibition about past human rights violations and its images of repression seem to be constantly repeated outside the museum walls?

# **Heritage and Time**

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## “Parco delle Energie”, a roman laboratory to think heritage as future-making

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Poster

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***Ms. Sarah Baudry***<sup>1</sup>

1. *Phd Student, Paris Diderot*

The poster deals with a case study in a peri-central area, east of Rome. A former industrial complex, Ex Snia, in Pigneto area has become a place of past, present and future heritage appropriations.

In the area where the former factory was located, a large complex was supposed to be built in the 1990s, but water intrusion prevented its construction. A natural lake was born. At the same time, part of the old complex has become the « *Parco delle Energie* », which is composed of green spaces, an archive centre, etc. Part of the area has become an occupied social centre - a place of cultural and militant sociability. Another part that includes the lake has been abandoned for twenty years. Despite the skeleton of the cement of the mall, a fauna and flora have formed around the lake. Years later, the authorities decided to build buildings near this natural lake. The latest mobilization was to prevent their construction. The entire area should become a “Natural Monument”. This case study illustrates the mobilization of inhabitants for the construction of common heritages: an ancient heritage (workers’ history); a natural and current heritage (the lake); a militant heritage in perpetual renewal (the heritage of the “lotta”\*).

After describing the methodology used, we will show which issues are crystallizing, the power relations that are operating, the diversity of stakeholders and the roles of the different stakeholders.

\*struggle

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## (Re)orienting us towards a future that is more inclusive: Curating history exhibitions at Te Papa in the early 21st century

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Oral

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***Dr. Bronwyn Labrum***<sup>1</sup>

1. *Te Papa Tongarewa Museum*

The long-term history exhibitions are currently being redeveloped at Te Papa, New Zealand’s national museum. Most of them date from its opening in 1998 as an internationally recognised example of the ‘new museology’. After two decades it is clear how much they are a textbook example of ‘present concerns’. They showed New Zealanders a new version of its history that drew on recent scholarship, new topics and themes and new ways of thinking about the past. This paper explores how the current curatorial team are responding to concerns about the collecting and display of ‘history’ now.

They do this amidst public clamour to know about the country’s past. New Zealand history has not been a compulsory part of the school curriculum and many are asking ‘why didn’t we know?’, when confronted with

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new occupations and protests over confiscated indigenous land, calls to boycott the 250th commemoration of James Cook's exploration of what became New Zealand in 2019, and ongoing settlements through the Treaty of Waitangi Tribunal process. Add to this gender parity, #metoo, and climate breakdown.

The team want to situate and provide context for the present, as well as (re)orient us towards a future that is more inclusive, representative, critically engaged and sustainable. Avoiding master narratives and overarching linear stories, problematising conventional notions of 'time', as well as co-collecting and co-curating with communities and audiences are key strategies.



## **A matter of transitions: heritage-making processes and time**

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Oral

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***Dr. Francesca Vigotti**<sup>1</sup>, **Dr. Federica Pompejano**<sup>2</sup>*

*1. Politecnico di Milano, 2. Università degli studi di Genova*

Multiple pasts have layered a palimpsest of tangible and intangible traces: legacies that we are supposed to recognize, interpret and include in our-present-time through heritage-making processes. These processes are selective, being articulated in time on the notions of history, memory, identity, authenticity. Thus, heritage-making processes have emerged as a practice based on the selection of distinctive traits that seek to construct the relationship between the present and the legacies that we inherited from the past. What about the future of heritage and the heritage of the future? Our recent past produced a still not fully recognised heritage and "newer" heritages are set on the threshold of being included and "authorised" in narratives. The future is often seen, in a dualistic approach, both as a threat and as a mean for innovations. Important efforts have been made at the international level to overcome the idea of a "selective" and "authorised" heritage that responds to confirmed narratives.

Yet, next heritage-making practices and conservation policies should allow the experience of transitions from a present-past to 'foreign' futures. Given a present of uncertainty, global challenges and open questions related to future, being it of proximity or distance in time and space, this paper aims to investigate the narratives and nuances that exist between traces of the pasts, predictions of possible futures and the role of time perception in the heritage-making process related to "newer" heritages.



## **A realist ontology for future heritage**

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Oral

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***Prof. Richard Sandford**<sup>1</sup>*

*1. University College London*

Within heritage studies, ontological positions often begin with the social, drawing on ideas such as social constructivism (e.g. Smith, 2006) or actor-network theory (e.g. Felder et al, 2014) to understand heritage as socially produced. Harrison (2014, 2016) develops this further, describing the plural ontologies at work in the making

of futures through heritage.

Within futures and anticipation studies, many researchers work with some form of critical realism (Poli, 2016; Patomaki, 2006; Bhaskar, 1978). This offers a layered account of emergence through complexity and a view of causation focussed on the contingent generative powers contained within entities, which act across the domains of the real, the actual, and the empirical. Such an account recognises the social production of the world (Law, 2004) while maintaining a commitment to an independent external reality.

This paper considers the ways such a realist perspective might complement existing ontological perspectives within heritage studies, and in particular its value for researchers addressing the relationship between heritage and the future. Drawing on realist theories of culture (Archer, 1996), social identity (Elder-Vass, 2012), and ethics (Sayer, 2014), it explores the capacity of a critical realist perspective to connect the material and immaterial, account for change and persistence over time, and recognise the relations between human and non-human actors. The paper presents this theoretical perspective in the context of a research project on data and heritage, and suggests that critical realism is able to recognise the heterogeneous nature of heritages and futures while still describing their production within a common world.

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## **Against linear thought: Decolonizing the notion of time in heritage through the work of Cecilia Vicuña**

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Oral

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*Ms. Victoria Vargas-Downing*<sup>1</sup>

*1. University of Leeds*

During the last decades, researchers in Critical Heritage Studies have challenged the traditional heritage conceptions integrating different reflections that have rethought the field materially, politically and ecologically, encompassing concerns regarding heritage ontologies, indigenous perspectives and heritage futures.

This paper aims to critically engage with these discussions by exploring the relationship between contemporary art and heritage in the work of the Chilean artist and poet Cecilia Vicuña. Here I argue that the integration of collective memories and indigenous perspectives, in Vicuña's artworks, creates the possibility to conceive heritage beyond linearity and its future orientation, producing an ontology that is productive for rethinking the dominant paradigms in heritage practice.

In this paper, I suggest that the linear model of time in the heritage field (past-present-future) may need be rethought and that Vicuña's artworks indicate how to reframe the relationship of heritage into the present by looking to the past (future-present-past). I argue that the ideas associated with material and symbolical practices rooted in Vicuña's artworks present an interrelated view between time, nature and power, that is constructive for proposing new ways of re-engaging and updating heritage within contemporary political context rather than a future orientation. Here, I will illustrate how heritage practices and places used in Vicuña's work shape her material production and reflection, integrating Andean silenced voices while proposing new ways of understanding heritage as creation focused in the present.



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## Between nostalgia and utopia – old buildings and new cities in Egypt

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Oral

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***Ms. Katrine Bach***<sup>1</sup>

*1. School of Culture and Society, Aarhus University*

This paper explores how dreams of new futures as well as new pasts currently coexist and spur development in Cairo, Egypt. Drawing on ethnographic fieldwork amongst alternative heritage groups in the megacity, I discuss these processes and the utopian and nostalgic qualities underpinning them. I ask how such concepts can be used for understanding the envisioning of, and the creation of, an alternative future for residents and heritage in Egypt's capital.

Along the roads leading in and out of Cairo, huge billboards hide the facades of the city's countless sand-coloured buildings. *Uptown Cairo, Odyssea, Neopolis, Liberty Village* are but a few of the names of the advertised new neighbourhoods currently being built in the desert fifty kilometres east of Cairo. Neighbourhoods, that are going to be part of the massive construction project – the New Administrative Capital – a new Cairo.

Since 2011 several heritage initiatives have been established to expand the definition of Egyptian heritage through a revitalisation of buildings belonging to the period around the turn of the twentieth century in order to protect them from being demolished or forgotten. Many of these buildings have become architectural icons for a time period now imbued with great nostalgia. But the revitalisation of these buildings, that also belong to a period of colonisation and great social inequality, is not just about the preservation of historical buildings, but also about creating new meaning and value for residents and neighbours, to give both people and heritage a place in the future of the city.

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## Cold war, hot heritage? Making new meanings out of demilitarised Cold War landscapes

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Oral

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***Ms. Simona Bravaglieri***<sup>1</sup>, ***Prof. Mattias Legnér***<sup>2</sup>

*1. Poli, 2. Uppsala University*

The Cold War (1947–1989) legacy poses great challenges in how societies choose to handle memories of important aspects of their recent past. In many parts of the world, military installations were built in preparation for the eventuality of global conflict, but few of them will, in reality, be preserved as memories of this age. They are simply too many. This paper focuses on how military bases in Italy and Sweden may be understood as a tangible heritage of the Cold War. Looking at the possible futures of decommissioned Cold War military bases, we could, therefore, challenge the Authorized Heritage Discourse of looking at these places solely as potential museums. Instead, we should try to understand the wider implication of such places in contemporary society, and in what ways they can be understood as heritage. Processes are working against heritage-making here,

as the risk of a “new” cold war following worsened international relations may make some of these structures interesting for defensive purposes yet again, turning them back into inaccessible places effectively cutting them off from public discourse and engagement. In parallel, the initiatives of local communities, opening up these complexes for new uses and creative solutions, give a new shape to the heritage-making as an active process of (re-)gaining the power of communities over a place, bridging from the generations who have the first-hand experience of the conflict to younger generations. The paper will discuss what these processes look like today in the two countries.

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## Conflicted Heritages and Trauma in South America: the building of memorials in Brazil, Argentina and Paraguay

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Oral (edits needed)

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***Prof. Cristina Meneguello***<sup>1</sup>

1. *State University of Campinas (UNICAMP - Universidade Estadual de Campinas)*

Societies attempt to come to terms with past atrocities and trauma through the creation of cultural forms of commemoration, such as museums, memorial and memorial museums, related to broader processes of political reparation. Those initially emerged in response to the atrocities of the twentieth century and are intended to translate the suffering of the past into ethical commitments and moral responsibilities. In what concerns the Latin-American countries which experienced recent military rule, such as Argentina, Brazil, Chile, Paraguay and Uruguay (and in the present times the dangers of political retrocession and the rise of right-winged groups), those memorials were part of broader political reparation processes and in overcoming a shared “culture of fear” translated into an atmosphere of insecurity and anxiety, despite national specificities. The approach proposed in this paper deals with memorials created by self-organized groups, without any support from the State (and frequently menaced by government policies) in order to remember and commemorate tragic fires and demand for justice for its victims. It draws upon memories, testimonies and recent architectural contests for the building of 3 local memorials. My case studies are: the *Ycua Bolano* supermarket (Asuncion, Paraguay, 2004), the *Republica de CroMagnon* night club (Buenos Aires, Argentina, 2004) and the *Kiss* night club fire in the Rio Grande do Sul, Brazil, in January 2013. The responsibilities of the State, companies, and individuals are diluted with costly and lengthy court battles. Death is seen as a “hazard,” (a matter of chance) and no reparations beyond remembrance seem possible. These recent memorials, born out of the collective effort of family and survivors, legitimized through architectural competitions aiming at erasing difficult past sites within the city, reflect a new dimension of the struggle for rights and the quest for the right to the past in Latin American societies.



Boate kiss memorial proposal.jpg



Por los 400 muertos justicia.jpg



Protests in argentina cromagnon fire.jpg

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## Connecting past, present and future in the museum: reflections on temporality and meaning making in contemporary heritage institutions

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Oral

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***Dr. Alexandra Bounia***<sup>1</sup>

*1. University of the Aegean / University College London (UCL) Qatar*

Museums have to navigate many different notions of time and ideas of temporality. The traditional temporal ideology of the museum is usually situated in the past – that needs to be preserved and transmitted – and the future – to which this past is destined to arrive. On the other hand, museums are created in the present, they are the products of their era and time and, in order to serve their purpose, they have to respond and serve contemporary social needs.

Museums articulate their narratives through ‘permanent’ or ‘temporary’ exhibitions; in both cases, the temporal character of these exhibitions affects their content, storyline and overall approach.

On another level, objects, through their materiality and agency carry over (sic) memories, meanings and relations.

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This paper aims to reflect on these multiple levels of temporality in museums. It will use as a case study a temporary exhibition organized in the Archaeological Museum of Thessaloniki (Greece) in 2016, entitled ‘Rhaïdestos-Thessaloniki: antiquities in a refugee journey’. The exhibition coincided with a peak of what came to be called the ‘European refugee crisis’ and it used antiquities brought to Greece in 1922, to suggest a particular understanding of the present of the country, and encourage reconsidering individual and collective futures. Therefore, it will be used as a starting point for a series of time-related reflections and thoughts.

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## Defining “Textual Heritage”. Multidisciplinary approaches to the heritagization of texts, with a focus on Japan

Oral

***Dr. Edoardo Gerlini***<sup>1</sup>

*1. Ca’ Foscari University of Venice / Waseda University*

Of all the cultural products of the past, written texts are probably the ones that have received considerably less attention than other material forms of heritage both by scholars and by heritage institutions like UNESCO.

The aim of this panel is to challenge recent definitions of heritage revisiting the field from the point of view of the “textual production”, extending the interdisciplinary debate on heritage in order to elaborate new mixed-method approaches including traditional disciplines and new digital technologies. Drawing on the complex tangible/intangible relationship in the Japanese context (Taylor 2015:68, Akagawa 2016. Also Munjeri 2004:18), we consider texts as “tangible embodiments” of the intangible practices of reading, writing, translating, editing. Texts are also both tangible – as fixed chains of signifiers, as “codes” – and intangible, being its content untied to a unique physical medium, and are extremely effective in organizing and transmitting memories, feelings, and knowledge to future generations. Often shaped as a discursive constructions connecting present and past, “textual heritage” is an essential element of that «history of heritage» (Harvey 2001, 2008) still waiting to be written.

Each paper of this session focuses on different case studies related to modern and premodern Japan in the fields of literature, spatial history, musicology, architecture. Within a theoretical frame questioning the digital/intangible nature of the text, we aim to foster a global rethinking about how practices of rewriting and recreation of the past are performed to answer present and future needs of society.

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## Digital Representations of Textual Heritage, or What is Text anyway?

Oral

***Prof. Franz Fischer***<sup>1</sup>

*1. Ca’ Foscari University of Venice*

A theory of textual heritage must be grounded in a firm understanding of textuality: What is a text, actually?

This intervention will provide an overview of current theories and practices concerning literary texts and historical documents established in both cultural heritage institutions (libraries, archives) and academia (textual criticism, scholarly editing) in order to draw conclusions about the theoretical implications and practical consequences of conceptualizing text as cultural heritage: What are the constituent components of a text? How can text be represented, shared and preserved? What are the strategies of canonization and de-canonization of literary works and versions? What are possible criteria and procedures for their heritagization?

Library catalogues and bibliographic databases usually rely on the so-called FRBR model defining a bibliographical record by means of four interrelated entities, namely as work, expression, manifestation and item. In the humanities, textual identity is defined at times by content and meaning beyond linguistic or material manifestations, or in other cases, in fact, as a clearly defined sequence of characters and words, or again in other cases as an individual material artefact. As will be demonstrated, the plurality of textual notions (material, linguistic, semantic, genetic, genealogic, etc.) can only be sufficiently represented under a digital paradigm, by creating digital assets of textual objects and works. Consequently, questions of accessibility and long-term preservation need to be addressed by assigning institutional responsibilities and by applying methodologic standards of findability, accessibility, interoperability and reusability for textual data.

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## Discussant - Kristin Kuutma

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Oral

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***Prof. Kristin Kuutma***<sup>1</sup>

*1. University of Tartu*

Kristin Kuutma - curated session discussant

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## Engaging with the Past by Imagining the Future: Co-Creating Future Memories with Young Greenlanders Living in Denmark and Greenland

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Oral

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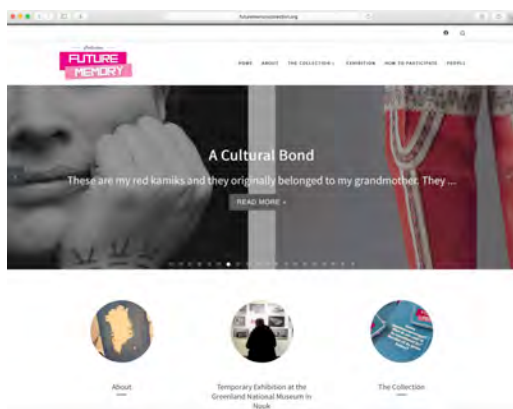
***Ms. Anne Chahine***<sup>1</sup>

*1. Aarhus University*

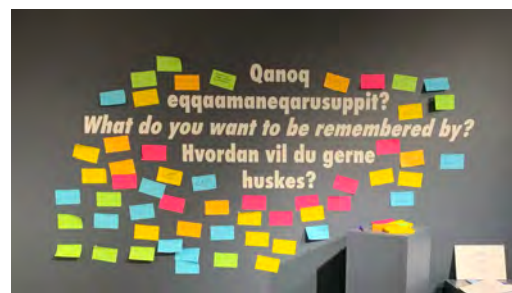
The concept of memory and process of remembering does not always need to be thought backward but as Macdonald (2013) points out, it has the potential to be applicable to future imaginations as well. On a similar note, Harrison (2012) identifies one of the main objectives of critical heritage studies to focus less on our involvement with the past and instead reflect on our relationship with the present and future. The paper touches upon these current trends and provides insight into an on-going Ph.D. project that engages young Greenlandic people in collaboratively reflecting on the idea of *future memories*.

By experimenting with alternative forms of knowledge production found in design and visual anthropology, the project explores one leading question: “What do you want to be remembered by?”. The participants are asked to contribute key artifacts from their everyday life that they consider worth preserving for future generations. In this context, the future functions as an entry point to better understand young Greenlanders’ relationship with their history and contemporary world. The potential of future imagination is essential to the methodological approach of this study and builds upon scholars such as Wallman (2003) and Markham (2017) who argue for making future thought part of the process of inquiry in order to change the way we orient ourselves in the world.

In addition, the study aims at communicating the process and results of the project in the tradition of public anthropology. The online platform [www.futurememorycollection.org](http://www.futurememorycollection.org) offers the possibility to engage with the research project while it is being conducted, providing access to professionals and laypersons alike.



Website.jpg



Exhibition.jpg

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## Eternal Monuments and the End of Time in Marxism-Leninism: Discussing the Socialist Conception of Heritage

Oral

*Dr. Julie Deschepper*<sup>1</sup>

*1. European University Institute*

Was there a socialist conception of heritage in the 20<sup>th</sup> century? Focusing on the Soviet case and taking on board the guidelines of the critical heritage studies that refuse to project ‘Western’ categories onto all contexts, this paper argues that yes, indeed, socialist regimes developed a specific relation towards material heritage that was primarily determined by the philosophy of time provided by Marxism-Leninism.

The teleological vision of an idealized, messianic and eschatological communist future was used to (re)write both history of the past and the present, and, inevitably, influenced the way that material heritage was constituted. The latter was not based on depth of time, but rather on the new values, sometimes artificially created, that were projected on the pre-revolutionary and newly built monuments. More, monuments built during the socialist era were *heritagized* in an extremely short period of time that reflects the urge to create an historical memory on the one hand, and how heritage was a core instrument in the establishment, stabilization and



perpetuation of socialist regime on the other. In fact, heritage was a tool to exercise the control over history, memory and temporality which was central to the regimes' legitimacy since it provided the necessary metanarratives to justify both the Revolution and the Party's policies.

In sum, this paper intends to show how the specific conception of future and eternity provided by Marxism-Leninism determined heritagization processes in Soviet Union and, reciprocally, how the analysis of heritage's constitution allows to better grasp the 'historicity regimes' (Hartog 2003) proper to the USSR.

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## Evoking religious history as experience of place: the island of Selja as a pilgrim destination in the past and the present

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Oral

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***Ms. Hannah Kristine Lunde*** <sup>1</sup>

*1. University of Oslo*

“Come to see and experience some of the most ancient existing sites of church history in this country (...). The past comes so close in a place like this (...) like entering into a fairytale”. The quote comes from a promotional web page for the island of Selja (seljakloster.no), located at the Norwegian West Coast. The sites in question are ruins of a monastery from the 12<sup>th</sup> century, and a sanctuary consisting of church ruins and a cave, associated with the legend of the martyrdom of St Sunniva. This was a pilgrimage destination before the Protestant Reformation. In the last decades, groups and individuals both within and outside of religious denominations have actualized it as such. In this paper, actualizations of Selja as a pilgrimage destination serve as my case to investigate emerging intersections between religious practice and cultural heritage in Norway. The presentation will address how the “re-storying” of this island by different actors, through references to material and immaterial traces from the past and their relevance for the present, creates narrative frameworks, which might influence how visitors experience the site. The overall aim is to address the applicability of *heritagisation of religion* as a theoretical concept for research on how places that held religious significance in the past are being re-interpreted and valued in the present, both as cultural heritage and as spaces for multifaceted religious practices.

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## Exhibiting the past for the future? Museums and the malleability of the present

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Oral

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***Dr. Cintia Velázquez Marroni*** <sup>1</sup>, ***Prof. Sheila Watson*** <sup>2</sup>

*1. Escuela Nacional de Conservación, Restauración y Museografía ‘Manuel del Castillo Negrete’, 2. School of Museum Studies, University of Leicester*

Most museums present the past as though it were a scientific truth, using material culture and historical evidence to present narratives that trace how we developed to be the people we are today. In doing so, however,

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they are selective: politics, ideas relating to a modernist concept of civilization, curatorial bias, collections' histories, deliberate discrimination and incidental omissions result in the interpretation of the past through a lens that reflects contemporary concerns, rather than looking to the future. Therefore, time is a malleable concept in museums – what they display and collect frame the present, not the past. Sometimes this results in sudden re-imaginings and interpretations when new ideas and moralities appear to require new narratives, more in tune with present ideas and ideals than those acceptable in previous generations. Exhibitions deemed sexist, racist, biased or prejudiced in other ways, are replaced with more inclusive stories. Is this change designed for a reimagined future or does it denote attempts to pacify certain pressure groups without looking further at how society can be made more equal? More common, perhaps, is the out of date museum. When institutions are not periodically updated, they display 'present' concerns and ideas that are often those of decades ago. This has positioned some of them, unfortunately, in a condition of irrelevance. This Curated Session will critically engage with how museum histories and current exhibitions reflect on 'present' concerns and seek to open up the discussion on how museums can become champions of the future.

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## From the present and for the future: on relevance, recent history and the quest to recover the missing 20th century in Mexican museums

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Oral

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*Dr. Cintia Velázquez Marroni*<sup>1</sup>

*1. Escuela Nacional de Conservación, Restauración y Museografía 'Manuel del Castillo Negrete'*

History museums in Mexico have striking similarities content-wise, not mainly because of what they present but of what they omit. Among these omissions there are several that can be broadly labelled as “difficult history” (state-led repression and violence, discrimination and control over indigenous communities, women and minority groups, inconsistencies and contradictions in narratives of nationalism, among others). The 20th century is, perhaps, one of the most significant omissions not only because it encompasses many of those untold aspects of history but also because it is recent in time, and thus, highly politically charged. Considering that until 10 years ago most history museums in Mexico were a monopoly of the State, the omission of the 20th century and other narratives is no surprise. Where change and flexibility in historical narratives have taken place, or where the most recent past has been addressed, it is within autonomous museums and/or, contemporary art museums. The paper will address the barriers and complexities that hinder history museums from embracing a more recent past; in particular, those stemming from conservative views about the nature and purpose of history, which in turn are based on a series of fears: the instrumentalisation the past, the loss of museum ‘neutrality’ and “unfair” judgments towards decisions and characters of the past. Yet, a “purist” view of history museums (presenting the past for the sake of the past) also comes with a high price. As I will argue, the unprecedented level of change and conflict in the 21st century seems to show the need to engage with the past from the present and for the future in order to tune museums with, and make them relevant to, contemporary challenges.

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## Future histories: museums as time machines.

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Oral (edits needed)

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***Mr. Leno Veras***<sup>1</sup>

*1. Rio de Janeiro Federal University*

This stand alone paper proposal raises a discussion about the interface between communication and museum studies, with a focus in the musealization processes dedicated to science and technology, from the approach of the museum as a medium, throwing an analytical look at the discourses generated about the future behind the techno-scientific imaginaries that permeate the uses of these devices.

How do museums, understood as mnemonic devices, construct discourses about time? Also, in what ways do exhibitions, observed as social mediations, articulate temporal structures? Beyond that, since collections can be seen as complex images, in what manner can relations between temporalities be shaped by historicized objects in museum narratives of displays and itineraries?

As a case study, it is proposed to identify characteristics present in the narrative construction of the Museum of Tomorrow, open to public in 2015 in Rio de Janeiro, considering from architecture to educational activities, especially with respect to the uses of the thematics of environmental degradation and social collapse as argumentative strategies that unveil the inability of contemporary man to imagine the future.

Must the museums rethink their role as a keeper of the past in a cybernetic culture? Which challenges cybernetics memory poses to the modern condition of the museum? To what extent are art-science-technology relations key to open new interdisciplinary spaces of dialogue and experimentation around the future of museums and our imaginaries of the future?

This presentation offers a reflection about the contemporary condition of museums and their potential to operate as hyperstitional devices for lost futures of technological utopias, for that, we will analyze the importance of technical images, technical imagination and techno-aesthetics to approach the problem of how we can imagine possible futures nowadays, approaching contemporary museums not as gatekeepers of the past but as time machines of the future.

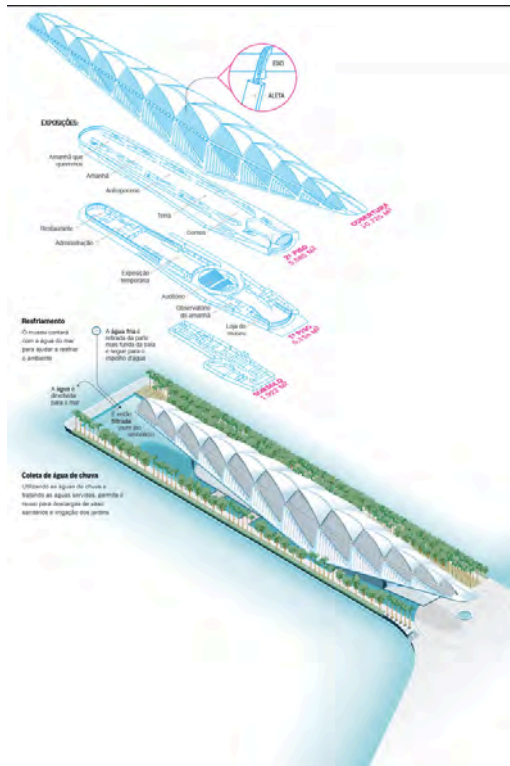


Image 02 future histories - museums as time machines - stand-alone paper leno veras.jpg

Image 01 future histories - museums as time machines - stand-alone paper leno veras.jpg



Image 03 future histories - museums as time machines - stand-alone paper leno veras.jpg

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## Golden Age “banned” from the Amsterdam Museum

Oral

*Mrs. Annemarie de Wildt*<sup>1</sup>

1. Amsterdam Museum

During the 19th century the term “Golden Age” gained popularity in the Netherlands for the period that roughly spans the 17th century. Positive associations such as pride, prosperity, peace and wealth do not reflect the inequality, poverty, exploitation and slavery that are also part of the historical reality of the period. Therefore the Amsterdam Museum decided in October 2019 to replace Golden Age with 17th century. This raised a media storm. Even the Prime Minister urged the nation to stick to the ‘Golden Age’ and the Minister of Culture stated we should not rewrite history. Reactions on social media were overwhelmingly negative and sometimes racist. But the museum was also praised in newspaper articles and online for taking this step. It is part of a longer process of trying to include different perspectives and to change the language. Changes are pushed from outside the museum by groups such as Decolonize the Museum and various grassroots groups with whom the museum collaborates. Time and periodization are malleable concepts and renaming is often part of reframing. As a city museum we are confronted with various groups that would like to mold times in different frames. Emotions are part of the process. How Dutch society deals with these divergent reactions to the past, is an urgent matter. In order for the Netherlands to succeed as a diverse (multicultural) society, the colonial past must be named, understood and recognized.

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## Heritage as an Activist Tool: Heritage-Led Activism in the 1960s

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Oral

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***Dr. Mesut Dinler***<sup>1</sup>

*1. Politecnico di Torino*

In the current literature, heritage activism is formulated as the activist efforts against destruction of heritage assets. However, heritage can also be a powerful actor to initiate or contribute to activism. Even though the societal and political role of cultural heritage is already framed with rising interest in critical heritage studies, the power of heritage to initiate activist movements is yet to be discovered. In fact, the link between heritage and activism can be found in the development of historic preservation discipline itself. During the 1960s, as the preservation discipline became institutionalised internationally, many European countries (i.e. France, Italy, Turkey, England, etc.) witnessed the rise of workers, students, and women’s movements especially in multicultural urban settings. The paper focuses on this period and asks these essential questions: Does cultural heritage really have the potential to form, generate, or contribute to an activist approach in historic urban settings? If so, what is the history of this potential and what are the dynamics of this process? To answer these questions, the paper investigates two cities: Turin, Italy and Istanbul, Turkey. What is common in both cities is that they were the main destination of a huge migration wave of the postwar recovery period. Through such a comparison, the paper underlines how heritage can act as an activist tool in similar ways in different urban settings.

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## Intangible Cultural Heritage as knowledge practice

Oral

***Dr. Helmut Groschwitz***<sup>1</sup>

*1. Universität Regensburg*

The circulation of knowledge is crucial in heritization processes and for transmitting ICH. Looking for what the inheritance within the cultural heritage actually is, knowledge and skills behind the cultural expressions are essential. Unlike tangible cultural heritage, which is constituted based on a physical continuity, immaterial cultural heritage becomes visible only in the moment of performance. Away from action, ICH exists just as representations (narratives, media, “explicit” knowledge) and as incorporated, “tacit” knowledge. This also refers to the radical contemporary character: ICH in its performative state is accessible exclusively in the present. From this present, the different types of knowledge of and about cultural expressions must be curated, negotiated and transmitted to the future. Which answers can traditional knowledge give to future issues? How can customs and celebrations be recreated to fit new social requirements and expectations (especially in contested fields)? Which innovations are necessary to retain a craftsmanship? Which knowledge concerning nature is worth to be pursued in a changing environment? For possible futures of cultural expressions beyond museumization, we have to merge traditional and contemporary knowledge – and maybe discard traditions or practices. These reflexive negotiations of knowledge need a social process and a social space. The material of this paper is based on my work as a heritage consultant within the German implementation process of the ICH-Convention. On this base, I want to discuss the role of knowledge, ICH as a knowledge practice and the epistemic potential of this approach.

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## Intangible heritage as past and future presencing in museums

Oral

***Dr. Sophie Elpers***<sup>1</sup>

*1. The Meertens Institute, Amsterdam & Dutch Centre for Intangible Cultural Heritage*

In the context of the current rapid transformations in the world, the roles of museums are rethought resulting in museums’ engagement in discussing current questions and challenges of human societies. They are even asked to take up an activist approach towards the future. Barbara Kirshenblatt-Gimblett pointed this out insistently when she requested museums to be agents of transformation. Hand in hand goes the postulation that museums should become participative museums actively engaging people as cultural participants and not as passive consumers, and co-creating together with individuals and communities. Which choices do museums in the Netherlands make when they decide to work with intangible heritage and its bearers? Which roles play constructions of the past and ideas about the future as well as their entanglements when working with intangible cultures and in how far does this influence the process of heritage making – as past and future presencing – in museums?



## Invoking Deaf Heritage: A case for the future-making capacity of critical design

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Oral (edits needed)

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***Dr. Kristie Jamieson*<sup>1</sup>, *Ms. Marta Discepoli*<sup>1</sup>**

*1. Edinburgh Napier University*

Design is inseparable from heritage in its capacity to invoke the material presence of the past, but as this paper argues, it is critical design's future-making capacity that offers critical heritage a much-needed speculative representational frame. This paper reflects upon the design challenges of an inter-lingual and inter-modal Deaf Heritage project, and the development of collaborative methods designed to render visible the *potential futures* of British Sign Language (BSL) and Deaf culture in Scotland's public life. Informed by critical heritage and critical design, workshops asked participants to engage in speculative activities, such as crafting model Deaf Museums, playing Heritage Bingo and designing BSL souvenirs for the Deaf museum gift shop. We argue that critical design provides new ways of imagining the precarity of Deaf heritage and the capacity of heritage professionals to influence a more equal future for Scotland's Deaf communities.



## Is the Future of the Museum in China's Past?

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Oral

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***Dr. Elizabeth Lawrence*<sup>1</sup>**

*1. Augustana College*

The future – or at least one future – of the museum has a precursor in China's past. We see it in the history of the Xiling Seal Society, a heritage institution founded in 1904, during a tense moment of revolutionary change in China. With a mission to protect and transmit the calligraphic art of engraved seals, the Xiling Seal Society was a preservationist institution that had hardly no collection. It maintained a permanent site in Hangzhou that served as an atmospheric venue for performance-based engagements with the past, while leaving the work of preserving and publicizing actual seal art to a loosely-affiliated commercial printing house that produced paper museums in the form of books of seal imprints. Far from being behind the times due to its rejection of an exogenous model of museum display, the Xiling Seal Society anticipated the sometimes-uneasy amalgamation of preservationism, immersive experience, consumer culture, and a media-driven engagement with collections that is now reshaping museums worldwide. Concluding with an examination of contemporary web-based collections of seal art as an example of digital museology, this paper insists that we stop treating China as a belated participant in the museum and heritage industry and see it, instead, as a place where alternative understandings of authenticity and community generated approaches to the past that may tell us something about the future of heritage.

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## Journey to the West (?): Crafting heritage futures in China - Time, culture and identity: reflections on UK-China collaboration and creative engagement with historical horological collections

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Oral

***Dr. CAROL PAGE**<sup>1</sup>, Mr. Lisheng Zhang<sup>2</sup>*

*1. Science Museum, 2. UCL*

This paper reflects on creative and collaborative approaches to transmit the value of heritage through a case study of UK-China research collaboration focusing on the Palace Museum's collection of English eighteenth-century clocks, watches and automata. The project is titled 'Time, Culture and Identity: the co-creation of historical research and co-development of visitor experience in China and the UK'. Through carrying out original new research on the Palace Museum's collection of timepieces, the project aims to generate better understanding of these objects and the social, cultural and technological impacts they have had in China and Britain.

In this paper, we first discuss how we explore the value of cultural heritage through a reflective approach to examine the ways in which British and Chinese visitor engage with historic collections. A collaborative, qualitative audience research was carried out and its findings offered insights into the perception of values of historical collections drawn from British and Chinese audience members. We then introduce a creative approach to explore the value of historical horological collections for future audiences through digital interpretation. Through organising a creative and collaborative workshop ('digital workshop') that engages digital and creative professionals from the UK and China to think about digital interpretation of historical collections, a co-designed digital resource will result from the workshop, which invites British and Chinese audiences to explore and learn about the Palace Museum's collection of timepieces and its social, cultural and technological impacts.

Through reflecting on the creative and collaborative approaches taken in this international research collaboration, we interrogate the perspectives cross-cultural exchange and collaboration really bring us to think about Chinese heritage in a globalised context. Using this case study, we think critically how creative and collaborative approaches to interpret historical collections may or may NOT open new doors to optimise the value of heritage.

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## Making Future Heritage: How a Lost Japanese Performing Art Was Recreated for the Future

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Oral

***Dr. Andrea Giolai**<sup>1</sup>*

*1. Leiden University*

Despite being one of Japan's "earliest foreign performing arts" (Terauchi 2016: 5), the ancient masked pantomime *Gigaku* is not -yet?- officially listed as a national or international item of intangible heritage. Introduced



during the 7<sup>th</sup> century CE, *Gigaku* became “more or less extinct” during the so-called medieval period (1185-1573), leaving traces on performing arts like *Kagura* and *Noh* (Groemer 2010). Starting from the 1970s, however, multiple attempts have been made to resurrect it. The most comprehensive endeavor has been a collaboration between Tenri University and court musician Shiba Sukeyasu (1935-2019), who composed new melodies on the basis of extant pieces from the elegant repertoires of *Gagaku* (Japanese “court music and dances”). In this presentation, I discuss the implications of reinventing this long-lost pantomime building on Rodney Harrison’s notion of *absent heritage*, “the memorialization of places and objects whose significance relates to their destruction or absence” (Harrison 2013, 169). Focusing on Shiba’s practical choices in the production of new musical notations brings to light the role of “court music” (*Gagaku*) as the “acoustic palimpsest” (Daughtry 2017) upon which *Gigaku*’s revival was predicated. Data obtained through interviews and fieldwork will reveal the hybrid nature of 21<sup>st</sup>- century *Gigaku*, at once the emblem of a reimagined pan-Asian, Silk Road heritage and an invented tradition manufactured by the Japanese, for the Japanese. This presentation claims that the relevance of *Gigaku* as an example of prospective or future heritage lies in the interplay of its textual and acoustic elements, which weave together presence and absence, materiality and immateriality (Nic Craith and Kockel 2016).

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## Monastic heritage in time: a critical approach to the heritagisation of monastic architecture in Portugal

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Oral

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***Prof. Catarina Almeida Marado***<sup>1</sup>

1. Centre for Social Studies - University of Coimbra

The heritagisation process of monastic architecture in Portugal emerged out of their secularization that in this country occurred in the first half of the 19<sup>th</sup> century with the dissolution of the religious orders, and it happened in parallel with the awakening of the heritage awareness. It went on through different moments over the course of the 19<sup>th</sup> and 20<sup>th</sup> centuries until contemporary times. Since then, the ancient monasteries and convents have been successively listed as buildings of cultural value and today they constitute a significant part of the built heritage in Portugal.

This paper will draw up a critical analysis of the major phases of the heritagisation process of this architecture, trying to understand how it was officially represented over time and how these representations reflect each historical moment. Finally, it will try to identify the actual cultural meanings of the monastic heritage both on the official and on the non-official sphere. To this end, various cases will be presented and discussed throughout Portugal, but especially in the city of Lisbon.

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## Multiple Temporalities: Critical Chinese copying as an Interrogation of the Hegemony of Modernity

Oral

*Ms. Boya Guo*<sup>1</sup>*1. Harvard Graduate School of Design*

This paper explores the contemporary Chinese architectural mimicry phenomenon with its changing history, and the spatial and temporal dynamics embedded in “copying from the West” and “copying from the past”. Chinese copying with its rich tradition is now receiving biased judgment grounded in the dominant modern Western ideologies of “authenticity” and “originality”. However, my paper argues “authenticity” and “originality” are cultural constructions, or invented traditions. Two case studies of recent Chinese architectural mimicry, “Jackson Hole” and “W-town” in Beijing bring us to the formation process of core cultural values and contemporary Chinese identity, which are embedded in the collisions between the mimesis tradition and creativity, and between the Western influences and its reciprocation under a Chinese context in the contemporary media-driven moment. Through copying, multiple temporalities have been created and thus challenge a linear historical narrative. My thesis aims to challenge the existing dominant modern western theories on copy/mimicry, especially UNESCO’s universal values, which have made great difference to preservation practices in China today. The research ultimately questions how the Chinese copycat environments interrogate the “hegemony of modern preservation theories and practices”, to further question the notion of “modernity” in its general sense.

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## New Practice Theories, New Timelines, New Practices for Changeful Times

Oral

*Prof. Betsy Bradley*<sup>1</sup>*1. Goucher College*

The negotiations and processes of heritage preservation create a collection of historic/heritage resources and treatment options. In the U.S. we have no intellectual or politically acceptable frameworks in which to negotiate heritage when existing processes and policies are no longer effective or no longer make sense.

This paper establishes the need for more processes as heritage work confronts new conditions. Our collections of historic properties are the result of socio/cultural programs that embody *in perpetuity* timelines. In order to reorient to more uncertain conditions, respond to the mutability of heritage interests, and rethink the time horizon, we first need practice theories other than the curatorial one that is fabric centered and expert implemented. I propose Edward Relph’s characterization of Sense of Place as a useful theory, as it embodies the relationship between people and place and incorporates the inevitability of change. Relph’s pragmatic approach promoting a reasonable balance between maintaining local identity and sense of place while surviving changing social,

economic and environmental systems also guides my thinking.

I will explore various reasons for abandoning *in perpetuity* thinking and the need to develop a nimble 21<sup>st</sup> Century heritage culture, and take this reconceptualization to practice through policies and programs that can respond to new conditions and avoid focusing on lamenting loss. I employ three concepts to model new practices for heritage programs, particularly the American one: a maintaining sense of place practice theory undergirding impermanent collections of heritage places and a three-step negotiation process for identifying and managing that collection.

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## **Planning (sustainable) futures: ICH and temporality disruptions in heritage worlds**

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Oral

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***Dr. Chiara Bortolotto***<sup>1</sup>

*1. Institut interdisciplinaire d'anthropologie du contemporain*

Conceptualized as “living heritage” and characterized by intrinsic links with the economy, environment, and society, Intangible Cultural Heritage (ICH) explicitly introduces new issues and concerns within the realm of heritage policies, which go far beyond those conventionally associated with conservation. Drawing on participant observation of ICH governance within UNESCO and of its appropriation by heritage actors on the ground, this paper focuses on the controversies sparked by this new heritage paradigm. Debate on the part of the governing bodies of the Convention for the Safeguarding of the ICH on the one hand, and discussions among civil society in an Italian city during the preparation of a nomination to the UNESCO Representative List on the other hand, help shed light on the disruptions in patrimony representations when heritage work becomes more about making plans for the future than engaging with the past. In tackling the temporality regime underpinning ICH, this paper highlights an important shift from a paradigm of “conservation” aimed at perpetuating authenticity to that of “safeguarding,” entailing instead the integration of change. I argue that this shift not only challenges established heritage theory and practice, but articulates the latter within contemporary global governance priorities, in particular sustainable development.

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## **Reconciling National History through Museums: presenting new futures through remembering Fascism and its consequences**

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Oral

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***Dr. Elena Settimini***<sup>1</sup>, ***Mrs. Anna Tulliach***<sup>2</sup>

*1. Independent scholar, 2. School of Museum Studies, University of Leicester*

Recently Italy has seen the rise of a neo-fascist faction. One of the causes of the rebirth of far-right ideologies is a kind of forgetting of a traumatic past. Here we will explore to what extent museums contribute to shaping a

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consensual interpretation and representation of the post-World War II period, tending to focus on the positive elements of the Resistance rather than problematising the rise of Fascism.

Through the discussion of two case studies, the Museum of Resistance, Deportation, War, Rights and Freedom in Turin and the Archaeological Museum of Bologna, we want to question whether museums provide their visitors with the necessary tools to understand the national past and to become aware of the reasons and implications of current political and social issues. We suggest that the Museum of Resistance, by its use of positive memories, omits alternative voices and fails to construct a narrative that allows visitors to understand a certain kind of post-war world, one that leaves them ill equipped to debate current socio political contexts. The Archaeological Museum struggles to deal with the roles played by its controversial Fascist director in its history. Therefore, by reflecting on how to challenge museum narratives in order to support visitors' critical interpretation, our aim is to open a discussion around the role museums have nowadays in tackling difficult histories.

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## Reconstructing the Archive - Forensics of Frozen Matter

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Oral

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*Ms. Aisling O'Carroll<sup>1</sup>, Dr. Susan Schuppli<sup>2</sup>*

*1. The Bartlett School of Architecture UCL, 2. Goldsmiths, University of London*

Ice is a stable, chemically neutral, storage medium. Analysis of the detailed information recorded in ice cores has helped scientists to build and refine the global climate model. But the data deposited in glaciers and ice sheets can also disclose many other things. For example the disappearance of lead pollutants in the “ice core records” during the 1980s offers unequivocal proof that environmental policies “do” work, whereas the historic presence of lead from smelting silver offers a “cultural record” detailing the economic activity of the Roman Empire as well as correlating epidemiological studies of pandemic disease in the 14th century. Air borne particles such as volcanic ash, sediments, pollen, sea salt, extra-terrestrial dust, and even micro-organisms can all be found within the ice matrix. The recent appearance of micro-plastics in Arctic ice tells a different story, yet-again, of the endurance of anthropogenic materials and the scales of their use, along with the dangers they pose to marine life. Every atmospheric nuclear test is archived by the stratigraphy of ice. The baseline for calibration is 1963, the year the Limited Test Ban Treaty went into effect: a period that unleashed a final intensified barrage of atomic blasts which shows up as a distinct radioactive signature. Finding “1963” in ice enables synchronisation across all samples. Drawing upon my current research, this presentation focuses on ice core science and the ways in which a forensics of frozen matter offers clues that can be decoded and reassembled back into a planetary history.



## Reconstructing the Archive - Geomorphology and the Designed Landscape: from William Morris Davis to Frederick Law Olmsted

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 Oral
 

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*Ms. Aisling O'Carroll*<sup>1</sup>, *Dr. Marrikka Trotter*<sup>2</sup>

*1. The Bartlett School of Architecture UCL, 2. Southern California Institute of Architecture (SCI-Arc)*

Although the Harvard geologist William Morris Davis (b. 1850) is often credited with founding the American school of geography, his approach to that field was discarded fairly quickly after his death in 1934. This paper will discuss the ways in which the same intellectual positions that made his work unattractive to the next generation of geographers left a deep, lasting impression on the field of landscape architecture instead. Davis advocated a Darwinian understanding of the earth as a historical entity with a developmental cycle akin to that of a living creature, and believed that the inorganic aspects of the planet were both profoundly influential upon and profoundly influenced by “man and the creatures of the earth.” In fact, for Davis, human activity was simultaneously regulated by the environmental and geological context in which it was situated and part of the environmental forces acting on the world. (Here his thinking ran parallel to that of John Ruskin, the great Victorian critic and geological enthusiast whose environmental determinism would also fall out of fashion in the twentieth century.) Davis’ ideas were profoundly influential on Charles Eliot, the landscape architect who helped bring about Boston’s Metropolitan Park System and create a National Park on Mount Desert Island in Maine. Eliot, in turn, helped to shape the thinking of his collaborator and colleague, Frederick Law Olmsted, who put William Morris Davis’ geomorphological principles into practice with his design of the Stanford University Campus in Palo Alto, California. A fresh interpretation of that iconic landscape in the light of Davisian ideas presents new ways to interpret human-geological entanglements as shared design achievements.



## Reconstructing the Archive - Inventing/Inheriting the Geologic

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 Oral
 

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*Ms. Aisling O'Carroll*<sup>1</sup>, *Mr. Daniel Falb*<sup>2</sup>

*1. The Bartlett School of Architecture UCL, 2. Independent scholar*

The Anthropocene contextualizes the present in the panorama of geologic time recorded in the Earth’s existing strata and, inversely, employs a reasoned speculation about the stratigraphy of the future Anthropocene stratum once fully formed. (Zalasiewicz, *The Earth After Us*) Against this backdrop it becomes transparent that the “geologic” in general—and Anthropocene “futurogeology” specifically—escape, if not outright contradict, the concept of heritage and that of landscape. As it remains unobserved, the geologic stratum of the Anthropocene is nobody’s heritage. And at the scale of geologic time, landscape as stable entity and phenomenologically coherent habitat of individual organisms does not exist. Circumventing this impasse, the paper inverts the perspective and looks at the emergence of geology as a science (scientific metaphysics) and domain of practice itself. The

emerging knowledge of the physical makeup of the Earth as formed in geologic time past and future on its part is indeed a heritage of modernity and the early Anthropocene; and it feeds back into present and future landscape/habitat construction. While there was nothing geological about the Earth before the invention of geologic time, once invented, it became practical – e.g. in corporate geologists’ expertise in developing new fossil fuel deposits or in climate scientists’ demonstration of the latter’s climate effects per prehistoric correlations of CO<sub>2</sub> and global temperature. Most importantly, however, the “geologic gaze” contains crucial but underexplored conceptual resources around issues like climate justice and trans-generational governance that may help shape Earth landscapes as liveable habitats to come.

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## Reconstructing the Archive - Tar Pits and Quick Sands: Fear and Trembling at the Edge of the Archive

Oral

*Ms. Aisling O’Carroll*<sup>1</sup>, *Prof. D. Graham Burnett*<sup>2</sup>

1. *The Bartlett School of Architecture UCL*, 2. *Princeton University, Department of History*

This paper departs from the notion that certain charged sites on the surface of the earth possess a distinctive “archival” power. Which is to say, key sites like tar pits *document themselves* through cycles of cumulative collation. Working from several historical instances of the “discovery” and “excavation” of landmark loci of telluric auto-archives, I will attempt to show how the (pre-)historical “weight” of such spaces gave them privileged significance in mappings of the temporal imagination. Developing a line of argument in my first book, *Masters of All They Surveyed* (University of Chicago, 2000), I am interested in understanding the way notions of the “sublime” structured the drama of a *collapse into place* that gave such locations their particular gravity. In what ways can we map this alternative gravitational field in dynamic landscapes? What are the implications of such cartographies for thinking about the future of historical awareness? A turn into the history of scientific studies of sand will set up reflection on the “quickness” of suspensions of sand and water (and sand and air); similarly, a brief history of the chemical study of petroleum will shed light on the relationship between “collapsing into the earth” and the production of energy in the Anthropocene. My intention will be to end with some consideration of attentional practices that might assist us in confronting these portal-spaces in the landscape.

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## Reconstructing the Archive: Shifting Strata of a Geological Approach to Landscape Heritage - 4

Oral

*Ms. Aisling O’Carroll*<sup>1</sup>, *Prof. Natalie Koerner*<sup>2</sup>

1. *The Bartlett School of Architecture, UCL*, 2. *The Royal Danish Academy of Fine Arts, School of Architecture*

Throughout history, from Charles Lyell to Mary Shelley to Robert Smithson, landscape has been read as an archive—a physical record of past histories to be deciphered and reassembled. This reconstruction, however,

is not simply an objective investigation, rather it is an act of design produced through entangled means of both science and imagination. Shaped by the tools we use, the historical narratives we construct (and reconstruct, repeatedly) generate power, identity, and control and curate our present and future heritages. At the scale of geology, landscapes open up dimensions of space and time that encompass and exceed human frameworks, thus serving as a generative milieu for reformulating anthropocentric narratives into more inclusive/manifold storylines. In the context of changing climate, culture, and technology, readings of landscape heritage are increasingly urgent, while simultaneously ever more divergent.

This panel will look critically, through an interdisciplinary lens, at historical and contemporary ways in which heritage, identity, and power are constructed through landscape with a focus on narratives extracted from geological readings. Panellists, drawn from a range of fields including history, philosophy, art, and architecture, will present varying approaches to the reading and reconstruction of geohistory. Through a historical analysis of the relations between landscape processes and cartographic practices, the forensic analysis of frozen records, a re-reading of human-geological entanglements within designed landscapes, and a philosophical interrogation of the structure of geological “history” as a cultural construct, each paper offers a new reading of history through a re-reading of the geological archive, examining what each these narratives offer us now and in the future. The emerging histories will frame a discussion on past and future geoheritages that continue to evolve in parallel with today’s engagement with landscape, revealing the pluralities, subjectivity, and complexity of landscape heritage.

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## Retracing the Past – Reinterpreting the Future: Kings Cross and Beyond

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Oral

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***Dr. Caroline Donnellan***<sup>1</sup>

*1. Boston University Study Abroad London*

‘King’s Cross is a model of constructive conservation that captures the special quality of London as it has grown over the centuries.’ English Heritage

Located within the medieval parish of St Pancras, Kings Cross witnessed major change in the nineteenth century, as it emerged at the confluence of roads, a waterway, railways and the underground. The key changes included the construction of the Regents Canal, 1812–1820, running from the Paddington Basin to the Limehouse Basin; Kings Cross Rail Station in 1852 as the southern terminus for the Great Northern Railway; Kings Cross St Pancras Underground Station in 1863 for the Metropolitan Railway and St Pancras Rail Station in 1868 as the southern terminus for the Midland Railway.

Since 2007 the former industrial warehouse sites behind the rail stations on the north site of the canal have become part of a major redevelopment that includes the re-purposing of the old units into new use including an art school and shops. Additionally, the Gasholders built between 1860–1880 have been turned into luxury flats, the newly built apartments endeavour to blend in with the industrial buildings.

This paper considers the relationship between the past, present and future and explores the impact of economic and social change on the area. It questions is the Kings Cross development about heritage for the future or is it a tangible asset that is about generating major wealth for the present — and are the two areas compatible?

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## Stuck in time (and stuck in place?). Secularism as the dead weight of religious heritage facing the future/s

Oral (edits needed)

***Mrs. Helena Wangefelt Ström***<sup>1</sup>

1. *Museology, Department of Culture and Media Studies, Umeå University, and Department of ALM, Uppsala University*

Abstract for paper presentation at the Association of Critical Heritage Studies 5th Biennial Conference, 26-30 August 2020, UCL, London

Intended for the sub-theme *Heritage and Time, or The Future Museum: Collections and Collecting*

If secularism, as argued by Charles Taylor, does tie down religion and things connected to it to this world and to time, and if the world and time in question is western and Christian: how does this affect narratives and displays in museums and heritage settings? Managing religious heritage - objects, places, rituals, etc, connected to and originally used for religious purposes - in secular but increasingly culturally diverse societies and for an increasingly heterogenous audience, has attracted academic interest and sparked debates in recent years. Presenting examples particularly from Early Modern Italy, this paper argues that the intricate relations between religion, heritage, secularism, and time were forged in Post-Reformation Europe, directing and eventually exporting the secular display of religion which is predominant in western museums.

One question might be: What does secularism do to (religious) heritage? In Charles Taylor's discussion on secularism, the pervading idea is that secularism is inextricably connected to time: etymologically (from *seculum*), and through the context in which it was conceived, namely within the Latin Christianity in the West and its linear and eschatological understanding of time. Secularism implies that things and phenomena are tied to a "thisworldliness", an immanent identity, opposite to the for religious things generally claimed otherworldliness and transcendence. Heritagisation of religion does not necessarily imply secularisation, while in practice it often does – but does this also inevitably include a "westwashing" in terms of implicit Christian and western normative views? This paper explores if Taylor's assumptions are valid for religious heritage, and if so, what effects and challenges this may bring for the future/s.

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## Tawada Yōko: the "mixed-writing" of local myth from Greece and Japan as a shared intangible heritage for the future?

Oral

***Dr. Francesco Eugenio Barbieri***<sup>1</sup>

1. *University of Catania*

One of the main features of Tawada Yoko's production is the creation of a third textual space between her mother tongue, Japanese, and her language of adoption, German. Characters and stories of her texts reside in this in-between, a place that stands within two different languages and cultures.

In her work *Orpheus oder Izanagi*(1998), Tawada recollects elements of the Japanese folklore, specifically the myths narrated in the *Kōjiki*(8th century), and she hybridises them with the Western literary heritage, especially the myth of Orpheus from Ovid's *Metamorphoses*. The output is a sort of "mixed writing" of two different textual heritages, resulting in a new narrative whose meanings are sharable on a global level and that I consider as able to balance the fracture between Eastern and Western cultures (Barbieri 2016: 222).

If «Heritage may be used to regulate, legitimate and justify the maintenance of national narratives» (Smith 2006: 6-7) then I suggest that the operation realised by Tawada can be interpreted as the creation of a new shared ICH that pertains not only to the realm of national narratives, but overcomes border and positions.

This paper aims at analysing this work of Tawada from the perspective of heritage studies, specifically discussing:

- the use of different national narratives and the literary creation of a universal, yet hybrid, sense of intangible heritage as a possible poetic manifesto of Tawada;
- problems concerning the ownership of the myth in contemporary global culture and in the landscape of circulation of literary works.

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## Temporalities of heritage knowledge – situating the past in relation to the present and the future

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Oral

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***Dr. Leonie Wieser***<sup>1</sup>

*1. Northumbria University*

This paper examines contrasting approaches to knowledge-making about the past between different types of heritage experts. Based on interviews, it interrogates how heritage epistemologies construct particular temporalities – some seeing the past, present and future continuous through structures and agents, the other separating the past from the present and the future.

Two ontological positions were identified in the interviews: a *disconnected stance* was mainly embraced by academics, who saw themselves as not within history and the knowledge they created as distanced from them. The other, *connected stance*, was mainly embraced by a non-academic black feminist heritage group, as well as feminist academics. It presented the past that was researched and engaged with as explicitly connected to themselves and essential to their present and future. This approach explicitly considered knowers as not outside of temporal developments, but as agents within them. The contrasting approaches to the researchers' position within time mirror a difference in epistemological approaches in the literature of history and heritage studies, with the first emphasising an outside view, and the second an inside subjective position.

A comparison of the interviewees' motivations and methods employed elucidates the nature of the knowledge created, as well as the way 'heritage' was understood as connecting past, present and future. Understanding contrasting epistemologies is vital in order to examine the way heritage operates within society and how it contributes to visions about a shared future.

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## The Creation and Reconstruction of Saibara in the Edo Period: Uragami Gyokudo's Attempts to Reproduce the Musical Culture of Heian Japan

Oral

***Prof. Emiko Takenouchi***<sup>1</sup>

*1. Kyoto City University of Arts*

The term “Saibara” refers to the music produced by the Japanese aristocratic society during the Heian period (8-12<sup>th</sup> centuries). It consisted of popular songs with poetic lyrics sung in Japanese and accompanied by Tōgaku (Chinese music) instruments. In the Heian period, contrary to current practice, it was common to play solo instruments, and to rearrange musical pieces for different instruments.

The Saibara had disappeared by the early Edo period (17-19<sup>th</sup> century). However, in 1626, some Saibara songs were reconstructed from surviving ancient notations becoming part of the “textual heritage”. Because these reconstructions were not completely successful, several other attempts of were carried out throughout the rest of Edo period.

The famous the Edo-period literati and master of the Chinese 7-string zither qin (guqin), Uragami Gyokudō (1745-1820), arranged those Saibara songs for the qin as part of the movement to reconstruct the Saibara repertoire. It is possible to say that the versions for qin of the Saibara repertoire were an homage to the qin of the Heian period, but also a tool to better understand the musical culture of Heian Japan, and to create a sense of identity with the aristocratic culture of the past. These Saibara scores arranged for qin by Uragami Gyokudō were published, but never performed.

I argue that on the basis of recent research on textual reconstructions of Saibara songs during the Edo period, it might be possible to rebuild today the musical heritage of the Heian period as re-imagined by the literati of the Edo period.

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## The eye of the beholder. Maps as metaphors to reshape the landscape/territory

Oral

***Prof. Iacopo Zetti***<sup>1</sup>

*1. University of Florence*

On 12 October 1492, Columbus reached an island that he supposed to be in Cipango (Japan), but in reality was in the Caribbean. This event was possible thanks to a map, drawn by Toscanelli in Florence, that was, in many respects, wrong.

Maps are powerful tools to investigate heritage. Maps are texts, apparently uncritically descriptive, but in reality intentional and specifically in the domain of physical planning, they strongly contribute to the shaping of cultural landscapes. In many Italian planning experiences, the concept of cultural landscape is turned into a

key instrument to design a future territorial structure and in this domain the use of an interpretive text/image needs to be problematized.

Considering that a cartographic image is a designing metaphor (Dematteis, 1985), I propose a reflection over its role in physical planning processes in extracting the picture of heritage from the complexity of real territorial layout.

Is it possible to find a linkage between the ideal image of a territory that can be drawn on maps and the ability to reuse physical traces of the past that keep unaltered the historical value, but keep nothing of their original use value? Considering territory as a palimpsest, how can we use our power to design a cartographic representation (Farinelli, 2018) in order to insert our levels of meaning in an already strongly transformed (and sometimes neglected) territory?

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## **The future of the museum in the exhibition and display of Indigenous peoples. The problem of Western concepts of civilisation”**

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Oral

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***Prof. Sheila Watson***<sup>1</sup>

*1. University of Leicester*

One of the key identifiers of so-called Western concepts of civilisation, premised as they are on ideas of linear time, is that civilisation adapts, adopts new ideas and develops. However, museums rarely present evidence for change in Indigenous pasts. Indeed, just as in other nations such as South Africa, so in Australia, Aboriginal groups are unwittingly presented as living in a lost past rather than as active contributors to the nation state today (Meskell 2019). These museums, despite their best intentions, promote Aboriginal peoples as perpetual victims who have struggled to adapt to a nation that celebrates cultural diversity. This in turn encourages a view of primitiveness – a myth that has more to do with Western views and ideals than the lives of the peoples upon which this myth is imposed in museums’ exhibitions.

This paper problematizes the ways in which different Western concepts of Civilisation underpin everything museums do and stand for. In so doing it uses the National Museum of Australia in Canberra as an example of how postmodern and post-colonial thinking and ideas struggle, despite designers’ best endeavours, to undermine the ideas and ideals of Western modernity. It suggests that we need a radical new approach towards the exhibition of Indigenous cultures if we are to present the people as active agents across time in their own destinies, and not perpetual victims of an inexorable march of ‘progress’ and civilisation across the globe. It therefore asks ‘what is the future of the museum in the exhibition and display of Indigenous pasts, presents and futures?’

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## The Future within the Past, the Past within the Future – Theorising about the Retro-Futurology of Cultural Heritage - “Retro-futurology”, ICH, and European complex(iti)es.

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Oral

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***Dr. Alessandro Testa***<sup>1</sup>

*1. Charles University, Prague*

This paper intends to theorise about cultural heritage “retro-futurology” by relating this concept to empirical case studies taken from the speaker’s research into European ethnology. These cases concern the process of heritagisation of items identified and treated as “intangible” (or related qualifications).

Special attention will be given to the following: interactions between top-down policies (typically implemented by UNESCO and national/regional institutional agencies and their representatives); the “emic” discourses about future – but rooted in the past – at the grassroots level (local practitioners, event organisers, “tradition-holders”); and social agents at the meso-level acting as cultural “mediators” between those two poles (e.g. local experts, local civil servants, and ethnographers).

The paper will also attempt to show to what extent some of these discourses and heritagised representations can be considered typically “European” or part of general European cultural patterns (“European complexes”). It will also try to disentangle and break down the representational and symbolic elements forming these discourses and practices in contexts of political crises, social transformations, growing transculturality, and reconfigured collective identities (“European complexities”).

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## The Future within the Past, the Past within the Future – Theorising about the Retro-Futurology of Cultural Heritage. Curated session by the SIEF Working Group on Cultural Heritage and Property

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Oral

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***Dr. Alessandro Testa***<sup>1</sup>, ***Dr. Helmut Groschwitz***<sup>2</sup>, ***Prof. Ullrich Kockel***<sup>3</sup>

*1. Charles University, Prague, 2. Universität Regensburg, 3. Heriot-Watt University*

(This session is supported by the SIEF Working Group on Cultural Heritage and Property)

With the expression “retro-futurology” we intend to point to, and foster theorisation of, the dual direction that seems to characterize the temporal axiality of cultural heritage. By theorising the entanglement of these dimensions, this panel tries to answer a multidimensional set of questions that seem to be haunting heritage scholars and practitioners alike: In what sense does the cultural heritage machinery project itself, the objects and performances of its functioning, and the actors involved in its processes, towards imaginable futures? How, and how successfully, are values, worldviews, and discourses embedded in heritages selected, formulated, transferred

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or transmitted from the past to the future? What are the expedients heritage professionals operationalize to heritagize without essentializing or crystallizing the heritagized objects and performances into simulacra and “exhibitions of themselves”? What role can museums play in the representation of cultural heritages – conceived as remains of “meaningful pasts” – in/for future generations?

In a world of dramatic environmental transformations, growing transculturality, reconfiguration of collective identities, and technological acceleration, cultural heritages seem to have acquired a new foundational role, a role that, symbolically rooted in the past, branches out towards the promise of further social changes in the future.

Through the consideration of analysis and intervention, reflection and action, this panel invites the participants to join the discussion about a Retro-Futurology of Cultural Heritage.

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## The gap between past and future. Exploring creative agencies in interstitial wastelands

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Oral

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***Ms. Karin Stadhouders***<sup>1</sup>

*1. Leiden University*

This paper enters into the category of post-industrial wastelands, defined as obsolete and abandoned buildings and sites in a state of (progressive) ruination: neglected and pending uncertain developments, by many disqualified as a nuisance, however, by others regarded as places of (potential) value and transformation. They can be characterised as interstitial, existing in a ‘gap between past and future’.

These interstitial wastelands are often rediscovered, revalued and transformed by means of the actions and interventions of ‘pioneers’ such as urban explorers, artists, squatters or socioculturally engaged members of local communities. By means of spontaneous, informal activities and on-site interventions, and by engaging in issues of reuse and redevelopment, these pioneers initiate or influence processes of revaluation and re-creation during which wastelands acquire new meanings, forms and functions.

This phenomenon points to the possible existence or emergence of ‘creative force’ in interstitial wastelands - not as the fruit of formal planning policies, but rather intrinsically unplannable and related to experiences of place and time. The ubiquity of such ‘in-between’ processes suggests they are related to or triggered by specific spatial and temporal characteristics that interstitial wastelands have in common.

Aiming at an in-depth understanding of the origins and agencies of this creative force, this paper turns to the philosophical concept of *kairos*, and of the *nunc stans* (‘standing now’) as formulated by Hannah Arendt. Arendt argues that the quality of thinking needed to create something new originates in this *nunc stans* - a gap in time that divides as well as incorporates the past and the future.





Bosscherwaarden.2008.jpg



De meelfabriek leiden.2016.jpg



Quarantine station.2018.jpg

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## The gift of the past: Or heritage as future-making practices that tie children to inescapable pasts

Oral

***Mrs. Audhild Lindheim Kennedy***<sup>1</sup>

1. University of South

This presentation looks into the role of heritage in making and marking distinctive temporalities in educational programs developed in a designated World Heritage area in Norway. The Rjukan – Notodden industrial heritage site was inscribed to the UNESCO list in 2015, commemorating the invention of mineral fertiliser and the rapid development of hydro-electric power stations. This same natural landscape also had, and still has, breath-taking nature and waterways. The waterways were described as the highway to Europe by Sam Eyde, the founder of Hydro and Rjukan – Notodden, due to its lake, rivers and canal with locks connecting inland Notodden with the coast.

In 2016 the regional administration financed a position to develop a local curriculum in Rjukan – Notodden. In 2018, the curriculum was implemented, covering all ages from Pre-school to end of Senior High School. Many



amongst the local politicians, teachers and museum coordinators/ communicators believe that being inscribed is a ‘gift’ to the future generations of the area. This notion appears also in some of the educational programs and excursions regarding the areas World Heritage status. In *The Gift*(1966), Marcel Mauss argues that every gift also has an obligation of reciprocity. Based on Mauss’ theories on reciprocity, this presentation discusses an empirical case where a (local) adult generation insists on a relationship with children and future generations through reciprocity. Furthermore, to what extent can a World Heritage status lock future generations to a pre-determined relationship with the past.

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## The Ledra Palace Museum Project: exploring difficult history in Cyprus

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Oral

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***Dr. Theopisti Stylianou-Lambert*<sup>1</sup>, *Dr. Antigone Heraclidou*<sup>2</sup>**

*1. School of Fine and Applied Arts / Cyprus University of Technology, 2. Research Centre of Interactive Media, Smart Systems and Emerging Technologies (RISE)*

The Museum Lab at RISE Centre of Excellence, in Cyprus, has embarked on a project that aspires, through the creation of a re-invented – or activist if we dare say – museum, to deal with issues of ‘difficult history’ in a non-authoritative way. More precisely, the ‘Ledra Palace Museum’ project deals with the representation of difficult history in museums and investigates ways in which technology can facilitate participatory and collaborative approaches, actively engage different groups and communities (especially excluded or silenced ones) and help bring out contested histories. The starting point of this project is the Ledra Palace Hotel, a site that can be seen quintessentially representative of Cyprus’s difficult heritage.

The emphasis is on untold stories narrated in the present and on the ways these stories can help us re-imagine a more peaceful future. In the context of the project we use existing archival material from various sources, conduct interviews and elicit objects and photographs from people from different communities and backgrounds, in order to ‘deep map’ this site and bring it to light as a unique cultural site, not via the conventional method of building a traditional museum, but through the use of emerging technologies. We are especially interested in the co-creation of content and narratives that influence a museum’s collection and archiving practices. Finally, in our project, the museum does not claim to have the right answers, does not adopt an authoritative voice and recognizes that the socio-political environment of an institution influences its narratives.

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## Time and value at Bath Abbey: erosion, fragmentation and the role of the replica

Oral

*Mr. David Littlefield*<sup>1</sup>

1. *University of the West of England, Bristol*

Bath Abbey is undergoing a substantial programme of conservation and change; including the removal and reinstatement/replacement of the 847 ledger stones comprising its floor. The floor is, in fact, almost entirely comprised of these burial markers. These ledgers, however, were removed and repositioned in the 1860s, and no longer mark the remains of those buried directly beneath them. Present works will result in further repositioning, while those that are already damaged and/or eroded (or become damaged during the removal process) may not be reinstated at all.

My work, presently the subject of a public exhibition at the Abbey, addresses issues of time, erasure, authenticity and value. My study involves the use of photogrammetry to capture ledger stones which will likely not be reinstated. The digital and CNC-routed models of these stones record their present state as an authentic expression of their place in time; I argue that it is important to consider the status of the replica, especially one of an eroded and fragmented artefact, as something of value.

Digital techniques have already enabled partial replications of sensitive heritage sites; might they play a useful role in cultivating a response to time which, referencing Michael Shanks, considers the past as a “resource” subject to “creative process”? Can the replica, which captures (even ossifies) the present (itself the result of processes over deep time) become a useful object to serve the future? Which artefacts are deserving of such special attention and re-making? How is “pastness” or memory preserved or generated here: through form, or “aura”?

This work draws on the thinking of academics including Siân Jones, Cornelius Holtorf, Rodney Harrison, and Emma Waterton & Steve Watson who address heritage as an emergent product of a dynamic set of social relationships.



Eastindiaco7.jpg

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## To Which Category of Heritage do “Literature” Belong to?

Oral

***Dr. Edoardo Gerlini***<sup>1</sup>

*1. Ca' Foscari University of Venice / Waseda University*

Literature is undeniably part of what we call “cultural heritage”, nevertheless literary texts included in textbooks and anthologies, rarely appear in UNESCO’s heritage lists. The “Memory of the World” includes books, manuscripts, or archives, but its focus is the preservation of tangible and “*authentic*” documents, like autographed copies of diaries (the *Midokanpakuki*), or inscribed objects (the Stelae of Ancient Kozuke). On the other hand, the representative list of ICH is primarily focused on the performative, “living” aspect of heritage, and few importance is given to texts, for example the librettos of Kabuki or Noh theatre.

This paper aims to reflect on the nature of text, opening a critical dialogue about heritage from the perspective of literary studies, with a focus on Japanese texts. What makes literature and texts in general so scarcely appealing to the heritage discourse? Is it because literature has already its own rules and listing criteria – the Nobel prize, anthologies of world literature, the «world republic of letters» (Casanova 1999) – with its own enclave of experts and its specific “authorized *literary* discourse”? Or do exist factual qualities of texts that make them unsuitable to fit into existing categories of heritage? Are texts tangible, intangible, or neither? Do words as “classics” or “canon” correspond to the concept of “representative masterpieces” in the UNESCO discourse?

The paper concludes proposing a definition of “literary heritage” as the political and cultural practice of creating and recreating literary texts.

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## Transforming Heritage, Experiencing Indigeneity

Oral

***Prof. Carsten Wergin***<sup>1</sup>

*1. Ruprecht-Karls-University Heidelberg*

This presentation draws on original ethnographic material from long-term fieldwork in the Kimberley region of Northwest Australia. It will describe intimate and interpersonal relationships motivated by Indigenous heritage experiences and how those offer glimpses of what I call a ‘transecological’ Australian society post-resources boom.

Between 2006 and 2013, arguably the largest environmental protest action in Australian history was staged in opposition to the proposal for the construction of a 35 Billion AUS Dollar LNG precinct 50 kilometres north of the tourist town of Broome. Indigenous heritage experiences added a significant layer to this conflict. Those span deep into *Bugarrigarra* (The Dreaming), the term used by West Kimberley people to describe their ancestral law and culture. Foundational to *Bugarrigarra* is the recognition of a ‘living country’ as the source of both physical and spiritual well-being for human and more-than-human actors (*liyan*).

The presentation highlights collaborations that formed in this living heritage landscape, the ways friendships

were sought, maintained or rejected between actors and how these affected broader dynamics of potential impact and change. Along these lines, I argue that the engagement with the contested heritages of Indigenous people provides old/new means to confront most pressing global challenges. How can heritage concepts be better equipped to recognize those? How can collaborative works in archaeology and anthropology help to account for Indigenous world(view)s beyond the modernist rationale?



17fig p1090584 fig 17 3 kopie.jpg



36fig p1090722 fig 7 kopie.jpg



37fig trailers at jpp fig 27 kopie.jpg

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## Under the volcano: designing architectures in Kagoshima as interpretive texts on local heritage features

Oral (edits needed)

*Prof. Andrea Innocenzo Volpe*<sup>1</sup>

1. University of Florence

*“Then, against the will of the captain and of his sailors, we reached Japan. [...] Without any possibility to enter any other port, we went ashore in Kagoshima: the homeland of Paulo de Santa Fé, where we were welcomed, as much by his relatives as by everyone else, with great love and affection.”*

Saint Francis Xavier landed in 1549 in Southern Kyushu just six years after the “discovery” of the Land of the Rising Sun as reported by Portuguese adventurers who had fortuitously reached Tanegashima.

From that moment onwards Kagoshima became the main entry-point for any westerner willing to explore such mysterious country.

Exactly there, our Japanese-Italian architecture firm had the chance to design and build a tangible space, inevitably conceived to celebrate such uncertain territory where Japanese and European identities once met.

An house both designed to embody the intangible heritage of those cross-cultural stories still present in the former Shimazu domain and at the same time an act of interpretative rewriting of a forgotten architectural essay: a ‘text’ written by a neglected architect, hidden behind the celebrated poet: Michizo Tachihara’s Haus Hyacinth, designed in 1938 as an ideal hermitage that should have been built along the Urawa lake shores in Saitama. A tiny architecture, finally built in 2005, where Kamo no Chōmei’s *Hojoki* memories blurs with no contradictions at all into a mediterranean architecture dream.

An (in)tangible space described by the author in the original drawing with the Italian words “La Villetta dal Urawa” we took as a reference for its ability to overcome the stereotyped image of East-West dichotomy.

After all it’s in the realm of analogy that shines the secret thread which ties together all the things.

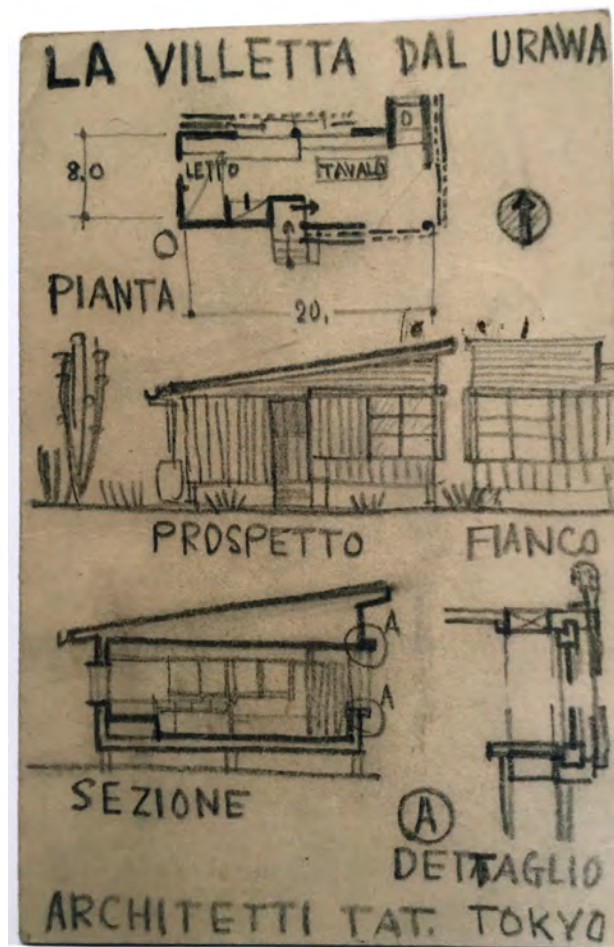


Casa cielo axonometric.jpg



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## Walking in the footsteps of the apostles: The Christian sacred landscape and its narratives in Ephesus

Oral (edits needed)

*Mr. Iulian Ganciu<sup>1</sup>, Ms. Barbara Rankl<sup>1</sup>, Mrs. Jasmin Ableidinger<sup>2</sup>*

*1. Austrian Archaeological Institute, 2. Austrian Archaeological Institute*

In antiquity, Ephesus was one of the most important pilgrimage destinations in the ancient world with a plethora of chapels, basilicas and monasteries, such as the Seven Sleepers Cemetery, the Basilica of St. John or the Church of Mary. Today Ephesus is an archaeological park presented as an ancient Greco-Roman ruined city located in modern-day Turkey. Nevertheless the importance of the city for its Christian values was in the attention of the clerics, scientific community, as well as for tourism since its rediscovery.

With almost two million visitors, Ephesus represents one of Turkey's main attractions. At the site, Christian narratives constitute an integral part of the way in which Ephesus is presented, with stories including the presence of the apostles Paul and John, as well as the last residence of Virgin Mary.

The large number of Christian monuments excavated and presented at the site rather illustrates the influence of sponsors with a Christian interest. During the reconstruction and restoration of the main Christian complexes,

the ruins have been adjusted for modern religious practices. In this process, the local community's views and values concerning the site are often disregarded. Additionally, the Christian landscape is not a complete one, with many buildings still unexcavated, but documented using non-invasive geophysical prospection methods. This research is funded by the Austrian Academy of Sciences through the DOC Team scholarship. It focuses on the Christian sacred landscape of Ephesus from an interdisciplinary approach. The paper presents a critical perspective on how narratives are created and showcased to tourists; the motivation behind the restoration of specific monuments and how that has influenced and altered the overall narrative. By interpreting also the buried monuments, the knowledge of the Christian sacred landscape is expanded and integrated in the existing narratives.

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## What's the agenda? Museum bias and cultural politics

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Oral

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***Prof. Elizabeth Crooke***<sup>1</sup>

*1. Ulster University*

The notion of the museum stubbornly clings to the ideas of neutrality, trust, authority and authenticity. Less acknowledged is recognition of the museum as a curated space managed to the expectations of both internal and external agendas. Within museums the politicized past can be overt, or it can be hardly apparent. We live in a time when political interference in our cultural life is so ingrained that it can often be barely perceptible, or we have become so conditioned to that process that we don't question it. Acceptance of museums as places of bias begs the question whether the idea of trust in museums should be so precious a notion.

Northern Ireland is still living with and negotiating the consequences of four decades of protracted conflict (1968-1998). This has complex legacies for heritage and memory work in the region, where claiming the past and defining cultural identity has significant political consequences. The influence of external agendas on heritage activity is evident both in the political activism of community groups, that has resulted in collecting and display projects, and in state-led cultural policy and programming which is closely linked to the delivery of Government strategies as well as the good relations work articulated in national and council run museums. Rather than promoting a false idea of a neutral museum worthy of our trust, the museum we should aspire to is one that is more open about the agendas that shape its practice and encourages open and critical debates about inclusion, representation and interpretation.

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## When skills become heritagized, what is the craft's future?

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Oral (edits needed)

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***Dr. Ewa Klekot***<sup>1</sup>

*1. University SWPS in Warsaw*

The contemporary craftspersons' approach to heritagization of their own craft is ambiguous: on one hand, the

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heritage mode seems to have the power to preserve and hopefully pass on the skills, on the other the spectacle mode of work can be felt as uneasy. With skills becoming heritagized, the craftspeople's worktime is made into the time of cultural production and it is more their performance of skills than the product that are now on show (and sale). Craft as spectacle or hobby becomes a part of leisure industry, while the craft ethics of good work is based on a clear separation of work and leisure. The audience for craft and its skills seem much bigger than the one for its products. Moreover, heritagization can be seen as contrary to innovations which are part of any serious craft practice, even though they are not declared as the craftspeople's aim.

I would like to ponder over the future of heritagization of craft – understood as a process of production involving embodied skills, little work division and responsibility of the craftspeople for the entire production process. I will use insights coming from my ethnographic experiences with different categories of contemporary craftspeople: so-called “folk craftspeople”, urban craftspeople from the Praga district of Warsaw and some “new craftspeople” – educated urbanities trying to make their living from craft. I would like to focus on (1) the ethic of good work, (2) time in craft activities and (3) embodied skills as they are practiced and conceptualized by craftspeople.

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## “Edo Castle”: Digital Deep Mapping as “Virtual Heritage”

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Oral

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*Dr. Sonia Favi*<sup>1</sup>

*1. University of Manchester*

The project “Edo castle”, coordinated by the International Research Institute for Archaeology and Ethnology, combines datasets derived from cartographic, iconographic, textual and archeological sources related to Edo (“pre-modern” Tōkyō) to build a digital “deep map” and a virtual reconstruction of different stages of the urban development of the city. It focuses especially on the area of the Edo castle (the core from which the city developed, and now, even after substantial transformations, a popular tourist destination, and locus of affection for the local community) and highlights the ways in which the ancient components of the castle-city have been incorporated into modern districts.

This paper presents the project from the perspective of Heritage Studies. It discusses

- Whether the site qualifies as what Harrison (2013: 169) defines as «absent heritage».
- The methodological issues raised by some of the sources, with the distortions and absences they inherently include, and the systems of power they perpetuate: it analyzes the ways in which such distortions could translate into the project, with a mind to «the history of power relations that have been formed and operate via the deployment of the heritage process» (Harvey 2008:19).
- The choice to include a combination of textual, visual and material sources and to approach them from an interdisciplinary perspective.
- More generally, the potential of “deep mapping” and of “spatial history” for creating forms of “virtual heritage” that combine a spatial and a diachronic understanding of the urban landscape, and for building cultural shared memories of a site.

# **The Futures of Heritage**

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## A Fellowship of Heritage: Thoughts on the UK-AHRC (Multi)Cultural Heritage Project

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Oral

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***Dr. Susan Ashley***<sup>1</sup>

*1. Northumbria University*

I will discuss my AHRC Leadership Fellowship in heritage studies 2017-2019. The project sought to understand the ways that non-mainstream cultural organisations led by Black and minority ethnic members engage with ideas of ‘heritage’. The research took a detailed look at the structures, practices and people who make these organisations work, and their issues, challenges and impacts on the cultural and heritage sectors in the North East of England. The project brought together diverse artists and community organisers, mostly women, in dynamic, exciting and sometimes awkward cultural exchanges. Participants positioned themselves diversely and intersectionally according to organisational and discursive roles, affiliations, or personal histories. A fundamental task throughout the project was facing subject and power positions when undertaking this collaborative and dialogic process with minoritised participants, especially given my position as a white middle class academic. The commitment of my partners to come together and take on this heritage-thinking work was to me, the real impact of this project. It was the sharing of this, the bonds formed, and the relationships communicated through heritage consciousness-raising in all its complexity that was essential - the importance of knowledge-making as a ‘collected’ not ‘collective’ practice. The future-orientation of this research was clear: to create an ecology, a tangled ‘fellowship’ of signification, that could provide the groundwork for a strategic and lasting contact zone. The partner who will participate in this presentation is poet and cultural producer Degna Stone, whose long involvement inside and outside the local cultural sector brought experience and insight to the research group. Together, we are editing a collection of essays from the many black and minority ethnic academics and activists who participated: *Whose Heritage? Challenging Race and Identity in Stuart Hall’s Post-nation Britain*, with Routledge, 2021.

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## A matter of transitions: heritage-making processes and time

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Oral

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***Dr. Francesca Vigotti***<sup>1</sup>, ***Dr. Federica Pompejano***<sup>2</sup>

*1. Politecnico di Milano, 2. Università degli studi di Genova*

Multiple pasts have layered a palimpsest of tangible and intangible traces: legacies that we are supposed to recognize, interpret and include in our-present-time through heritage-making processes. These processes are selective, being articulated in time on the notions of history, memory, identity, authenticity. Thus, heritage-making processes have emerged as a practice based on the selection of distinctive traits that seek to construct the relationship between the present and the legacies that we inherited from the past. What about the future of heritage and the heritage of the future? Our recent past produced a still not fully recognised heritage and “newer” heritages are set on the threshold of being included and “authorised” in narratives. The future is often seen, in a dualistic approach, both as a threat and as a mean for innovations. Important efforts have been made at the international level to overcome the idea of a “selective” and “authorised” heritage that responds to

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confirmed narratives.

Yet, next heritage-making practices and conservation policies should allow the experience of transitions from a present-past to ‘foreign’ futures. Given a present of uncertainty, global challenges and open questions related to future, being it of proximity or distance in time and space, this paper aims to investigate the narratives and nuances that exist between traces of the pasts, predictions of possible futures and the role of time perception in the heritage-making process related to “newer” heritages.

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## A realist ontology for future heritage

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Oral

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***Prof. Richard Sandford***<sup>1</sup>

*1. University College London*

Within heritage studies, ontological positions often begin with the social, drawing on ideas such as social constructivism (e.g. Smith, 2006) or actor-network theory (e.g. Felder et al, 2014) to understand heritage as socially produced. Harrison (2014, 2016) develops this further, describing the plural ontologies at work in the making of futures through heritage.

Within futures and anticipation studies, many researchers work with some form of critical realism (Poli, 2016; Patomaki, 2006; Bhaskar, 1978). This offers a layered account of emergence through complexity and a view of causation focussed on the contingent generative powers contained within entities, which act across the domains of the real, the actual, and the empirical. Such an account recognises the social production of the world (Law, 2004) while maintaining a commitment to an independent external reality.

This paper considers the ways such a realist perspective might complement existing ontological perspectives within heritage studies, and in particular its value for researchers addressing the relationship between heritage and the future. Drawing on realist theories of culture (Archer, 1996), social identity (Elder-Vass, 2012), and ethics (Sayer, 2014), it explores the capacity of a critical realist perspective to connect the material and immaterial, account for change and persistence over time, and recognise the relations between human and non-human actors. The paper presents this theoretical perspective in the context of a research project on data and heritage, and suggests that critical realism is able to recognise the heterogeneous nature of heritages and futures while still describing their production within a common world.

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## Between Authenticity and Mimicry: the Inspiration of Chinese Cultural Theme Park for Heritage Practice

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Oral

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***Mr. Naixin Xiao***<sup>1</sup>

*1. the University of Melbourne*

China has used the form of “theme park” to create the “unauthentic heritage world,” constructing cultural theme

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parks. This has been impacted by the Chinese philosophy of mimicry. It highlights making “replica” to sustain, spread and strengthen the value and meaning of “the original and authentic,” which also coincides with the concept of “all heritage is intangible.”

The development of Chinese cultural theme parks has experienced from heritage imitation to recreation. Meanwhile, people’s access to the “unauthentic heritage world” has shifted from “seeing” to “experiencing.” Currently, many cultural theme parks have co-constructed with real estate, helping form new communities.

However, those parks have not always operated very well. The faded ones maybe because they overemphasized physical aspects, making heritage a “decoration and title,” while the rejuvenated may reconsider combining heritage value with modern needs.

Therefore, the paper would review the development of Chinese cultural theme parks, discussing why they appear and what they mean to heritage. Through the idea of “philosophy of mimicry,” it would explore how heritage was made in the theme parks and how those parks reframe our understanding and experience of heritage. More importantly, the relationship between “theme park” and heritage would be studied for the future approach to the cultural theme park design and the new communities around it. The methodology would employ document research and social media. Besides, the finding might be that a cultural theme park is to evolve heritage with modern lifestyle, values, and creation, rather than a cluster of heritage elements.

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## **Beyond The Burra Charter: questioning the relevance of a traditional heritage values management framework for contemporary and future societies**

Oral

***Ms. Caitlin Allen***<sup>1</sup>

*1. The University of Sydney*

Australian heritage conservation operates within a comfortable and familiar system dominated by the Australia ICOMOS Burra Charter, the chief aim of which is to conserve and transmit a prescribed set of heritage values. This system, which has been highly influential around the world, has remained largely unchanged since its inception 40 years ago. But in recent years there seems to have been a stagnation of political and public support for heritage conservation in Australia. The dominance of the Charter’s traditional values-base (aesthetic, historic, scientific, social or spiritual value) and its use in current heritage management practice, seems out of touch with the ways contemporary communities use and value heritage places, as well as recent critical heritage scholarship on the nature of heritage. This raises serious questions about the ability of this system to provide for the needs of future societies.

This paper will explore the possibilities of a benefit, rather than values-based system of cultural heritage management. A future-making heritage management system in which traditional concepts of heritage value and heritage benefit are broadened and the weightings that prioritise academic values are destabilised. In such a system, heritage conservation would not be an end in itself. It would simply be a step on the path to a greater set of public outcomes.

## Collaboration and Disruption within Critical Heritage: Geographical Perspectives on Problems, Practices and Ongoing Processes

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Discussion Panel

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***Dr. Iain Robertson*<sup>1</sup>, *Prof. Tod Jones*<sup>2</sup>, *Prof. David Harvey*<sup>3</sup>, *Ms. Joanna Rodgers*<sup>4</sup>,  
*Prof. Divya Tolia-Kelly*<sup>5</sup>, *Prof. Nicola Thomas*<sup>6</sup>, *Dr. Diana Walters*<sup>7</sup>, *Dr. Christina Lee*<sup>2</sup>, *Prof. Carl  
Griffin*<sup>5</sup>, *Dr. Hamzah Muzaini*<sup>8</sup>, *Mr. Julian Grant*<sup>1</sup>, *Ms. Sadie Young*<sup>9</sup>, *Dr. Feras Hammami*<sup>10</sup>**

*1. University of the Hi, 2. Curtin University, 3. Aarhus University, 4. University of the Highlands & Islands, 5. University of  
Sussex, 6. University of Exeter, 7. University of Plymouth, 8. National University of Singapore, 9. Timespan Cultural Institution,  
10. Department of Conservation, University of Gothenburg*

Adopting the format of a series of pre-recorded *vox pops* from practitioners and academics, rather than pretend we have answers, we intend beginning a (hopefully rowdy and disruptive) conversation about current issues facing Critical Heritage Studies.

While this panel builds on a critical appreciation of the heritage-human geography nexus, the impetus to start this conversation is two broad concerns shared by the convenors. First, notwithstanding disruptive attempts, the ongoing schism between practitioners and academia that has become seemingly innate to the pursuit of critical heritage studies.

Second, heritage thinking appears stuck in an uneasy tension between binaries (tangible-intangible, authorised-unauthorised, object-process) with resulting concepts embraced by some, rejected by others, and pragmatically deployed by many depending on circumstances and funding. These conceptual problems have reduced the effectiveness of critical interventions.

Disruption demands participation. All present are asked to respond to these *vox pops*, considering their differing implications across space-time and between places. We therefore seek a geographically informed conversation that intersects and engages with shared agendas around: (1) postcolonial and settler colonial effects and power differentials across locations in support of emancipatory projects; (2) the language, tools and critically positive conversations to engage in meaningful and significant interventions and activism to address global environmental change.

Mirroring our challenge to normative models for conference discussion panels (eschewing the normal power dynamic involved in agenda setting) this panel also refuses a normative end-game. Instead we intend 'moving forward' through a (funded) programme of non-standard workshops where researchers, practitioners, and community representatives will seek new collaborations for changing times

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## Community Museum's Role in Heritage Conservation: Towards an Integrated Museum Education and Public Participation

Oral (edits needed)

***Ms. Mingqian Liu***<sup>1</sup>

1. Texas A&M University

Traditionally, topic and content of public education programs largely depend on a museum's collection and research strength. However, in small-scale, community museums, material and human resources are often limited. Such institutions face the challenge to design and deliver programs that are creative, diverse, and yet relevant to their exhibits and overall mission. This challenge is more vivid for museums located in historical neighborhoods, because in such places, museums play important role in heritage conservation and public education, and are anchor institutions in community building. In order to serve as cultural hubs in historic neighborhoods, community museums need to foster new relationships with many different heritage stakeholders that reside and operate in the community. Using qualitative research methods including archival research, visual analysis, participant observation, and semi-constructed interviews, this paper analyzes the cases of Shijia Hutong Museum and Dongsu Hutong Museum in Beijing, China, as examples of collaborating with various community stakeholders and bringing in heritage conservation-related education programs that encourage public participation, and speak to the residents' interests and needs. Looking at different themes and types of programs at these small, community-based museums, the paper argues that heritage conservation education in such environment needs to think beyond existing collection and research strength, in order to share resources with diverse stakeholders in historic neighborhoods and serve a broader audience.

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## Concepts, Constructions and Cases - Coastal concrete: cumbersome heritage at the water's edge

Oral

***Prof. Mads Daugbjerg***<sup>1</sup>

1. Aarhus University

This paper discusses the role, power and possibilities of the remains of the World War II bunkers along Europe's Western coastline. I use them as a prism to ask core questions about European edgework, walls, ideas of defence and protection, and fortification – past and present. The Atlantic Wall – the extensive system of bunkers and fortifications constructed on the orders of Nazi Germany along the Western coastline of occupied Europe in 1942-44 – is the materialisation of an immense and extreme construction effort. Today these crumbling military structures constitute an undesired, transnational heritage 'site' of vast proportions, a string of concrete made to last forever yet increasingly giving in to the harsh surroundings some 75 years on. In Denmark alone, the thousands of bunkers constitute the largest construction project in the history of the nation. Although most often



referred to in Denmark as the “German” bunkers, these concrete structures were mostly built by Danes, pointing to a need to disrupt and scrutinize too-neat ideological us/them categorisations and to explore difficult questions about ownership, rights and contemporary duties towards these important historical reminders. Today, they continue to dot the coastal landscape in various states of weathered disrepair. Their status and significance – materially, symbolically, emotionally – are unclear and ambiguous. At a point in time when Europe’s edges and ‘values’ are once again heavily disputed, thinking through the ruins of the Atlantic Wall, and minding the bunkers’ original function as a defence line for a particular European regime, will provoke questions about what it means to protect, bolster or ‘safeguard’ European edges and borders.

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## Conceptual explorations for a decolonial heritage diplomacy

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Oral

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*Dr. Cristina Clopot*<sup>1</sup>, *Dr. Casper Anderson*<sup>2</sup>

*1. University of Hull, 2. Aarhus University*

### Conceptual explorations for a decolonial heritage diplomacy

This paper will aim to outline a decolonial perspective of heritage diplomacy and how developing new patterns of international interaction might reshape future heritage-making processes. To consider possible decolonial futures, the discussion will draw on heritage studies, international relations and decolonial literature (e.g. Mignolo 2009, Mignolo and Walsh 2018). Heritage diplomacy has come to represent a broad umbrella of activities today, from those actions of international cooperation dedicated to salvaging threatened heritage sites to the efforts of museums to engage with international partners. Often such initiatives draw on narratives of shared or mutual heritage, advocating enhanced cooperation, yet in various postcolonial settings across Europe these hide specific national objectives that do not account for partner countries’ interests (Yapp 2016). A decolonial approach to heritage diplomacy departs from such contentious relationships and subverts some of the naturalised ideas of these projects and processes. It also aims to rebalance power relations and reframe heritage diplomacy still influenced by the colonial thinking of the early 19th and 20th centuries (e.g. Meskell 2018, Winter 2015). The paper will thus explore some of the avenues opened by decolonial thinking in engaging with Europe’s colonial heritage and how these ideas might influence the way in which heritage diplomacy should be undertaken in the future at the European level and beyond. We will substantiate this discussion by drawing on some of the work conducted within the Horizon 2020 project European Colonial Heritage Modalities in Entangled Cities (ECHOES).

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## Confederate monument removals in Dallas, TX: Decisions in conflict with charters, designations and established heritage conservation policies

Oral

***Mr. Ryan Sisak***<sup>1</sup>

1. *University of Birmingham*

Navigating a volatile political climate on Confederate monuments (CM), in August 2017 the City of Dallas (COD), TX, began deliberating on the future of its CM. In December 2018 the report author (RA) began reviewing every public document on the COD' determinations and queried the following: What bounds did *The Athens Charter* (1931), *The Venice Charter 1964*, *Nara Document on Authenticity* (1994) and *The Burra Charter* (2013) draw, what legislations (city, state and national) applied, and overall, was the law adhered to?

Leveraging secondary research “regarding... historical significance” and “relevant guidance from... CPPG (2008)... NPPF (2019)... [and] *The SPAB Manifesto* (1877)”, the RA established a heritage management foundational context. Furthermore, the RA hypothesised that this case of CM removals was subject to hyper-politicisation due to a lack of engagement with Civil War heritage. Thus, the RA conducted primary research at the Texas Civil War Museum in Fort Worth, and found that “respondents exited the museum more uncertain about the causes of the Civil War”. These results correlated with COD data and affirmed the RA's hypothesis. Comparison of two other cases of challenging heritage management illuminated a spectrum of moderate precedent available to the COD. Nonetheless, the COD approved the removal of two CM, and the report became the basis for the RA to present an appeal to the COD on this decision. Despite defeat, the Chairwoman presiding cited the RA's “thoughtful arguments about historical preservation” and “a coherent argument” that “was logically crafted... well-constructed” and delivered with “thoughtful poise”.

Currently, a court has ordered an injunction against one of the CM's removal all whilst Denton County has decided to recontextualise its CM in situ versus removal. This report highlights the politicisation of heritage without public support, in clear violation of cultural legislation and international charters, indefinitely endangering contested heritage globally.

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## Cornwall's mining heritage: a legacy for future generations?

Oral

***Mrs. Jo Buchanan***<sup>1</sup>

1. *Northumbria University*

Cornwall and West Devon recently celebrated their tenth anniversary as a UNESCO World Heritage Site (designated ‘Outstanding Universal Value’) in recognition of the global importance of Cornwall's mining past. ‘ What will future generations make of this legacy of industrial prowess and the effects of colonialism, which are

directly challenged by the concept of the anthropocene? This presentation will explore the future relationship of Cornwall's mining heritage and the concept of OUV when applied to an industry that has affected the global environment.

The present-day Cornish mining story is explored, justifying its global significance. This Cornish heritage is also celebrated in unofficial processes spearheaded by communities in grassroots events like Trevithick Day. Each year Camborne ex-mining town comes together to celebrate their industrial heritage and local hero, Richard Trevithick, mining engineer. As society increasingly protests to save us from extinction, what will be the effect on these communities, as they view their heritage through different lenses? How will they cope with the potential loss and change in status of their heritage?

These emerging tensions will also be viewed as a positive process. Heritage is a relationship with the past, and as with all relationships, they change and evolve. What is important is managing this loss and change. Heritage is increasingly seen as a plurality of values or a space for multivocality. Therefore this future Cornish mining story should create space for these changing values and diverse voices, including voices marginalised and affected by the Cornish diaspora through industrial colonialism.



Man engine at geevor tin mine august 2016 - mike thomas.jpg



## Critical conservation futures: New narratives for a profession and the process

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Oral

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*Ms. MaryJo Lelyveld*<sup>1</sup>, *Ms. Ainslee Meredith*<sup>2</sup>

*1. National Gallery of Victoria, 2. Grimwade Centre for Cultural Materials Conservation, University of Melbourne*

Parallel to the rise of critical heritage studies, some areas of conservation have also seen a shift towards more critical and reflexive approaches. Attentive to the relationship between conservation practices, forms of heritage, and the social, political and ecological worlds, these practices aim to investigate and question the traditional tenets of conservation.

In exploring different possible futures for conservation as a profession and as an activity within broader heritage and cultural systems, we consider the agency of conservators, aligned professionals, and the materiality of heritage itself as both affecting, and affected by external systems such as the environment, national and global economies, and influence and adoption of emerging technologies and innovations. As conservation and her-

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itage professionals, we are well aware of the personal agency we have in advocating for heritage and the diverse forms of significance and values that we attach to material and immaterial heritage. Approaching conservation critically reveals how heritage also engages with the world on its own material terms.

The presenters in this session have all been drawing on interdisciplinary theories and methodologies in their conservation work, from political philosophy to foresight studies across education, academia and practice. Together, they will present an international discussion around identifying and responding to future issues affecting heritage conservation; significance decision-making models; intergenerational justice in heritage and conservation policy; and shared responsibility and care in conservation.



## Cultural heritage and the planning of European landscapes

Oral (edits needed)

***Prof. Gert-Jan Burgers***<sup>1</sup>

1. Free University Amsterdam

Holding, with Arjun Appadurai (2013), that the future is a cultural fact, this paper invites the social and cultural sciences to appropriate planning and design as their field of study. It sets the example presenting the first results of a new EU Marie Curie International Training Network (ITN) which started on November 1 2019 and which is called *Heriland. Cultural heritage and the planning of European landscapes*. The paper will also highlight how the results help interdisciplinary thinking in planning for future heritage landscapes.

In the Heriland project Phd students and senior researchers from both the cultural and social sciences collaborate with their peers in architecture, urbanism and regional studies, to jointly evaluate how heritage can be defined in such a way as to be integrated into the field of spatial planning and design. Heriland operates within the ongoing paradigmatic change in heritage theory and practice. It critically analyses essentialist approaches focused on the protection of localised monuments or sites in isolation, to explore instead constructivist heritage approaches with a concern for whole landscapes and urban environments. The major aim is to investigate how strategies of memorization and heritization can be employed as a resource for regeneration and socio-cultural as well as economic sustainability of the living environment. Central to Heriland is the evaluation of concepts, methods and tools with which this can be operationalised. In doing so, Heriland defines heritage in the context of a set of spatial and societal transformation processes, that we consider key to heritage practice in the 21<sup>st</sup> century, i.e. democratization, the digital turn, rising and moving populations, shifting identities and changing environments.



## Decolonial futures: Deconstructing Heritage and Diplomacy 4

Oral

***Dr. Natsuko Akagawa***<sup>1</sup>, ***Dr. Cristina Clopot***<sup>2</sup>

1. The University of Queensland, 2. University of Hull

Heritage and cultural diplomacy have often been associated with the work of international actors such as UNESCO as well as the efforts of nation states to gain international favour and recognition through foreign aid strategic investment (Akagawa, 2014; 2016). Theoretical and empirical studies in different parts of the world suggest that diplomacy can dramatically influence conservation agendas at an international level but also create new narratives and alliances around different shared or conflicting pasts. Given today's increasingly complex negotiations of power dynamics at an international level, diplomacy has become less uni-directional and previously-established hierarchies are increasingly being challenged. The point of departure for our enquiry acknowledges that interpreting diplomacy as an appendage of state apparatus has its limitations. The papers presented in this session will draw on decolonial and postcolonial frameworks to reflect on current and future heritage and diplomacy practices with the aim to expand the scholarly discussion on diplomacy beyond that directed by national initiative. Papers in this session will also consider a wide variety of networks (e.g. city to city) and agents of diplomacy (both state and non-state actors such as cultural institutes) to bring into focus the work of "un-authorized" actors as key players (such as artists and activists). These will be examined to explore the ways in which they currently or potentially could influence or transform diplomacy practice in unexpected ways.

We welcome papers that address questions including but not limited to:

What forms do or could a decolonial approach to heritage-based diplomacy take?

What actors are or could be engaged in decolonial diplomacy practices?

How can diplomacy help reinterpret colonial pasts and how could this challenge the current power relations in the process?

How might a decolonial approach to heritage and diplomacy reshape future relationships.

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## **Decolonial futures: Deconstructing Heritage and Diplomacy-Archaeological heritage in the age of digital colonialism**

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Oral

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***Dr. Monika Stobiecka***<sup>1</sup>

*1. University of Warsaw*

Digital archaeology has proven to be an important tool for mediating conflict, ensuring that the digital turn in archaeology entails engaging in current political issues. This can be examined while analyzing a copy of the Syrian Arch of Triumph. The original was destroyed in 2015. A year later, a copy was carved out of Egyptian marble; the replica was constructed thanks to the digital documentation, which allowed archaeologists to create a 3D model. The arch was placed in various Western locations; however, it never reached Syria. Hybridity, the cultural and political significance of the Arch's replica and its 'Grand Tour' invites to think about different interpretative layers of this artefact of ideological discourse (ontological, epistemological, ethical). In this presentation, the replica of the Syrian arch will be analyzed through the frameworks of postcolonial theory and technology studies. I am going to claim that the case of a copy of the Syrian Arch of Triumph demonstrates that Western diplomatic usage of digital heritage might be yet another attempt of recolonization, this time — by powerful technologies.

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## Decolonising heritage discourse and practice in cultural diplomacy

Oral

***Dr. Natsuko Akagawa***<sup>1</sup>

*1. The University of Queensland*

Contributions to heritage conservation as a form of cultural diplomacy have long been exercised through inter-governmental organisations like UNESCO, as well as through academic research funding, official development and cultural aid programs (Akagawa 2015, 2016). The adoption of UNESCO's World Heritage Convention in 1972 that defined what was of universal heritage value, subsequently determined for what international agencies would provide support through diplomatic programs. Increasingly, however, this understanding of heritage value was seen as imposing a Euro-centric approach to heritage on non-Western cultural environments.

The Nara Document on Authenticity introduced a paradigm shift in this Western concept of heritage and in 2003, UNESCO introduced the Convention for the Safeguarding of the Intangible Cultural Heritage. In both cases they recognised the essential non-material and intangible elements of heritage of non-Western cultural settings. This moved heritage discourse forward from dominance by a 'Western-imagined fictional temporality' (Walsh and Mignolo 2018:3).

In the paper, I discuss the way these notions of how we understand 'authenticity' and 'intangible heritage' have been processed through cultural diplomacy across the global stage, and how this has influenced how we see heritage today. I argue that the notion of ICH has developed a platform to express cultural significance beyond ruins, buildings and structures, providing assurance for communities and nations of Asia and Africa, once colonised by the 'West', to demonstrate and take ownership of what they embody and value, as globally acknowledged heritage. It has also authorised regional communities, including Indigenous communities, in the West to elicit appreciation of locally significant traditions and practices. This 'decolonisation of heritage discourse and practice', I argue, is therefore essentially a movement to decolonise heritage through the recognition of self-determination.

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## Designing for showcasing publicness

Oral (edits needed)

***Prof. Ellen Braae***<sup>1</sup>

*1. University of Cope*

Within recent years a significant portion of the post-war social housing estates in Europe have been subject to major physical transformations. This happens in parallel with an increasing international interest in their potential heritage values. Some physical transformations are hardly noticed as being part of the ongoing maintenance and adjustment to current day needs while others can be labelled 'radical changes' and even put on display for a national and international audience. These social housing estates are thus fostering a double and

potentially contested sense of *publicness*. If publicness can be understood as the dynamic interaction between people and the physical spaces they share – affecting one another and thus working within the sphere of material and immaterial heritage – then the social housing estates are always already working as sites of publicness for the inhabitants and their neighbours, and thus represent a living heritage. Yet, as the recently transformed and displayed open spaces of a Danish social housing estate, Gellerup, will show, the semi-private/semi-public aspects are monumentalised and the private, everyday realm is conveyed into the sphere of cultural politics, creating an authoritative ‘history’ of the site and its inhabitants. Moreover, the exhibition of the transformations contests the whole concept of publicness as it embeds a double process of mediation and publication. The forms of publicness that we may identify are radically affected and changed when an outer audience is invited to explore those transformed sites, an activity that might even affect the redesign of the sites themselves having the showcasing and the visitors in mind. And the authoritative history displayed has in this case suppressed the initial narrative of Gellerup as ‘the most beautiful city’ in Denmark at the time of erection.

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## **Destroying living heritage in the name of authenticity: the prison of Trikala in Greece - ‘Black Lives Matter’ protest**

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Oral

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***Dr. Ioannis Poulios***<sup>1</sup>

*1. The Hellenic Open University*

The presentation discusses ‘living heritage’ in connection to ‘authenticity’, which has emerged as a key concept in the field of heritage conservation. The main question is whether living heritage can be embraced within, and can be safeguarded on the basis of, authenticity; or living heritage moves beyond the restrictions imposed by authenticity.

The emphasis of this paper is on the policies and the practices through which the states declare and preserve the heritage towards the past, considered to be authentic, at the expense of the living heritage created by the local communities in the present.

The prison at Trikala in Greece is used as a case study. The prison is embodied with both tangible and intangible living heritage: namely prison buildings, and memories associated to the Greek Civil War and rebetiko music (inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity).

The ultimate aim of the presentation is to challenge the conventional concept of authenticity, and make suggestions towards the crafting of an alternative, more agile mechanism of recording and safeguarding living heritage.



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## **Destruction as heritage: advocating a conservation system to truthfully represent the now**

Oral

***Mr. Gregory Judges***<sup>1</sup>

*1. Leeds Beckett University*

Whilst it is possible to conserve conventional heritage in the face of conflict, we must ask whether doing so portrays a dishonest version of ourselves to future generations. We continue to wage war, yet we seek to erase evidence of this from our physical heritage. Perhaps the built environment we bequeath to the future should recognise our failures rather than whitewash them? In this paper, using comparative case studies from Europe and the Middle East, I advocate a conservation regime which, in the face of risk, places heritage professionals as dispassionate custodians and not saviours.

The recent conflicts in Afghanistan, Iraq and Syria heightened fears over the destruction of heritage through deliberate targeting and collateral damage, whilst ignoring the effect it had on local populations. The reaction mirrored other recent catastrophes with calls to preserve or rebuild. However, the damage perpetrated has become part of the history of those places.

The current environment of unquestioned conservation and repair will preserve a built environment that misrepresents history and perpetuates myths into the future. If conflict is to occur, then even the most celebrated heritage places should not be put on a pedestal and preserved above people and less popular heritage. Instead it should be allowed to bear the scars of history. Heritage professionals should not see themselves as saviours, freezing history inside a heritage bubble, but as custodians carefully adapting their care to the realities of today's world. If destruction is to be our legacy, then destruction becomes heritage.

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## **Discussant - Henriette Steiner**

Oral

***Dr. Henriette Steiner***<sup>1</sup>

*1. University of Copenhagen*

Henriette Steiner will serve as a discussant in the proposed session



## Edged out: the historic Greek communities of Istanbul

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Oral

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***Dr. Gonul Bozoglu***<sup>1</sup>

*1. Newcastle University*

In this paper, I present ongoing work with memory communities who have been ‘edged out’ of time and place. The historic ‘Rum’ (Greek-speaking) population of Istanbul lives with a hostile history. The current government mobilises the 1453 Conquest of Constantinople as a proud motif of Turkish national identity, expressed in museum displays and the management of Byzantine heritage in the city. This is ‘edgy heritage’ in different senses: it marks edges between epochs, and between ideas of Europe and Asia, west and east (as in the UNESCO WHS Statement of OUV), and Christianity and Islam. Byzantine and ‘Rum’ memory sites in the centre of Istanbul have sometimes been appropriated or tactically overshadowed. Those at the edges of the historic city are off the tourist track, and their literally marginal position has been reinforced by official neglect. Meanwhile, twentieth-century persecution further alienated the Rum community, leading many of its members to emigrate. My research involves walking, talking, filming and recording with community members in Istanbul and in the diaspora context of Athens, to explore and map their memories online. The purpose is threefold: to engage with heritages at risk of disappearance; to give voice to communities; and to emphasise and valorise personal, affective and individual understandings of heritage, expanding conventional paradigms and providing counterpoints to state-level heritage. I ask: what is it like to be edged out of time and place? What forms of memory work and research can help us to understand marginality and to begin to ‘re-centre’ it?



## Edges of European Heritage as reflected in the European Capital of Culture programme

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Oral

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***Dr. Cristina Clopot***<sup>1</sup>

*1. University of Hull*

The concept of a shared European heritage (e.g. Delanty 2017) has become an important tool for European integration in the European Union. Programmes such as the European Capitals of Culture (ECoC), the Heritage Days or the European Heritage Label are meant to build interpretations of local and national heritage as constitutive elements of such an overarching notion. Yet, the view that a shared and although complex, singular, heritage can exist has repeatedly been questioned (Calligaro 2014). Moreover, although these actions and programmes are meant to drive bottom-up heritage-making processes (Lähdesmäki 2016), empowering cities to conduct interpretative work, they are highly prescriptive and the rules of the game are fixed. This paper will explore the edges of European heritage as imagined and reflected in the ECoC. To support candidacies for the title, cities often present their heritage as part of a European wider narrative by emphasising shared pasts or presenting themselves as a microcosm representative for wider European themes (Clopot and Strani 2019). Many

contentious ideas are left out and the discourse often becomes celebratory. There is also a growing acknowledgement that dissonant heritage such as that of a colonial nature is often left out of discussions of European heritage more generally. My enquiry will focus on what is found at the edges of such imagined notions of European heritage. Through selected case studies from the edges of Europe I will reflect on how (and if) colonial heritage fits in the narratives written by selected candidates to the ECoC title.

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## Edgy Heritage – Concepts, Constructions and Cases

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Oral

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***Prof. Mairead Nic Craith***<sup>1</sup>

*1. Heriot-Watt University*

*Edges* are extremes of, limits to, and crossings between, cultures and imaginaries that involve historic, contemporary and future mixing, resistance, invasion and repulsion. They are geopolitical but also affective, symbolic zonings in struggles to determine what is what (e.g. ‘Europe’), where it is, who can belong there and where it is heading. It is almost an adage that we best understand that work on the boundaries of a thing is necessarily a determination of the thing itself. *Edgy* connotes relationships that may be tense, nervous, and/or bold, provocative, avant-garde. Understanding edges may involve questioning the very ontology, stability and legitimacy of the ‘centre’, suggesting future emergences/emergencies. Apprehending edgy heritage is a way of understanding the contingency, fissuring and tensions of world orderings, and what this means for individuals as agents of future histories; it means constructively destabilising our bearings; and it may invite bold, ‘irritable’ or experimental heritage practices. We ask:

- What heritages are found and made at the edges? What do they do?
- What analytical possibilities arise when certain heritages are conceptualised as ‘edgy’?
- What happens when edges emerge, or mutate?
- Are edgy heritages always plural? What are their atmospheres?
- What relationalities exist between edgy and ‘mainstream’ heritage?
- How does edgy heritage relate to heritage at borders, frontiers and boundaries?
- What does edgy heritage look like from the other side of the edge?
- How would one construct a taxonomy of edgy heritage?

The session aligns with *Futures of Heritage*; speakers will explore the future role of edgy heritage as a means of problematising dominant heritage geographies and geopolitics. The session also marks a new approach and offers new conceptual models for the ‘futures of Heritage Studies’. NB - session organisers are Chris Whitehead, Máiréad Nic Craith and Mads Daugbjerg



## **Edgy Heritage – Concepts, Constructions and Cases - Borderline Cases Revisited: vistas from Europe’s fuzzy edges**

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Oral

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***Prof. Ullrich Kockel***<sup>1</sup>

*1. Heriot-Watt University*

Across the disciplines, discourse about Europe and its (un)common heritage(s) has long proclaimed in virtual unison the non-existence of its key subject, due to the truism that Europe does not satisfy the criteria of spatial and conceptual order implied by eighteenth-century landscape gardens with a carefully maintained “natural” appearance of neatly edged components. Our post-Enlightenment obsession with classification and categorisation may obstruct our critical perception. The territories that constitute “Europe”, physically and conceptually, are not clearly edged. Dwelling in the ethnic frontiers of their debatable lands, European residents find individual and communal trajectories are the only clear-cut edges defining their heritage in place – edges related to the path travelled rather than the edge-bound territory inhabited. A predominantly Anglo-phone discourse calls “Middle East” those territories on the edge between Europe, Asia and Africa that in other languages are referred to as “Near East”; it thereby others Continental Europe as part of the Orient: romantic, mysterious, but beyond the edge of Anglo-phone civilisation. In this frontier open for conquest by paradigm, the only edges a “European” heritage may be discerned on are trajectories connecting meaningful locations, events and stories trans-generationally across time and space. These are embedded in territory only bounded by a shifting horizon that, in another sense, forms the familiar frontier constituting part of home. “European” heritage(s) beyond the defence of our territorial obsessions are not the individual trajectories themselves, but the inter-connectedness between these trajectories.



## **Edgy Heritage – Concepts, Constructions and Cases - Re-centering the Edge: perspectives on the artist Maria Simonds-Gooding**

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Oral

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***Prof. Mairead Nic Craith***<sup>1</sup>

*1. Heriot-Watt University*

The universal and the particular are often perceived as opposite ends of a spectrum which can also be aligned with a divide between centre and edge, civilisation and culture, urban and rural. While the universal is a trans-national phenomenon, the particular is rooted in the local and often at the edge. A stereotypical model of development suggests that those on the edge only make progress through contact with the centre. Drawing on the artwork of Maria Simonds-Gooding, this presentation focuses on the common heritage that is found at edges which are divided by continental and geopolitical boundaries. It explores an artist’s quest to understand human life among a local peripheral community off the coast of Kerry in the south-west of Ireland at the edge

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of the Atlantic Ocean. Maria's artwork has led her to other "edge" places such as Bhutan, Sinai and the Greek island of Amorgos. The artist's journeys to "edge places" (in different continents) explore the universality of the "edge experience" in locations which are geographically distant. Maria's re-centering of the edge has been a crucial step towards the internationalisation of Irish art. This case-study is used to explore edge places as reservoirs for folk heritage and human understanding.

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## Encouraging integrative conservation futures: A case study in a reordering professional aims

Oral

*Ms. MaryJo Lelyveld*<sup>1</sup>

*1. National Gallery of Victoria*

In 2019, the Australian Institute for Conservation of Cultural Materials (AICCM), the national professional body for conservators in Australia, hosted a two-day workshop drawing upon critical, participatory and predictive futures methods. The aim was to better identify, evaluate and reflect on current trends in collections preservation and museological practice and explore how the conservation profession might best respond to such trends for sustainable and equitable heritage preservation futures. Stakeholders from across the GLAM and heritage sector were invited to help inform material preservation futures. Key insights from the workshop include: enabling Aboriginal and Torres Strait Islander (ATSI) communities to inform and collaborate on heritage issues; resourcing required to support the acquisition, exhibition and preservation of short life-cycle collection material; and the need to strategically navigate concurrent trends in climate change adaptation, economic restraint and social health by creating a community of professionals committed to more sustainable preservation practices.

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## Engaged Conservation

Oral

*Prof. Jane Henderson*<sup>1</sup>

*1. Cardiff University*

Collection care as a profession has been built on an evidence base creating standards which deliver solutions that are most likely to offer material stability. Developed from within the broader conservation profession, collection care was initially grounded in the research of the response to materials and decay as a scientific and knowable pattern. Limitations to knowledge were bounded only by research not yet undertaken. The confidence of the certainty derived from understanding a decay process has undermined the relevance of understanding the full, multiple and potentially conflicted meaning of a thing. In the future, collection care will see a shift from ordinal to process standards which invoke forms of practice that can engage with intangible aspects of value such as passion, fear, division or inclusion. The contemporary discussions that suggest that ma-

terial remains of difficult history can be neutralised and accepted by their removal to a museum does not deal with issues of what has been selected and omitted for preservation. The future of collection care will engage with external systems to describe the intangible value(s) of objects and use this to shape a more socially aware conservation practice prepared to accept the challenges of innovation, decolonisation and sustainable practice.

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## Engaging with the Past by Imagining the Future: Co-Creating Future Memories with Young Greenlanders Living in Denmark and Greenland

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Oral

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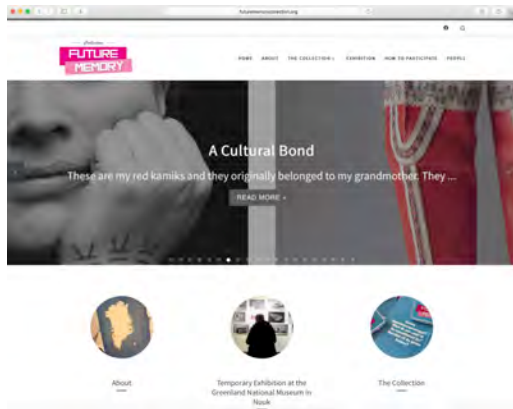
***Ms. Anne Chahine***<sup>1</sup>

*1. Aarhus University*

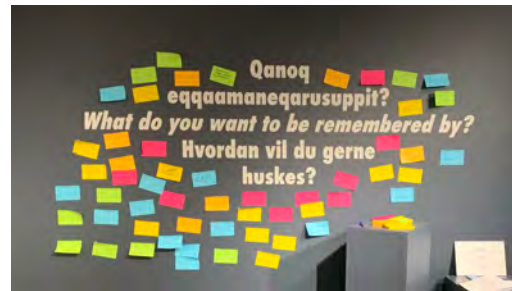
The concept of memory and process of remembering does not always need to be thought backward but as MacDonald (2013) points out, it has the potential to be applicable to future imaginations as well. On a similar note, Harrison (2012) identifies one of the main objectives of critical heritage studies to focus less on our involvement with the past and instead reflect on our relationship with the present and future. The paper touches upon these current trends and provides insight into an on-going Ph.D. project that engages young Greenlandic people in collaboratively reflecting on the idea of *future memories*.

By experimenting with alternative forms of knowledge production found in design and visual anthropology, the project explores one leading question: “What do you want to be remembered by?”. The participants are asked to contribute key artifacts from their everyday life that they consider worth preserving for future generations. In this context, the future functions as an entry point to better understand young Greenlanders’ relationship with their history and contemporary world. The potential of future imagination is essential to the methodological approach of this study and builds upon scholars such as Wallman (2003) and Markham (2017) who argue for making future thought part of the process of inquiry in order to change the way we orient ourselves in the world.

In addition, the study aims at communicating the process and results of the project in the tradition of public anthropology. The online platform [www.futurememorycollection.org](http://www.futurememorycollection.org) offers the possibility to engage with the research project while it is being conducted, providing access to professionals and laypersons alike.



Website.jpg



Exhibition.jpg

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## Europe on Edge: concepts and affects of edgy heritage

Oral

***Prof. Chris Whitehead***<sup>1</sup>

*1. Newcastle University*

Official European heritage practice is inherently geopolitical at the banal level of proposing firm demarcations between cultures. In European museums, displays and maps can have the effect of ‘de-europeanising’ and othering historical phenomena, e.g. Islam. Listing, prizes and funding in European heritage practice determine what the geographical limits are for heritage, thereby locating Europe in, and only in, specific sites. This is so notwithstanding the phenomenal historical reach of Europe across the globe. Such bordering consolidates a sense of a discrete, hermetic Europe, allaying anxieties and confusion about where things begin and end, and ‘edging out’ discrepancies. It is part of an immense multidimensional act of charting Europe as geographical, but also cultural and moral, space. When we look to the edges, however, we encounter places, heritages and subject positions that may upset, challenge and undermine centreground narratives and identities. This is because of the affective weight of historical ‘edge phenomena’ such as cultural mixing and porousness, remote resistance to central power, volatility, proximity to otherness, and the apertures to other worlds that edge places often constitute, because of their nature as passages and crossings between cultures. This paper advances a conceptual and affective understanding of edgy heritage, using ‘Europe’ as an opportune example: the focus on edges helps to question the very ontology and legitimacy of the ‘centre’, in a moment when the central concept of a unifying ‘Europe’ made of common historical experience and managed difference (‘Unity in Diversity’) indeed appears to be a fragile and fragmenting reality.





## Exhibition-making and tobacco heritage-making: the case study of ‘Hey, 1970! The Golden Age of Tobacco’ in Taiwan

Oral (edits needed)

***Dr. Han-Hsiu Chen***<sup>1</sup>

*1. Department of Cultural Vocation Development, National Taipei University of Technology, Taiwan.*

Tobacco heritage have a fairly recent presence on Taiwan’s heritage preservation lists, to highlight the significance of tobacco agriculture’s history and culture. This paper explores how contemporary attitudes to tobacco history commemoration by focusing on the exhibition, ‘Hey, 1970! The Golden Age of Tobacco’, which was held at National Taipei University of Technology in 2019.

This research conceives making tobacco commemoration exhibitions as a way of making tobacco heritage. Young generation do not have much opportunity to know the culture and history of the past tobacco industry of Taiwan. The curator of ‘Hey, 1970! The Golden Age of Tobacco’ tried to use university display space as a ‘heritage making’ space, to communicate with visitors about the stigmatised tobacco heritage. This exhibition was composed of tobacco industrial history, tobacco farmer’s life stories, introduction of tobacco barns, and tobacco heritage in Taiwan. Physical materials were displayed include story boards, tobacco cultivation-related objects, a model of tobacco barn, photos, videos, interactive games, cured tobacco leaves and live tobacco plants. The curator tried to adopt diverse narrators to offer visitors a comprehensive view of tobacco story in Taiwan. By conducting questionnaires analysis and interviews with exhibition visitors, this paper aims to understand visitors’ experience from four perspectives, namely university exhibition space, objects, interpretation and display methods. This paper explores what do university students think about talking negative tobacco in the university, their thought about different narrators (especially the real plant) in the exhibition, and how these materials and narrative affected their ways of understanding tobacco history of Taiwan, and further, to find out young generation’s opinion on preserving the controversial tobacco in contemporary society.



## Future Landscapes of Heritage - Safeguarding heritage and the precursors of the welfare state. Part I.

Oral (edits needed)

***Dr. Wera Grahn***<sup>1</sup>, ***Ms. Cecilia Dahlback***<sup>2</sup>

*1. Linköping University, 2. Mid Sweden University*

Protection of historical buildings by law is the strongest way to safeguarding built cultural heritage in Sweden. We have examined the buildings that are protected by law, by investigating the Bebyggelseregistret / the Register of Protected Buildings. We will make this analysis from an intersectional perspective, which means that we see how various social categories. like gender, class, ethnicity etc, work together to include the built heritage of some groups and exclude others. This shapes the dominant narratives of what belongs to our heritage or not. In the Bebyggelseregistret you have in total 10289 buildings that are protected by the law. You find a lot of

subtitles, indicating why they have been protected. In the following texts most of them are emphasizing the heritage of rich, white-Swedish men. Women are seldom the protagonists of the narratives. None of them are talking about the early welfare state.

In order to make the heritage sector more inclusive from an intersectional view, we want to promote a new field, to include in the heritage sector. We want to emphasize the precursors of the welfare state.

When you today look for the welfare state in heritage sector, nothing much is protected or said. However, in reality a lot of people were planning, initiating and building institutions to help the poorest in society. Their names, work and efforts are almost forgotten today. It is the same with all the people that lived here. They seem to have no names, no stories to tell and nothing that would be worth remembering. Many of them were women. We are talking about institutions such as birth establishments for single mothers, nurseries, asylums etc. Some of these buildings still exist and so do some of the people working and staying there. We have especially investigated the county of Västernorrland.

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## Future landscapes of heritage/Future narratives of the industrial and welfare society/Part 2

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Oral

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*Ms. Cecilia Dahlback*<sup>1</sup>, *Dr. Wera Grahn*<sup>2</sup>

*1. Mid Sweden University, 2. Linköping University*

The city of Sundsvall in North Sweden has a vast number of heritage sites from the end of the 19th century manifesting the city's "golden era" of the industrial society, such as private mansions and urban quarters of the upper class. Today, this heritage serves as the city's narrative platform, constructing the local community's identity and self understanding. Several of these buildings and places are officially protected and are often used for branding and marketing the city of Sundsvall. This heritage is dominated by a masculine interpretative pattern that also reoccurs elsewhere concerning the heritage of industrialization.

The city of Sundsvall also has a number of different historic buildings and heritage sites from the same era, places that manifest different time layers of development, organization and construction of the Swedish welfare society; nursing homes, maternity wards, creches, retirement homes, work houses and orphanages. These places have been inhabited by people from all walks of life, in different ages and sex, but also sick, disabled, socio-economically deprived and from marginalized groups in society. Some places were established by women, some for women and several has served as important female workplaces. Today, this heritage seldom seems to be officially regarded as something valued enough to safe guard or officially protect as part of the collective memory.

This paper will focus on some critical questions concerning interpretation and construction of the cultural heritage of industrialization and the welfare society: How is the narrative gap between the two to be understood and how can more diverse narratives be formed in the future? A methodological bottom up process will be presented; inclusive methods where heritage is interpreted and created in a co-constructive manner.



## Geocultural Futures - Session Proposal

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Oral

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***Prof. Tim Winter***<sup>1</sup>

*1. University of Western Australia*

Today geocultural pasts lie at the heart of international affairs. In Europe, Brexit is first and foremost a geocultural question, to remain or to depart? How to (re)unite - as a country, a kingdom or as a region - seems the profoundly challenging question.

In an increasingly multipolar world, civilisation has returned as a platform for dialogue. Museums and heritage sites look to post-national discourses to craft geocultural citizens. China's highly ambitious Belt and Road Initiative draws on one of the most compelling geocultural forms of modern times, the Silk Road, to build alliances and new cooperative futures across more than 70 countries. In Russia's Eurasianism, and Modi's use of Buddhist and Hindu geocultures for India's foreign policy, are we seeing a new politics of heritage and history emerge, or a circling back to previous pan-regionalisms?

This panel takes the geocultural as its analytical starting point for investigating key trends in international and regional affairs. How are we to conceptualise and analyse the geopolitical, localised and minority consequences of geocultural heritage? In today's multilateral trade and diplomacy architecture, geoculturalisms continue to gain currency and funding, manifest in the language of 'shared heritage' or cultural routes and corridors. The Maritime Silk Road is an ascendant geostrategic concept that links East Asia, East Africa and the Mediterranean, bringing maritime histories into focus through tourism and its infrastructures.

The concept of geocultural heritage can help us reframe questions of empire, citizenship, borders; look beyond the national and grapple with the emergent forces of competition and collaboration through which politics, places, and identities are being forged, remade and recycled.



## Geocultural Futures 1 - Geocultural pasts in the making of heritage futures

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Oral

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***Prof. Tim Winter***<sup>1</sup>

*1. University of Western Australia*

This paper conceptualises geocultural heritage as a platform for remaking and remapping the past. It asks whether we need to recalibrate our analytical frames to interpret the shifting cultural politics of today, and ponders the degree to which existing modes of analysis capture geoculturalist practices?

As expansionist states look to foster geocultural citizens, groups find solidarity in geocultural identities and cultural sector agencies look to foster such platforms, in what ways do we need to revisit the past to interpret heritage futures.



## Geocultural Futures 3 - Development of Asian geoculturalism or the geoculturalism of Asian development

Oral

*Mrs. Rani Singh*<sup>1</sup>

1. *University of Western Australia*

This paper aims to develop framework of geoculturalism, a new approach to understand BRI as a convergence of geopolitics and geoculture. China's Belt and Road Initiative (BRI) a multinational, global development strategy is expected to transform vast geographies and millions of lives through heavy infrastructure and connectivity projects especially in the places where it is lacking. BRI is greatly accelerating the process of regional connectivity and integration so far understood in terms of logistics, infrastructure and trade. Chinese discourse frames BRI as the 'revival' of the Silk Roads for the 21<sup>st</sup> century. In the wake of this 'revival', use of Silk Road history based themes is accelerating in Asian cities.

Themes, objects, figures, items of trade central to the Silk Road story are gaining particular importance within these cities, especially where BRI projects have high stakes. In the process of this 'revival', there is drawing of geographies and organisation of culture in a particular fashion. Examining closely such phenomena, this paper draws on examples from Chinese and Southeast Asian cities to interrogate whether or how Asian cities are being transformed into geocultural cities. Through investigating growing cultural infrastructure being built in the name of 'reviving' Silk Road heritage cities for stabilising BRI, geoculturalism as a process and as a new approach contributes to the understanding of geopolitical and geocultural dimensions of BRI in Asia.



## Geocultural Futures 6 - Stories of Terrain, Mobility and Social Choreography – (Re)Imagining the Geo-cultural within the Silk Road's Riverine Geographies

Oral

*Dr. Manu P. Sobti*<sup>1</sup>

1. *University of Queensland*

The cultural biographies of borderlands—the conditions created by borders, boundaries and abandoned terrains—are evocative biographies of 'no places' and the people who no longer live there. Yet, these 'thick' biographies are seldom recorded in scholarly writings. Set within the framing of the 'geo-cultural' as 'palimpsest stories' of space-time conditions, this paper explores the borderland condition created by Eurasia's legendary Oxus River (the Amu Darya) as a provocative, mnemonic repository of interconnected places. While currently connecting, yet inimically separating the transforming nations of Uzbekistan and Turkmenistan, the river's role as a cultural liminality allows for the re-construction of a holistic, socio-historic narrative. In its medieval past, the Amu Darya served as the selectively permeable, border/boundary condition for the medieval Arab armies moving across Khorasan, their trans-river migrations effectively connecting inhospitable desert to salubrious

steppe. While these riverine ‘crossings’ continued over the next millennia, the historical terrain of the river lay largely neglected well into the Soviet times. It is only in the last few decades that archaeology and urban studies have started to reconstruct the spatial choreographies and seemingly ‘inconsequential’ cultural landscapes along these forgotten riverine banks, re-formulating the Amu Darya’s engaging role as the only geographic truism in Eurasia. In elaborating on the role of this riverine borderland as a muse and imparting it with historical agency, this investigation re-formulates the master narratives and identity re-constructions that accompany the descriptions of this complex, contested ecology. It suggests how re-interpretations of passage, journey, crossing and arrival could be ways to revisit the ‘geo-cultural’ within the transforming heritage of state and region.

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## **Geocultural Futures 7 - Exploring the Geocultural Heritage of the Silk Roads in National Contexts in Central Asia**

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Oral

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***Ms. Erin Linn***<sup>1</sup>

*1. University of Western Australia*

This paper explores the emergence and production of a transnational Silk Road heritage and the interplay between national and regional identities in Central Asia through the lens of shared heritage. In recent decades, Silk Road heritage has emerged as a critical focus for international organisations such as UNESCO and ICOMOS within the region. China’s Belt and Road Initiative, launched in 2013, has added further impetus to the creation and recognition of a heritage of the “Ancient Silk Roads” across Eurasia. Since gaining independence nearly 30 years ago, the nations of Central Asia have been engaged in the process of cultivating national identities while also navigating common regional histories. Historic and archaeological sites, artefacts, and other representations of the past are playing key roles within the context of national identity formation as well as the construction of geocultural pasts and heritage. This research analyses the different ways in which Silk Road heritage is being produced within Central Asia. In doing so, the aim here is to identify the future consequences of this agenda of transboundary connectivity and how the discourse of geocultural pasts will shape national and regional representations of cultural heritage.

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## **Geocultural Futures 8 - Silk Road Collecting: an emerging geocultural trend? Charlotte Papillaud Looram**

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Oral

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***Ms. Charlotte Looram***<sup>1</sup>

*1. University of Western Australia*

This paper examines the way museums in China and Southeast Asia are placing themselves at the center of Belt and Road’s geocultural strategy through the creation of so-called “Silk Road” and “Maritime Silk Road” collections. The Belt and Road Initiative’s use of shared heritage and the stories of the Silk Roads has translated in part

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into the development of museums, festivals and expos centered on the Silk Road that rely on material culture to illustrate this shared heritage. We are thus seeing objects being assembled into “Silk Road” and “Maritime Silk Road” collections and moving between cultural institutions in the context of Belt and Road.

As material culture has long been used in political discourse, for example in the service of colonialism, nationalism, nation building, and diplomacy, this paper asks: how are new forms of collecting emerging in the context of Belt and Road’s use of the Silk Road narrative? And are these trends merely a by-product or an integral part of this geocultural strategy? To answer these questions, this paper considers the language through which objects are assembled into these collections, and inter-institutional collaborative activities manifest.

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## Heritage and transformation – the role of public spaces for play in social housing

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Oral (edits needed)

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*Dr. Bettina Lamm*<sup>1</sup>, *Dr. Melissa Murphy*<sup>2</sup>

*1. University of Copenhagen, 2. Norwegian University of Life Sciences*

Urban planning and heritage find significant overlap as planning transforms environments inherited from the past to influence their futures. In European welfare states, 60’s and 70’s social housing was planned around providing standardized modern living. The ideology’s landscape included open spaces between buildings, prioritizing views, access to air, light, and transportation. In the 1965 Norwegian housing estate Fjell, this can be seen in planned roads, parking, and open spaces yet lacking outdoor amenities. The Danish 1972 Farum-Midpunkt was designed around spaces of encounters and transportation but with a strong membrane between public and private.

Fjell and Farum-Midpunkt have recently been objects of significant investment to redesign their physical environments. While these were not conceptualized as heritage projects, studying them as such offers critical perspectives on their linkage between original planning and intended futures. The redesigns demonstrate ideological shifts in what the landscape should do and provide for its residents. The transformations reflect contemporary ideas of seeing spaces for activities, encounters, and play as vehicles for urban renewal. The landscapes designed for modernist notions of collectivity, views, and transportation have been reconceptualized for different publics through sporting facilities, play areas, and meeting spaces encouraging new forms of interaction.

We illuminate the reinterpretation of these cases’ initial open space ideologies and shifting conceptions of how publicness should activate landscape and inhabitants. How do the strategic aims of the renewal reframe past ideologies of the social housing estates? By framing these projects as heritage studies, we can describe new and evolving sorts of publicness that engage inhabitants in an active and bodily sense. This evolution reflects how residents meet each other in the present and the future, based on the values they have inherited from the past and what environmental changes they afford by alternately carrying values forward and breaking with the past.



## Heritage beyond the Pristine: Co-Evolutionary Afterlives from the Undergrowth of Venice

Oral (edits needed)

***Dr. Giorgia Aquilar***<sup>1</sup>

1. *Università Iuav di Venezia, Department of Architecture and Ars / Bauhaus-Universität Weimar, Faculty of Architecture and Urbanism*

When destruction bursts within the precincts of heritage, absence emerges as a prelude to new beginnings. Within the space of disappearance, the *outside* breaks in. Pristine nature is nowhere to be found. Pristine preservation is no longer possible nor desirable. Architecture, absence, and nature —and the multiple inhabitants of these entangled realms —trigger (even violent) processes of negotiation that ask for a more nuanced appreciation of the forces at stake. Peripheral forms of nature, disturbed ecosystems, islands of extraterritoriality bloom out of the debris of the built legacy, unveiling its state of perpetual becoming. Among them, weeds: borrowing Ralph Waldo Emerson’s observation, “a plant whose virtues have not yet been discovered” (1863).

As matter and metaphor, weed-like plants are intrinsically urban in their biological impetus to invade and spread. Free from either productive or ornamental purposes, they represent the uncontrollable against dominant spatial order. Their relation with more desirable forms of nature seems to mirror the opposition between officially recognized heritage and those (un)built assets that are left out of the authorized discourses and systems of listing. At the same time, weeds have been evolving from wild species which underwent manmade cultural control, reflecting a type of alterity and suggesting that inherited architectures and spaces might be mobilized as plants to topologically articulate past, present and future intersectional relations.

Venice offers a paradigmatic example of the entangled afterlives of heritage and wildness: it is, in Emerson’s words again, “a city for beavers” (1833). With its backwater and marshlands, Venice embodies a tensive paradox: a unique state of equipoise between seawater and land. The narrow spatiality of Venetian *calli* forbids horizontal vision: the hidden dimension of this archipelago-city therefore lies in its vertically overlapped strata, rooted in the undergrowth where the tensions between dueling forces constantly reshape its heritage.



## Heritage is the care for precious things: thinking through a more-than-human heritage practice

Oral

***Prof. Tod Jones***<sup>1</sup>

1. *Curtin University*

I have a simple goal for this presentation with wide ramifications: to make heritage the care for precious things. Put another way, this presentation articulates an approach to heritage based on an understanding that the things that give heritage its physical shape and locate it are what generates its emotional force and connection. This approach is located within the field of more-than-human approaches, and addresses the issues of situated



knowledge and romanticism that occasionally diminish such thinking.

This approach is my response to failures in heritage management and research where connection to heritage is either displaced by, or maintained in spite of, contemporary practices and concepts. Heritage practices tend to focus on the requirements of state and private management of property, and heritage concepts have failed to appreciate all the connections heritage requires and coherently articulate them as the basis for analysis.

In this presentation, I use a dialogue between heritage researcher Dennis Byrne and anthropologist Tim Ingold to elaborate a framework for understanding how life and movement are constitutive of heritage phenomena. Byrne's research critiques how heritage management and heritage studies have divided heritage from its environment and thereby ignore relationships that shape and sustain it. Tim Ingold's approaches to environments provides an alternative definition of heritage based on movement. The final section considers how to respond ethically to a full recognition of heritage-environment relations that includes connections to places beyond the immediate environment. I illustrate my approach using an example of research with Indonesian colleagues on Majapahit heritage.

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## Historic Urban Landscape: Reconciling popular and official understandings of urban heritage values in Alexandria, Egypt

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Oral

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*Mr. Ahmed H. Moustafa*<sup>1</sup>, *Ms. Lama Said*<sup>2</sup>

*1. Bauhaus-University Weimar, Germany & Alexandria University, Egypt, 2. ICCROM's Regional Office in Sharjah, UAE*

The current ways of 'doing heritage' in Egypt are the cumulative outcome of a long history of imposed modernization attempts carried out by successive power structures propagating different narratives to legitimize their rule. By reflecting power relations and social hierarchies and sustaining them, these ways mostly marginalize people. How heritage is defined, valued and managed since the mid-19th century has been predominantly influenced by western-based authorized heritage discourses, shaped by colonialism, nationalism, social exclusion, cultural elitism and the fetishizing of expert knowledge. Consequently, present-day official conceptions of heritage are mostly shaped by the 'Authorized Heritage Discourse', conceiving it only as a technical approach applied by 'objective' experts following certain rules while managing to ignore its political use. As such, 'listing' becomes an exclusive process, reflecting the state-appointed experts' bias in identifying heritage values that sustain certain 'authorized' narratives of national and urban identity, which enforce values that don't represent people or the available heritage 'resources' and fail to accommodate notions of plurality and diversity. The dominant political, academic, and professional discourses therefore usually contradict mainstream socio-cultural values, and their multiple embedded meanings, that local communities attribute to their historic urban environment. This paper aims to critically examine both the official and popular understanding of urban heritage values in Egypt and how they relate, intersect, and contradict each other. It further aims to investigate the ability of the newly emerging 'Historic Urban Landscape' concept, as an integrated, socially inclusive tool, to reconcile/balance them towards a more holistic understanding and valuation of Alexandria's urban heritage as a case study.

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## **Inclusive visions: the future of digital resources for the inclusion of visually impaired museum visitors**

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Oral

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*Ms. Rafie R. Cecilia*<sup>1</sup>

1. UCL

### **Inclusive visions: the future of digital resources for the inclusion of visually impaired museum visitors**

How do visually impaired visitors access museum collections? How do they make sense of the environment? How does the use of digital resources impact their experience? These questions came up frequently during my PhD project. The target of my research is to acknowledge the diversity and pluralism of possible meanings, to explore the different ways in which visually impaired visitors construct their experience in museums, and to critically assess how inclusive digital resources and technology can facilitate the museum experience. This paper shares findings on how visually impaired visitors make sense of their museum visit, building connections with objects, embracing the environment, and using inclusive technology. This paper looks at how some visually impaired visitors decided to use digital resources offered by different London museums, and how some of them chose to use the devices and apps that they use in their everyday lives to make their visit accessible. Finally, this paper discusses the potential disruptive nature of ‘inclusive’ technology, looking at their usability together with the technical capital of the users.

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## **Indigenous Cultural Heritage, Cultural Appropriation, and the Law: Pasts and Futures**

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Oral

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*Ms. Ayla do Vale Alves*<sup>1</sup>

1. UNSW Sydney

Cultural appropriation has recently begun to be discussed in the international community; however, nothing conclusive regulating the matter has yet been done in International Law. Moreover, neither International Intellectual Property Law, nor International Human Rights Law have been able to provide sufficient legal clarity specifically regarding the topic, leaving a gap in the international framework for the protection of Indigenous cultural heritage. This paper attempts to find ways to fill this gap by firstly analysing the legal regimes currently offering protection to Indigenous cultural heritage in International Law and their shortcomings in order to understand what needs to be overhauled and changed in the elaboration of a framework concerning cultural appropriation so current deficiencies can be overcome. In doing so, I examine the underlying rationales of the Intellectual Property Law regime covering Indigenous heritage in International Law in order to assess how it relates to Indigenous peoples’ needs and interests regarding their heritage. Subsequently, I move into a more

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detailed consideration of socio-legal, historic, economic, political and cultural elements involving Indigenous peoples and what role they play in the present configuration of Indigenous peoples' rights, and how they ought to be treated in International Law. My hypothesis is that legal responses and the future of Indigenous heritage depends on taking into account Indigenous perspectives and voices, even if they challenge currently held assumptions about heritage and its safeguarding. Such a future framework can become an adequate, culturally-sensitive and human-rights oriented tool for the international safeguarding of Indigenous cultural heritage.

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## Intergenerational Ethics of Heritage: Sustainability and Future Generations

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 Oral
 

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***Ms. Anna Marlene Karlsson***<sup>1</sup>

*1. University of Bergen*

Preservation for the benefit of future generations is a core idea in cultural heritage policies, though the courses of action for ensuring this aim come in many variations. Since the UN report *Our Common Future* 1987, there has been a focus on sustainability and sustainable development in many areas of society. This idea has in recent years increasingly influenced heritage policies in many countries and organisations, making the formulation 'sustainable heritage' appear ever more frequently in documents concerning heritage strategies and policies. However, the connections between 'sustainability', 'heritage' and the very loosely defined 'future generations' are not often explicit.

This paper aims to contribute to a broadened understanding of what sustainable heritage can entail, and how it is related to what I refer to as the intergenerational ethics of heritage. I will base my discussion on examples from the Norwegian heritage sector, especially that of the Directorate of Cultural Heritage and Norwegian governmental policies. How do we define what sustainable actions are in the heritage context? How far into the future is it reasonable to plan to preserve heritage, and at what costs for the present generations? And how does this future horizon affect our sense of intergenerational obligations? I will argue that a larger degree of clarification and reflection is needed regarding these question in the light of the sustainable heritage discourse.

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## Is the term “future generations” holding us back? A critical discourse analysis

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 Oral
 

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***Dr. Joel Taylor***<sup>1</sup>, ***Dr. Aino Rinhaug***<sup>2</sup>

*1. Norwegian Institute for Cultural Heritage Research (NIKU), 2. UCLA*

This contribution will consider the commonly used term 'future generations' in the field of heritage conservation. It will contend that the use of the term is often too vague to be meaningful, but pervasive enough to

disguise tensions that exist in practice. Through the lens of critical discourse analysis, the assumptions and potential conflict that can arise from this term will be considered by looking at selected policy documents (e.g. ICOMOS, UNESCO) and by examining the guidelines of professional bodies (e.g. American Institute for Conservation). By analysing how the terminology of “future generations” is applied, but also what is ‘unsaid’, the presentation will unpack the influence the term can have on how conservation is conceived and justified, and also how it connects with other disciplines with the heritage field.

In addition, the presentation will also broadly examine publications by academics and practitioners that use the term, noting the context, purpose, and disciplines involved. The paper will consider the limitations of the term “future generations” in general, whilst speculating on the possibilities of engaging with a deeper discourse that could help bring a more critical and inclusive dimension to heritage conservation.

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## Journey to the West (?): Crafting heritage futures in China - 8

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Oral

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***Mr. Lisheng Zhang*<sup>1</sup>, *Dr. David Francis*<sup>1</sup>, *Dr. Pan Luo*<sup>2</sup>, *Dr. Philipp Demgenski*<sup>3</sup>, *Dr. Juhee Park*<sup>4</sup>,  
*Dr. CAROL PAGE*<sup>5</sup>, *Ms. Xiaoxiao Xu*<sup>6</sup>, *Ms. Yunjing Huang*<sup>7</sup>, *Ms. Pelin Lyu*<sup>8</sup>**

1. UCL, 2. Chinese National Museum of Ethnology, 3. Zhejiang University, 4. Victoria and Albert Museum, 5. Science Museum, 6. Hangzhou Arts and Crafts Museum, 7. University College London, 8. School of Museum Studies, University of Leicester

Taking its title from Wu Cheng'en's quintessentially Chinese epic *Journey to the West*, our panel explores China's direction of travel in relation to issues of heritage, future-making and globalisation.

Since the onset of the ‘heritage boom’ in 2008, China has been an arena where new approaches to heritage constantly present themselves. Be it the hundreds of museums that have been constructed, the country's ascent to the top of UNESCO's world heritage site league table, or the growing consumer market for ICH products, the past has seemingly never been more present. In previous future-making projects of the twentieth century such as the May 4<sup>th</sup> Movement or the Cultural Revolution, the new was embraced while the old was discarded. So what does the current co-existence of past and present tell us about the future of heritage in China?

Each of the papers in our panel explores heritage in China through the act of crafting, which simultaneously evokes traditional methods of making and its more recent association with contemporary artisanal consumption. Things being crafted by China's heritage industry include new museological praxies of curation and design; different identities in relation to rurality, ethnicity and gender; new patterns of consumption of both museum exhibitions and ICH products; and global networks of trade and influence through cross-cultural projects between China and the UK, such as V&A Design Society in Shenzhen.

Collectively these papers explore whether the growth of the heritage industry is another example of China becoming more and more entangled with Western consumer value systems. Yet where the West lies is itself a matter of perspective. Could an exploration of heritage offer the opportunity for new stories surrounding underrepresented Chinese identities to be told and new futures imagined? Whichever way the direction, it is certain that the journey will not simply be one way.



## **Journey to the West (?): Crafting heritage futures in China - Breaking boundaries: Making heritage alive in the 21 century**

Oral (edits needed)

***Ms. Xiaoxiao Xu*<sup>1</sup>, *Mr. Lisheng Zhang*<sup>2</sup>**

*1. Hangzhou Arts and Crafts Museum, 2. UCL*

“Making heritage alive” is a slogan in Chinese museums since 2009. It is to respond to the changing social environment and demanding social responsibilities of museums. It could be interpreted as local practices of New Museology in China, where many museums are built and largely developed in the recent ten years.

As diverse practices to make historical collection and heritage alive having been done in China in the last decade, how to understand “alive” is becoming more and more important, when the “internet flow”/“attention” is getting more powerful on museum’s strategies to present and communicate heritage to the public. Critical rethinking on what/how/why to “make heritage alive” should be discussed, so that it could be practiced continually in the future.

Hangzhou Arts and Crafts Museums (as a museum cluster with four specialized themes) were founded successively in 2009/2011, when was typically the “new museum boom” period in China since 2008/2009. Since 2018 we have initiated an experimental curation program of “museum@contemporary art”, which intends to combine museum collection and contemporary arts together, in the form of exhibitions through curated texts, interpretations and space presentation, visual design, and perform. This experimental practice of curation aims to “free” more meaning-making possibilities of heritage in the context of the museum, as another way of “making heritage alive”. It tries to “break” boundaries between antiquities and arts, between answers and questions, eventually between histories and futures, which should be considered as a more “valid” strategy to confront the complex and uncertain future.

This paper would analyze two exhibitions of this program, the “Goddess in the Shell” in 2018, which was already taken place and statistics indicating how the Chinese public reflects will be included in the discussion, and the “Shapes of the Immortality” in the coming September 2020 with concept analyze and design layout.



## **Journey to the West (?): Crafting heritage futures in China - China Craft: Looking for the Possibilities of Museum Display of ICH in a National Museum of Ethnology**

Oral (edits needed)

***Dr. Pan Luo*<sup>1</sup>, *Mr. Lisheng Zhang*<sup>2</sup>**

*1. Chinese National Museum of Ethnology, 2. UCL*

Material culture research is the basis for museums to participate in discussions on social development and cultural transmission while the protection and display of ICH is now an inevitable category of work in museums. However, how can the ICH exhibition break away from the “object” itself and present to the public the current

policies for ICH protection, the current status of ethnic craftspeople, as well as the opportunities and difficulties they are facing?

The “China craft project” hosted by the Chinese National Museum of Ethnology aims to discover the relationship between people and objects through anthropological ethnography and field research and find various ways to exhibit ethnic handicrafts. This project will also explore how to use the museum as a “contact zone” to arouse people’s interest and attention to ICH, connect exhibitions with social hotspots and promote the communication between people with different professional backgrounds related to ethnic handicrafts.

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## **Journey to the West (?): Crafting heritage futures in China - Craft China: (Re)making ethnic heritage in China’s creative economy**

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Oral

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***Mr. Lisheng Zhang<sup>1</sup>, Dr. David Francis<sup>1</sup>***

*1. UCL*

Beginning in November 2018, the Craft China project seeks to understand the ongoing process of ‘remaking’ craft heritage in China’s expanding creative economy.

In partnership with the Chinese National Museum of Ethnology (CNME), the Craft China team traces the CNME’s nationwide survey of traditional crafts, investigating how it can contribute to the wellbeing and economic sustainability of local communities. We regard the China Craft project as a space for remaking, as it knits a network of individuals and institutions with diverse interests and pursuits, academic, commercial, curatorial, and therefore creates a space for encounter and communication through its unfolding.

This quest has therefore taken us to the spaces where such remaking processes are happening, meeting local craft people and anthropologists in Yunnan, visiting the heritage-inspired design spaces in cities like Hangzhou, Shanghai, London, and then to the V&A’s newly-built outpost in Shenzhen. By tracing this process, we assemble a network of contacts to map out the network of forces, flows and actors that make up the Craft China project, and critically examine the tensions between transmission, creation and commercialisation.

‘Craft’ has become remarkably popular as an adjective, connoting ‘quality’, ‘tradition’ and ‘authenticity’ as opposed to the mass-produced, cheap and fast. The understanding of craft/craftiness is complicated by the recent promotion of creativity and innovation through top-down efforts in the form of government policies and objectives. Creativity, a Western import with strong association with the ideas of individualism and criticality, has thus been viewed as the ‘thorniest problem’ in this new paradigm of Chinese creative industry (Jing Wang 2004). In this paper we engage the dynamics between these different heritage values that have been presented to us through the project.

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## **Journey to the West (?): Crafting heritage futures in China - Deconstructing China-UK Collaboration in the Future of Creative Practices in China: A Case Study of V&A Shenzhen Project**

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Oral (edits needed)

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*Ms. Yunjing Huang<sup>1</sup>, Mr. Lisheng Zhang<sup>2</sup>*

*1. University College London, 2. UCL*

The museum-building boom in China marks a new milestone in the development of the culture industry in this country. This boom fosters new opportunities for Western organizations to establish collaborations and build up trades in China. Among these, there is a trend of developing international museum partnership project between UK culture institutions and Chinese organizations.

In 2014, Victoria and Albert Museum [V&A] and China Merchant Group [CMG] announced a five-year collaboration, embarking on an international partnership project—the development of a cultural institution featuring the theme of the design in the Shekou district of Shenzhen. This institution has been given its official name as Design Society. For this project, V&A plays an advisory role in providing expertise and standardizing strategies, curating the exhibition Values of Design and designing educational programs.

In 2020, this partnership comes to its end while this trend of establishing international partnerships is still booming. With support from Chinese authorization and public funds, such projects are taking place in contemporary Chinese creative practices. The collection and knowledge sharing between China and the West allows Western values and power to play a part in crafting the future of culture and heritage in China.

Now, it is worth reviewing what has this five-year collaboration done to the Chinese culture industry pattern. This paper aims to provide a critical exploration of this cross-cultural project by reviewing exhibitions and public projects under this partnership. Key points include 1). How Western values provide fresh insights into Chinese issues and tell stories of those underrepresented ones. 2). The interaction between Chinese audiences and the West; what Chinese audiences expect from this partnership and how contents have been adapted to better engage Chinese audiences. 3). The conflict between two value systems and how they justify and remodify themselves while collaborating.

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## **Journey to the West (?): Crafting heritage futures in China - Rural Renaissance of China: a study of the ‘Grassroots Gala’ in Zhejiang Province**

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Oral (edits needed)

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*Ms. Pelin Lyu<sup>1</sup>, Mr. Lisheng Zhang<sup>2</sup>*

*1. University of Le, 2. UCL*

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The Grassroots Gala (*cun wan*) in Zhejiang Province, China, is also known as the Rural Spring Festival. The first Grassroots Gala was held in 1981 in Yueshan Village, Lishui City. It was originally a self-organised celebration by local people. In 2018, in order to fulfill the “Beautiful Village” national policy, the Lishui City Government re-produced the Gala into an official cultural event and launched a series of initiatives to build a “model” for other regions to follow.

The paper investigates the Grassroots Gala practice by unpacking the entanglements of state and villagers, government and business. The “down to earth” repertoire in Gala that reflects traditional costumes and villager’s modern life is recognized as a representative of authentic grassroots culture, rebelling against the stereotypical, “less civilizational” images of the Chinese rural landscape. The Gala in Lishui has formed a “cultural model” that appears to be a private initiative, but one in which the government is involved as well as a series of commercial-related practices as part of the funding to stimulate the rural development.

This paper argues that though the concept of “grassroots gala” has been broadened to meet this instrumental goal, the unique feature of the Gala practice is that villagers and the government, public and commercial, are not cut off from each other, but are organically integrated. The Gala enriches the cultural life of rural residents, and potentially encourages the connection and communication between urban and rural. The government-business partnership model adopted by the Gala may provide a feasible example for the intangible cultural heritage-making practice in China. Whether the Gala in Lishui will remain sustainable remains to be debated, however, focusing on the ways in which government and private mobilise the grassroots gala in Lishui might open up the creative cultural practice to alternative strategies.

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## **Journey to the West (?): Crafting heritage futures in China - The National Cultural Supermarket: Consuming feiyi in contemporary China**

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Oral

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***Dr. Philipp Demgenski*<sup>1</sup>, *Mr. Lisheng Zhang*<sup>2</sup>**

*1. Zhejiang University, 2. UCL*

Chinese intangible cultural heritage (ICH) transmitters, especially in arts and crafts, have been urged to innovate and tailor their cultural products to growing market demands. “Buying and selling is the best form of safeguarding” is a frequently-heard motto. There is also an increase in companies and platforms specialising in the sale of “traditional culture.” Mobile APPs like *e-feiyi* or *dongjia* offer ICH products as luxury goods at high prices. The discourse around “innovated ICH products” often presupposes the existence of specific “spiritual needs” on the part of the consumer, while also emphasising the “use value” of such items. The commodification and consumption of heritage in China have been widely discussed in the context of tourism, focusing largely on the effects of commercialisation on local cultural expressions and communities, in particular on the seemingly irreconcilable tension between market forces and “culture.” Beyond consumption within the context of tourism, however, very little is known about the consumers of ICH products. Who are they and why are they interested in and willing to spend money (sometimes a lot) on ICH-related products? What do the “spiritual needs” refer to? Beyond buying ICH products as souvenirs, what else could be a motivation? This paper expects that the ICH market can be analysed through the lens of nationalism (consuming the nation). But against the backdrop of the growing demand for alternative forms of consumption, could the wish to purchase ICH-related products also be a sign for a new form of “ethical consumption” of locally produced goods? A deeper understanding of ICH

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consumers will reveal whether, beyond state promotion of national heritage, we see the emergence of a solid ICH market at all and if so, what this market looks like. This understanding will also help better understand the future of ICH (particularly crafts) in China.

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## **Journey to the West (?): Crafting heritage futures in China - Time, culture and identity: reflections on UK-China collaboration and creative engagement with historical horological collections**

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Oral

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*Dr. CAROL PAGE<sup>1</sup>, Mr. Lisheng Zhang<sup>2</sup>*

*1. Science Museum, 2. UCL*

This paper reflects on creative and collaborative approaches to transmit the value of heritage through a case study of UK-China research collaboration focusing on the Palace Museum's collection of English eighteenth-century clocks, watches and automata. The project is titled 'Time, Culture and Identity: the co-creation of historical research and co-development of visitor experience in China and the UK'. Through carrying out original new research on the Palace Museum's collection of timepieces, the project aims to generate better understanding of these objects and the social, cultural and technological impacts they have had in China and Britain.

In this paper, we first discuss how we explore the value of cultural heritage through a reflective approach to examine the ways in which British and Chinese visitor engage with historic collections. A collaborative, qualitative audience research was carried out and its findings offered insights into the perception of values of historical collections drawn from British and Chinese audience members. We then introduce a creative approach to explore the value of historical horological collections for future audiences through digital interpretation. Through organising a creative and collaborative workshop ('digital workshop') that engages digital and creative professionals from the UK and China to think about digital interpretation of historical collections, a co-designed digital resource will result from the workshop, which invites British and Chinese audiences to explore and learn about the Palace Museum's collection of timepieces and its social, cultural and technological impacts.

Through reflecting on the creative and collaborative approaches taken in this international research collaboration, we interrogate the perspectives cross-cultural exchange and collaboration really bring us to think about Chinese heritage in a globalised context. Using this case study, we think critically how creative and collaborative approaches to interpret historical collections may or may NOT open new doors to optimise the value of heritage.



## Landscape-Oriented Investigation of the Future of Heritage Sites in the Meander Delta in Turkey

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Oral

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*Mrs. BASAK KALFA ATAHLI<sup>1</sup>, Prof. Ufuk Serin<sup>2</sup>*

*1. Cankaya University, 2. Middle East Technical University*

The concept of landscape inherently includes the notions of ‘place’ and ‘time’, although the former has often received a wider recognition. A given geographical area becomes a landscape with the involvement of human activities and components, and for this purpose, i.e. to attract people, it needs to provide certain physical conditions. In association with people’s various expectations, landscapes trigger and shape the ‘socio-cultural’ evolution of societies. Landscapes are exploited by humans in a variety of ways throughout centuries. The demands and necessities, accelerated by technological improvements, change form over time. Hence, landscapes stand still, bearing the traces of the past and offering potentials for the future, while the impact of the present occurs in a dramatic way, threatening the both.

This study aims to discuss and reevaluate the future of natural and cultural heritage sites exposed to the impacts of industrialization, and in general, modern exploitation of landscapes. For this purpose, the Meander Delta, with its rich natural and archaeological heritage sites and widely debated geothermal facilities emerging in the last decade, has been chosen as a case study. The delta, and its socio-cultural environment in gradual evolution throughout the centuries will be investigated in association with the intertwined concepts of time and heritage, involving ‘the old’ (archaeological heritage sites) and ‘the new’ (industrial facilities) within timeless landscapes.



## Liabilities of smallness: exploring governance in small museums

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Oral

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*Ms. Sarah Fitzpatrick<sup>1</sup>*

*1. University of Hertfordshire*

Museum governance has risen up the agenda as public confidence in the charitable sector as a whole has been declining (see, for example, the Charity Commission 2018). And the Museum sector here in the UK places emphasis on governance with the first standard requirement for Museum accreditation being “appropriate governance and management” (Museums Accreditation Standard 2018).

There are contradictory views around non-profit or charity governance: some academics and practitioners argue there is very little difference between governance and board roles in for-profit and non-profit firms whilst others criticise the adoption of for-profit models of governance in the non-profit sector (see, for example Pointer and Orlikoff 2002, Cornforth 2003). However, both practitioners and academics recognise that there is a difference between the governance of large and small charities, with smaller charities facing challenges due to the

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“liabilities of smallness”.

To fully understand museum governance in small museums we need to understand the composition and competencies of their trustee boards. This paper presents the preliminary findings of a professional doctorate in Heritage at the University of Hertfordshire and reflects on semi-structured interviews with trustees collected during initial research into small museum boards. The research aims to make a practical contribution to the future of heritage governance by reflecting on the “liabilities of smallness” that small museums face. It will also address the reality of charity involvement for most trustees in small museums who spend as much if not most of their time on operational or management matters rather than governance.

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## Local Identity in a Global Age, CASE STUDY of IMBROS/GÖKÇEADA

Poster

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***Ms. Aysegul Dinccag***<sup>1</sup>

*1. PhD Candidate - UdK / TU Berlin*

The research explores the transformation of local identity in relation to regional architecture on the former Greek island of Imbros (Gökçeada) in Turkey. It aims to understand the architectural implementations of the social transformation of a rural community in a global age. The fact that the structural evolution of the traditional ‘Imbriotic house’ has been interrupted by unfortunate state violence appears today as a chance for the islanders to consider their heritage critically, and to apply a self-conscious reconstruction of their old houses in today’s reality of the island.

Examining how traditional houses are ‘modernized,’ this poster tries to capture the transformation of the built environment in its cultural and historical context, focusing on the 3<sup>rd</sup> generation newcomers of Greek community. Analyzing the spatial changes on the typologies and the constructional adaptation of traditional houses in line with the changing needs of its dwellers, this thesis aims to understand which architectural components of the Imbriotic house are kept and/or changed in order to preserve the “local identity” in today’s regional houses. Concerning the future of the heritage of Imbriotic houses, the main research question is, “How can ‘regional architecture’ be used as a critical tool to reflect the tempo-spatial reality and its transformations of a specific place in a global age?”

The research is based on ethnographic field research, which yielded qualitative data from oral narratives and participant observations. The poster will represent three reconstructed houses and their stories of the interdisciplinary case study.

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## **Local Values of Heritage in Africa: Swinging between the Universal and Local, as Well as the Tangible and Intangible - Traditional Medicine as local heritage: Conditions and Politics of knowledge transfer and preservation**

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Oral

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***Dr. Jacqueline Grigo***<sup>1</sup>

*1. Department of Religious Studies, University of Zürich*

Traditional medicine in Africa is often referred to as endangered cultural heritage that needs to be preserved for future generations. Obviously TM comprises tangible and intangible aspects, as healing procedures derive from a deep comprehension of botanical, mineral and animal pharmacopoeia but also from cultural meanings and ritual practices, that are rooted in religious worldviews. The local value and functions of TM go far beyond its physiological healing potentials. However, the intent to preserve traditional medicinal heritage reveals numerous challenges and limitations that manifest themselves at local and (inter-)national levels.

In my presentation I will reflect on (cultural) conditions of medicinal knowledge transfer. On the example of a rural *Baoulé* community in Ivory Coast, I will draw attention to an *indigenous property right* system, that ritually regulates the distribution of medicinal knowledge. The handing down of healing knowledge follows culture-specific rules that are related to the realm of spirits and ancestors and – increasingly – to economic benefits for the elders that “own” the knowledge. The latter contributes to an advancing loss of knowledge.

On a macro-level, in accordance with biomedical notions of efficacy and safety, external interests (by state legislation, scientific research, global organizations, pharmaceutical industry) lead to decontextualization and medicalization of African medicinal heritage. This has advantages e.g. with respect to quality standards and professionalization.

On the other hand, the fragmentation and “freezing” of medicinal heritage may ignore local expectations of holistic healing and tends to disregard the dynamic nature of intangible heritage.

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## **Minority-modes of Imagining: Activating Archival Documents for Social Housing Futures**

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Oral (edits needed)

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***Dr. Heidi Svenningsen Kajita***<sup>1</sup>

*1. University of Copenhagen, Newcastle University*

How can archival documents (re-)activate links between social processes and mainstream design processes for housing futures? Social housing in Northern Europe historically consolidated social and industrial development. But today, transformations of postwar large-scale estates are often technocratically managed in architectural

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design processes that bypass aspects of their intangible social heritage (if not heritage per se). The Byker Estate in Newcastle upon Tyne first designed by Ralph Erskine's Arkitektkontor AB (1969-82) is an exception. English Heritage initiated the Grade II\* listing praising both the estates' architectural and community-based characteristics. Drawing foremost on this unique case, this paper demonstrates a method – here termed *minority-modes of imagining* – that combines archival research- and ethnographic fieldwork strategies. Selected documents from the architectural archives of the Byker project reveal relations across the architects' formal and technical information for construction and tenants' informal descriptions of experiences and imaginations. Say, scribbles on drawings raise questions to boundary of ownership and authorship, proximities between private and public spaces are discussed in letters of complaints, and ideas for 'gossip groups' can be traced across diagrams, detailed design drawings and evaluative reports. The paper shows possibilities in activating the historical documents during personal interviews and encounters with residents on site. Walking along drawn routes, touching materials once specified, or gossiping by a heritage listed bay window. Combined the archival documents and residents' accounts trace trans-historical socio-material processes – or 'publicness'. In turn, this practice-based research provokes new modes of embedding intangible histories in architectural imaginations of tangible futures.

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## Multiple Temporalities: Critical Chinese copying as an Interrogation of the Hegemony of Modernity

Oral

*Ms. Boya Guo*<sup>1</sup>

1. *Harvard Graduate School of Design*

This paper explores the contemporary Chinese architectural mimicry phenomenon with its changing history, and the spatial and temporal dynamics embedded in “copying from the West” and “copying from the past”. Chinese copying with its rich tradition is now receiving biased judgment grounded in the dominant modern Western ideologies of “authenticity” and “originality”. However, my paper argues “authenticity” and “originality” are cultural constructions, or invented traditions. Two case studies of recent Chinese architectural mimicry, “Jackson Hole” and “W-town” in Beijing bring us to the formation process of core cultural values and contemporary Chinese identity, which are embedded in the collisions between the mimesis tradition and creativity, and between the Western influences and its reciprocation under a Chinese context in the contemporary media-driven moment. Through copying, multiple temporalities have been created and thus challenge a linear historical narrative. My thesis aims to challenge the existing dominant modern western theories on copy/mimicry, especially UNESCO's universal values, which have made great difference to preservation practices in China today. The research ultimately questions how the Chinese copycat environments interrogate the “hegemony of modern preservation theories and practices”, to further question the notion of “modernity” in its general sense.



## Museographic Heritage: Acknowledging, Preserving and Curating Exhibitions as Cultural Heritage

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Oral

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*Dr. Elena Montanari*<sup>1</sup>

1. Politecnico di Milano

When reflecting on the relationship between museums and duration, studies mostly refer to the work of this institution as a “time machine” (Lumley 1988). The fact that the “structure” of this machine is subject to the effects of time is an often neglected theme. Not only it operates through some temporary means, but also it requires a continuous upgrade of its “gears” (e.g. archival strategies, curatorial practices, installations, communication tools etc.) to preserve its effective role throughout the ever-going politic, economic, social and cultural changes. This matter results in the endless reconfiguration of museum spaces and installations; in some situations, these issues affect the conservation of remarkable chapters of the history of exhibition design – which could be referred to as *museographic heritage*. It is indeed possible to identify some groundbreaking 20th century spaces and installations which have played a pivotal role in the evolution of the modern museum, and served as testing grounds or catalysts for the experimentation with new theories and practices. Although these works have a paradigmatic value and bear witness of important cultural issues, many have been manipulated, damaged or lost. Today, following the overall raise of awareness for the different forms of heritage, the complex state of this patrimony starts to be problematized; furthermore, in the last decade some experimentations have raised new questions pertaining its possible preservation, reconstruction, communication, exhibition and present use. The proposed contribution intends (1) to reflect on the value and role of the museographic culture as a critical heritage studies field, (2) to highlight the emerging part of this topic in the future of museums, (3) to point out the raise of a particular culture focused on “re-exhibiting” theories and practices, (3) to critically explore the strategies that are being experimented to enhance this special heritage in contemporary cultural contexts.



## My heritage or the city’s heritage: historic urban landscape and city branding in Zhengzhou

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Oral

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*Ms. Xiaopei Li*<sup>1</sup>

1. Beijing Urban Planning Technical Service Centre

Public participation is a widely taken strategy in dealing with dilemmas in heritage issues. However, in China where the boom of city heritage branding meets the fast-disappearing landscape which carries non-representative memory and affection, people’s view on heritage can be more complicated.

This research analysis a case study in Zhengzhou, China, one of the first established cities in Chinese history. The area of the ancient city wall, after being neglected for centuries, is planned to be redeveloped as a themed tourist attraction to firm the city’s brand of ‘national historic city’. Locating in the heart of the old Zhengzhou city, the

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urban landscape of this area remained barely changed in these fast-developing decades. However, it is being demolished under this plan. Some citizens argue that the plan destroys the vernacular lifestyle in Zhengzhou in their memory. Interestingly, many others give applause to the redevelopment, although they strongly expressed their miss of the landscape.

This research analysis through the debate of this issue on social media, as well as the interview to local heritage enthusiasts, to insight their understandings of heritage. It finds that though citizens hold various opinions on what heritage is and the roles of heritage in the city, the use of heritage for this generation is their first concern. From the social value to the cultural industry, heritage is seen as an engine for the development of the city. Therefore, most people tend to consider more about the needs of the city rather than their own attachment.



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## New Heritage for Future - Research on the Art Harvest Practice in Traditional Villages in East Asian

Oral (edits needed)

***Dr. Yiping Dong*** 董一平 <sup>1</sup>

1. Xi'an Jiaotong-Liverpool University

The built environment and cultural landscape are the critical heritage components of a community. Agrarian cultivation centered on villages is the featured identity in East Asian rural areas, where it has a long tradition.

However, the fast urbanization process in East Asia is challenging the longstanding villages' cultural heritage by draining the laborers from the countryside. The left-over villagers are suffering multiple pressures with the deterioration of their traditional environment and landscape. Unlike the high density of urban contexts, traditional villages are scattered in the vast natural landscape.

The Art Harvest Practice, which started in Japan and further influenced China, is a new form of cultural-led regeneration, a movement into a new territory led by curators and artists. The increased use of contemporary artworks as lighter interventions which awaken cultural identities of local communities and improve community engagement through the creation of a new mixture of local cultural activities and service industries has become a form of practice with the growing interest in East Asia.

This paper argues that the new values brought to the rural community through the invited artworks constitute a new type of heritage for the future. Through examining key cases of the Art Harvest Practice in traditional villages in both Japan and China, and analyzing the particularities of the Yanping Art Harvest 2018-2019 in China, this paper will reveal the dynamics in the process of heritage making (*heritage-zation*) in the traditional agrarian landscape in the Japanese and Chinese contexts.



Art awakening the village.jpg



Art awakening the village 2.jpg



Art awakening the village 3.jpg

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## Of Fragile and Immortal Memories: ‘Living Heritage’ in the Igbo sociocultural context

Oral

***Mr. Stanley Onyemechalu***<sup>1</sup>

1. University of Nigeria

Nearly two decades after UNESCO’s Convention for the Safeguarding of the Intangible Cultural Heritage, many fragile cultures and indigenous knowledge systems have yet to come forward and contribute to the diversity of the world. The initial purpose of that convention was to salvage, promote and learn from such cultures and systems, many of which are now at risk. In south-eastern Nigeria, the Igbos possess many intangible heritage resources embedded in their philosophy of ‘knowledge over objects’. These have sustained and have been sustained by the Igbos for centuries, providing them with a sense of identity that is continuously modified in response to their environment. Scholars have made many suggestions on how to best address living heritage decay but these have seemed inadequate. Hence, this study explains ‘living heritage’ through the lens of the ‘*Ndishi*’ practice among selected Igbo communities of Nsukka, Nigeria. Also, what similarities, differences and insights can be drawn from the Igbos towards creating an adaptive integrated model to prevent, reduce or stop heritage loss. This paper further looks at what constitutes heritage, how heritage is acquired and conserved or preserved; what native elements ensure that these heritage resources are not plundered, abused or destroyed;

and how the Igbo philosophy of “knowledge over objects”, expressed through the *Ndishì*, can contribute to global conversations around intangible heritage conservation and artefacts repatriation. This paper employed ethnographic methods of research, including observation and key-informant interviews as instruments of data collection.

Keywords: Living Heritage, *Ndishì*, Heritage, Igbos, Conservation.

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## Our factories on WeChat: social media and heritage discourses of industrial heritage in Zhengzhou

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Oral

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*Ms. Xiaopei Li*<sup>1</sup>

1. Beijing Urban Planning Technical Service Centre

Industrial heritage of planned economy era brings the complex memory of generations of Chinese people, which creates different discourses of industrial heritage among groups. This research studies WeChat and the posts from three different accounts which introduce the former Second National Cotton Mill and its residential block in Zhengzhou, China. It argues that WeChat Official Accounts, one of the dominant social media platforms in China, allows users to build cultural networks and share their own heritage discourses, and it provides us with the opportunity to insight the complexity of heritage values and concerns.

The city life account values the leisure lifestyle which reminds people of the old days. However, the heritage enthusiasts' post argues the leisure lifestyle does not exist without the upgrading of the living condition and the proper maintenance of the historic buildings. The posts from a local writer reveal that besides memory, former workers value the site for the past glory of the planned economy and this is the only place that can define who they are. This study also argues that heritage discourses on WeChat are not isolated. They are in dynamic statuses and constantly influencing each other. Three accounts analyzed have mainly different reader groups. However, they mingle together to some extent. In the comments panel after each post, readers provide additional information and deepen the discussions, which helps to break the cognitive barriers of different groups.

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## Outside the Archive. Researching and Writing critical Histories of Collecting

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Oral

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*Dr. Mirjam Brusius*<sup>1</sup>

1. German Historical Institute, London

Archives are often controlled by the very institutions whose histories researchers are trying to assess, and thus also by those who would rather not see their own disciplinary histories debated by others. Such territorial struggles constitute an undeniable problem for the future critical museum history. Critiques have pointed out

that any institution that wants to be taken seriously in its pursuits must accept the fact that the verification of primary sources is an indispensable postulate of historical research. This paper will draw on Chip Colwell's model of the 'secrecy in museums' to examine how museums often keep information concerning the acquisition of their collections secret, contradicting the ideal of the museum of serving public interest. Colwell argues that the institutional culture of museums creates a process that shelters certain kinds of knowledge, reinforcing existing power structures. He dismantles this paradox through recent repatriation debates, which demand the exposure of histories of illicit collecting, revealing the tension between concealing and disclosing secrets. While museums thus mostly control and manage archives that give insight to its historical legacies, the history of 'the collected' also remains harder to research. Reflecting on the mechanisms of gatekeeping at play this paper will ask: How can the field move forward if institutions do not warrant such a debate, and their (imperial) archives are not only restricted in terms of access, but also limited in their scope?

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## Postwar Social Housing as an Emergent Form of Heritage – New approaches and concepts

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Oral (edits needed)

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***Dr. Svava Riesto*<sup>1</sup>, *Dr. Marie Glaser*<sup>2</sup>**

*1. University of Copenhagen, 2. ETH Zürich*

The large social housing estates from the postwar decades are traditionally considered periphery not only in European cities, but also in heritage studies. This session contributes a fresh understanding of these estates as heritage, as they are iconic of the postwar welfare societies, part of collective memories and today the home of millions of Europeans. Many estates currently face social change, decay, urban renewal, renovation and demolition, which accelerates questions about their heritage futures.

Many of these estates were originally designed to foster collectivity among the residents – in common spaces, laundries, parks, playgrounds etc. Yet, contemporary renewal projects often start from the premise that postwar housing estates are past failures with negative social effects, notably due to their perceived lack of public space qualities.

Rather than searching for public space – too often seen as a stable container of desired social activities - we introduce the notion publicness to study the relational and situational configurations that take place in social housing, with heterogenous practices of living together, governing and communicating over collective concerns. We include insiders and weak voices in our analysis and ask: How have different modes of publicness and privacy been negotiated in specific estates over time, including in future visions?

Conceptualizing heritage as future-oriented socio-material processes, we explore the agencies of people and social structures, but also of physical materials and spatial figures, in performing publicness. The papers explore new ways of positioning heritage studies in relation to – and ways of conceptualizing heritage futures for –social housing.

*Session conveners: Marie Glaser Svava Riesto*

The session presents research from the European project PUSH – Public Space in Social Housing (HERA) and related papers.

(7 abstracts and 1 discussant)

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## **Present imperfect: conservation and care without end**

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Oral

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***Ms. Ainslee Meredith***<sup>1</sup>

*1. Grimwade Centre for Cultural Materials Conservation, University of Melbourne*

While the focus on futures in heritage scholarship is a welcome departure from discourses that overvalue the past at the expense of the present, the proposition of alternative futures – adapting our heritage-making practices to a changing world – carries its own pitfalls. The utopian undercurrents of the development of heritage in the UK have been historicised by Staniforth (2017). Taking a different approach, this paper posits that heritage is a negative utopia in the tradition of Theodor Adorno, who rejects images of the future for an art that is critical of the present. That is, both the use of heritage to critique current conditions, and the preservation of societal critique as social heritage, are worth considering in terms of the material effects of heritage on the lives of people, societies, and ecological systems.

Heritage, as a public good in the broadest sense, is both a collective right and responsibility. The possibility of shared responsibility for heritage is explored through the analysis of interviews undertaken with custodians and conservators at heritage collections in Australia, directing attention to contemporary concerns and needs around heritage. The benefits of shared responsibility are detailed by Rankin (2018), who advocates for public policy stewardship and increased accessibility for culture in Australia as a means of protecting or preserving culture through the power of numbers. This paper also draws on the philosophical writings of Iris Marion Young (2011) about collective responsibility and structural injustice, and feminist ethics of care (Deveaux 1995; Tronto 1993, 1995) in relation to conservation.



## **Preserving digitality: ruminations about digitally based heritage transmission**

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Oral

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***Dr. Anca Claudia Prodan***<sup>1</sup>

*1. Institute Heritage Studies*

This paper problematizes the dichotomy between “digital” and “analogue” and it discusses some of the shortcomings that emerge in the field of heritage. The digital, most often associated with today’s computing tools, is considered the opposite of the analogue. In technical sciences, where it may refer to signal transmission, the distinction is relevant; otherwise, it is problematic because it drives us to treat the digital in separation from the analogue world in which it exists physically, and to overlook the influence they exert on each other. In a preservation context, two problems can be observed. First, it obscures the high extent to which heritage preservation becomes technology-dependent. Second, it leads to ignoring emergent forms of “hybrid heritage”, resulting from the combination of the analogue and the digital. Starting from this observation, I argue that we have to focus on neither the analogue nor the digital but on that which emerges at the intersection of the two.

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To support my argument, I make recourse to the notion of “digitality” (or digital materiality), defined as the condition or cultural logic under which everyday practices are enacted today. Theoretically, I draw on integrated cultural-technical approaches, and I combine these with illustrations taken from preservation studies. The discussion leads to placing the heritage discourse in a new light, raising questions and inviting critical reflections concerning the possibility of transmitting heritage over time through digital means.

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## Re-emerging from the Local in the face of Global Change: A Nature/Culture-based approach to Conservation

Oral

*Dr. Maya Ishizawa*<sup>1</sup>

1. UNESCO Chair on Nature-Culture Linkages in Heritage Conservation

Based on case studies in Japan, this paper explores the potential of linking natural and cultural heritage, and nature and culture sectors strategies for heritage conservation using local understandings of landscape. Working with the concept of *Satoyama* and *Satoumi* which denote the rural villages in Japan as a framework, this paper examines a non-Western worldview where the division between nature and culture is not strict, in order to distill lessons and strategies for sustainable heritage safeguarding. A Nature/Culture-based approach to conservation emerges to overcome the Nature-Culture divide, implying a strong focus on communities which reproduce the interlinkages between cultural and natural values in their daily practices. By looking at this local experience, we learn that the protection of nature can be interlinked with the maintenance of agricultural landscapes, that the continuity of spiritual practices is essential for identity and community cohesion, and that the maintenance of cultural practices represent community’s strength for post-disaster recovery. These lessons demonstrate that resilience lies in people and their community networks - beyond human, and underpinned on their natural and cultural heritage (tangible and intangible)-, and that the stronger these networks are, and the more autonomy and decision-making power is recognized at local level, the higher level of resilience a landscape would show. This finding, however, raises concern, as local landscapes are facing pressures related to global change such as urban development, depopulation, environmental degradation, processes eroding these networks and consequently, their resilience.

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## Re-purposing historical industrial landscapes: Futuristic approach for addressing complexity in the Indian context

Oral

*Ms. ABANTIKA MUKHERJEE*<sup>1</sup>

1. Kalakriti, New Delhi, India

The author defines industrial heritage as a culture of setting up a market for commodities which bring revolutionary change in the human society. The changes are in the form of a socio-cultural transformation, a



technological advancement and most importantly, a change in the economic profile. With changing time, there is a trend of mass dereliction of stretches of these industrial landscapes, leaving behind invaluable urban assets which require interventions of higher complexity and dealing with stakeholders of conflicting range of interests.

The aim is to generate an integrated feasibility evaluation system of future interventions in historic industrial landscapes in India. This paper takes up the case of derelict industrial heritage in Howrah in India which primarily developed as an industrial landscape serving the former British colonial capital since 1690 A.D.

The method used for the paper is on-site data collection in the form of impact assessment of new interventions and perspectives of the development authorities on intervention approaches. Qualitative and quantitative analysis of the collected data generates the sustainability indicators required in formulating the appropriate re-use feasibility matrix. The output of this paper is thus, identification of the qualitative and quantitative parameters and a manual evaluation system which can be developed into a software base functioning for Building Information Modelling as well as cognitive mapping. The software would bring a revolutionary change in the approach of conservation professionals for addressing historic brownfield developments.

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### Realities of Future Methods

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Oral

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***Dr. Susan Ashley*<sup>1</sup>, *Dr. Tzu-I Chung*<sup>2</sup>, *Dr. Satwinder Bains*<sup>3</sup>, *Dr. Helen Mears*<sup>4</sup>, *Mr. Gumring Hkangda*<sup>5</sup>, *Ms. Kath Boodhai*<sup>1</sup>**

*1. Northumbria University, 2. Royal British Columbia Museum, 3. University of the Fraser Valley, 4. Newcastle University, 5. University of Manchester*

Inherent in most approaches to Critical Heritage Studies is the enlargement of academic research to admit or encompass non-mainstream or alternative forms of knowledge as an integral part of the research process. According to Harrison (2015) the recognition of different realities, practices and futures is an ontological question, and this inevitably has methodological implications. This panel examines the issues of research design and methodology that have arisen as we have taken on plural and alternative ontological orientations within our work. We recognise, as Harrison has pointed out, that heritage-making is a claim to the future that involves “a series of contingent and emergent modes of caring for, valuing, and assuming an ethical stance toward the future” (p. 38). Panel member will present their experiences in devising alternative approaches and methods, usually involving collaborative, decolonised and/or de-centred approaches, and offer thoughts on their subjective stances, relationships formed, ethics, impacts assumed or lost, and other consequences that arise and become central to the research.

The orientation of our projects is within a particular aspect of Critical Heritage work – to enhance understandings of minority cultural heritage-making; those people and communities who must deal with change and loss of normative ideas of ‘heritage’ as an essential part of their lives. We present our studies conducted as outsiders and as insiders, including our own involvements as well as thoughts or voices of our participants or ‘subjects’. We present this session with the belief that academic knowledge-making cannot, in future, be undertaken in isolation from society. We show ourselves as embedded and situated actors, part of a network of relationships in the creation of new understandings of heritage. We will tackle too, the impact of Covid social distancing on our research methods and our thoughts about society’s ‘new’ awareness of Black Lives Matter.

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## Realities of Future Methods - De-centering the Museum through Diaspora: A Kachin Case Study

Oral

*Dr. Helen Mears*<sup>1</sup>, *Mr. Gumring Hkangda*<sup>2</sup>

1. Newcastle University, 2. University of Manchester

In this paper two researchers reflect on their work with members of the Kachin community - a politicised ethnic minority based in northern Myanmar (Burma) - to consider the impact of diaspora (as in the dispersal of people and things) on conventional knowledge frameworks. Mears, a museum curator, discusses how the lived, embodied approach to culture and heritage adopted by Kachin diaspora communities frustrates the tendency of western heritage institutions to privilege ethnographic modes of classification, and Hkangda, a postgraduate researcher, describes how his research into Kachin material culture with Kachin elders in conflict-affected contexts has been influenced by his own position as a diaspora-based researcher. Both outline how their research has revealed the limitations of conventional heritage institutions to account for alternative heritage practices as well as the challenges raised by their positions as ‘outsider’ (Mears) or ‘insider-living-outside’ (Hkangda). In considering the implications of object and human diasporas for mainstream heritage institutions, Mears and Hkangda argue for a de-centred and ‘distributed’ (Dewdney, Dibosa and Walsh, 2012) approach to museum practice through which the forms, and the agents, of heritage-making and heritage-documenting, might be expanded.

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## Realities of Future Methods - Family Panchayat

Oral (edits needed)

*Ms. Kath Boodhai*<sup>1</sup>

1. Northumbria University

### Family Panchayat

In this paper, the researcher will discuss the motivations, opportunities and dilemmas of investigating Indo-Trinidadian heritage through family networks in Trinidad. The involvement of family as part of the research design and method contributes to decolonizing methodologies (Tuhiwai-Smith, 2012). There are calls for family ethnographies as a qualitative methodology (Valentine, 2008) due to its “absent presence” across disciplines (Valentine, 2017; Harker and Martin, 2012). The methodological tools and associated ethical implications (Valentine, 2008) have been mainly developed by sociologists and anthropologists (Irwin, 2006; Huisman, 2008; Gabb, 2010). This paper will explore the engagement of family in ethnographic field work and critically reflect on its contribution to critical heritage studies.

Indo-Trinidadians are part of an ethnically diverse society in Trinidad, where religion, family, community, diasporic and transnational family relationships and networks form a unique and distinct, yet relatively unknown part of their history and identity. The research delves into these relationships and processes integral

to their heritage-making practices and changing identities across the Indian diaspora. It reveals new and complex ways Indo-Trinidadians have engaged in their development to recover experiences from exploitation and marginalisation to recognition, under colonial Indentureship, its legacies and globalization.

As an Indo-Trinidadian-born researcher in the UK, my research presents the complexities of engaging with family through a focus group and panchayats in the research process. This develops and adds to new research which will be examined to reflect emerging and comparative trends that deconstruct Indo-Trinidadian subjectivities from coolie to 'Indianny', across two case study sites in Trinidad and Canada. The cultural recovery and evolution of Indo-Trinidadians will be explored through diasporic heritage-making practices and the way they continue to use heritage-making processes to reconstruct and create new understandings of their post-indenture and transnational identities and networks.

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## **Realities of Future Methods - Lessons and Learning: Practices of Inclusion in and beyond the Punjabi Canadian Legacy Project**

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Oral

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***Dr. Tzu-I Chung<sup>1</sup>, Dr. Satwinder Bains<sup>2</sup>***

*1. Royal British Columbia Museum, 2. University of the Fraser Valley*

Based on and moving beyond the lessons analyzed in the recent publication on the Punjabi Canadian Legacy Project (PCLP), this presentation engages in a further critical review of the realities and issues in the quest for alternative practices of heritage toward an inclusionary future. The future heritage work undertaken with, for, and by previously and currently marginalized community groups in Canada, we argue, needs to challenge the tradition and current status quo of the continuous, and oftentimes uninterrupted, efforts made to record and exhibit white settler history. This status quo has been upheld by multicultural nationalism, which too often makes marginalized community heritage work tokenistic at the cost of long-term engagement and truly inclusionary practices.

Amidst the current international tides of crises of racism, COVID, sexism, and many other issues, we recognize that we are making history and shaping heritage. This is the time when alternative framework and context of knowledge acquisition shall be explored, with the same degree of effort, resources and commitment for all previously and currently "othered" and under-privileged communities. Such framework and living heritage amidst the unprecedented crisis require innovation through the disruption of normative practices. This presentation focuses on bringing the processes of non-mainstream agency and interruption to the forefront as part of the heritagization for our collective future.

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## Records of Dispossession? Archival Thinking and UNESCO's Nubian Campaign in Egypt and Sudan

Oral

***Dr. William Carruthers***<sup>1</sup>

1. *University of East Anglia*

### **Records of Dispossession? Archival Thinking and UNESCO's Nubian Campaign in Egypt and Sudan**

Can the archives of heritage play a diplomatic role? Can the items assembled during initiatives of bi- and multi-lateral heritage diplomacy help question the colonial forms of knowledge that such acts have tended to perpetuate? Answering with a qualified 'yes', this paper addresses these questions by thinking through archives assembled during UNESCO's International Campaign to Save the Monuments of Nubia, which took place from 1960 until 1980 in Egypt and Sudan.

UNESCO's campaign sought to record ancient remains due to be submerged by the new Aswan High Dam's floodwaters. Working with Egyptian and Sudanese officials, during the work UNESCO helped to set up 'documentation centres' that helped to codify the conceptual borders of the knowledge about Nubian architecture/archaeology that might be recorded, producing specially devised index cards for that purpose in both countries. Excavating institutions, themselves often state-backed, amassed similar archives. Following colonial norms of practice, this work was often purposefully forgetful of contemporary Nubia, whose material traces were themselves soon to be flooded, and whose population, forced to abide by the wishes of their respective states, was obliged to migrate.

Nevertheless, such practices allowed other, unauthorised, histories of Nubia to become visible, subverting this archival knowledge. In the archive, not only are histories of local involvement with the campaign visible, but also the Nubian settlements that would soon be submerged. I argue, then, that it is possible to use these archives to acknowledge erased Nubian histories. Ethically, however, I argue that it is insufficient for this move to come from 'above'.

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## Redefining and Rethinking Heritage in Jamaica for the 21st Century and Beyond

Oral

***Ms. Shantal Cover***<sup>1</sup>

1. *The University of the West Indies*

Contestations of history in Jamaica is impeding how Jamaicans interact with heritage in the 21st century. As a result heritage, as a discipline and a practice, is not engaged and prioritized in Jamaica as in other parts of the world. Two components of this impediment are: first, the historical experiences of the people from colonialism to present and secondly, the history of development of heritage management as a practice in Jamaica. Jamaica needs to review its interactions with heritage and conceptualize a way forward for the 21st century and beyond.

Furthermore, Jamaican heritage does not fit in a single category of European heritage, indigineous heritage or African heritage but is an amalgamation of three in addition to the creolized performance of the people. Thus, in rethinking heritage for the 21st century and beyond, Jamaica must also re-define its heritage management strategies to suit its present cultural climate. Engaging the topic 'Futures of Heritage', this paper will give an overview of the current relationships with heritage in Jamaica and suggest strategies for conceptualizing heritage for future generations. With the aim to engage and critically assess the future concerns of heritage, I see the ACHS as the ideal platform to share my research and get feedback from other researchers who are also thinking through the present and future of heritage in their individual territories.

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## Researching publicness in social housing through architecture exhibitions

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Oral (edits needed)

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***Dr. Anne Tietjen***<sup>1</sup>

1. *University of Copenhagen*

This paper discusses initial experiences with architecture exhibitions as a research tool in critical heritage studies. The project *Public Space in European Social Housing* explores the publicness of spaces on five post-war social housing estates over time. We study dynamic interactions between people and the physical spaces they share to better understand how cultural encounters happen and, ultimately, how integration can be better sustained. By working with exhibitions, we aim to develop a novel approach to studying and representing public spaces as sites of publicness.

Exhibitions are a well-proven format for communicating architecture and for sparking debate about architecture. Building on this tradition, we work with physical and web-based exhibitions to articulate, communicate and question ongoing research. Importantly, we use exhibitions not only as a tool for knowledge exchange but also for transdisciplinary knowledge development with multidisciplinary researchers (architects, landscape architects, urban planners, architectural historians, anthropologists, and sociologists) in collaboration with many non-academic partners (from an art photographer, to housing associations and national and European NGO's. This paper reflects upon the form, content and organisation of the first two exhibitions specifically with regard to 1) using architecture exhibitions as a transdisciplinary research tool and 2) making relational representations of public spaces as sites of publicness.

**Key words:** Public space, publicness, social housing, architecture exhibition, research tool, relational representation



## Retromania? Problematizing Popular Music Heritage Futures

Discussion Panel

***Ms. Synnøve Engevik*<sup>1</sup>, *Dr. Robert Knifton*<sup>2</sup>, *Dr. Marion Leonard*<sup>3</sup>, *Prof. Paul Long*<sup>4</sup>,  
*Dr. Áine Mangaoang*<sup>5</sup>**

1. Norwegian University of Science and Technology / Rockheim, 2. University of Leeds, 3. University of Liverpool, 4. Birmingham City University, 5. University of Oslo

How can we theorise popular music as an emergent and future sub-category within heritage discourse, given the productive yet problematic relationship between these two disciplines? Taking Reynolds' *Retromania* (2011) critique as a start point, we will ask what underpins the duality of attraction and antagonism between popular music and heritage theory?

Recent years have witnessed a growth in academic investigation into heritage themes in popular music studies, via the work of academics such as Baker, Bennett, Brandellero, Cohen, Henning, Leonard, Johnson, Long and Le Guern, for example. Publications such as *Site of Popular Music Heritage* (2015) and *The Routledge Companion to Popular Music History and Heritage* (2018) have engaged with heritage themes and theories, whilst often utilizing such terminology in alternate modes, arguing for the exceptionalism of popular music as a category, or resisting the designation of popular music as heritage entirely.

This growth of academic scrutiny is a result of heritage organisations developing popular music exhibitions, displays and experiences in increasing frequency – from the V&A's series of blockbuster popular music exhibitions such as *David Bowie Is* (2013) and *Pink Floyd: Their Mortal Remains* (2017) through to local heritage archives, displays and activities (see for instance, Home of Metal, 2011-Present) and mapping of music heritage such as *The Dublin Music Map* (2016).

We will discuss how popular music studies and heritage theory may extend, deepen and complicate the critical dialogue between the disciplines, and consider what the future of popular music heritage might look like. Questions explored will include:

- Nostalgia and memory in popular music heritage discourse
- Collecting and documenting ephemeral popular music practices as heritage
- Representing global heritages and popular music heritage under threat
- Popular music as intangible cultural heritage and the new digital folkloric
- Risks to the preservation of popular music heritage for the future



## Revisiting the Gendered Heritage of Welfare Landscapes

Oral (edits needed)

***Dr. Svava Riesto*<sup>1</sup>**

1. University of Copenhagen

When addressing the vast urban landscapes of postwar welfare states, official heritage practices have largely focused on what are believed to be seminal works of modernism, made by canonized male architects and for a cultural elite. This narrow interest fails to grasp the ways in which designers in the welfare states begun to address the everyday lives of a broad spectrum of the population on an unprecedented range of scales, from regional planning to interior design and furniture. Further, official heritage practices tend to neglect that many women entered the design professions in large numbers and began to shape the public sphere, which had previously been widely considered a male domain. Women's roles in the welfare state's architecture—and even more so in its landscape architecture—often occupy a minor position in archives and historiographies, and consequently in heritage management.

This paper unpacks the role of selected female landscape architects of the 1960s and 1970s who took part in public commissions, conceptualizing and physically shaping new urban landscapes. With examples from Denmark—a country often associated with gender equality, where more than half of all women were already a part of the workforce during the 1970s—the paper aims to complement existing gendered historiographies of welfare landscapes. My aim is not to elevate hidden women to the canon of “great” designers and thereby continue a historiographical tradition that is caught up in modern patriarchy. Rather, I wish to push toward a more inclusive understanding of the legacy of welfare landscapes and their shaping actors and forces. By uncovering the multifarious roles that selected women designers played, the paper helps to broaden the understanding of who (and what) shaped welfare landscapes, and of women in the welfare state.

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## **Shifts in materiality, agency and discourse in the Bammiyan Buddhas in Afghanistan: A multimodal discourse analysis approach to critical heritage**

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Oral

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***Ms. Sophia Diamantopoulou***<sup>1</sup>

*1. Senior Teaching Fellow*

This paper focuses on the Bamiyan Buddhas in Afghanistan to argue the case for an interdisciplinary orientation in making sense of heritage in ways that simultaneously look at the materiality of artefacts, human agency and the social contexts through which these arise.

Responding to scholarly prompts for more ‘nuanced disciplinary engagement with the construction of interpretations that are made regarding the management of heritage resources’ (Rico and Labadidi, 2017:102), this paper introduces multimodal discourse analysis perspectives (Kress, 2010) in the field of critical heritage. This is with the aim to make sense of the different manifestations of agency across the various stakeholders involved in shaping the future of this heritage site, while accounting for the various forms of materiality in which this heritage manifests.

The Bammiyan site has been marked by radical shifts in its materiality, driven by contradictory discourses. Such shifts involve the initial destruction of the site and its animation through 3D visualisations and holograms as an attempt to reinstate the monuments in their physical location. The site has been a unique case of ‘negative heritage’ that has been the focus of international interest; a site entangled in a network of actors, such as UNESCO, the Afghan state government, local authorities, experts, sponsors (Chinese individuals and the Korean state), whose actions realise a range of heritage discourses, priorities and agendas.

This presentation attends to the various changes in the materiality of the Buddhas and the site as instantiations

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of different discourses about heritage and the power of agency upon artefacts. Foregrounding multimodal discourse analysis as an interpretative framework enables us to acknowledge the discourses arising in the voices and actions of various agents with regards to the potential they see in each materiality with regards to what this site is and what it should be.

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## Stories of feelings and things: intangible heritage from within the built heritage paradigm in the UK

Oral

***Mr. Johnathan Djabarouti**<sup>1</sup>*

*1. Manchester School of Architecture, Manchester Metropolitan University*

The changing nature of heritage over recent decades has stimulated a focus on intangible heritage – the understanding of which specifically from within the UK built heritage paradigm remains inconclusive. This is problematic when considering developments in policy and practice that demonstrate a steady dismantling of a material focus. To gain sector-specific insight into how the intangible heritage of buildings is conceptualised, a series of 16 semi-structured interviews were conducted with built heritage professionals. Data was collated into eight themes (stories; history; events; memory; use; discord; craft; emotion) and an explanatory model developed, revealing the understanding of intangible heritage as a collection of ‘narratives’ that contribute towards an overarching building ‘story’. Both ‘buildings’ and ‘people’ were acknowledged as co-authors of this story; however, professionals did not acknowledge their own role within the storytelling process. This downplays their role as curator of heritage, as well as their personal experiences that inevitably shape the storytelling process. Findings suggest built heritage practice should be reconceptualised as a storytelling activity. This will offer greater opportunities for intangible heritage to be consolidated within the built heritage paradigm, by encouraging professionals to see themselves as translators of intangible heritage as well as custodians of physical heritage.

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## Storytelling Immersion: breathing life into Mycenaeans

Oral

***Ms. Despoina Sampatakou**<sup>1</sup>*

*1. York*

The aim of the paper is to present part of my current research on storytelling immersion using new approaches and technologies, especially VR. The leading hypothesis of my research is that storytelling is a useful tool for both archaeological interpretation, as well as for public outreach. The aim is to test different approaches of immersion and evaluate their impact on both the researcher and the public. In order to explore and evaluate the impact of storytelling immersion, I will create three different types of storytelling. The first life story will be a straightforward textual narrative. The second will be an interactive story created using Twine, which

will give the user the freedom to explore different storylines and outcomes. The last one will be created and presented to the users through a VR model in a 3D environment.

The subjects for the stories will be the individuals of tomb V at Grave Circle A at Mycenae. Mycenae is the centre of Mycenaean culture and one of the most well-known Bronze Age archaeological sites worldwide. Moreover, It is a well-preserved site, and it is one of the most significant archaeological examples of Bronze Age mortuary architecture. Lastly, there are recent osteological reports available that could prove helpful when producing the life histories for the stories.

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## Strange forms, an invitation to play

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Oral (edits needed)

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***Mr. Benjamin Richards***<sup>1</sup>

*1. University of South-Eastern Norway*

This paper is empirically informed, drawing on experiences and stories from within post-industrial areas where a *phenomenology of intra-play* has been developed toward gaining access to a landscapes hidden potential and developing new concepts. Visual and audio methods were used to explore and express the non-representative qualities.

It is concerned with the question of how industry becomes heritage? And specifically with what happens outside of authorised heritage practices, within the edges and the in-between places, where the potential for something new to unfold is always present.

Heritage is understood as an active process in the present, where traces of the past are re-formed in a movement toward the future. It is therefore interesting with regard to sustainability, a problem that requires us to view and behave toward the world in new and creative ways.

I will explore the phenomena of post industrial areas through the notions of strangeness and alienness, where fragments and traces from the past are continually *becoming* within ever changing contexts. To approach something (human or more-than-human) as strange is to afford it a reality of its own that is beyond our grasp, allowing for it to always contain the potential to be something other than we might deem it to be in a particular space-time. Such meetings *invite* us to play, that is form and be formed together with the world in a way that not only sees more-than-human forms as agential, but dissolves the separation between different forms in terms of how and what comes into being, an intra-play within the landscape leading to something new.



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## Sunrise With Sea Monsters (Film viewing link: <https://vimeo.com/291287610>)

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Individual Film

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***Mr. Myles Painter***<sup>1</sup>

*1. Independant Filmmaker*

Sunrise With Sea Monsters charts the absurdly prophetic journey of a humble hard drive from the domestic shelter of the desktop and out into the perilous romance of the British landscape to explore speculative ideas on memory, data, humanism and futurity. Captured entirely on 16mm film stock with an old clockwork Bolex camera, the hard drive embarks on a quest of self-discovery to reveal an odyssey of sci-fi tech, global archives, digital apocalypses, metaphysical data, non-human futures, and memory failure.

The film features conversations between the filmmaker and pioneering technologists who are developing emerging data storage technologies for the long-term preservation of human knowledge and radical thinkers who are questioning the nature of reality, data, and the future of humanity. Animated by these voices, the hard drive traverses a vast cinematic landscape to ask the who, how, when and why we will be remembered in the future and by whom?

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The film is accompanied by the website [www.sunrisewithseamonsters.com](http://www.sunrisewithseamonsters.com) which is a home, archive and contextual space for the film and project as a whole. The website provides longer abridged versions of all the conversations featured in the film and links to their multidisciplinary work and research along with information and links to the musicians featured in the film. The project will continue to grow through this website presenting a broad multidisciplinary archive of people, ideas, stories and technologies that will continue to question the ambitious endeavour of preserving our memories, data and knowledge for an uncertain future and unknown human or non-human recipients.

Trailer: <https://vimeo.com/294597212>

Website: <http://sunrisewithseamonsters.com>



Sunrise with sea monsters poster a4.jpg



Swsm still 01.png



Swsm still 13.png

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## Sunrise With Sea Monsters (Panel Discussion of Film)

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Discussion Panel

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***Mr. Myles Painter*<sup>1</sup>, *Mr. Martin Kunze*<sup>2</sup>, *Mr. peter kazansky*<sup>3</sup>, *Mr. David Roden*<sup>4</sup>**

**1. NA, 2. Memory of Mankind, 3. University of Southampton, 4. Open University**

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The Sunrise With Sea Monsters panel discussion will speculate upon the future of heritage.

The four speakers are:

Martin Kunze - founder of Memory of Mankind (MoM) a 'bottom-up' history archive stored on ceramic tablets in the oldest salt mine in the world in a mountain in Hallstatt, Austria.

Prof Peter Kazansky - lead physicist at the Optoelectronics Research Centre at the University of Southampton developing a long-term data storage technology called the 5D Memory Crystal, that can potentially outlive the whole universe.

Dr David Roden - philosopher of speculative posthumanism. He is the author of *Posthuman Life: Philosophy at the Edge of the Human*.

Myles Painter - Artist filmmaker interested in how identities of the self and the human are represented and understood through culture, technology, history, landscape and philosophy.

The first three panellists were featured in film *Sunrise With Sea Monsters*, an experimental documentary that explores speculative ideas on memory, data, humanism, and futurity and directed by the fourth panellist Myles Painter.

The discussion will expand upon the themes presented in the film by first exploring Painter's motivations for making the film. The discussion will then go on to explore Kazansky and Kunze's motivations with the 5D Memory Crystal and Memory of Mankind archive, the collaborations they have both undertaken (including the projects they have been involved with together) and ultimately the future potential of both endeavours. David Roden will briefly present some of his work into speculative posthumanism and then initiate a speculative discussion to interrogate the panellist's methodologies of communicating with (post)humans of the future and explore the paradox of the potentiality of their stored information to conversely 'outlive' their conditions of legibility.



Sunrise with sea monsters poster a4.jpg



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## Sustainable safeguarding of cultural heritage for future generations in Europe? Diverging ideas of sustainability in the context of reusing digital heritage

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Oral

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***Ms. Samantha Lutz***<sup>1</sup>

*1. Institute of European Ethnology/Cultural Anthropology, University of Hamburg*

Sustainability has gained growing global recognition as a key concept of international and local governance approaches, and more recently, has been introduced in the field of culture (e.g. UNESCO's 2003 Convention for the Safeguarding of Intangible Heritage). However, the meaning of sustainability in the context of culture remains open, leaving it to the cultural field to spell out how to apply it in practice.

Taking the assumption that "sustainability" is discursively constructed as entry point, this paper examines diverging understandings of "sustainability" that are currently negotiated in the context of digital heritage as an emerging field of Critical Heritage Studies. In recent decades, European memory institutions have integrated digital technologies into their memory work, raising questions on the status and impact of digitalization on both European heritage work and everyday practices of memory making. The paper suggests considering "sustainability" as "regimes of living" (Collier/Lakoff 2005), which places the negotiation processes around normative ideas on how we should live at the centre. Based on a discourse ethnography on reuse practices of open cultural data, the paper inquires how ideas of "sustainability" are socially constructed and to what extent new heritage regimes are emerging, shaping how cultural heritage should be safeguarded for future generations.

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## Taken Out of Context: Examining the Legacy of War Memorial Cemeteries on Foreign Soil

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Oral

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***Ms. Michelle Prior***<sup>1</sup>

*1. National Trust for Historic Preservation (US) & University of Cambridge*

This paper examines how nationalist heritage sites are affected over time when embedded in a foreign context. Specifically, it focuses on foreign-based war memorial cemeteries as examples of 'orphan heritage', or one's 'own' (perceived) heritage located in another country (Price, 2005:181). Using the Cambridge American Cemetery and Memorial in England as a case study, the paper addresses the following questions: *How has the site in question changed over time? How do people interact with the site today? How does the site's management and staff interpret its contemporary mission?*

I argue that war memorial cemeteries do not exhibit traits previously described as 'orphan heritage' and offer an alternative term - adopted heritage. 'Adopted heritage' is defined as a site that retains genealogical identity from its parent country, yet is absorbed into the host country via cultural memory, activation of the space,

and local caretakers who interpret the site from the host perspective. This term encourages ‘nature versus nurture’ style debate when discussing initial intent and current meaning of foreign-based nationalist war memorial cemeteries. Academic researchers must continue to explore how these memorial spaces age, evolve, and generate relationships.

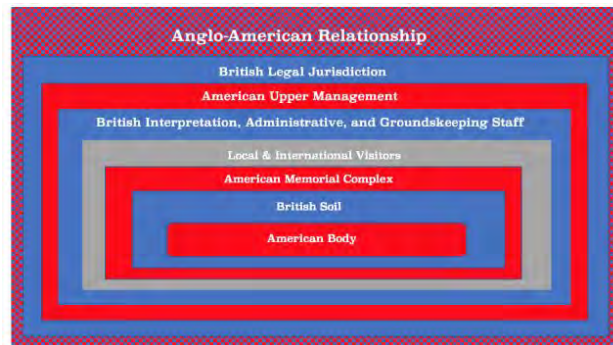
Price, J. (2005). Orphan Heritage: Issues in Managing the Heritage of the Great War in Northern France and Belgium. *Journal of Conflict Archaeology*, 1(1), p. 181-196.



Memorial day 2017 1.jpg



Memorial day 2017 2.jpg



Ownership graphic 2017 prior.jpg



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## Technology, Temporality and Public Discourse in Contemporary Brazil: The cases of Museu do Amanhã and Museu Nacional

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Oral

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***Dr. Pedro Telles da Silveira***<sup>1</sup>

*1. Independent scholar*

The use of media has become a staple in the most advanced contemporary museum experiences. In Brazil, this has been taken to a new level with the Museu do Amanhã, in Rio de Janeiro, which uses technology to bring to the present something that necessarily escapes it: the future. If the future cannot be grasped, only imagined, the past is something that is being constantly lost and thus revoked. The Museu do Amanhã opened almost at the same time that a fire burned almost completely the collections and the structure of the Museu Nacional, also in Rio. If the temporal metaphor was obvious to various commentators – a nation that loses its past because of the lack of public funding but invests heavily in a media and company-based tomorrow, as Museu do Amanhã is backed by the powerful Globo media corporation –, this does not apply to a project by researchers at Universidade Federal do Rio de Janeiro that uses 3D printing to restore some of the lost objects. It joins a series of other initiatives that use technology to restore lost historical objects, most tellingly in the case of ISIS-destroyed archaeological material in Syria and Iraq. Both examples replace the authentic object as the basis of historical value and can be considered examples of the post-digital, as the frontier between digital and analogic, immaterial and material is constantly traversed back and forth. Thus, this paper probes future heritage in its interplay between technology, temporality and public discourse in contemporary Brazil.

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## Textual Landscape of Cultural Heritage: a Critical Assessment

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Oral (edits needed)

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***Dr. Pelin Yoncaci Arslan***<sup>1</sup>, ***Dr. Özgün Özçakır***<sup>2</sup>

*1. Middle East Technical University, 2. Erasmus School of History, Culture and Communication (Erasmus University Rotterdam)*

Charters, resolutions, declarations, and many other kinds of authoritative texts have defined the disciplinary boundaries for Cultural Heritage (CH). As commonly recognized professional codes of conduct and policy documents with a doctrinal twist, these documents constituted landmarks representing the “Authorized Heritage Discourse” - like the Venice Charter 1964, or the Burra Charter 1981. The contents and principles recorded have been studied thoroughly by specialists so far. However, the thousands of pages of the textual body itself provides further alternative study venues under the light of new research questions enabled by humanistic computational work with big cultural data. This paper first creates and then operates within a database of publicly available doctrinal documents prepared by UNESCO and ICOMOS. By performing quantitative textual analysis to map keywords and key concepts in one “big picture,” we aim to demonstrate the transformation in the “language of heritage” from the 1960s to the present and, potentially, to highlight previously unnoticed

patterns and trends of heritage conversation. The resulting textual landscape will both provide a blueprint to discuss the future definitions of heritage and lead us through a curiosity-driven exploration of the CH's future "language".

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## The Car as Presence and Perception: Automobility and Welfare Landscapes

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Oral (edits needed)

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***Dr. Marianna Charitonidou***<sup>1</sup>

*1. Eidgenössische Technische Hochschule Zürich*

There is no actor that influenced welfare landscape as much as the automobile. The car affected not only the urban form but also its perception. At the level of the urban form, new figures emerged such as the parking lot and the parking garage. Tools coming from the domain of semiotics and semiology were activated by architects to grasp this new reality. Concerning the experience of welfare landscapes, the car introduced a new rhythm, speed and regime of perception. The paper examines how the car, as a physical and a perceptual presence, has influenced the design of welfare landscapes. Investigating cases from the UK, France, Italy, Sweden, and Norway the paper explores how architects and urban designers started taking the car into full consideration when designing new neighbourhoods and cities. Among the cases that are examined are the impact of the car on the work and thought of Alison and Peter Smithson in the UK, and the design of new towns in France such as the design for the the new city extension of Toulouse-Le Mirail by Georges Candilis, Alexis Josic, and Shadrach Woods. The emergence of a new understanding of the citizens' sensibilities due to the generalised used of the car in the post-war society should be interpreted in relation to the welfare state. The Smithsons' concern about the impact of mobility on our social patterns is interpreted in relation to the design strategies that emerged within the context of post-war welfare state. The Smithsons conceive the car as an important means within the endeavour of architecture to respond to the welfare values of the post-war society. Special attention is paid to how the spaces for and perceptions from the car can revolutionise our conceptions of urban heritage – especially in an era in which automobilty is questioned.



## The China Pavilion at the 57th Venice Biennale: Curating Intangible Cultural Heritage in a Contemporary Art Exhibition

Oral (edits needed)

***Ms. Jiabao Wang***<sup>1</sup>

1. National University of Singapore

Folk culture, once regarded as an impediment to China's modernization, is now cherished as a national treasure in the 21<sup>st</sup> century due to the state's initiative of safeguarding intangible cultural heritage (ICH). The new millennium also witnesses the increasing appropriation of folk culture in Chinese contemporary art. The most recent example is that, at the 57<sup>th</sup> Venice Biennale in 2017, Wang Tianwen, a master of shadow puppet carving, and Yao Huifen, a craftsman of Suzhou embroidery were featured in the China Pavilion along with two contemporary artists, Wu Jian'an and Tang Nannan. Both Wang Tianwen and Yao Huifen are national ICH inheritors. With a theme called *Continuum—Generation by Generation*, this exhibition was notable, if not notorious, for it introduced Chinese folk culture to the international art world under the rubric of ICH for the first time. In his curatorial statement, the curator Qiu Zhijie highlighted the importance of generational inheritance and encouraged more collaboration between contemporary artists and folk craftsmen. Doing so, Qiu believed, would help sustain folk culture, at the same time stimulating the creativity of contemporary artists. Not only did Qiu prompt us to rethink how folk culture has contributed to Chinese civilization, he proposed a sustainable way to conserve folk culture. By analyzing the discourse of folk culture and ICH, and the collaboration between contemporary artists and folk craftsmen in the China Pavilion, this paper seeks to understand the reproduction of ICH in contemporary art and the power dynamics between curator, contemporary artists, and folk craftsmen. It examines how folk culture is appropriated as a curatorial strategy for contemporary artists to reposition themselves amidst the always-changing fads of the global art world. Only the unchanging "folk" can be a barrier against (Western) hegemony of art system as it reconstructs the spiritual foundation of Chinese culture.



## The Future Museum: Collections and Collecting – Folk shirts, plastic cups and other dilemma of future-proofing at the Museum of European Cultures in Berlin

Oral

***Dr. Magdalena Buchczyk***<sup>1</sup>

1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin

How does a museum of everyday material culture with a predominantly folkloric and historically fractured collection gain a contemporary relevance? In what ways does an institution with a ruptured past create a coherent collection for prospective audiences?

This paper explores the case of the Berlin's Museum of European Cultures (MEK), providing an insight into the ways in which the curators negotiate the fragmented collection history with an ambition to construct a

comprehensive museum future. Based on an archival study and ethnographic fieldwork of museum practice, the paper reflects on the museum's "yet to be" through preserving, documenting, representing and interpreting heritage at the MEK.

Firstly, examples of contemporary acquisitions and the museum's first collection strategy provide an insight into how the current decision-making processes are embedded in particular aspirations, expectations and images of the future. Secondly, curatorial practices shed light on the collection legacies, their perceived 'blind spots', gaps and their potential to respond to pressing questions such as sustainability or social inclusion. Thus, future-proofing the MEK is embedded in a variety of interlinked legacies and anticipatory actions that enact, guide and legitimize imagined worlds to come.

Contextualising the museum as a set of "anticipatory practices that shape the future in specific and recurrent ways" (Alvial-Palavicino, 2016), the paper will critically assess how ideas of the future are mobilised to establish certain forms of action. This enables an examination of the ways in which futures are made present in museums through anticipatory action (Anderson 2010) and everyday performances.

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## **The Futures of Heritage - Breaking the fourth wall: People based approaches to heritage**

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Oral

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***Mr. Patrick Brown***<sup>1</sup>

*1. Brandenburg University of Technology*

Heritage, as a present centered process of meaning making, is a social construct that is both widely disseminated and deeply personal. Therefore heritage is about people. While the field of critical heritage studies has encouraged an interdisciplinary approach to heritage management, the field is still dominated by those in the fields of archaeology, architecture, history, and anthropology. This leads to a failure to recognize the role heritage plays in the emotional well being of people. As well, professionals struggle to move beyond their traditional roles and engage with the public in navigating the complicated nature of heritage. In this paper I argue that there is a need to draw from the fields of sociology and psychology to promote heritage management practices that address the idea that people are at the center of heritage. To address this, I will outline how Carl Rogers Person Centered Approach, as applied in the field of social work, can provide a valuable framework for heritage management. This will include the qualitative analysis of articles on the Person Centered Approach in the field of social work to establish a set of basic principles. These principles will then be compared against the processes of two heritage conservation projects which focus on community sustainability. This paper will identify similarities between the Person Centered Approach and processes for community sustainability. In doing so it will articulate a structure that can lead to the creation of a more inclusive heritage management process that places people at the center.

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## The Futures of Heritage – Heritage Submerged: Towards a critical approach to underwater cultural heritage

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Oral

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***Dr. Natali Pearson***<sup>1</sup>

*1. The University of Sydney, Sydney Southeast Asia Centre and the Department of Art History*

Every shipwreck is an accidental time capsule, replete with the sunken stories of those on board, of the personal and commercial objects that went down with the vessel, and of an unfinished journey. Shipwrecks are anchored in the public imagination, their stories of treasure and tragedy told and re-told in museums, cinema and song. At the same time, they are sites of scholarly enquiry, a means by which maritime archaeologists interrogate the past through a scientific examination of its material remains. However, although a critical lens has been productively applied to terrestrial heritage, underwater cultural heritage is yet to benefit from similar interventions. This paper extends critical heritage studies from the terrestrial to the underwater, providing ballast to ongoing debates about the deployment of the past as a method for staking a claim to narratives about the present and the future. It suggests that the use of a critical heritage studies lens on underwater cultural heritage can shift our thinking about shipwrecks beyond popular tropes of romance, pirates and treasure, and towards an understanding of the affective qualities of submerged material culture. In so doing, this paper acknowledges the romance of the shipwreck as a concept while also providing alternative – and, I argue, more sustainable – ways for heritage consumers to engage with these underwater sites and objects.

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## The Futures of Heritage – LGBTQ House Tours at Strawberry Hill House

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Oral (edits needed)

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***Mx. Holly Johnston***<sup>1</sup>

*1. University of Oxford*

Over the past few years, the heritage sector has undergone a seismic shift in its approach towards the LGBTQ histories that reside in its houses and collections. In 2015, Historic England established its ‘Pride of Place’ research project to uncover untold queer stories of buildings and their people. Similarly, in 2017 the National Trust launched its ‘Prejudice and Pride’ programme to mark the 50 year anniversary of the partial decriminalisation of homosexuality. Elsewhere, the rise of the LGBTQ tour has been particularly noteworthy. In the museum sector, the V&A launched LGBTQ tours in 2015; such tours run regularly at the Cambridge Museums, whilst the British Museum is in the process of establishing similar practices for their own collections. Likewise, in the heritage sector Charleston launched its Queer House Tours in June 2019. And, off the back of this cross-sector wide initiative, Strawberry Hill House launched its own LGBTQ House Tours in November 2019.

Using Strawberry Hill House as a case study, this paper examines the particular merits of exploring

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queer heritage through guided tours, and how such initiatives might be developed in the future, especially with the recent establishment of a UK-wide Queer Heritage and Collections Network. Building upon the queer museum scholarship of Patrik Steorn, Susan Ferentinos and Robert Mills, alongside Jonathan Skinner's scholarship on the Tour Guide as cultural mediator, I argue that the Tour Guide acts as a conduit between the past and the present, and between the heritage site and ourselves, in a way which allows us to feel better connected to the heritage space. Additionally, this paper draws directly upon my experiences of both training to be an LGBTQ Tour Guide for the V&A, and going on to set up tours at Strawberry Hill.

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## **The making of publicness: 'House biographies' as a research approach to explore lived heritage in postwar high-rise estates**

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Oral

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***Dr. Eveline Althaus<sup>1</sup>, Mrs. Liv Christensen<sup>1</sup>, Dr. Marie Glaser<sup>1</sup>***

*1. ETH Zürich*

Based on research conducted on postwar high-rise estates in Switzerland, this paper introduces a novel interdisciplinary research method, namely 'house biographies', and discusses its potentials and limitations in a heritage context. The approach shifts the focus from heritage as mere buildings to the construction of heritage as cultural processes taking place in and around the houses. A house biography is an analysis of the socio-material dynamics of the built and lived spaces throughout the 'life course' of residential buildings from the perspective of various actors, such as architects, planners, owners, residents, community workers, etc. Through studying how the (hi)story of a housing complex is (re)produced and negotiated in multiple narratives and actions of people and shaped by the 'ageing' of built structures, house biographies can help better understand how heritage is lived and constructed beyond its 'official' definition. Such recentring of analysis on the endurance and change of built structures and everyday practices in the context of shifting public discourses and policies can help bring a new perspective on heritage as a future-making exercise. The case study presented in this paper demonstrates how the renewal of a housing estate built in the 1970s with a complex ownership structure poses challenges due to changing and differing ideas of common/ public space. It shows that publicness is an infinite making process that fundamentally questions traditional perceptions of heritage.

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## **The Space Between: Insights from DHeritage, the Professional Doctorate in Heritage**

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Discussion Panel

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**Prof. Grace Lees-Maffei<sup>1</sup>, Ms. Sarah Fitzpatrick<sup>1</sup>, Ms. Adrienne Hamilton<sup>1</sup>, Ms. Kate Kennet<sup>1</sup>,  
Ms. Sarah Buckingham<sup>1</sup>, Ms. Helen Casey<sup>1</sup>, Ms. Sarah-Jane Harknett<sup>1</sup>, Ms. Barbara Wood<sup>2</sup>**

*1. University of Hertfordshire, 2. Doctoral Researcher, University of Hertfordshire*

Is there a useful space in between critical heritage studies and professional practice? In this panel doctoral researchers on DHeritage, the innovative and future-oriented professional doctorate in Heritage at University of Hertfordshire, reflexively examine a variety of empirical experiences from transdisciplinary contexts as educators, curators, journalists, fundraisers, and trustees. Anchored in an understanding of practitioner experience, participants discuss the extent to which heritage professionals have the authority and credibility to add to academic debates around applied heritage theory, with knowledge that can be readily translated into practice as theories *in*heritage (Waterton and Watson, 2013, Framing theory: towards a critical imagination in heritage studies, *International Journal of Heritage Studies* 19, 546–561).

Sarah Buckingham focuses on whether reconstructed urban historic sites can sustain authenticity in the aftermath of conflict. Helen Casey explains how heritage practitioners can bridge the (contested) gap between academia and journalism. Sarah Fitzpatrick examines the application of traditional governance models to museum boards. Adrienne Hamilton outlines the need for museums to model new approaches for heritage management in response to migration. Sarah-Jane Harknett explores better ways to evaluate exhibitions and displays, moving beyond the visitors book. Kate Kennet examines the role heritage plays in creating a sense of community identity within New Towns through effective heritage management. Barbara Wood discusses how shifting locations of power and authority affect the material and experience of heritage and the concept of authenticity.





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## **Transforming tradition: gender performance in the Festival of Sant'Ef시오, Sardinia**

Oral

***Ms. Chiara Cocco***<sup>1</sup>

*1. PhD student*

In this paper, I explore the performative potential of cultural festivals in constructing gender identity. I look at the interconnection between folklore and society, particularly how cultural heritage affects, and it is affected by, social transformations with particular focus on gender representation and performance. In order to do so, I discuss gendered roles and gendered practices in the rituals of the Festival of Sant’Efsio in Sardinia, one of the largest heritage events in the island which encapsulates both secular and religious tradition.

My analysis builds on the theoretical framework offered by the anthropological perspectives on heritage and performance, which I apply to the study of gender in the festivals. Performance, as well as heritage, is concerned with and deeply embedded in issues of identity (McKerrell and Pfeiffer, 2019, p. 18) and it can serve as a lens to analyse social and cultural phenomena (Kockel et al., 2019), such as gender representation. Particular focus is placed on Turner’s interpretation (1969, p. 95-96) of the ritual phase of ‘liminality’ in which the participants are in a state of transition between ‘two conditions of stasis’ (Clopot and McCullagh, 2019, p. 48) before being reintegrated into society as new transformed individuals. Moreover, cultural festivals can be conceptualised as performative events where the participants do not just define and affirm their identity, but are subject to individual transformation and thus potentially reflect the change in society (Dolan, 2005).

I discuss one of the most important roles in the Festival of Sant’Efsio: the Alter Nos (‘One of Us’), the representative of the municipal authority, which has been performed by a woman for the first time in 2019. This occurrence revealed a significant change in the tradition of the Festival since its origin in 1657 which, I argue, reflects the social and cultural transformations in Sardinian society.

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## Two regimes of publicness: Affective heritage in the refurbishment of Le Lignon, Geneva

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Oral (edits needed)

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***Dr. Irina Davidovici***<sup>1</sup>

*1. ETH*

Le Lignon, Switzerland’s largest housing complex, has evaded the familiar narrative of late-modern peripheral superblocks destined for social destitution. Designed by Addor & Julliard in 1963 and completed in 1971, this ‘horizontal skyscraper’ for over 10,000 inhabitants cuts a striking articulated figure on Geneva’s periphery, enclosing in its colossal bends a park-like landscape. Its renovation, following its heritage listing in 2009, was conducted after a rigorous review of renovation strategies by EPFL Lausanne, based partly on the scientific analysis of the built fabric and partly on extensive consultations with the resident community. This paper uses Le Lignon’s renovation as a lens to examine the interplays between social housing refurbishment, municipal policies, and their effects on the collective life of the ensemble. Contrasting the highly-regulated restoration for communal spaces within the slabs and tower buildings - entrances, circulations and ‘street in the sky’ galleries - with the informal collective facilities within the surrounding landscape: school, church, temple and communal hall, dining hall and vegetable garden - it aims to highlight the overlap of two regimes of publicness. Outwardly, they correspond to the modernist paradigm of the nominal high-rise in the nominal green: the communal garden capitalises on the resources of landscape through immersion, while the street in the sky capitalises on the value of landscape as remote ‘view’. However, viewing this duality through the lens of ‘affective heritage’ (Yarker 2016) renders visible the divergent readings of restoration practices, as projected by municipal experts and resident community. The paper thus aims to highlight the tensions between the managerial aspects of heritage practice and the cultural meanings attached to social housing as a collective ‘home’.

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## Unconventional and contested heritage under rapid urban development in developing countries

Oral

*Ms. Xiaopei Li*<sup>1</sup>, *Ms. Ritu Thomas*<sup>2</sup>, *Ms. ABANTIKA MUKHERJEE*<sup>3</sup>

1. Beijing Urban Planning Technical Service Centre, 2. Holy Crescent College of Architecture, Kerala India, 3. Kalakriti, New Delhi, India

Mainstream heritage activities in the field of conservation focuses on historic and iconic structures, notable historic settlements and natural heritage, governed by the socio-political and economic conditions of a developing country. Heritage studies and research on future interventions and community involvement are limited to the field of academia. Beyond these, the vernacular, modern and industrial heritage are newer additions to the list and can be termed ‘unconventional’, more closely linked to the livelihood and collective memory of the community.

Unconventional heritage often become a point of contestation on the rapid development aspirations of developing countries. The destruction of mass derelict landscapes of the industrial era, the demolition of iconic structures of the modern period, and the fast disappearance of the vernacular landscapes of historic settlements are inevitable consequences of these aspirations. Attempts made to replicate the past by imitating the vernacular within the contemporary landscape, leads to further conflict.

The curated session explores the future of unconventional heritage within the field of conservation in two rapid developing countries – India and China. The development of future interventions based on scientific techniques using software capabilities is discussed. Public opinions voiced through social media platforms towards the recognition of unconventional heritage are examined. The session also discusses the conflict of retention of authenticity by minimising heritage imitations. Thus, critical heritage studies focusing on scientific and social interventions becomes a key factor for the future of unconventional heritage in the context of rapid urban development in developing countries.



## Urban ephemera in heritage: complementarity, appropriation, enhancement

Oral (edits needed)

*Dr. Aura Bertoni*<sup>1</sup>, *Prof. Paola Dubini*<sup>1</sup>, *Dr. Alberto Monti*<sup>1</sup>

1. ASK Centre - Bocconi University

Urban ephemera – comprising festivals and temporary events of all kinds within the city – are emerging worldwide as a vibrant domain of the cultural sector. Temporary events as a new way of experiencing and making culture are also deemed relevant to strengthen the local identity and to attract international resources.

While scholars have concentrated their efforts on determining the economic, social, cultural, and/or political impact of cultural events on host cities, there are few published studies on the impact of these events on host

spaces. Additionally, audiences are very rarely heard on how they perceive the multiple roles played by cultural organizations.

In this context, established cultural organisations such as museums are increasingly asked to take part in the life of the city. This happens, for instance, by hosting cultural events and so becoming “locations” during city happenings, which in turn may transform their mission and identity into more and more fluid forms.

The purpose of this research is to determine how hosting external events within their premises affect museums’ identity and performance. This work draws on the conceptual framework of organisational identity and focuses on the literature of organisational nonconformity, where organisations that do not present clear identities face the possibility of being miscategorised, misunderstood and ignored. To achieve this, the paper will investigate the case of BookCity, an open-ended literature festival based in Milan, by: (1) examining the use of city’s museums as BookCity locations; (2) investigating the audience perception of the overlap between the identity of each host museum and the ones of hosted events. What we predict is that the bigger the overlap, the greater the audience satisfaction.

As cultural organizations are increasingly involved in citywide events, our findings provide insights on how the relationship between them and urban ephemera can impact different audiences’ behaviour.

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## Value-Based Approach towards Protection of Modernist Heritage in India

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Oral (edits needed)

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*Ms. Ritu Thomas*<sup>1</sup>

*1. Holy Crescent College of Architecture, Kerala India*

Modernist architecture in India, characteristic of the 20<sup>th</sup> century, marked the rise of iconic structures built to symbolise the rise of the modern era. Indian modernist architecture constituted the works of prominent architects that integrated the ‘Indian identity’ with the modernist concepts of functionality, minimalism and adaptation of modern technology and materials. The non-recognition of these iconic structures under heritage listing, the lack of public awareness, limited value-based critical heritage studies and the absence of national frameworks for value assessment have accelerated the risk of its alteration and demolition.

The paper attempts to address the question of the necessity for value-based assessment to advocate for heritage status, to raise public awareness and to examine the significance of Indian modernist heritage among national and global heritage. A case study of the demolition of the Hall of Nations Complex in Pragati Maidan, New Delhi, an iconic post-modern masterpiece of India is discussed. The aim is to formulate a comprehensive value-based assessment framework to facilitate the recognition and protection of modernist heritage in India.

The methodology employed at the initial stage is the exploration of the existing national and global approaches, identification of the risks and threats faced, and examination of stakeholder awareness towards modern heritage protection in Indian cities. Secondly, identification of critical values for assessment is undertaken taking the Hall of Nations Complex, New Delhi as a case study and its comparative analysis with global case studies. As the final output, a list of value-based assessment criteria within a theoretical framework is generated to facilitate the acknowledgement of iconic modernist architecture as ‘heritage’.



Picture2 1361.png



Picture1 1361.png

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## Welfare Landscapes: Revisiting the Norms and Forms of a New Urbanity - “La Fonction Espace Vert”: Concepts of Modern Public Space in French Post-war Housing Estates

Oral (edits needed)

***Prof. Tom Avermaete***<sup>1</sup>

*1. Eidgenössische Technische Hochschule Zürich*

This paper is an attempt to reassess the rich conceptual and formal apparatus of modernist public space that was developed for post-war housing estates in France. It will take as its point of departure the theory of French landscape architect Jacques Sgard, who introduced in 1958 the idea that the modernist city did not only consists of the 4 CIAM functions (dwelling, work, recreation and transport) but also encompassed a fifth function: the green space function (*la fonction espace vert*).

Sgard pointed with his fifth function to an important new feature of the numerous new housing estates (*grands ensembles*), designed by landscape architects as Jacques Simon, Michel Corajoud and Bernard Lassus, but also by architects and urban designers as Michel Ecochard, Fernand Pouillon and Candilis-Josic-Woods.

This paper will illustrate that in postwar housing estates by these designers new notions and ‘landscape forms’ of public space emerged that were informed by three main considerations: identification and participation of inhabitants with their dwelling environment, the democratic appropriation of public space and the role of open space –considered as a productive landscape— as basis for autarky.

The paper will start to suggest a more precise theoretical framework to qualify the heritage of the newfangled landscape architecture of modern public space in post-war French housing estates.





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## Welfare Landscapes: Revisiting the Norms and Forms of a New Urbanity - Assembling Welfare Landscapes: Lessons from Danish Post-war Social Housing

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Oral (edits needed)

*Mr. Asbjørn Jessen <sup>1</sup>, Dr. Anne Tietjen <sup>1</sup>**1. University of Copenhagen*

Post-war social housing estates are commonly problematised as socially and spatially segregated places in European cities. Physical transformations – often framed as ‘upgrading’ – are considered to stimulate better social and spatial integration: many estates are being ‘opened up’ by converting open spaces into public spaces, other estates are being densified to achieve a better social mix. In these transformations, social housing’s designed landscapes play a central role, but often with no awareness of their historical legacy. This paper makes a case for reappraising the heritage of open spaces in post-war social housing as *welfare landscapes* to inform current debates, policies and practices regarding social housing and future heritage making in their renewal. We look back at the development processes of three paradigmatic Danish estates which literally materialised the emerging welfare state by concrete, asphalt, plantings and earthworks. Guided by actor-network theory we recount how their welfare landscapes materialised as socio-material assemblages. We show that non-human things played a crucial role in the development of welfare landscapes which focused on child welfare and community development, offered architectural and ecological diversity, and co-shaped the urban landscape beyond the individual estates. Understanding welfare landscapes as socio-material assemblages does not only acknowledge the role of non-human things in their historical production. Ultimately it also calls for the inclusion of the welfare of non-human species and may offer inspiration for developing future welfare landscapes for more than humans.

**Key words:** Welfare politics, open spaces, spatial design, post-war social housing, heritage, socio-material assemblage, actor-network theory

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## Welfare Landscapes: Revisiting the Norms and Forms of a New Urbanity - Changing welfare: changing concepts and materializations of 'welfare' in Tingbjerg, a Danish post-war social housing estate

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Oral (edits needed)

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***Prof. Ellen Braae***<sup>1</sup>

*1. University of Copenhagen*

The internationally and among architects highly-esteemed Danish social housing estate, Tingbjerg, designed by the architect Steen Eiler Rasmussen and the landscape architect C.Th. Sørensen, holds a bleak image in the Danish public opinion and has recently been put on a 'ghetto list' by the Danish Parliament. Following this unstable situation, a development plan commissioned by the municipality and the housing association projects 1,200 new dwellings into the 2,400-unit estate with the aim of changing the social profile. While Tingbjerg has also worked as a point of reference when it comes to the materialisation of 'welfare', the envisioned future of Tingbjerg challenges and changes ideas of welfare and how it is translated into space.

This paper examines how notions of welfare are spelled out in the open spaces, the welfare landscape of Tingbjerg, following a tri-part structure starting with the intensions of the designers in the construction phase (1950-1972) within the context of post-war politics, into the current-day neo-liberal regime and ending with the ideas embedded the recent project for the dramatic changes of the Tingbjerg estate.

The paper will reveal how the materialities and ideas of welfare in Danish post-war social housing are explored, interpreted and exchanged over time. By studying Tingbjerg, we can see how welfare in broad terms initially is related to concepts of 'the good life' for citizens to being a means of generating 'wealth' in terms of revenues for outside investors, yet details reveal more subtle and ambiguous changes in the conceptualization and materialization of welfare.

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## Welfare Landscapes: Revisiting the Norms and Forms of a New Urbanity - Gigantic Welfare Landscapes and the Ground beneath Høje Gladsaxe

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Oral (edits needed)

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***Dr. Henriette Steiner***<sup>1</sup>

*1. University of Copenhagen*

This paper conceptualises welfare landscapes in relation to post-war Danish social housing architecture and politics. It argues that the importance of multiscale relationships (moving from the individual resident, room or dwelling unit to the vast open spaces on or around the estates) is key to the category of the welfare landscape, and that this relationship to scale crucially involves a sense of gigantic abstraction and that this can help us ask

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questions about the particular kind of modernist heritage these sites entail. To understand the consequences of this gigantism, I turn to the work of architectural historian and Lefebvre scholar Lukasz Stanek and his application of Foucauldian concepts of instrumentalisation and biopolitics in relation to post-war social housing. The paper takes as its case study the Høje Gladsaxe estate, one of Denmark's most rationalist and gigantic projects from the mid-1960s and analyses how the estate is portrayed in two fictional works: the animated film *Bennys badekar* (*Benny's bathtub*) from 1970, and the novel *Jorden under Høje Gladsaxe* (*The earth beneath Høje Gladsaxe*) from 2002.

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## Welfare Landscapes: Revisiting the Norms and Forms of a New Urbanity [8]

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Oral (edits needed)

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*Prof. Ellen Braae*<sup>1</sup>, *Prof. Tom Avermaete*<sup>2</sup>

1. University of Copenhagen, 2. Eidgenössische Technische Hochschule Zürich

Welfare landscapes – the Post-war open spaces, planned, designed and realised with a great share of public resources and for the purpose of (semi) public use – represent retrospectively one of the biggest shifts in the history and theory of urban design; a shift that can be qualified as paradigmatic. After centuries, or even millennia, of thinking the public sphere of the city in terms of avenues, streets, squares, and galleries, they conceived of the public realm as a matter of landscape elements. Planes, valleys, hills and alleys were now composing the public tissue of the city. This shift not only altered the urban public spaces, but the spatial and social reality of the city at large. It articulated a radically different urbanity.

This paradigmatic shift caused a lot of upheaval. As from the 1950s fierce critics lamented the non-descript, anonymous and even 'unheimlich' character of the new urban condition. Not only critics, but the discipline at large, lacked perspectives and concepts to understand the new urban landscapes. This epistemological vacuum prevails until today and urgently calls for a productive conceptual apparatus to discuss the heritage and future of the welfare landscapes.

This session wants to engage with the challenges that this epistemological vacuum concerning the welfare landscapes is posing. It combines a set of papers that start to explore new concepts and perspectives to address the massive urban and architectural heritage of welfare landscapes.

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## What do three Italian communities say about community participation?

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Oral

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*Ms. Nana Zheng*<sup>1</sup>

1. Vrije Universiteit Amsterdam

Decades of community participation endeavours have gained scholars more conundrums than lessons regard-

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ing how a ‘meaningful participation’ can be achieved (Saniet *al.*, 2015; Jackson and Schmisser, 2017). So far, most criticisms of ‘token participation’, as opposed to ‘meaningful participation’, are concentrated on institutional hindrance, insufficient representatives, absolute dominance of experts, etc. (Lynch, 2017; Coghlan, 2018), little attention has been paid to the complexities within the communities, such as conflicting interests and complicated sociopolitical relations. These observations are made based on the field research conducted in three communities in Italy: Testaccio, an urban neighbourhood in Rome; Latiano and Mesagne, two relatively rural towns in Apulia. Over 200 interviews have been conducted among the citizens investigating their perceptions of heritage and participation. In addition, three workshops were organised by the citizens of Latiano and Mesagne, discussing how to integrate a local archaeological site into the urban planning of the two neighbouring municipalities.

Reflecting on the result of the interviews and workshops, drawing on some critical heritage studies and participatory theories (*e.g.* Arnstein, 1969; Fraser, 1998; Smith, 2006; Callon *et al.*, 2009; Simon, 2010; Harrison, 2013), this paper tries to examine the following questions to shed some light on the future studies of community participation:

1. How do conflicting voices and interests affect community participation?
2. Except for internal divergences, what else may hinder the effective community participation?
3. Is a randomly selected ‘statistically perfect representation’ (Dujisin, 2013) as scientific/fair as it sounds?
4. Is ‘parity of participation’ (Fraser, 1998) a false premiss?

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## Wide of the Mark? Building Community through New Form(s) of Urbanity in Mark II British New Towns

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Oral (edits needed)

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***Dr. Janina Gosseye***<sup>1</sup>

*1. Eidgenössische Technische Hochschule Zürich*

By the mid 1950s, a mere decade after the 1946 New Towns Act had been passed, the initial euphoria that had been generated by Britain’s New Towns programme had worn off. In a 1953 article published in the *Architectural Review*, Gordon Cullen castigated the New Towns for their ‘prairie planning’, arguing that the combination of low densities and extravagant engineering standards for road widths and sight lines had produced soulless towns characterised by vast areas of left-over public land. Cullen called for densities to be raised and for New Towns to aim to recreate some of the ‘urbanity’ of traditional ones – equating ‘density’ with a sense of ‘community’.

Not surprisingly, building a sense of ‘community’ became a key concern for those charged with designing Mark II New Towns, such as Runcorn and Irvine, and much hope was vested in the role that their town centres would play in doing so. With a central location, and offering a rich mix of functions, these town centres were well-positioned to recapture the density that Cullen had declared lost in earlier New Town designs. However, the urban form(s) that their architects, David Gosling and Barry Maitland, opted for, was a far cry from that of traditional town centres. Redefining relationships between landscape, architecture and infrastructure, their designs sought to establish new connections between people, services and goods – to create a novel ‘community’ through a novel ‘urbanity’.

Ironically, the experimental centres of Mark II New Towns are today often more poorly appreciated than those of their predecessors, such as Stevenage and Harlow. Unpacking the (aborted) histories of Runcorn and Irvine’s

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town centres, and analysing the alternative form(s) of urbanity that they proposed, this paper questions what lessons might be drawn from this unloved (and often ill-understood) modern heritage.

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## World Heritage sites of religious interest and tourism: the issue of governance

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Oral

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*Ms. Francesca Taormina*<sup>1</sup>

1. *DIST: Interuniversity Department of Regional and Urban Studies and Planning Polytechnic and University of Turin. PhD student*

The importance to investigate tourism circulations at religious heritage sites is acquiring greater centrality both among scholars and international practitioners. Approximately since the nineties, scholars enquire motivations that lead people to set up a trip to religious places and explore subjectivities of visitors' experiences and perceptions. They focus on who religious tourists are, debating the different identities between pilgrims, secular tourists, and worshippers. While recognizing the significance of these contributions to clarify the blurred meaning of *religious tourism*, the following paper aims to extend the scope of the investigation to the plurality of actors who shape religious heritage sites as tourist destinations: representatives of government agencies at various level of the state, civil society, religious orders and private firms from the realm of the tourism industry. Grounding on *interactive governance* principles, the main objective of this paper is to understand how these actors interrelate despite divergent and conflicting interests and how their interactions are coordinated in order to achieve a harmonic coexistence of tourism and religious functions. Through the comparison of two iconic religious heritage destinations, *Angkor Wat* in Cambodia and the *Arab-Norman Palermo and the Cathedral Churches of Cefalù and Monreale* (Italy), the paper intends to grasp mutual influences between religious heritage sites peculiarities (values and uses) and related governance systems as tourist destinations. The overarching goal is to bring novelties on the argument of *governance* in the field of heritage studies, often unexplored in the current literature.

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## 'Living heritage': a re-conceptualisation of heritage for the future? - 10

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Oral

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*Dr. J. Kelechi Ugwuanyi*<sup>1</sup>, *Ms. Xuanlin Liu*<sup>2</sup>

1. *University of Nigeria*, 2. *University of York*

Current heritage scholarship frequently touches on the idea that heritage is, or has been, alive. Shanks (1998, 2007) and Sorensen (2013) have made points about a 'life' ascribed to objects. Schofield (2009) argued for symmetry in heritage management. Harrison (2015) proposed 'connectivity ontologies', and Solli et al. (2011) have

asked for reconceptualisation of heritage in the Anthropocene. It's not about making heritage alive, we think it includes understanding that heritage lives in communities. And the complexities and implications of these new thinking are still lacking in heritage literature.

This curated session draws on 'alternative ontologies' (Harrison 2013; Rico 2016; Smith 2006), 'connectivity ontologies' (Harrison 2013; 2015) and subjectivity (Kirshenblatt-Gimblett 2004; Su 2018) to reconceptualise 'living heritage' in theoretical frameworks. The session is transnational as cases include Africa, Europe and China. It is also trans- categorical as it links to architectural, archaeological, art history and anthropological perspectives; and trans-disciplinary as it includes effects from different groups of heritage practices. It is hoped that the session will come up with alternative ontologies and/or methodologies that considers people and things-'beings' as well as changes and continuities to shift the direction of heritage work from the contemporary conservation to future creation. Our desire is to propose a holistic/integrated approach to mitigate the binaries (tangible and intangible heritage, natural and cultural heritage, particular/relative and universal, monumental/physical and narratives, professional and non-professional experts etc.) that divide heritage knowledge, so as to recognise the relativity of heritage phenomena in a given territoriality for a sustainable future.

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**'Living heritage': a re-conceptualisation of heritage for the future? - Destruction was not completed! Heritage, living tradition and African Traditional Religion in Post-colonial Igboland (Africa)**

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Oral

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***Mr. Rita Onah***<sup>1</sup>

*1. Memorial University of Newfoundland, Canada and University of Nigeria*

Discussions about colonialism have extensively addressed the power of the colonizers on the destruction of heritage in Africa and have framed the colonised as victims of colonial history. However, there are little insights into the people's counter efforts that survive indigenous heritage before, during and after colonialism. The intangible aspects of heritage – living traditions – practiced mostly around what is generally categorised as African Traditional Religion (ATR) contributed majorly to the continuity of heritage in these settings. Using ethnographic evidence from the Igbo of Nigeria, this paper examines objects of worship by the pre-contact Africans, objects of worship received/introduced during colonialism, intentions of worship and effect of the religious practices before, during and after colonialism. Adopting the theory of affordances, the African heritage will be interrogated not only in terms of object shaped and spatial relationship presented by colonialism, but in terms of object possibility for actions through intents by Africans – arguing that perception drive actions. The paper recognises the powers of indigenous peoples towards sustaining heritage in a continuum through living tradition. It, therefore, engages 'living heritage' beyond being ethnography-centred, rather, as a way of life that preserves heritage from pre-colonial, through colonial to the post-colonial periods in Africa.

Keywords: Heritage, Colonialism, ATR, Living Tradition, Igbo



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## **‘Living heritage’: a re-conceptualisation of heritage for the future? - Living vernacular heritage in Chinese villages**

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Oral

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***Mr. Hao Lu***<sup>1</sup>

*1. University of Exeter*

Exploration and application of the concept of living heritage has, in recent years, provided valuable new directions for heritage research (Poulios, 2018, Foo and Krishnapillai, 2019, Darian-Smith and Nichols, 2018, Beel et al., 2017). This paper introduces a research project which aims to develop and refine the living heritage approach (Poulios, 2018, Poulios, 2014, Poulios, 2011, Poulios, 2010) by incorporating the theory of sustainable development, with reference to the vernacular heritage of Chinese villages. China is experiencing dramatic economic, social and cultural transformation, and current heritage conservation approaches are not always sensitive to village contexts, where relationships between environment, community, tangible heritage, and intangible cultural practices are entwined and complex. Conservation strategies which reluctant to manage the relationships around vernacular heritage and take the development of these aspects in rural society as a whole will frustrate the pursuit of sustainability goal. By putting sustainability theory into dialogue with heritage theory (Bulkeley and Betsill, 2003, Tweed and Sutherland, 2007, Labadi and Logan, 2016), this research seeks to integrate other critical perspectives into the living heritage approach, such as the community-based approach (Schmidt, 2017, McGill, 2018), the vernacular approach (Schmidt, 2017, Plevoets and Sowińska-Heim, 2018) and heritage study of ‘core communities’ (Poulios, 2010, Chandani et al., 2019). How community members understand, maintain, restore their heritage will be regarded as a crucial heritage-making process in achieving the sustainability goal, which sustains the continuity of fabric and of practice (Yarrow, 2018, Poulios, 2010). While placing community-based significance and values at the centre of conservation strategy, this research will also consider conservation measures undertaken by other stakeholders, trying to establish an integrated dialogic strategy in which stakeholders can facilitate community action to recognise, protect, develop and create living vernacular heritage in a dynamic, processual engagement.



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## **‘Living heritage’: a re-conceptualisation of heritage for the future? - Rethinking the Historic and Social significance of rock sites as a living heritage: A case of the Okesuna hill site, Ilorin, Kwara State, Northcentral, Nigeria.**

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Oral

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***Ms. Bolaji Owoseni***<sup>1</sup>

*1. University of East Anglia*

Rock sites have played significant roles in the understanding of the cultural landscape of many societies as receptacles for socio-historic and cultural practices, values as well as the preservation of living cultures. This is

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also the case for the historic Islamic city of Ilorin whose biographies revolve round some rock sites that stand as symbols of the social and political development and heritage of the community. Although, many of these rock sites associated with Ilorin have lost their original meanings through time, however, some still retain their historic and social significance. One such sites is the Okesuna hill site, an early area of Ilorin which developed partly as a result of Islamic traditions. However, despite the destruction of the Okesuna area in the early 19th century, the associated hill still sustains its social and religious identity and value as a centre of Islamic activities. Yet, like many heritage sites, the essence of the Okesuna hill as a living heritage has been underexplored as a source and symbol of the social and spiritual identity of the Islamic community.

This paper discusses the socio-historic significance of the hill in relation to the Islamic identity of Ilorin and proposes the need to chart a new course for safeguarding the heritage essence of the hill site by co-creating community centred heritage management strategies for achieving a purposeful heritage development.

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## **‘Living heritage’: a re-conceptualisation of heritage for the future? - Subjectivity and Living Heritage: Cases of Chinese Intangible Cultural Heritage**

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Oral

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*Dr. Junjie Su*<sup>1</sup>

*1. Cultural Development Institute, Yunnan University*

Living heritage is proposed as a type of heritage as well as a perspective to look at heritage. While scholars discussed how heritage is formed in the Authorised Heritage Discourse (AHD, Smith 2006), more research is needed to examine how heritage is practiced by mass heritage related populations, such as visitors and community members. I argued in my previous work (2018, 2019) that subjectivities are central to the making of intangible cultural heritage (ICH). In this way, a subjective approach of authenticity and integrity is conducive to the understanding of the “living” of ICH. This paper, which uses my proposed subjective approach, examines people’s subjectivities in the using, creating and sustaining of ICH in various forms, namely everyday life, museum, tourism, creative cultural industries, both offline and online. With cases in Yunnan, Zhejiang, Beijing in China, as well as digital cases, this research shows that people engage with ICH in different occasions for diverse purposes and their subjectivities need to be considered for the “living” of heritage. ICH could live in various occasions as both the practitioners and audiences may change. Therefore, consideration on the diversity of subjectivities is necessary for the sustainability and creation of heritage, as well as theorisation of living heritage.

Keywords: subjectivity, authenticity, intangible cultural heritage, audience, China

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## **‘Living heritage’: a re-conceptualisation of heritage for the future? - ‘In-Use’ Paradigm as a Methodological Option for Heritage Continuum in and after the Anthropocene**

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Oral

***Dr. J. Kelechi Ugwuanyi***<sup>1</sup>

*1. University of Nigeria*

The influence of ‘Western’ ontologies have made many professional experts/practitioners of the mainstream heritage principles to see other heritage knowledge systems as not being ‘heritage’, somehow portraying the idea of ‘living heritage’ as the practice of the ‘Other’. Utilising ethnographic evidence collected over nine months (October 2016 - June 2017) among the Igbo of Nigeria in addition to my life experience as a member of the culture, this paper argues that ‘living heritage’ should be considered more inclusive and sustainable for everyone (human and non-human) at every place. It examines ‘living heritage’ in the context of Igbo ontologies and borrowed Marx Weber’s ‘ideal type’ to explain why ‘living heritage’ is for ‘everyone’. It further contemplates the ‘In-Use’ paradigm as a heuristic way of combining the tenets of ‘living heritage’ and ‘alternative ontologies’ to achieve inclusion and sustainability, especially in and after the Anthropocene.

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## **‘Living heritage’: a re-conceptualisation of heritage for the future? -Lived or Living? Examining the Emergent Discourse of Vitalising Heritage in China**

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Oral

***Ms. Xuanlin Liu***<sup>1</sup>

*1. University of York*

An idea of ‘living heritage’ has been considered as people-centred, the basis of continuous community’s practice and creation in future oriented heritage studies (Schofield 2014; Poullos 2014; Högberg et al. 2017; Court & Wijesuriya 2015). According to existing studies, Authorised Heritage Discourse (AHD) (Smith 2006) is a predominant top-down directive in China. For those non-expert/non-official daily heritage practices, however, their values are underestimated. Recently, the national government initiated the new idea of “vitalising cultural heritage” to mobilise heritage values to the general public through various ways; therefore, it becomes very necessary to examine the background and dynamics of this Chinese discourse and compare it with the ‘living heritage’ theory.

This paper draws on critical perspectives to examine how the discourse, as well as professional practices, of vitalising heritage are being made by officials, experts and institutes in China in recent years. Similarities and differences have been found between Chinese official discourse of ‘vitalising cultural heritage’ and the theory of ‘living heritage’ proposed in Critical Heritage Studies. This paper argues that this Chinese official discourse of heritage is mainly conservation—based and expertise-dominated rather than devaluing authorised discourse



and prioritising public understandings and practices of heritage. There is a tension between the officially recognised values and encouraged heritage practices, and the diversified heritage understanding, heritage practices among non-official practitioners. Owing to Chinese political and cultural background and the conventional understanding of heritage among officials and experts, the Chinese discourse of vitalising heritage has a risk of mobilising general publics' engagement 'only' to reinforce the AHD. However, this discourse has positive propositions for the theorisation of living heritage, such as the safeguarding of intangible cultural heritage and multiple public participation measures.

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## **‘Sustaining tourism/Sustaining conflict? Troubles tourism, community museology and conflict in Northern Ireland’**

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Oral

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***Dr. Katie Markham***<sup>1</sup>

*1. Newcastle University*

Tourism is, as Debbie Lisle (2016) has observed, often hailed as an arbiter of peace and sign of prosperity for nations emerging from conflict. Such a narrative holds particular sway in Northern Ireland, where the sharp rise in the international visitors to the province following the signing of the Good Friday Agreement is frequently heralded by politicians and the media as evidence of the country's transition into a stable, peace time economy. Such optimism has, however, been undercut by the popularity of so-called 'troubles tourism' in the province which, as part of Northern Ireland's unofficial conflict heritage, is dominated by paramilitary groups. At the forefront of this touristic movement are the many paramilitary museums that have emerged since the end of the conflict and which are now to be found in various ethno-national areas in Belfast and London/Derry. Styled on the community museum framework, these sites are nevertheless usually run by a small, militarised, subsection of the Nationalist/Unionist local community and tend, by and large, to orientate themselves towards a tourist audience.

Drawing on interviews carried out with managers of, and visitors to, these paramilitary museums, this paper explores the intersection between 'community' heritage and troubles tourists in more detail. Thinking specifically about debates around *which* community these sites are intended for, the paper argues for the necessity of revising the community museum paradigm as a whole, so that we might take these new audiences into account. Doing so, the paper posits, not only gives us a more realistic understanding of the long-term legacies of conflict-related community museums – it also helps us better understand the impact such sites will have on shaping narratives of ethno-national conflict in the future.

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**‘Upon the Utmost Corners of the World’: cutting edges, facilitating contestation, and imagining alternative futures in Scotland’s Northern Isles**

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Oral

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***Ms. Catherine McCullagh***<sup>1</sup>*1. Heriot-Watt University*

For millennia, Shetland and Orkney were centres in the North Atlantic’s cross-routes. Today, as global maritim-ity is constructed into invisibility, their apparent remoteness; open economies; small, aging populations, and climate change-abraded ecosystems, position them as archipelagos at the edge. Past-presencing representations of romanticised, colonial maritimities populate the isles’ museums and tourism promotions, reifying precarity through ‘pastiche’ (Walsh 1992) that occlude contemporary and future-oriented maritimities. Including excerpts from films co-produced with participants, this paper highlights how a public ethnology approach supported various island communities to elicit their own heritage criticality through a series of collaborative, deliberative dialogues concerning dissonance across quotidian and heritage maritimities. These dialogues elicited social learning concerning the consequences of heritages-based value formations for local identity-building and future-assembling. Through this praxis, marine renewable engineers; boat-builders; fishers; divers; curators; artists; marine spatial planners, and others engaged in creative agonism, fraying the edges of roles and positionings across heritages; creativities, and blue economy development to unsettle thin conceptualisations of heritages; traditions, and the everyday, and challenging defined edges, including between cultures/natures; intangible/tangible, and experts/publics. From the centres of their diverse experiences, participants flexed beyond established practices to emerge ‘becoming’ heritages; reflexive, anticipatory responses to contemporary concerns including contested sea-uses; marine energy extraction; multi-scalar fisheries, and cruise tourism. This heritages-based praxis models an approach for similar so-named peripheries to reconceptualise as edgy centres for constructing change (after Steinberg 2001), where the ill-fit and unsuitability of established, systemic norms actually stimulates making cutting-edge alignments towards holistically innovating alternative futures. (246)

# **Mobilities and Migration**

## “Singin’ Miners and Old Timers”: Performing and transforming heritage in the Cornish diaspora

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Oral

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***Dr. Kate Neale***<sup>1</sup>

*1. Independent Researcher*

It has long been recognised that ‘heritage is a mode of cultural production in the present that has recourse to the past’, and that it is ‘created through a process of exhibition’ (Kirschenblatt-Gimblett, ‘Theorizing Heritage’ *Ethnomusicology*, 39/3, 1995, p. 369). Approaching the construction of heritage from an ethnomusicological perspective, the proposed paper stems from my doctoral research into the transfer and transformation of Cornish Christmas carols in Grass Valley (California) and Moonta (South Australia). During nineteenth century, thousands of miners from Cornwall (UK) migrated across the world in search of work, transporting cultural practices alongside their industrial expertise. While industrial mining in both locations has ceased, Cornish heritage continues to be promoted and celebrated, particularly at Christmas when Cornish carols are performed at community events.

Following Kirshenblatt-Gimblett’s position that ‘folklore is made not found’, I approach heritage as a process, employing ethnographic analyses of the performance contexts, practices, repertoires and costumes to explore its construction and transformation. I first examine how local, national and international heritages were coded into early carol performances in each location. I then show that within both the mid-twentieth century iterations, and current revived and re-enacted traditions, the past is reshaped in ways that reflect contemporary material, social and cultural conditions and contexts. Finally, I will pose questions regarding how these performances of heritage might respond and adjust to future socio-cultural events and currents.

Through these case studies, I argue that musical performances are ideal sites at which to explore the mutability and transformation of heritage narratives and values. This paper therefore speaks primarily to the subthemes of ‘Folklore and Intangible Cultural Heritages’ and ‘Mobility and Migration’, since it addresses how diasporic identities may be transformed and embedded within local, national, and international heritage narratives through musical performance.

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## Australia’s Heritage in the Kriol Kitchen

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Oral

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***Dr. Lina Pranaitytė***<sup>1</sup>

*1. Ruprecht-Karls-University Heidelberg*

This paper discusses how Australian settler colonialism, histories of migration, missionization and resettlement have influenced the country’s contemporary cuisine. Ethnographic examples of local multicultural families and their edible heritage will be compared to the national imaginary of a unified Australian gastronomy as portrayed in various media sources.

The Dampier Peninsula at the Indian Ocean coast of Northwest Australia has a unique history. Its coastal location, pearl farming and a vibrant tourism industry account for more than 100 years of creolisation processes

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that resulted from a combination of Australian Aboriginal, European and Asian interactions. As a result, local families today advocate particular cooking traditions, which recently have been televised in a dedicated cooking show and thus presented to a national audience. Its format and message differs greatly from the usual shows. This paper will examine this show's posed challenge to heritable foodways and highlight its attempt to combine reconciliatory aspects of a troubled Australian history of migration with the sustainable Indigenous approaches to nature.

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## Examining Precarious Heritage Futures

Oral

***Prof. Divya Tolia-Kelly***<sup>1</sup>

*1. University of Sussex*

In June 2016, the UNHCR reported that there were more than 65 million forcibly displacement persons (FDPs) globally. Experiences of forcible displacement often involve, inter alia, the 'systematic eradication of a group's cultural existence' (Nersessian, 2005), a loss of connectedness and access to home, cultural space and identity. FDPs suffer anomie, alienation, and the violent erasure of a possible future for their cultural genealogies (Fazel et al, 2005). In short, there is a lack of a coherent cultural archive for FDPs. *Precarious Heritage Futures* is a project that seeks to create such an archive as a resource that enables connections for FDPs living in situations of economic and social precarity. It aims to address the need for preservation and archiving of biographies, narratives, material and visual cultures, focusing particularly on emerging Syrian cultural heritage in the UK, post-displacement. The archive is defined, curated and designed through a dialogic and participatory process involving museums, FDPs and academic staff studying geographies of mobility (material, economic, visual and textual). Crucially, this will enable Syrian FDPs to connect with, deposit and define aspects of Syrian life, past, present and future. Often, post-migration migrants are not part of the history of countries left behind, or countries of re-settlement, and thus formal archival structures in either place. Drawing on *Precarious Heritage Futures* and its aim to deliver a co-produced archive for Syrian FDPs that are in a process of cultural erasure, this presentation will explore the erasure of migrant materialities and economies, and the possibilities for resistance to such processes of erasure through the archival co-production process.

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## Heritage of the Air: modernities/mobilities/materialities - 4

Oral

***Prof. Tracy Ireland***<sup>1</sup>, ***Prof. Anne Clarke***<sup>2</sup>

*1. University of Canberra, 2. University of Sydney*

Critical research on aviation as a cultural context of modernity is burgeoning worldwide. It has gained particular attention in cultural studies, geography and mobility studies, and also in popular and community contexts as significant anniversaries of aviation approach in the slipstream of First World War commemorations. These in-

terdisciplinary perspectives are generating intriguing new insights into how 'life in the air changes everything on the ground' – on flight as an extension and symbol of global capital, and on the aesthetic, technological and affective contexts of aviation. Few attempts, however, have been made to connect these scholarly perspectives to the cultural heritage of aviation as it is collected and curated within communities, or to the intangible cultural heritage of diverse aviation-linked communities. This session aims to enter into this airspace, to develop interdisciplinary approaches to the materialities of aviation, and to its key related themes of modernity, mobility and migration. These aims are timely as thinking about aviation's future in the context of the Anthropocene highlights the need for radical solutions for future sustainable forms of travel and the social justice implications for the globe's mobile communities. Drawing from critical heritage approaches, contemporary archaeology, oral history and digital humanities, and through attention to space, scale, affect and more-than-human networks, we will seek to explore the diverse assemblages, identities and communities that have both shaped – and been shaped by – the heritage of the air.

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## **Heritage of the Air: modernities/mobilities/materialities - Airplay: critical contexts for aviation heritage**

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Oral

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***Prof. Tracy Ireland***<sup>1</sup>

*1. University of Canberra*

Australian colonial history demonstrates a deep unease towards the concept of distance. This unease encompasses the dispersals and dispossessions that were perpetrated as settlers occupied, regulated, mapped, visualised and undertook surveillance of the continent. However, movement across Australia has not always upheld the organisational goals or reflected the power structures of the colonising West. While populations moved either of their own volition or by force, there were also those who used mobility to subvert imperial authority. Mobility is thus key to accounts of both colonialism and modernity. Building upon theories of mobility, affect and nationalism, and the connections between these three cultural fields, *Heritage of the Air* aims to explore this complex web of relationships and affects. How does a materially-driven analysis complicate dominant aviation history narratives of conquest, triumph, heroic failures and the defeat of the tyranny of distance? The history and heritage of Australian aviation provides intriguing new perspectives that connect communities to the vibrant matter of modernity. Our multi and interdisciplinary research is closely involved with community and empirical contexts, involving artefacts, images, memories, collections and collaborations which aim to produce richer, more inclusive, as well as more playful accounts of the embodied and affective experience of flight.



## **Heritage of the Air: modernities/mobilities/materialities - Art, Meals and Menus: Qantas and the promotion of Australian national identity, 1938-1988**

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 Oral
 

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***Prof. Anne Clarke**<sup>1</sup>, **Dr. Sally Brockwell**<sup>2</sup>, **Prof. Tracy Ireland**<sup>2</sup>*

*1. University of Sydney, 2. University of Canberra*

On July 12, 1938 Qantas (then Qantas Empire Airways) printed one of the first menu cards for a flight on the RMA Coorong from Brisbane to Sydney. From 1938 to 1988 the collection of menu cards held in the Qantas Heritage collection at the Kingsford Smith airport in Sydney records the increasingly creative and Australian-focused intervention of the airline in the mobilisation and promotion of a new Australian national identity. Using Australian art and design together with regional cuisine and wines, Qantas worked explicitly to present to travellers and tourists alike, an image of a cosmopolitan, sophisticated Australia that moved beyond the well-worn stereotypes of convicts, colonials and cockie farmers. In this paper we use the menu cards from 1938-1988 (the Australian Bicentenary), to investigate how Qantas co-opted the inherent mobility and transnationalism of air travel to build a distinctive brand that not only promoted the commercial interests of the airline but also reflected the emerging sense of Australian national identity.



## **Heritage of the Air: modernities/mobilities/materialities - Heritage of the Air: A cross-cultural perspective on flight across Country in Australia**

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 Oral
 

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***Ms. Ashley Harrison**<sup>1</sup>, **Prof. Tracy Ireland**<sup>1</sup>*

*1. University of Canberra*

‘Our objects are Country. They embody our knowledges, our histories, our connections to the world and to each other.’- Jilda Andrews (National Museum of Australia)

Aviation as a technology of movement has increased mobility and has been taken up in diverse and distinctive ways across the Country. The concept of Country is a complex philosophical idea of the land that is experienced in diverse ways by First Nations people and is undoubtedly impacted upon by colonisation and forcible or voluntary movement of people from their Country.

In Australia, the history of flight is chronicled as an aspect of national development and technological progress; linked to defence, and economic survival; focused on specific military squadrons, iconic planes, airlines or aviation heroes. Rarely are the experiences of Australia’s First Nations communities represented in exhibits, displays and collections relating to aviation heritage.

This paper will discuss a research project that is being undertaken under the project ‘Heritage of the Air’. I seek to break down such enduring narratives by reframing aviation in Australia as a cross-cultural experience. I aim



to do this by focusing on the visual culture of First Nations people relating to aviation held in national collections, such as the National Museum of Australia and the National Library of Australia. Encounters and experiences with aviation can be recognised in visual culture and heritage materials as unique cultural productions, we can consider how the concept of flight across Country may be considered differently than the dominant national narratives through works of creativity.

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## **Heritage of the Air: modernities/mobilities/materialities - Out of Africa: the life and times of the Southern Cross Minor**

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Oral

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***Ms. Jessica Western<sup>1</sup>, Prof. Tracy Ireland<sup>1</sup>***

*1. University of Canberra*

On the 12<sup>th</sup> April, 1933, the Southern Cross Minor, an Avro Avian biplane, crash landed in the Sahara. The pilot, British captain Bill Lancaster, waited over a week for a rescue that never came. It was nearly thirty years later that a French Foreign Legion patrol discovered the wreck and Lancaster's remains. Since then, the Southern Cross Minor has been used as a symbol of Australian aviation heroism. From the erstwhile association with celebrity Australian pilot Charles Kingsford Smith to the hopeless eight-day wait in the Tanezrouft, to the decades-long mystery of Lancaster's fate and the final impassioned search for the wreck, the Minor's ruin has emerged at the centre of a complex emotional network that involves nationalism at its core.

However, the Minor's actual biography contains very little that might justify this association. The affective intensity of the Minor enhances the frame of its narrative far beyond the roles it played during its flying career. This is a cyclical process for Australia's aviation heritage – sites of affective intensity contribute to the powerful narrative of a nation of heroes, and this narrative in turn strengthens the potency of sites of affect. This process lends itself to non-linear narrative exploration, and we are experimenting with presenting this using the open source digital tool Twine.

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## **Inter-Cultural Nodes as heritage re-activators**

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Oral (edits needed)

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***Mr. Federico Wulff Barreiro<sup>1</sup>***

*1. Cardiff University*

Since 2015, Sicily has been the principal arrival point for a growing population of refugees and migrants travelling through Libya and across the Mediterranean in dangerous, overcrowded, unseaworthy vessels. The port of Palermo became a landing ground for dozens of rescue disembarkations, often greeted on the quayside by Leoluca Orlando, the popular Mayor of Palermo, four times re-elected since 1985 and one of the most successful Italian politicians in the fight against the Mafia. The *Charter of Palermo*, approved by the City of Palermo in March 2015 and at the core of its political agenda, bears the subtitle: "From migration as suffering to mobility as

an inalienable human right". The Charter affirms the right to work, health care, social assistance, and housing to all refugees that are arriving to Palermo.

The Inter-Cultural Nodes (ICN) research has explored how *The Charter of Palermo* as a political Manifesto could be translated into a set of multi-scalar design strategies aiming for the reactivation of the dilapidated historical city of Palermo. The research has found common grounds for a mutual understanding and interaction between the multi-layered tangible and intangible heritage values of this degraded context and the recently arrived migrants' identities with their associated spatialities. The ICNs promote equal and inclusive relationships based on the search for a "common symbolic space" informed by these heritage values from which social capital and mutual empathy can be built. The tangible and intangible heritage values articulated around the ICNs could play an important role as catalysts for intercultural interactions and for the migrants' appropriation of their hosting territory, aiming for the construction of a future shared syncretic identity. This will promote the definition of new knowledge and resources that would be superimposed to pre-existing layers, interpreted as assets for the future economic development of these degraded areas.



Fig.1. piazzetta-med.jpg

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## Mapping the graphic heritage of migrant communities within the London borough of Hackney

Oral

***Dr. Alison Barnes***<sup>1</sup>

*1. Loughborough University*

Contemporary conceptions of place position it as relational and always in process, continually constructed and reconstructed through a series of global and local networks and flows that intersect in a particular way in every location. Located in the East End of London, close to the docks, the borough of Hackney has historically been a place where migrants have settled. In some areas of the East End, this multicultural heritage is visible in a formal context, for example, in the dual Bengali/English language street signs in the Brick Lane area. However, there are many other graphic artefacts embedded into our everyday experience that can reveal information beyond their more obvious functions. This paper addresses the graphic heritage evident in aspects of material culture associated with local ethnic food and drink businesses in Hackney. For example, signage, packaging and interiors can act as mnemonic devices enabling customers to connect with their past in the present and engage

in social and cultural processes that traverse both local and global scales. However, setting up a small shop or café can be a precarious business and inevitably some do not survive for long. The streetscape can also be affected by the regulation of signage which can erase a sense of identity or difference. The paper looks at both well-established migrant communities and those who have arrived more recently in order to contribute to the understanding of migratory spatial practices within Hackney and offer conclusions as to how time, space and visibility may affect notions of heritage in this context.

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## Mazu touring across the border: the politics of mobility of heritagized religion

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Oral

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*Prof. Ming-chun Ku*<sup>1</sup>

*1. the Institute of Sociology at the National Tsing-Hua University*

Enlightened by “Mobilities” paradigm, this paper discusses the politics of border-crossing of a heritagized religion in Taiwan: Mazu belief, which is on Taiwan’s ICH list since 2010. Two types of border-crossing activities related to Taiwan’s Mazu belief are analyzed in this paper. First one is pilgrimage-related cultural exchange. In the late 1970s, Mazu believers in Taiwan made the earliest pilgrimages to China to visit temples and participate in ceremonies and other religious practices even before governmental agreements on cross-strait exchanges were officially permitted. Till today, the phenomenon of cross-strait Mazu-cultural exchange between Taiwan and China is still highly entangled with the politics of mobility in the cross-strait relations between two political entities with territorial powers and border control. The second one is diplomacy-related cultural exchange. Since the 2000s, Taiwanese government has sponsored several events abroad to make Mazu belief a showcase of Taiwan’s culture. This paper notes that these two types of border-crossing activities related to Taiwan’s Mazu belief are entangled with the issues of political landscape, transportation technologies, and heritage practices. It points out that various types of religious-related material objects are travelling in these activities, such as statues of Mazu and other deities, play flags and banners, palanquin or sedan chairs, incenses, etc.. Security checking, custom declaration, choices of transportation, and even the route arrangements become issues in these activities. In terms of politics of mobility, this paper discusses how these issues are dealt by governmental arrangements and/or institutional changes on heritagized religious materials on the move.

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## Migrant Heritage-Making

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Oral

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*Prof. Emma Waterton*<sup>1</sup>, *Prof. Denis Byrne*<sup>1</sup>

*1. Western Sydney University*

The session problematizes the category of ‘migrant heritage’ in those countries which have sought to include the material past of migration in their larger heritage corpus. The session will focus on migration in the re-

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cent past, concerning itself with heritage-making mainly among first and second generation migrants. While appreciating the potential of migrant participation in the heritage process to create a path to social inclusion, this participation is seen to be often couched within a multiculturalist ideological frame that identifies recent migrants as contributing to rather than being constitutive of the nation, even in settler nations like Australia and Canada where, with the exception of the Indigenous, everyone is a migrant. Implicit here is the idea of there being a 'core culture' of the nation and thus a core heritage.

This situation is aggravated by the fact that the material culture of the deeper past and of those who have not recently arrived tends to be 'weightier' and more visible than that of recent migrants. Extending the concept of placemaking, the session mobilizes the idea of heritage-making to bring into view emergent places and layers of significance migrants add to existing places, reworking those places in the process.

The session also draws on the notion of simultaneity across the transnational space of migration, looking at ways that places and landscapes in a migrant's origin locale may have a spectral, imaginative presence in the destination locale or may be conjured up there by sights, sounds and other sensory triggers. This engenders the idea of migrant heritage as 'distributed' in translocal space.

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## Migrant Heritage-Making - Curating mobilities/migration through a performative understanding of cultural heritage

Oral

***Dr. Laia Colomer***<sup>1</sup>

*1. The Norwegian Institute for Cultural Heritage Research-NIKU*

This paper will argue that cultural heritage requires to critically move away from the narrative of the cultural encounters, a narrative commonly found also in museums of (im)migration (i.e., cultural groups in diaspora moving and encountering other normative and static cultural groups, which are then integrate/assimilate/accept in more or less welcoming societies). The alternative is to understand culture as a fluid performance, always changing, growing, adding, performed by 'cultural human beings' when encountering differences and dealing with diversity of other cultural human beings. Following this line of thoughts, I will argue that museum curatorial practices might need to focus both on the experience of migration as a human narrative, and on the role of things as affective materialities in this scenario of human encounters and place making. For that, I will provide two examples, and the research methodology developed to cognize this heritage on the move. Then I will reflect on how these perceptions and notions of heritage on the move might affect museums' category of 'migration heritage', and might facilitate an open a dialogue on the politics of multicultural identity and on the recognition of newcitizens' memories.



## Migrant, Multicultural and Diasporic Heritage: Beyond and Between Borders

Discussion Panel

*Dr. Alexandra Dellios*<sup>1</sup>, *Dr. Eureka Henrich*<sup>2</sup>, *Dr. Robert Mason*<sup>3</sup>, *Dr. Alda Terracciano*<sup>4</sup>,  
*Dr. Torggrim Guttormsen*<sup>5</sup>

1. Australian National University, 2. University of Hertfordshire, 3. Griffith University, 4. University College London, 5. Norwegian Institute for Cultural Heritage Research (NIKU)

*Migrant, Multicultural and Diasporic Heritage: Beyond and Between Borders* (edited by Alexandra Dellios and Eureka Henrich, to be published by Routledge in August 2020) poses the following questions: what is the life and impact of migrant heritage in these sometimes hostile and contradictory political and social contexts? How are migration histories (including those from newer and older migrant communities, ‘ethnic minorities’ and racialized ‘non-Whites’, as well as subsequent generations of citizens and noncitizens, forced and ‘undocumented’ migrants and asylum seekers) made public in the wake of rhetorical and physical violence against the cultural ‘Other’? Where can we locate the memories and lived realities of migrants themselves—in what places and spaces are their collective and individual stories told? How are these stories used to express ideas of belonging in and of place—for now and into the future? How do cultural institutions representing cities and towns with long histories of migration project, manage, or contain their multicultural histories or, conversely, their histories of emigration and their diasporic links? In the face of various global ‘crises’ (refugee, financial, environmental), the role of heritage is especially important: heritage is a stage for the negotiation of shifting identities and the legacies of colonialism and racism; for the rewriting of traditions and historical narratives of belonging and becoming; and heritage it is a tool for legitimising and contesting political visions for the future. The history and heritage of migration and migrants is obvious terrain for these battles over identity and questions of national and transnational communities. This collection critiques the creation of migration histories beyond and within the nation-state—in Australia, the USA, Canada, Mexico, Indonesia, Malaysia, Norway, Britain, Greece, South Africa, and Bosnia, Kosovo and Croatia. The authors engage with the diasporic, transnational, transversal, reterritorialized, hyper-diverse and cosmopolitan messiness of peoples’ heritage making today.



## Migrants and refugees as audience and agents – transnational and transcultural perspectives on heritage

Oral

*Prof. Sabine Marschall*<sup>1</sup>

1. University of KwaZulu-Natal

The proposed paper is based on research for a current book project (Palgrave) on monuments in the context of migration. While heritage scholars have recognized the significance of migration and diaspora mostly by

exploring the unique culture and heritage produced through migration in host country settings, this paper considers migrants and refugees as unintended audiences for the host society's landscape of public memory. Migrants are moreover unlikely agents, who appropriate, contest or productively contribute to local and national heritage discourses. If heritage has often been constructed with tourists in mind and subjected to scholarly examination from a tourism perspective, this paper explores the perceptive angle of migrants as unique and different from tourists on account of being both outsiders and (aspiring) insiders of the host's narratives and values enshrined through heritage. Migrants and refugees bring new, transnational and transcultural perspectives to old monuments and utilize the heritage of their adoptive home society for their own identity projects and socio-political agendas, which can initiate significant shifts in meaning production. The paper draws on empirical material from several case studies in Europe and North America, but it is primarily conceptually oriented, inspired by transnational memory theory and Rothberg's concept of multidirectional memory. It aims to contribute to critical enquiry in the field of heritage by contemplating how migration may necessitate new ways of conceptualizing heritage in the future.

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## Migration and archaeological heritage: Exploring possibilities for Barcelona's museums

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Oral

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*Ms. Camila Opazo-Sepúlveda*<sup>1</sup>, *Ms. Laura Coltofean-Arizancu*<sup>1</sup>, *Mr. Isber Sabrine*<sup>2</sup>, *Ms. Margarita Díaz-Andreu*<sup>3</sup>

*1. University of Barcelona, 2. Institución Milá y Fontanals CSIC, 3. ICREA - University of Barcelona*

Today's multicultural cities are challenged to become democratic spaces which know how to accommodate and value the various cultural groups that make them up and ensure their active participation in communities' lives. The current migratory processes represent a further challenge for these cities, in terms of immigrants' development and participation in the host territories and communities. This paper aims to examine the modes in which migrants in Barcelona relate to archaeological heritage. It also analyses the ways in which archaeological heritage is connected to their sense of identity and the implications that this connection has for Barcelona's archaeological museums. The starting point of our exploratory study is the participation – or absence – of Chilean, Romanian and Syrian migrants in the Archaeological Museum of Catalonia, as well as these groups' interests in and relations with archaeological heritage. Do migrants participate in Barcelona's museums? How can museums of archaeology attract this public? What activities or perspectives would allow us to transform archaeological museums into spaces for intercultural dialogue? This paper provides preliminary answers to these research questions based on the results of a survey carried out in 2020 among Chilean, Romanian and Syrian migrants living in the Province of Barcelona.

**KEYWORDS:** migrants; archaeological heritage, museum participation, Barcelona, intercultural dialogue.



## Mobilities and Migration - Surveillance infrastructure and cross-border mobility on the Tohono O’odham Nation

Oral

*Mrs. Nina Kolowratnik*<sup>1</sup>, *Mrs. Caitlin Blanchfield*<sup>2</sup>

1. independent architectural researcher, 2. Graduate School of Architecture, Planning, and Preservation, Columbia University

In April 2017, United States Customs and Border Protection published an Environmental Assessment stating that the sixteen Integrated Fixed Surveillance Towers that they proposed to build on the Tohono O’odham Nation would have “no significant impact.” But for the residents of this community—members of the Tohono O’odham tribe whose traditional lands span across the US-Mexico border—this pronouncement could not have been further from the truth. For community members the presence of such surveillance infrastructure would disrupt both spiritual practices and daily life, irreversibly destroying a landscape held as sacred and halt daily cross-border practices, which have remained a daily activity for the O’odham necessary in order to visit family, harvest traditional food, attend to traditional sites, receive health care and education.

The paper discusses our research into the Integrated Fixed Towers (IFTs) and their impact on O’odham cultural sites, as well as on O’odham traditional way of life and cross-border mobility. The paper also discusses *Assessing Surveillance*, an ongoing project conducted in collaboration with tribal elders and activists on the Tohono O’odham nation that has produced a Counter Environmental Assessment for the IFTs. Through mapping, spatial analysis, interviews, and oral histories, this research project brings Indigenous voices into the framework of environmental review, thereby challenging the ways Environmental Assessments and Impact Statements understand terms like landscape and its relationship to people, land use, material and immaterial culture, sovereignty, and environment.



## Multiple neo-Ottomanisms in the Construction of Turkey’s (Trans)national Heritage

Oral

*Dr. Pinar Aykac*<sup>1</sup>

1. Middle East Technical University

Following the collapse of the Soviet Union, Turkey signed the Ankara Declaration with the nascent Turkic Republics calling for collaboration in the preservation of ‘common heritage’, marking the use of heritage sites outside Turkey’s borders as a political tool. After coming to power in 2002, the Justice and Development Party (JDP) evoked the ‘glory’ of the Ottoman Empire, and Turkey as its heir to justify its global economic and cultural presence, a phenomenon commonly referred to as neo-Ottomanism. By reviving the Ottoman past as a multi-cultural society of different ethno-religious groups, the JDP government tried to expand their cultural sphere of influence to the former territories of the Ottoman Empire. In time, however, the JDP government’s neo-Ottomanist policies gradually reconstructed Turkish national identity mainly with Islamic attributes, chal-



lenging the official heritage practices of the early Republic. While neo-Ottomanism is generally discussed as a foreign policy, the Turkish government's intervention in the heritage dynamics in these countries was also intimately linked with domestic policies. This paper discusses how neo-Ottomanist policies selectively create transnational heritage sites to expand Turkey's sphere of influence globally and how these sites become instruments to legitimise the domestic heritage practices in Turkey. Focusing on the heritage discourses of Turkish authorities and their reception by both global and local actors, the paper argues that there are multiple neo-Ottomanisms, which have been used not only to create a certain narrative internationally but also domestically, feeding off of each other dialectically in the construction of the (trans)national heritage of Turkey.

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## Scandinavian Fragments: Developing teaching and research projects using materials from UCL Special Collections

Oral

*Dr. Elettra Carbone*<sup>1</sup>

1. UCL, SELCS

University collections such as the UCL Special Collections constitute a particular type of archive which, historically, has gone through different stages of expansion, marginalisation and revival (Ludwig and Weber 2013: 652-653). Today there are roughly 400 higher education museums, galleries and collections in the UK (Arnold-Forster and Mirchandani 2001: 47) and several reports and projects on university collections show how these are the ideal means to bring teaching, research and public engagement together. In my presentation, I will discuss how in the past three years, together with Scandinavian Studies colleagues at UCL, Scandinavian materials kept as part of UCL Special Collections have been instrumental in strengthening the relation among these three aspects.

To what extent can materials linked to Scandinavia in UCL Special Collections help us map the movements of people, ideas and texts between the UK and the Nordic region? What is the role of cultural institutions (such as universities, archives and museums) in the construction and preservation of individual, national and multinational identities in the UK and the Nordic region? These are only some of the questions that are currently being addressed through a number of activities: a series of Scandinavian language teaching sessions taught in the UCL Art Museum; my own book project *Scandinavian Fragments* (on the representations of Scandinavian emerging from the materials in UCL Special Collections); a new research network on UK-Nordic Mobility supported by UCL CCHS, which will be launched in June 2020. In my paper I will discuss how these three outputs can contribute to debates revolving around the cultural significance of university collections in the future production of knowledge.



## Shared Heritage of the Community in Indonesia and Malaysia: Case Study of Songket

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Oral

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*Dr. Diyana Sulaiman*<sup>1</sup>

1. *Universiti Teknologi MARA*

*Songket* is a traditional textile of the Malay community from Indonesia and Malaysia. The traditional method to produce *songket* involves handweaving technique, with the traditional motifs resembling meanings and are in line with the cultural and religious values of the community. In Indonesia, *Songket Pandai Sikek* from the province of West Sumatra, has been recognised by the Indonesian national government as one of the National Heritage of Indonesia in 2014. *Songket* has also received recognition as Malaysian National Heritage in 2012 from the Malaysian national government. This paper aims to discuss the gaps in the national legal system of both countries for the protection of the intangible cultural heritage that is shared by the community in the region. Through this case study of *songket*, the paper highlights the complexities surrounding the legal protection of shared intangible cultural heritage that crosses borders, that are also influenced by various factors that include political history as well as socio cultural aspects of the communities and the countries in the region. This paper is related to the PhD research which forms a part of the Australian Research Council Discovery Project 'Intangible Cultural Heritage Across Borders: Laws, Structures and Strategies of China and its ASEAN Neighbours' (DP130100213).



## Strauss on the Ou river: Diasporic Heritage-making in an Overseas Chinese Hometown

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Oral

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*Dr. Martina Bofulin*<sup>1</sup>

1. *Research Centre of the Slovenian Academy of Sciences and Arts*

The heritage boom in China since the 1990s has been viewed as a primarily state's attempt to promote modernization. While diasporic heritage is not in the center of heritage-making in China, the legacies of Chinese citizens' emigration have received a fair share of attention especially in Overseas Chinese hometowns – an officially designated areas of strong emigration from China, with local governments actively engaging into various aspects of heritage-making.

In southeast Zhejiang, where the histories of emigration to Europe go back more than hundred years, the local government has always been driven to capitalize on the strong emigration to develop the area, but has also cast the mobility legacies as a distinct local tradition. While this has been very much rooted in the intangible, everyday experiences (e.g. practices of mobility, philanthropy and consumption), due to the pursuits of the town branding and tourism development as well as to the reversal of migration movements (increased return migration), the local government is increasingly turning towards tangible by building physical manifestations

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of the area's connections to Europe. Based on the fieldwork research in eastern China, this paper thus highlights the role of the diasporic heritage in the area's continuous modernization and urban development in the light of changing migration context. Through this I wish to add to the understanding of the evolution of the diasporic heritage-making in contemporary Chinese society and beyond and its connection to the locals' pursuits of patriotic-cum-cosmopolitan desires.

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## **The (over)touristification of European historic city centers: possible comparative evaluation through the short-term rental market data**

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Oral (edits needed)

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***Dr. Łukasz Bugalski***<sup>1</sup>

*1. Gdansk University of Technology*

In recent years, we are witnessing the major shift in the usage of European historic city centers caused by the demands of the rapidly growing tourism economy. Those diverse social and urban transformations – known as a process of *touristification* – are deeply influencing the everyday life of common inhabitants as well as the management policies of tangible and intangible urban heritage preservation. The significance of such a *mass tourism threat* seems to become the most crucial part of the current academic discourse about our cities future. Although we should be already aware of such a negative impact of ongoing touristification, it is still very hard to grasp and deeply study this phenomenon. Indeed, most of the recent research on ongoing touristification processes is based on singular case studies which are deeply rooted in the descriptive study methodology of rather a qualitative character. Consequently, the main challenge of current urban tourism research faces the lack of general quantitative data related to this very phenomenon. Therefore, the goal of this paper is to propose a new method of such overall comparative evaluation rooted in the potential of the short-term rental market data (through the growth of the Airbnb active listings) which recent emergence could be firmly related to the rapid development of tourism economy demands. Finally, the application of the proposed method is going to be carried on the sample of 187 European cities – with population over 100 thousand residents – where the process of touristification has been the most perceptible between 2014 and 2020.



Cc ukasz bugalski.jpg

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## The Egg of John the Baptist: celebrating the ‘Day of Macau’ in Portugal

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Oral

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***Ms. Mariana Pinto Leitao Pereira***<sup>1</sup>

*1. University of Cambridge*

Since the 1990s, heritage experts have accompanied the trend within Humanities to study different forms of individual mobility and community dispersion. While cultural heritage has been recurrently used to contextualize identity and belonging in settings of human displacement, it remains one of the least explored topics in movement-related research. Therefore, this paper analyzes how heritage is used to cope with the legacies of movement and colonialism; and to conceptualize identity correlated with the condition of mobility and dispersal.

The chosen case-study is the Macanese celebrations of the ‘Day of Macau’ in Portugal. The Macanese are an ethnic minority of Portuguese-descendants, born from intermarriages between Portuguese and Asians, who have settled in Macau since the 16th century. The 1999 handover marked the end of Macau as a Portuguese territory and the beginning of Macau as a Special Administrative Region of China. The ‘Dia de Macau’ (June 24) portrays a heritage event that has been informally commemorated on a local level by a dispersed community (Macanese), but no longer celebrated in its ‘place of origin’ (Macau) since it was canceled with the handover of the territory.

Guided by social constructivism and employing heritage ethnographic methods, the paper explores how the 24th of June festivities have acquired different meanings with the dispersion of the Macanese communities. Among the dispersed Macanese communities, the Macanese in Portugal were chosen since they decided to live in what can be considered the community’s ancestral place of origin. Following the 20th anniversary of Macau’s handover (20th of December 2019), this is a timely occasion to look at how geopolitical changes ripple across dispersed communities and influence identity conceptualizations.

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# THE KARACHI SAGA: FROM MIGRATION TO THE MEGA-CITY PROJECT

Oral

*Ms. Zahida QUADRI<sup>1</sup>*

*1. Culture, Tourism & Antiquities Department- Government of Sindh, Pakistan*

As writer Laurent Gayer stated in her book, *Karachi Ordered Disorder and the Struggle for the city,* "Every city has its back pages", so the Karachi also has!

Karachi being the first-born city of the colonial architecture in Sindh, Pakistan has the honor of housing very important and diverse ornamental architectural masterpieces. With the British occupation, a phase of new sophisticated architecture and development started. Before that, the city was based upon the vernacular mud architecture. These developments resulted in an influx of economic migrants, who helped in making Karachi as a multinational and a multicultural city. The mass migration that occurred in 1947 due to independence, had completely changed the city's face. The migrants moved to Karachi, had lost everything during migration, and couldn't maintain the lavish and beautifully decorated building like their owners who were wealthy businessmen. Also, there was a rift due to religious factors. The owners were Non-Muslims, while the migrants were Muslims. All, this affects the city architecture and then, there emerged a new culture, which is specified as "Karachi Culture". Its architecture told the story not just of colonization but also of the rise of the mercantile class. The case of Karachi is like many other cities of the world who is witnessing unprecedented growth and urban renewal, combined with the pressure of competing with high-value activities and high-rise infrastructure. Karachities at large lie under the architecture of conflictuality both patterned and disorderly. Its geographies built a mental gap among city residences. This paper will discuss the impact of mass-migration on the architecture of the city as well as the Government's development plans which divided the city in many ways more than connecting it.

**Keywords:** *Migrants, Architecture, Governance, Heritage Law, Megacity Project.*



Image 1.jpg



Image 2.jpg



Image 3.jpg

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## Theorising and doing British Chinese heritage: a dialogical approach - 5

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Oral

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***Dr. cangbai wang***<sup>1</sup>

1. University of Westminster

When discussing cultural heritage in Britain, Stuart Hall (1999) raised the important question of ‘whose heritage’ in terms of the interpretation and ownership of heritage in British society. He called for a critical examination of the whole concept of ‘British Heritage’ and to re-imagine ‘Britishness’ in a more profoundly inclusive manner. More specifically, he criticised what he called the ‘retrospective’ and ‘nationalised’ conception of culture that ignores the contribution of immigrants to the building of a modern and multicultural Britain. To unsettle and subvert the foundational ground on which the process of heritage-construction has been proceeded, Hall argued, it is important not only to create critical debate on what heritage is and means, but also appreciate and support active production of heritage by migrant communities from the margin and from below.

Building upon Hall’s thesis on migration and heritage, this session is aimed at creating a platform of open and interdisciplinary dialogue between academics in heritage studies and community leaders and practioners who have engaged with heritage-making as a living activity. It pays particular attention to the identification, evaluation and representation of the cultural heritage of British Chinese, a multi-lingual, multi-cultural and rapidly growing society, in a global context. The dialogue is organised around five interrelated topics, ranging from performing diasporic heritage (Wang), gendered identity and art practice (Kwan), preserving and exhibiting workforce heritage (Li), to the space of heritage/ narrating Chinatown stories (Aitken-Turff and Xiao) and relics of soul and mental wellbeing (Yim). Together, the five presentations illustrate the complex process and contested nature of heritage-isation in the context of British Chinese. It also shows the value of communication and collaboration between academics and migrant communities in the construction of a more inclusive understanding and innovative practice of heritage-making toward the future.



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## Theorising and doing British Chinese heritage: a dialogical approach - Chinatown Stories: capturing, curating and celebrating British Chinese heritage in multicultural London

Oral

*Ms. Freya Aitken-Turff*<sup>1</sup>, *Ms. Xiao Ma*<sup>1</sup>, *Dr. cangbai wang*<sup>2</sup>

1. *China Exchange*, 2. *University of Westminster*

The history of London's Chinatown and the example it can offer in understanding Chinese migration to the UK is hard to discern for visitors. A mixture of preserved Georgian architecture, the tell-tale signature Chinatown landmarks of gates and stone lions, the expectation that Chinatown will be a representation of all things China, and heritage plaques that expand on the area's BC – Before Chinatown – history all provide clues. With little else to guide them, visitors often draw their own conclusions or pass through for a bubble tea and a selfie under a Chinese gate before moving on.

Based on evidence gathered during a Churchill Fellowship into the ways that seven international Chinatowns document, celebrate and engage visitors with heritage, London Chinatown charity China Exchange has been adapting these techniques for a London audience and environment. What does it take to gather and share the stories of London's Chinatown? Following two years of intensive work including securing funding; gathering and archiving oral histories; recruiting, training and working with volunteers; creating tours and an exhibition; the experiences of a small charity in delivering this work provides insight at a practical level for how to inspire the public to explore layers of tangible and intangible heritage through stories of Chinese migration. Based on these community-led and bottom up heritage works, the authors are currently co-authoring a book, titled 'Chinatown Stories', to be published by Unbound.

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## Theorising and doing British Chinese heritage: a dialogical approach - Negotiating diasporic identities in glocal heritage discourses: the case of London's Chinese New Year Celebration

Oral

*Dr. cangbai wang*<sup>1</sup>

1. *University of Westminster*

Stuart Hall (1999) raised the important question of 'whose heritage' when discussing cultural tradition in Britain. He criticized the mainstream conception of culture that prioritizes the preservation and conservation of a national past that is authorised as valuable in relation to the representation of the British version of tradition, and called for a new agenda that represents Britain's multicultural and multiethnic diversity by 'rewrit(e)ing the margins into the centre, the outside into the inside' (p.10). Building upon Hall's thesis, this research is aimed at



capturing and conceptualising new features of diasporic heritage-making in 21<sup>st</sup> century Britain through a case study of London's Chinese New Year Celebration. Drawing on Chinese and English newspaper reports, interviews with Chinese community leaders as well as participant observation of this annual event, it argues for the necessity to introduce a glocal perspective to the study of living heritage of migrant groups in Britain (and elsewhere). This case study shows that migrant communities are double marginal subjects situated simultaneously at the national and cultural periphery of both the host and home countries. Their heritage-making is a highly contested act involving negotiations with multiple centres and interactions between here and there, global and local. Diasporic heritage-making in global cities is thus better conceptualized as 'double heritagisation', an innovative yet ambiguous practice that unsettles nationalised and authorised understandings of tradition and identities.

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## **Theorising and doing British Chinese heritage: a dialogical approach - Soul Relics Museum: identity, culture and mental wellbeing of the Chinese in London**

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Oral

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*Ms. Vanessa Yim<sup>1</sup>, Dr. cangbai wang<sup>2</sup>*

*1. University of Oxford, 2. University of Westminster*

The 'Soul Relics' project was funded by the Mayor of London to explore the identity, culture, migration and wellbeing of Chinese and Vietnamese in London in the form of exhibition. The project involved participants sharing their personal objects/photos that relate to their stories of migration and aspects of culture. These conversations took place in community centres, local cafes and a Chinese Saturday school between February to July in 2019. Their journeys to London, food and culture, and their ideas of home and identity were discussed. Many participants expressed sharing their stories and challenges relating to migrating to the UK for the first time. Through creatively telling their stories, it is hoped to foster an awareness of mental health, a topic that's little-discussed in the community. Following the story collection, two community exhibitions took place that interweave personal histories and visually creative ways of understanding diasporic experiences and challenges through the lens of mental health, encouraging cross-cultural and intergenerational dialogues. Responses from attendees of the exhibition events were also displayed. In this presentation, the author would introduce and analyse the Soul Relics project from a heritage perspective. As an "insider" curator and story-collector who's also a migrant from Hong Kong, it was especially interesting when interviewees turned to ask the author about her own stories, and reflecting on our different but intersecting journeys.



## Theorising and doing British Chinese heritage: a dialogical approach - The articulation of heritage through socially engaged art practices and objects for British Chinese women

Oral

*Dr. denise kwan*<sup>1</sup>

1. *University of Westminster*

This paper explores the role of heritage-making for British Chinese women through socially engaged creative practices. The British Chinese have been described as being less visible in British mainstream discourse and hence from this vantage point, this paper uses socially engaged methods to disrupt and generate alternative discourses of British Chinese in general and of British Chinese women in particular. Situated amongst the interdisciplinary overlaps between migration studies, material culture, participatory art practice and gender studies, this paper uses a socially engaged creative methodology to challenge the museum representation of ‘Chineseness’ in Britain. The author worked with 28 British Chinese women from different generations over 8 months, and combined experimental art workshops and life-story interviews as a two-pronged approach to understand their subjectivities through their everyday material objects, and explore their lives as lived and imagined by British Chinese women. In this case, the focus is upon the ways in which objects are employed in embodying the biography of the female migrant self. To illustrate the complexities between gender, materiality and art practice, the analysis will present the case studies of British Chinese women belonging to the first and second generation to examine the different ways that they conceptualise selfhood and define heritage at large. The socially engaged creative methods enables British Chinese women to be at the centre of defining the parameters of British Chinese culture and diasporic Chinese heritage. This research draw on the dual symbiosis of artwork and object; while the object may appear inconspicuous, their artwork excavates an affective resonance which elucidate the revolving significance between object, self and the social world.



## Visibility as Justice: Immigrant Street Vendors in the Heritage Landscapes of Rome

Oral (edits needed)

*Dr. Francesca Piazzoni*<sup>1</sup>

1. *University of Liverpool*

Dominant constructions of “the appropriate” exclude vulnerable immigrants from heritage landscapes around the world. This paper analyzes how Bangladeshi vendors challenge exclusion by tactically appearing and disappearing in Rome’s iconic landscapes. The symbolic—and economic—values of Rome rely on tourist-friendly narratives that depict the city as a pristine historic site, a place of canonical beauty constructed and inhabited by white Italians. Against the backdrop of xenophobic, “pro-decorum” regulations that banish poor immigrants from historic Rome, vendors mobilize their own visibility by enacting insurgent urbanisms of opportu-

nity, refuge, and belonging. Learning from these urbanisms, heritage professionals should deploy a spatial lens of visibility through *In Plain Site*, a place-shaping approach that empowers vulnerable immigrants to see and be seen in iconic spaces. Inscribing a right to difference into historic landscapes lies at the core of heritage justice, and heritage futures.

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## When do migrants begin to have heritage?

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Oral

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***Prof. Denis Byrne***<sup>1</sup>

1. *Western Sydney University*

When do migrants begin to have heritage in their adoptive country? In Australia, where successive waves non-British migrants arriving since the 1950s have tended to inhabit buildings erected by earlier migrants (particularly by Anglo-Irish migrants who began arriving in 1788), it is important to be able to identify the ways in which recent migrants ‘remake’ the material environment they inhabit. That is to say, the nature of their participation in the assemblages of humans and nonhumans that make up that environment. In this paper I examine the extent to which the ontology and practice of heritage tends to either be blind to this kind of remaking or actively occludes its recognition as a form of heritage-making. I draw a comparison between this situation and that of the Indigenous people of Australia who became virtually invisible in heritage terms once they begin adapting to the spatial-material circumstances of colonialism by borrowing and reworking elements of European material culture such as clothing, utensils, houses, cars and trucks. In both cases, the identity of the things in question is implicitly understood to have been ‘set’ at the time of their original production. I propose that migrants become active heritage players at the moment of their arrival. The paper references the heritage-making behaviour of recent Indian and Chinese migrants in the Parramatta area of Sydney.

# **Open Sub-theme**

## **“Parco delle Energie”, a roman laboratory to think heritage as future-making**

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Poster

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***Ms. Sarah Baudry***<sup>1</sup>

*1. Phd Student, Paris Diderot*

The poster deals with a case study in a peri-central area, east of Rome. A former industrial complex, Ex Snia, in Pigneto area has become a place of past, present and future heritage appropriations.

In the area where the former factory was located, a large complex was supposed to be built in the 1990s, but water intrusion prevented its construction. A natural lake was born. At the same time, part of the old complex has become the « *Parco delle Energie* », which is composed of green spaces, an archive centre, etc. Part of the area has become an occupied social centre - a place of cultural and militant sociability. Another part that includes the lake has been abandoned for twenty years. Despite the skeleton of the cement of the mall, a fauna and flora have formed around the lake. Years later, the authorities decided to build buildings near this natural lake. The latest mobilization was to prevent their construction. The entire area should become a “Natural Monument”. This case study illustrates the mobilization of inhabitants for the construction of common heritages: an ancient heritage (workers’ history); a natural and current heritage (the lake); a militant heritage in perpetual renewal (the heritage of the “lotta”\*)).

After describing the methodology used, we will show which issues are crystallizing, the power relations that are operating, the diversity of stakeholders and the roles of the different stakeholders.

\*struggle

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## **A conversation between the tangible and the intangible – through the lens of early timber architecture in East Asia**

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Oral

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***Ms. Lui Tam***<sup>1</sup>

*1. Cardiff*

One of the focal points of Critical Heritage Studies (CHS) has been calling for more attention to the intangible aspects of heritage. This call is, to some extent, a reaction to the emphasis of material remains in conventional heritage studies. The material-focused approach is considered to be a Euro-centric approach by many scholars. The Nara Document and the reconstruction rituals of Ise Shrine in Japan have often been cited as the representation of an alternative approach from Japan, as well as from East Asia. However, such representation is biased in another way. It ignores the uniqueness of the practice of Ise Shrine and generalises this practice without acknowledging the diversity of approaches towards the tangible and the intangible in East Asia. It is in itself an act of ‘othering’. It also ignores the material-focused approach which also exists in these countries. While impermanence is indeed one of the historical philosophies regarding materials in the living world, interest in the

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tangible heritage also has strong traditions in the East Asian cultural context. Moreover, when it comes to heritage, these countries have developed their specific philosophical foundation which values the tangible remains of their heritage as well as its intangible connotations. Such a foundation is a result of the negotiation between international discourse and local philosophy and practices, which has been insufficiently acknowledged and discussed in the scholarship of CHS. By discussing the current issues of early timber architectural heritage in East Asia, this paper argues that as much as the discursive and ‘intangible’ turn in heritage studies is a critical reflection from heritage professionals on the conventional approach towards heritage protection, there needs to be a more holistic approach which does not presume the hierarchy of both aspects and acknowledge their values in their cultural context.

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## A Museum of Purity and Piety: Cultural Transformations in Riyadh

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Oral (edits needed)

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***Mr. Stephen Steinbeiser*<sup>1</sup>, *Dr. Yunci Cai*<sup>2</sup>, *Dr. Sarina Wakefield*<sup>2</sup>**

*1. Independent Consultant, 2. School of Museum Studies, University of Leicester*

This paper examines the Atturaif Living Museum, a UNESCO site outside of Riyadh, a contested political device of historic and future legacy. The Museum is a useful example of how an authoritarian government exploits a historical heritage site to strengthen its contemporary legitimacy while simultaneously attempting to soften its image by implementing a massive evolution-by-fiat, attempting to rapidly transform a society, culture, and economy in ways anathema to the original ideologies and events that underscore the site’s heritage status. The Museum, more like a historic city, represents a unique locale for negotiating Saudi identity: the historic cradle of the monarchy’s political rise, albeit roundly destroyed in the mid 18th century; the soil where a firebrand religious ideology took root and continues to thrive today, a point emphasized in the Museum; a modern, revitalized entertainment center with never-before-seen spectacles in the Kingdom for locals and tourists; the government’s showpiece cultural attraction for foreign diplomatic photo-ops.

Developing the site offers an opportunity for the monarchy to bulwark a legacy of political purity and unquestionable claim to power and reinforce its role in modelling and defending religious piety. Entering a post-oil era with fewer petrodollars and with a growing young population, the ruling power needs to ensure that individual Saudis understand, accept, and preserve the political status quo. Atturaif is a chance to indoctrinate those lessons. Using the framework of critical heritage studies, this paper delves into the tangle of historically contested claims to Atturaif, as well as the contemporary and future political considerations in using the site to serving Saudi narratives. Whether and how younger, educated, and progressive Saudis buy into the authorized heritage discourse remains to be seen. Can the Museum, which is vital to both the history of the Kingdom and its heritage future, contribute to the country’s transformation?



## Actually Existing Anglo-Saxons

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Oral

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***Dr. Fran Allfrey***<sup>1</sup>

1. *King's College London*

In this paper I discuss ethnographic research I conducted at Sutton Hoo, the early medieval burial site and National Trust property in Suffolk. I analyse structured and semi-structured visitor surveys, and observations of visitor talk and behaviour, to show how visitors connect - or refuse connections between - present and past identities and politics.

I demonstrate how visitors to Sutton Hoo respond to landscapes, objects, and texts to make connections between modern languages and Old English, to imagine new ways of describing the world, and to explore sensations of the familiar and strange. As a tourist heritage site and as representative of the early medieval past, Sutton Hoo is conceived of as apolitical by some visitors, yet is ideologically potent for others.

I will focus on moments when visitors discuss ideas of ethnic identity using terms including Anglo-Saxon, Viking, or Celt. In contemporary politics – from Brexit to the recent case of Shamima Begum being stripped of British citizenship – and discussions about the language used within medieval studies and at heritage sites, these terms of ethnic identification are not only increasingly loaded, but have real implications on citizenship and rights to live and work in the UK.

Emotive and imaginative interactions at Sutton Hoo enable important social and spiritual possibilities for visitors, but may risk excluding others. A consideration of the origins of 'Anglo-Saxon studies' as a discipline also reveals how early medieval heritage narratives are so intertwined with racism that apolitical presentations are impossible. It is vital that communicators of the early medieval past - museum staff and volunteers and academics engaged in public work - find ways of making its complex stories accessible while explicitly troubling exclusionary appropriation.

(I adapt my title from Clare A. Lees, 'Actually Existing Anglo-Saxon Studies', *New Medieval Literatures*, (2005)).



## AHRC Showcase

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Poster

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***Ms. Susan Sandford Smith***<sup>1</sup>

1. *UCL*

A look at some of the research supported by AHRC with posters from:

Barry Godfrey, Paul Cooke, Caroline Wilkinson

The CHAGOS project, Laura Jeffery

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## Artistic practice and the (speculative) methodology of critical heritage studies

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Oral

***Dr. Marko Marila***<sup>1</sup>*1. University of Helsinki*

In recent and renewed conceptualisations of heritage, two forms of metaphysical pathos stand out; that which sees material relations as interpretive rather than mechanical, and that which takes heritage sites as loci for multi-species co-emergence rather than as backdrops for anthropocentric narratives. Because these speculative views of heritage challenge established strategies of scientific sense-making, especially those native to archaeology, a new arena opens for more organic intersections between archaeology, heritage studies, and artistic practice.

In responding to the aforementioned conceptual shifts, I discuss two examples from my own art/archaeological oeuvre. The first one is a site-specific sound installation that visualises the affectivity of heritage materials by repurposing ineligible objects collected at the San Francisco Transbay Transit Center construction site (Marila 2020). The second example is a case of somatic movement practice conducted at WW2 heritage sites in the Finnish Lapland and published in form of a photo essay (Tuominen and Marila 2020). In borrowing methods native to dance, and by turning the lens of the camera to participants rarely included in heritage narratives, such as plants and insects, the practice seeks to forefront that which is often thought post to the human and the cultural. Through concrete examples, then, this paper argues that artistic practice is a potent field when responding to the call in heritage studies for speculative methods, and that by adopting these methods we can suggest new and unexpected ways to mediate between materiality and narrativity.

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## Arts and Humanities Research Council (AHRC) Introduction to funding

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Oral

***Ms. Karen Buchanan***<sup>1</sup>*1. Arts and Humanities Research Council*

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## Belongings

Oral

***Prof. Kavita Singh***<sup>1</sup>

*1. Jawaharlal Nehru University*

One of the great tricks of heritage has been to invert the terms of belonging(s): rather than things belonging to us, we have come to belong to things. A chain of material objects, monuments and artworks becomes the heritage that defines us. The word *hereditare* that related to heirs, inheritances and property relations, has mutated into something transcendent: heritage is precisely that which is above and beyond individual possession.

The rise of secularism was crucial to this maneuver as it allowed artefacts and monuments to be plucked out of a particular context and be symbolically redistributed to a national or a universal ecumene. Today, as the idea of universalism is questioned and secularism is in retreat, what future is there for heritage? The recent re-conversion of Hagia Sophia from museum to mosque is one straw in a quickening wind; the responses the reconversion has invoked reveal the anxieties on all sides.

In this talk I will start by discussing the relationship of secularism and heritage, briefly discussing the different iterations of secularism – French, Turkish and Indian – which share a name but have been functionally very different from each other. I will then focus on the history and possible future of an iconic Indian monument that has been fetishized, redefined, recontextualised and possibly threatened as the terms of “belonging” – of the Taj to us, and of us to the Taj – seem perpetually to be shifting.



## Bulwarks Against Obscurantism: Museums and Democracy in Post-Revolutionary Tunisia

Oral (edits needed)

***Dr. Virginie Rey***<sup>1</sup>, ***Dr. Yunci Cai***<sup>2</sup>, ***Dr. Sarina Wakefield***<sup>2</sup>

*1. University of California, Irvine, 2. School of Museum Studies, University of Leicester*

Using a critical heritage studies perspective, this paper proposes to map out and analyse the consequences of the 2010 revolution on museums and curatorial practices in Tunisia. The so-called ‘Jasmine Revolution’ has had mixed consequences for museums in Tunisia. On the one hand, it has left the museum sector in a process of redefinition, facing increased economic and administrative pressures. On the other hand, the museum as an institution, with its strong ties to identity and history, has experienced a boost of publicity as a politicised symbol used to promote the ideological battles fought by the many actors of the revolution. We see that clearly articulated in the 2015 ISIS terrorist attack of the Bardo, which the group called ‘a den for infidels’. The attack has generated a strong response from the political and intellectual elites, with museums being called upon to act as sites of unity and cohesion, and bastions for the democratic privileges won by the revolution. Meanwhile, museums and heritage have also been seized by minority communities to give them more visibility in the public sphere and ensure patrimonial durability in the future. These developments raise important questions for

anthropologists of heritage. Can museums be partners of democratic movements and how? How is this different from being in the service of authoritarian rule? And, most importantly, does democracy lead to cultural democratisation?

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## CCHS introduction to Cambridge Elements Series on Critical Heritage Studies - Sponsor Session

Oral

***Ms. Jenny Högström Berntson***<sup>1</sup>

*1. Centre for Critical Heritage Studies*

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## Centre for Critical Heritage Studies (CCHS) Introduction - Sponsor Session

Oral

***Ms. Jenny Högström Berntson***<sup>1</sup>

*1. Centre for Critical Heritage Studies (CCHS)*

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## Creativity in scalar narratives and geographical imaginaries through the Inscription process on Unesco Heritage Lists: the case of high mountain regions

Oral

***Prof. bernard debarbieux***<sup>1</sup>

*1. University of Geneva*

Applicants for an inscription on one of the Unesco heritage lists have to undertake a huge effort for having their good or practice matching with the spirit of the Conventions and the Committees' guidelines and orientations. But they also have a margin of manoeuvre for submitting proposals which somehow plays with these guidelines, their words and categories. My presentation will focus on the work done by bearers of two projects during the last ten years: the mont Blanc for the World Heritage List which is still under process, alpinism for the Intangible Cultural Heritage List which has been inscribed last December. Both groups of bearers have done their best for

having their proposal framed according to the dominant practices of the Committees. But recently, they moved to another stand: mutually enriching their proposals taking into account the other one and making their own the invitation, not so much formalized yet, to combine tangible and intangible heritage and using in an original way the category of « cultural landscape ». The presentation will focus on this ability of bearers to play with the rules and define their own space in the complex system of norms, criteria and narratives in which applications circulate. It will more specifically highlight the role of geographical imagination and scalar narratives adopted by both groups of people for building the rhetorical relevance of the combined projects, especially according to a shared vision of how the mont Blanc region should evolve.

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## **Cultural Heritage Ecosystems in the MENA Region: Actors, Networks and Future Agendas**

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Oral

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***Dr. Sarina Wakefield*<sup>1</sup>, *Dr. Annette Loeseke*<sup>2</sup>**

*1. School of Museum Studies, University of Leicester, 2. Lecturer in Museum Studies, New York University Berlin*

The Middle East and North Africa (MENA) region has seen significant transformations and reconfigurations within their cultural heritage landscapes in recent years. Academic heritage studies to-date have primarily focused on large-scale state-led trends. This panel seeks to consider the wider cultural ecosystem in the MENA region, which has remained marginalized within academic debates. Panelists present case studies that examine the role of actors such as non-governmental organisations, scholarly institutions, individual experts, small business initiatives and consultants. The principal aim of the panel is to understand the internal yet globally connected dynamics in the cultural heritage landscape in the MENA region by exploring the interrelations, networks, collaborations and competing or conflicting agendas of various local, regional and global stakeholders. Papers examine how various actors are engaged in shaping and re-shaping heritage agendas, networks and institutionalized practices and processes beyond those that are officially sanctioned by the state. How do non-state and grass-roots initiatives generate and shape alternative heritage futures? How are future heritage concerns – such as the preservation of endangered heritage, sustainability and environmental issues, arts and cultural heritage production under extreme conditions, the participation of diverse local communities, local-global conceptual frameworks, or issues of migration and diasporic interchange – supported or challenged? How are these heritage futures embedded within different heritage processes and methodologies? How are state-sanctioned institutions engaged with, either in co-operation or conflict, different stakeholders? And how do various actors connect the cultural heritage sector in the MENA region with pressing debates, concerns and experiences in related diasporas abroad?

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## Enacting the future: a youth theatre engaging with cultural heritage and politics of identity

Oral

***Dr. Anton Popov***<sup>1</sup>

*1. Aston University*

The paper draws on ethnographic research conducted in a Coventry-based youth physical theatre. Although not a heritage organisation in a strict sense, The Theatre often explore in its shows the contemporary social issues by contextualising them within the national historical and cultural narratives. The focus of this paper is on how young actors make sense of changes and continuities in cultural identities of their generation as well as of Coventry and Britain in general. For Coventry as the UK 2021 City of Culture, the question of cultural identity is ultimately about how the local history and cultural heritage are re-defined to project a vision of the city as a community in the future. Arguably The Theatre has responded to this question by embedding migration, cultural diversity, and tolerance towards minorities in their interpretations of classical performance art in an attempt to engage with complex social, cultural, economic and political processes in today's British society (including those that led to support for Brexit in the city and nationally). At the same time, such a vision and enactment of the future needs to be reassessed as part of the wider national identity politics. Thus, the paper demonstrates that the very genre of the physical theatre being rooted in the European tradition reproduces the particular form of cultural heritage and identity with their inherited lines of exclusion.

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## Everyday life in the Alameda Central in Mexico City's historic centre

Oral (edits needed)

***Mr. Fernando Gutiérrez H.***<sup>1</sup>

*1. University College London*

Understanding of urban heritage goes beyond tangible, intangible evidence or designations of heritage. The term 'everyday life' often evokes a range of ordinary activities such as playing, walking, commuting, reading, sitting and so on, typically repetitive quotidian activities, and how they take place (De Certeau, 1984; Amin, 2008). On their own, practices of everyday life may seem universal but, coming together in a particular way, they become an important representation of what people value in cities, including historic public spaces. Public spaces designated as heritage may be valued exactly because of the quotidian activities or memories associated with them. Quotidian practices are, therefore, revealed through people's usage patterns of urban places. When such patterns are meaningful to a community, they may well even be regarded as heritage.

This paper aims to analyse the relationship between urban heritage and everyday life in historic public spaces. Based on ethnography and observational methods, the paper will present evidence from the Alameda Central, located in the west side of Mexico City's Historic Centre and one of the oldest public parks in the continental

Americas from 1592. The national government recognised the Historic Centre, including the Alameda, as a protected heritage area in 1980 and UNESCO declared it as World Heritage Site in 1987. Since then, the Mexican government have enacted urban policies, which have focused on the conservation of urban layout, facades and/or restriction of ‘undesirable’ practices, such as street vending or begging. However, less attention has been given to how different groups (stake boarders, clowns, pedestrians, runners, couples, elderly people) have engaged in the Alameda Central on a daily basis, using specific parts of the park. Recognising quotidian practices in the Alameda Central may help us to understand how heritage is experienced on day-to-day and how this contributes to discussions of urban heritage.



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## Examining the role played by non-state actors in Qatar's museum ecosystem: Sheikh Faisal Museum's travelling exhibition 'The Majlis'

Oral

***Dr. Serena Iervolino***<sup>1</sup>

1. Lecturer, Arts and Cultural Management; Programme Director, MA in Arts and Cultural Management, Department of Culture, Media and Creative Industries (CMCI), King's College London

During last decade or so, the state of Qatar has invested significant resources in the development of its museum sector. Under the auspices of Qatar Museums (QM)—the government sponsored body for museums, public art and cultural heritage—large-scale state museums have been inaugurated. QM represents the dominant and most prolific actor within Qatar's emergent museum sector, in which other non-governmental actors also operate, including Sheikh Faisal Bin Qassim Al Thani Museum.

This paper focuses on this privately-owned museum and examines its international travelling exhibition, *The Majlis – Cultures in Dialogue*. This exhibition strives to facilitate cross-cultural dialogue through presenting to European audiences the *majlis*, the distinctive 'sitting place' to be found in Qatari houses dedicated to hospitality, social encounters, discussions and decision-making. *The Majlis* has toured to major venues across Europe, including the Weltmuseum, Vienna (2019-2020). This project resulted from a partnership between Sheikh Faisal Museum and other both non-governmental and state actors in Qatar, including UNESCO Doha Office, QM and Qatar Shell.

I discuss how, drawing on Sheikh Faisal Museum's extensive collections, *The Majlis* reiterates Qatar's authorised heritage discourse around intercultural dialogue. My critical discussion sheds light on the role that non-governmental organisations play within Qatar's museum ecosystem. I show how they operate in parallel, and often in partnership, with other non-governmental and state organisations, as well as with international actors, to support state objectives. Drawing on my critique of *The Majlis*, I question the distinction between state and non-governmental institutions in an autocratic country ruled by a powerful royal family such as Qatar.

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## Future Landscapes on the Tibetan Plateau: Settler Reorganization of Tibetan and Hui Urban and Rural Spaces.

Oral

***Mr. Mackenzie Greene-Powell***<sup>1</sup>

1. University of Hawai'i at Mānoa

This research project examines the physical changes brought about by the directed Han settling and reorganization of urban and rural landscapes in two districts of Qinghai Province, China. Originally an ethnically Tibetan area, Qinghai Province and its capital, Xining, are now facing extensive colonization as Han settlers move into



the province and the Communist Party of China reshapes the rural and urban landscape to fit a specific vision of the future. This paper examines how the physical environment is being altered and the traditional land-uses and typologies of rural Tibetan and urban Hui communities are being destroyed in favor of the settler state ideology and vision for a homogenized future. Due to the sensitive nature of the research location, the tools of landscape architecture site analysis were used, such as transect walks, photographic documentation, temporal figure ground diagrams and diagrammatic photo analysis. Through the application of these tools, the large-scale changes to the landscape and the underlying ideology of the settler group is analyzed in how it overlays and remaps the indigenous landscapes and spatial organization. Key findings present in the rural Tibetan areas are the privatization of communal land, forced resettlement of nomadic families, and tourism pressure on religious sites. In the urban context of Xining, Hui Muslim communities face large scale re-development schemes that reorganize small scale neighborhoods in favor of large avenues and mega-blocks with high-rise developments.

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## **Historic Urban Landscape: Reconciling popular and official understandings of urban heritage values in Alexandria, Egypt**

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Oral

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*Mr. Ahmed H. Moustafa*<sup>1</sup>, *Ms. Lama Said*<sup>2</sup>

1. Bauhaus-University Weimar, Germany & Alexandria University, Egypt, 2. ICCROM's Regional Office in Sharjah, UAE

The current ways of *'doing heritage'* in Egypt are the cumulative outcome of a long history of imposed modernization attempts carried out by successive power structures propagating different narratives to legitimize their rule. By reflecting power relations and social hierarchies and sustaining them, these ways mostly marginalize people. How heritage is defined, valued and managed since the mid-19th century has been predominantly influenced by western-based authorized heritage discourses, shaped by colonialism, nationalism, social exclusion, cultural elitism and the fetishizing of expert knowledge. Consequently, present-day official conceptions of heritage are mostly shaped by the *'Authorized Heritage Discourse'*, conceiving it only as a technical approach applied by 'objective' experts following certain rules while managing to ignore its political use. As such, 'listing' becomes an exclusive process, reflecting the state-appointed experts' bias in identifying heritage values that sustain certain 'authorized' narratives of national and urban identity, which enforce values that don't represent people or the available heritage 'resources' and fail to accommodate notions of plurality and diversity. The dominant political, academic, and professional discourses therefore usually contradict mainstream socio-cultural values, and their multiple embedded meanings, that local communities attribute to their historic urban environment. This paper aims to critically examine both the official and popular understanding of urban heritage values in Egypt and how they relate, intersect, and contradict each other. It further aims to investigate the ability of the newly emerging *'Historic Urban Landscape'* concept, as an integrated, socially inclusive tool, to reconcile/balance them towards a more holistic understanding and valuation of Alexandria's urban heritage as a case study.

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## How do we know the state of heritage conservation? On the issues of analysis and self-reflection of conservation field.

Oral (edits needed)

***Mr. Vít Jesenský***<sup>1</sup>

*1. National Heritage Institute, Regional Office of Central Bohemia in Prague*

Conservation of CH represents only a part of heritage issues, but perhaps the most systematically addressed. Within this field, a number of conceptual planning documents are available and are still being developed: conceptions, strategies, visions, international conventions, or even presentations, which should definitely be based on the state-of-the-art analysis - research facts. Such data may be available about the history and physical condition of material objects, but analyzes and an evaluation of conservation quality (efficiency), including public relation to heritage, are absent. Basically, such knowledge and resources are always substituted by unsubstantiated summarizing opinions or, at most, by expert estimations and experience or by individual cases. This is a serious systemic deficiency that disqualifies the field, among other things, compared to others (eg environmental conservation).

The paper deals with the following questions: What can be the causes of the insufficient analytical phase of the conceptual shaping of heritage conservation field and what substitutes the research knowledge of the field? Why are research analyzes as a source of credible information necessary for the conservation field? Are such analyzes available and in what form? What are the implications of inadequate analyzes? What should be the basic analyzes solutions (content, methods)? Specific related issues are, for example: confusing analysis of heritage objects with analysis of conservation field, not exploring the human factor, unclear "experts" assessment, international or global analysis problem (Is UNESCO monitoring of WH a good model?).

Critical heritage studies could help in defining the subject of analysis and monitored criteria and research methods.

The paper will be illustrated by examples of the author's partial analytical researches on the state of some sectors of heritage conservation in the Czech Republic.

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## How to get published 1 - Sponsor Session

Oral

***Ms. Heidi Lowther***<sup>1</sup>

*1. Routledge Books*

Heidi Lowther is an Editor at Routledge Books, which is part of Taylor & Francis. She commissions books in the areas of Museum & Heritage Studies, Library & Information Science (including Archival Studies), Conservation and Digital Humanities. Heidi commissions a wide range of books, from textbooks and supplementary reading for students, to cutting-edge research volumes for academics, to practical books aimed at professionals and practitioners. Heidi is always happy to discuss book ideas with new and established authors and can be

contacted via email, on Twitter, or on LinkedIn.

In this presentation, Heidi provides advice and insights about how to publish a monograph, or your first book. The presentation includes advice for those who might be interested in converting their dissertation into a book, but also contains more general insights into a Publisher's processes and priorities that will (hopefully) be valuable to those who have already published their work!

Links:

<https://www.routledge.com/>

<https://twitter.com/HeidiLowther>

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## How to get published 2 - Sponsor Session

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Oral

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***Ms. Emma Lockwood***<sup>1</sup>

*1. Routledge, Taylor & Francis Group*

### **Emma Lockwood, Heritage Portfolio Manager at Routledge, Taylor & Francis Group**

Emma manages a list of Heritage, Museum Studies and Archaeology journals, which includes a number of prestigious society and professional organization publications. She enjoys working closely with journal editors and learned publishing partners to support their aims and develop their academic journals.

In the rapidly evolving publishing landscape, it is more important than ever to choose the right journal for your research, attract readers and get your work noticed. In this presentation, Emma discusses how to get published and make an impact. This presentation is aimed at early career researchers wanting to learn more about the publication process as well as anyone interested in finding new ways to promote and share their research.

For more information about the points covered in this presentation, please contact Emma by email ([Emma.Lockwood@tandf.co.uk](mailto:Emma.Lockwood@tandf.co.uk)) or visit the Taylor & Francis Author Services site.

Links:

<https://authorservices.taylorandfrancis.com/>

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## Images of the Finnish maid: Bodily representations of Finnishness in the context of intangible cultural heritage inventorying

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Oral

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***Dr. Heidi Haapoja-Mäkelä***<sup>1</sup>

*1. University of Helsinki*

This paper investigates the Finnish implementation of the UNESCO Convention for the safeguarding of the In-

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tangible Cultural Heritage. The convention was ratified in Finland in 2013, and the process is put into practice by the Finnish Heritage Agency. The intangible cultural heritage is identified and produced by communities on an open, wiki-based inventory platform called *Wiki-inventory for Living Heritage* (2016–).

In the case of authoritative intangible heritage inventorying, ‘Finnishness’ is a rather exclusive and formal category that mostly stems from the temporal frame of the 19<sup>th</sup> century and its discussions on national identities, traditions, folk life, ethnicity, race, and gender. The implication of white and middle-class ideal seems to be an inherent feature of the ICH discourses. In my paper, I will analyse the photographs published in the Wiki-Inventory and concentrate on representations of human bodies: how do the bodies in the pictures represent ‘Finnish’ cultural heritage? How are the heritagisation practices gendered? How is the ‘intangibility’ of heritage embodied?

Furthermore, I am interested in how the bodies encounter or are bound together with matter. For example, the Finnish national costumes are widely represented in the Wiki-Inventory pictures, and national costumes can be interpreted as discursive-material interfaces in which the images of places, belongings and pasts understood as nationally significant become existent. Thus, this paper discusses how the canonical images of Finnishness (such as ‘the Finnish maid’ dressed in the national costume) are reproduced in these kinds of bodily encounters in the field of heritage inventorying.

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## Inadvertent Commemorations: Against the Historical Grain

Discussion Panel

***Dr. Alyssa Grossman*<sup>1</sup>, *Dr. Patrick Laviolette*<sup>2</sup>, *Ms. Chitra Sangtani*<sup>3</sup>, *Dr. Isobel Whitelegg*<sup>4</sup>,  
*Ms. Selena Kimball*<sup>5</sup>**

*1. University of Liverpool, 2. New Europe College Bucharest, 3. London School of Economics, 4. School of Museum Studies, University of Leicester, 5. Parsons The New School*

Crumbling façades, megabytes of data, invoices, abandoned monuments, land art, Trumpabilia, physical traces of the ongoing migratory crisis, landfill debris (Sterling 2012), drifts of the Anthropocene (Pétursdóttir 2019): these sorts of items are not usually memorialised as artefacts of remembrance or cultural heritage. Instead they constitute what Benjamin (1999) described as mundane objects of ‘involuntary’ memory. Unplanned, arising through unexpected, everyday encounters, involuntary memories tend to be highly affective and sensory, setting them apart from more ritualised, authoritative practices of remembrance. Their rupturing qualities embrace the “jagged aesthetic of allegory, montage and juxtaposition” (Jay 2012: 4), working against dominant discourses of memory that favour more coherent, unified accounts of the past. Such inadvertent forms of memorialisation can open up dynamic spaces of commemoration that are not constrained by cultural or national narratives, reminding us of the importance of mutations, and of our inability to control the afterlife of things.

This panel aims to foster a new focus for contemporary debates on social memory, steering away from deliberate acts and spaces of remembrance, toward the more open-ended realms of inadvertent recollection. We invite contributions that explore such memories’ sensory and emotional dimensions, how and where they occur, and how they might provide alternatives to hegemonic narratives about the past. Possible topics could include encounters with things that have been overlooked; accidental memorials or inadvertently commemorative works of public art; unplanned archives; unintended consequences emerging through museum exhibitions. We welcome papers that are speculative, conceptual, or grounded in specific case-studies, engaging with questions

such as: How do involuntary practices connect to the visceral yet impalpable operations of memory, dreams, and imagination? How might such spontaneous, fragmented, and disruptive forms of memorialisation resist the conventional memorialising rhetoric of ‘coming to terms with’ a past that cannot actually be ordered or laid to rest?

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## Interpretations of the 1965 Mass Killings in Indonesian Museums and at Heritage Sites

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Oral (edits needed)

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*Mr. Andrew Henderson*<sup>1</sup>, *Dr. Yunci Cai*<sup>2</sup>, *Dr. Sarina Wakefield*<sup>2</sup>

*1. Independent Consultant, 2. School of Museum Studies, University of Leicester*

The rise to power of the Suharto and his authoritarian regime in Indonesia was accompanied by a ‘political genocide’ with at least 500,000 people associated with the Indonesian Communist Party killed. McGregor (2007), in her work on the militarisation of Indonesian history, has shown the central role that museums and state sanctioned heritage sites played in legitimising the regime and justifying the ‘extermination’ of the Indonesia Communist Party. During the Suharto regime, alternative narratives of the victims of this violence were suppressed, and largely remain untold, even after the fall of the regime (although the success of the film *The Act of Killing* and holding of International People’s Tribunal on 1965 Crimes Against Humanity in Indonesia, has increased attention). In this context, this paper aims to address how the 1965 killings were interpreted and presented to the public at museums and heritage sites during the regime, and if there has been a shift in the post-authoritarian period to allow interpretation or discussion of ‘alternative’ narratives. The paper will focus on two museums in Yogyakarta, Indonesia. The first is the Fort Vredenburg, home to the ‘Museum of National Struggle’, created during the authoritarian Suharto period. This site was also used as prison from 1965-1971. The second is the Tamansiswa school museum. This school had many teachers associated with the left, and a large number were forcibly ‘disappeared’ during this period. The school’s museum has recently undergone a revitalisation, and includes new interpretation on this period of the school’s history. Overall, this paper aims to critically examine the established power structures in Indonesian museology created during the authoritarian Suharto region, and highlight how new ‘critical’ approaches to museology and heritage studies can open up space for discussion of this period of Indonesian history, especially including perspectives of victims of the violence.

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## Interrelating heritagisation and historisation in the context of urban environment

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Oral

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*Prof. Anna Sivula*<sup>1</sup>, *Ms. Piia Pentti*<sup>1</sup>

*1. University of Turku*

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How is the heritagization of urban environment connected to the historization of the town, townscape or urban landscape? How do the local historical heritages emerge? Our paper is about the complex and multifaceted interrelation of history and heritage. We combine the affective research style of critical heritage studies with the approach of historiographical analysis. In addition, we revisit the concept of participatory heritagization and apply it to the new theoretical framework. Our paper does not only depict historical experiences and traces the local uses of history, but also exhibits the affective dimensions of urban heritage. We have tested some affective methodologies, such as the walking interview. We ask, what kinds of material assemblages emerge in the intra-action of the walking body and material landscape, when the members of local heritage communities are walking through their historicized and historical landscapes and pointing the meaningful objects and sites in the material landscape?

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## Intersections of narrativity and materiality in heritagisation

Oral

*Dr. Heidi Haapoja-Mäkelä*<sup>1</sup>, *Prof. Anna Sivula*<sup>2</sup>

*1. University of Helsinki, 2. University of Turku*

Since the past two decades, heritage studies has developed as a burgeoning field focusing on issues related to conservation and safeguarding of cultural heritage typically associated with positive connotations. More recently, focus has shifted on the politics, ideologies, and phenomenologies of heritage as well as the notion of ‘intangible heritage’ (covering more or less the same area conceptualised earlier as ‘traditions’ or even ‘folklore’). In spite of the recent discussions focusing on the question of tangibility of the intangible and vice versa, there is a need for analytical reflections with regard to intersections, tensions, and intersections between narrativity and materiality as well as meaning and matter in general in heritagisation processes. The aim of this session is to explore the agencies and the potentials of material and discursive, as well as their relational entanglements from various angles. The session approaches these issues from perspectives of multiple disciplines with an aim to provide critical insights into the intersections of narrativity and materiality on the one hand and into the underlying understandings and ideologies with regard to various media, technologies, and modalities on the other hand. We argue that these issues are not only important for understanding processes around heritagisation and heritage politics but they also connect to broader critical and reflexive discussions with regard to dualistic epistemologies characterising modernist traditions.

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## Iran’s contemporary art scene and its attempt to be seen

Oral

*Ms. Gudrun Wallenböck*<sup>1</sup>

*1. PhD candidate at University of Music and Performing Arts Vienna, Austria*

In April 2018 the Institute for Promotion of Contemporary Visual Art in Iran claimed that 240 galleries are reg-

istered in Tehran, and the number is growing. Galleries try to sell young and established art to Iranians, as – due to ever tightening sanctions – international sales are impossible. At the same time various independent art spaces outside Tehran promote emerging artists and try to set up national and international networks and exchanges, for example Shiraz, Isfahan and the religious pilgrim site Mashhad. The country is cut off international markets; established artists from Iran live in diaspora and the ones back home try to generate public interest without being censored and prosecuted. By examining how local initiatives fight their way through censorship, economic hardship and lack of funding for promoting contemporary art, this paper explores how various local and international networks keep operating in Iran. Building on extensive research and collaborative practice in the field, I discuss the social and artistic implications of international politics in the region, and sanctions against Iran in particular, for the current and future arts and cultural heritage field in Iran. How have local artists responded to challenges and despair? What have been their hopes, motivations and strategies to build connections and promote Iranian cultural contemporary heritage worldwide? And what have been the roles of international cooperation partners such as hinterland galerie, an independent art space in Vienna, or cultural heritage foundations, such as SIMORGH Foundation, in building contemporary art networks in and with Iran?

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## Local Identity in a Global Age, CASE STUDY of IMBROS/GÖKÇEADA

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Poster

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*Ms. Aysegul Dincag<sup>1</sup>*

*1. PhD Candidate - UdK / TU Berlin*

The research explores the transformation of local identity in relation to regional architecture on the former Greek island of Imbros (Gökçeada) in Turkey. It aims to understand the architectural implementations of the social transformation of a rural community in a global age. The fact that the structural evolution of the traditional ‘Imbriotic house’ has been interrupted by unfortunate state violence appears today as a chance for the islanders to consider their heritage critically, and to apply a self-conscious reconstruction of their old houses in today’s reality of the island.

Examining how traditional houses are ‘modernized,’ this poster tries to capture the transformation of the built environment in its cultural and historical context, focusing on the 3<sup>rd</sup> generation newcomers of Greek community. Analyzing the spatial changes on the typologies and the constructional adaptation of traditional houses in line with the changing needs of its dwellers, this thesis aims to understand which architectural components of the Imbriotic house are kept and/or changed in order to preserve the “local identity” in today’s regional houses. Concerning the future of the heritage of Imbriotic houses, the main research question is, “How can ‘regional architecture’ be used as a critical tool to reflect the tempo-spatial reality and its transformations of a specific place in a global age?”

The research is based on ethnographic field research, which yielded qualitative data from oral narratives and participant observations. The poster will represent three reconstructed houses and their stories of the interdisciplinary case study.





## Museologies in Authoritarian Regimes

Oral

***Dr. Yunci Cai<sup>1</sup>, Dr. Sarina Wakefield<sup>1</sup>***

*1. School of Museum Studies, University of Leicester*

This panel engages with ‘authoritarianism’ in museological and heritage contexts. We use the term ‘authoritarian regimes’ in its broadest sense to engage with all forms of undemocratic rule and their relationship to museological theory and practice. We therefore seek paper proposals that engage with, but are not limited to, degrees of freedoms, political equality and control in museological and heritage contexts in different geographical regions in the world.

What is the future for museologies in authoritarian regimes? How do authoritarian regimes draw on western museological methods, expertise and brand identities? How do authoritarian regimes translate these western museological practices within local contexts, and what impacts do they have on the politics and societies of authoritarian regimes? Moreover, what kind of future will museums and cultural institutions have in authoritative regimes? We are particularly interested in exploring how autocratic power-knowledge networks are implicated and embedded in museological discourses and frameworks? And how we can identify and map ‘everyday acts’ of authoritarianism within the contemporary museums and heritage landscape? How are authoritarian regimes resisted and what forms of new solidarities and representational practices emerge from such contexts? Conversely, how do these new solidarities and representational practices in turn challenge and shape the western dominated discourses that are predominant in the theory and practice of critical museology? Our panel aims to encourage debate on the usages and practises of ‘authoritarianism’ in critical museology and heritage studies. We seek to build a framework for understanding museologies in authoritative regimes, which connects and challenges the under-researched phenomena of authoritarianism and illiberalism. We welcome contributions that speak to this aim from a range of geographical, methodological, conceptual or disciplinary perspectives, and from individuals at different stages in their careers including early career researchers, academics, practitioners, artists and activists.



## Nabu Museum – new space for cultural heritage and art in North Lebanon

Oral

***Dr. Diana Jaha<sup>1</sup>***

*1. Independent researcher and visual artist, Bishmizzine, Al Koura, Lebanon*

In 2018, Nabu Museum opened in El-Heri, a small village on the coast in North Lebanon. This private museum was built to house a private collection of Mesopotamian, Phoenician, Byzantine, Greek and Roman antiquities, manuscripts, ethnographic objects and pionner and contemporary art from Lebanon and the MENA region. Named after the Mesopotamian patron god of literacy, the museum building was designed by Iraqi-Canadian

artists. The museum's main aim is to preserve the cultural heritage from the Levant region. What is special about this museum is its location in an area deprived of government and foreign investment and where the economic and political instability in Lebanon and the region is strongly felt. As such the private museum plays a significant role as a Grass-roots organisation that is actively connecting with marginalised local communities in Lebanon through its educational training programmes, public lectures and guided tours. Through a residency programme, Nabu Museum offers living and working space for practicing artists. The museum aims to foster creative dialogue, enable a sense of social and political community and promote art making in a region that is firmly grounded in local history. By exploring the museum's co-founders' vision to not only preserve the Levant's rich cultural heritage but also reach out to local communities, the paper examines the museum's collaboration with various international cooperation partners, and discusses the role of private actors in tackling inequalities, reducing tensions and building a better future for an area largely deprived of governmental support.

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## Personal memorabilia and narrative in the heritagisation of Ingrian Finnish pasts

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Oral

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***Dr. Ulla Savolainen***<sup>1</sup>

1. University of Helsinki

This paper explores the interplay of personal memorabilia and narrative in the heritagisation of Ingrian Finnish pasts by exploring a museum exhibition *Inkeriläiset – unohdetut suomalaiset* ('Ingrians – Forgotten Finns'), which will be held in the National Museum of Finland in the spring of 2020. Ingrian Finns are a historical Finnish speaking minority of Russia, whose dramatic history is entangled with the history of Finland in many ways. Moreover, these entanglements are points of various tensions as well as negotiations of power, entitlement, and belonging, which have recently been debated vis-à-vis the tendency to exclude the history of Ingrian Finns from Finnish history. Contributing to these debates, the exhibition will combine experiences and narratives of Ingrian Finns as well as documentary photography and various memorial and testimonial objects, while representing the subjective viewpoint of its authors, Lea Pakkanen and Santeri Pakkanen. Through a critical engagement with the exhibition, the aim of this presentation is to examine the roles, affordances, and interplay of memorabilia and narrative in the heritagisation of Ingrian Finnish pasts as well as values connected to them. Moreover, the presentation will explore the role of the personal in processes of history, memory, and heritage making as well as in identity politics more broadly.

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## Planning (sustainable) futures: ICH and temporality disruptions in heritage worlds

Oral

***Dr. Chiara Bortolotto***<sup>1</sup>

*1. Institut interdisciplinaire d'anthropologie du contemporain*

Conceptualized as « living heritage » and catheterized by intrinsic links with economy, environment and society, Intangible Cultural Heritage (ICH) explicitly introduces in the realm of heritage policies new issues and concerns, which go far beyond those conventionally associated with conservation. This shift puzzles established heritage theory and practice while articulating them with sustainable development.

Drawing on ethnographic observation of the debates of the governing bodies of the Convention for the Safeguarding of the ICH on the one hand and on participant observation of the preparation of a nomination to the UNESCO Representative List on the other, this paper sheds light on the disruption of heritage representations when heritage work is about making plans for the future rather than coming to terms with the past. In tackling the regime of temporality underpinning ICH, this paper highlights a shift from the paradigm of “conservation” aiming at the perennisation of authenticity to that of “safeguarding” entailing the integration of change and thereby of creativity and innovation.

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## Practicing Refusal as a Form of Heritage

Oral

***Dr. Karen Salt***<sup>1</sup>

*1. Independent Researcher*

The protests over the summer that have crossed the globe have sung a chorus of resistance. These narratives and testimonies of change have aligned causes and crystalised demands for justice and freedom. In *M Archive*, Alexis Pauline Gumbs usefully renders freedom not as some magical secret, but as a practice. Gumbs's poetical archaeology seeks a heritage within the folds of possibilities – a radical potential emerges through these exercises of recreation. But it is perhaps the work of the Practicing Refusal Collective that best captures this moment and allows us to take Gumbs with us to new places. Formed from the collaboration between Tina Campt, Saidiya Hartman and others, the Practicing Refusal Collective seeks ‘to think through and toward *refusal* as a generative and capacious rubric for theorizing everyday practices of struggle often obscured by an emphasis on collective acts of resistance’. Looking at the collective actions that have mobilized many these last few months, I have also seen a consistent desire to rethink language, place and history, actualizing what the Practical Refusal Collective describes as acts of ‘practicing refusal’, or ‘the urgency of rethinking the time, space, and fundamental vocabulary of what constitutes politics, activism, and theory, as well as what it means to refuse the terms given to us to name these struggles’ (*Women & Performance*, 2019).

This talks re-centres this refusal, but does so in the search for frames of belonging that reject marginalisation

as its orienting lens. It asks what does refusal give to those engaged in timeless struggle and how can it produce a heritage for those whose future is held in abeyance.



## Projects and impact of the Hellenic Society for Near Eastern Studies in the MENA region: past, present, and future

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Oral (edits needed)

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***Dr. Georgios Papaioannou***<sup>1</sup>

*1. Associate Professor, UCL Qatar*

This paper discusses the role, impact and future of the Hellenic Society for Near Eastern Studies (HSNES) in the MENA region. Founded in Athens in 2000 by an independent group of individuals, the HSNES was registered as a charity under Greek law in 2001 and re-launched as a non-profit civic company and NGO in 2012. Its aims are to support studies and disseminate knowledge of Near East cultures, promote inter-faith and inter-cultural dialogue in the region, and collaborate with institutions and individuals in Greece and abroad. HSNES has directed and sponsored archaeological excavations, conservation projects, conferences, publications, and museum and exhibition-making in Jordan, Syria, and Oman. Its collaborations include Ministries of Culture, Tourism and Antiquities of several countries; international universities, museums, and research institutions; local institutions, schools, and authorities; private companies; and NGOs. Projects include the Ghor-es-Safi archaeological project, the Zoara heritage project and the Museum at the Lowest Place on Earth, all in Jordan, the Syrian Mosaic Pavement Documentation Project, the New Hellenistic Syria gallery in the Archaeological Museum at Hama, and the Ras al Hadd Experience in Oman.

Against this backdrop of activities in the MENA region, this paper explores

- (1) the HSNES's vision and future action plans and their history (beginning, reshaped, current);
- (2) ways in which HSNES has collaborated with different partners and stakeholders from the MENA region, and how results and lessons learned have been shaping HSENS organizationally and functionally since its first launch,
- (3) how work in the MENA region and collaborations have changed HSNES' organizational structure, including dealing with intersectional problems,
- (4) how European NGOs like the HSNES shape research and co-frame scholarly narratives in the MENA region with local partners and stakeholders,
- (5) how HSNES will contribute to the futures in the region (challenges, limits, difficulties, crisis management)



## Re: Worlding Heritage

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Oral

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***Prof. Sharon Macdonald***<sup>1</sup>

*1. Centre for Anthropological Research on Museums and Heritage, Humboldt University Berlin*

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What kind of heritage – and what kinds of understandings and practices of heritage – do we need to help ensure that there *is* a future? Does heritage – or could a refashioned heritage – play a significant role in the face of climate catastrophe, and multiple political, social and viral threats? In this lecture, I consider these questions in terms of the worlding capacities and reworlding potentials of heritage. On the one hand, this entails highlighting how heritage might be seen to be part of, and further contribute to, certain ways of being-in-the-world that undergird practices that are propelling planetary harm, such as those of separating nature and culture, supporting coloniality and perpetuating consumerism. On the other, however, I argue that heritage already has the capacity to contribute to more positive modes of worlding, in which the non-human as well as human, difference and diversity, age and slowness are valued and cared for. The lecture draws in part on the recently completed *Heritage Futures* research programme (<https://heritage-futures.org>), whose aim was to ‘explore ways of shaping future legacies and assembling common worlds across different fields of conservation practice’.

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## Reconstructing Reconstruction: Examining Meanings, Uses, and Policies (10)

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Oral

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***Ms. Vanicka Arora*<sup>1</sup>, *Dr. Annalisa Bolin*<sup>2</sup>, *Dr. Cornelius Holtorf*<sup>2</sup>, *Dr. Qingkai Ma*<sup>3</sup>**

*1. Institute for Culture and Society, Western Sydney University, 2. Linnaeus University, 3. Hangzhou Normal University*

In the wake of conflicts and disasters, the reconstruction of built heritage is an emotive, but also controversial, subject. The Notre-Dame de Paris fire elicited more than a billion dollars in committed donations for its rebuilding globally, but also sparked outrage among observers who contrasted it with the paucity of responses to the fire that destroyed Brazil’s National Museum. At the same time, the reconstruction of Palmyra, deliberately destroyed by militants, has become a proxy for political struggle between countries and institutions such as UNESCO as well as local communities and forces on the ground. The decision to reconstruct heritage is socially meaningful but can also be politically volatile, and the processes of reconstruction even more so.

This session critically engages with prevailing international frameworks, institutions, and policies on reconstruction of cultural heritage in the aftermath of conflicts and disasters. It problematises approaches that view built heritage as a finite and non-renewable resource, which once lost, can never be reclaimed in full. Reconstruction has frequently been considered as problematic due to the way it challenges ideas of material authenticity, historicity and integrity. However, reconstruction practices are also recognised as closely linked to social recovery and as constitutive of community resilience. Further, reconstruction can act as a future-making strategy, where community identities and memories are reconfigured and projected through heritage. At the same time, rebuilding can be a controversial decision, with preservation-as-ruin an option for some, and questions arising about whether resources poured into reconstruction would be better devoted to other pressing concerns. Moreover, especially in cases of reconstruction that have received global media attention, local conceptions of authenticity and significance frequently come into conflict with prevailing dynamics and so-called best practices in global heritage.

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## **Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-FALLISM/UNFALLISM IN SYRIA: The Case of Hafez al-Assad's Statues**

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Oral

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*Mr. Nour A. Munawar*<sup>1</sup>, *Dr. Antonio Gonzalez*<sup>2</sup>

1. *University of Amsterdam*, 2. *Alfred Deakin Institute for Citizenship and Globalisation at Deakin University*

The destruction of statues representing political figures carries symbolic meanings that are negotiated by the people who attack the statue and the regime that the statue represents. Across the Syrian territory, statues of Hafez al-Assad were created that symbolized the oppressive Ba'athist regime which shaped Syria's past and present for more than almost half a century. As a result, a cult of personality ensued. This paper analyses the destruction and reconstruction of Hafez al-Assad statues as a case of fallism and unfallism, framed by how the Ba'athist regime used and politicized the elements of Syria's past during the reigns of Hafez al-Assad (ruled 1971-2000) and later his son Bashar al-Assad (2000-present), Syria's current president.

This paper explores the ongoing heritage reconstruction plans in Syria and how these processes are politicized, such as erasing traces of war and violence from the public memory through reconstructing particular monuments, e.g. the reconstruction of the destroyed statues of Syria's former president, Hafez al-Assad. By looking at a series of fallen and rebuilt statues available on social media, the paper also investigates the erection of statues representing Hafez al-Assad as a case of unfallism. This paper goes on and examines how the politicization of Syria's past and the ongoing reconstruction plans in Syria have the capacity to provide new meanings and ideologies of using heritage in post-conflict contexts. The underlying argument of this paper is that the destruction and rebuilding of statues in Syria are acts full of meanings which are, nevertheless, difficult to pinpoint, given that the civil war in Syria continues to this day, and instead interpretations are offered.

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## **Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Nomad Heritage in the Contemporary City: The Relocation of Vernacular Architecture in the Yangtze River Delta Megalopolis**

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Oral

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*Dr. Plácido González Martínez*<sup>1</sup>

1. *Tongji University*

This paper studies the relocation of traditional Huizhou-style architecture from the Anhui province of China to peri-urban enclaves of the Low Yangtze River megalopolis with residential and hospitality purposes. This novel phenomenon, linked to the practice of preservation by relocation, deserves attention in the wider framework of a global city like Shanghai with a particular thirst for heritage, and reveals the important economic, social

and cultural imbalance between urban and rural areas in China. With such purpose, this paper will offer an insight into two recent real estate and touristic developments: Ahn Luh in Zhujiyajiao and Ahn Luh Lanting in Shaoxing, where relocated vernacular architecture aims to provide identity to the peri-urban landscape and a distinctive character to their users. The study of this transfer of building stock reveals important heritage questions around authenticity and identity in the framework of the contemporary heritage city. This paper wants to highlight what Chappell (1999) characterized as ‘mixed feeling’ around this practice, introducing an analysis of the relocation projects, together with an evaluation of the new peri-urban landscapes that transplanted architecture is contributing to authenticate, pointing to the possibility of enhancing their interpretation through minimal interventions.

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## Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Old Heritage in the New Rwanda: Development, Progress, and Genocide Materiality

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Oral

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***Dr. Annalisa Bolin***<sup>1</sup>

*1. Linnaeus University*

In the wake of the genocide that devastated the country in 1994, Rwanda has engaged in an ambitious rebuilding process. Targeting both physical infrastructure and sociopolitical systems, this reconstruction has massively transformed how the country looks and how it functions. Indeed, the government has set out to create a “New Rwanda”, and rhetoric of progress and development abounds.

Where does the materiality of heritage fit in this new nation? This paper traces the processes of preservation and change at two genocide memorials, sister sites whose trajectories in recent years have been very different. At one, “renovations” have transformed the site in line with narratives of cleanliness and legibility; at the other, a preservation team has mobilized the government’s prioritization of genocide evidence and UNESCO’s emphasis on authenticity to prevent similar changes. The sites offer alternative models for management of the messy materiality of the past within the project of creating a new national future after conflict.

In the context of the Rwandan government’s efforts toward national change, the sites’ approaches to genocide materiality demonstrate how heritage both supports the pursuit of certain modes of post-conflict development, and through material resistance, also challenges it. These examples suggest that in investigating reconstruction, we can also examine much broader uses of heritage in building national futures. These range from the employment of heritage materiality in the construction of consciously post-conflict national narratives to the international engagements that such employment enables, including not only (re)development but also political negotiations over heritage.



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## Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Reassembling the Fragments: Post-disaster reconstruction in Bhaktapur as mediation between discourse and practice

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Oral

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*Ms. Vanicka Arora*<sup>1</sup>

1. Western Sydney University

The aftermath of the Gorkha Earthquake(s) in April and May 2015 in Nepal has once again highlighted the contentious landscape of discourses and policies that frame post-disaster reconstruction of built heritage. Multiple texts frame and prescribe building, conservation, reconstruction practices in Nepal including *Vaastu*[1] treatises and religious scriptures, *guthi*[2] records and more recently, international policies and frameworks on heritage and disasters. It is my contention that these discourses of reconstruction of built heritage are fragmentary and discontinuous, especially when they are translated through local practices, illustrated through the case of Bhaktapur city. The influence of multiple discourses is illustrated in the large-scale reconstruction and restoration projects undertaken in Bhaktapur in the last century, including sustained interventions by German and Austrian governments and international institutions such as the World Bank, UNDP and UNESCO. I examine the intersection of twentieth and twenty-first century theories in conservation with pre-existing modes of heritage and building management. I then describe the disjuncture and mediations between different discourses and practice as opportunities for creation of new built forms and technologies, and the assignment of new values and meaning to built heritage in the future.

[1] Vaastu Vidya is a body of knowledge which describes architectural and building practices in South Asia, based largely on Hindu and Buddhist philosophical systems

[2] Guthi is a traditional system of kinship and community prevalent in Nepal, which includes communal management of public and religious spaces

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## Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Reconsidering Policies for Reconstruction of Cultural Heritage in China: The “Restoration” of the Wooden Arch Bridges in Zhejiang Province

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Oral

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*Dr. Qingkai Ma*<sup>1</sup>

1. Hangzhou Normal University

Post-disaster reconstruction of cultural heritage could be regarded as a future-making strategy where community memories are projected through heritage. However, according to dominant heritage policies in China,

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preservation-as-ruin is advocated and reconstruction of heritage is restricted. This study critically engages with these policies by examining a case in Zhejiang province, Southern China.

In Zhejiang and Fujian Province along China's south-east coast, there are some wooden bridges of different arched structures. Some of them were inscribed on the national heritage list and China's World Heritage Tentative List. Building these bridges involves marvelous craftsmanship, which was inscribed on UNESCO's intangible cultural heritage list in 2009. In September 2016, Taishun County, which was renowned as the "hometown of wooden arch bridges", was struck by a typhoon and lost three of them. As local people longed for the reconstruction of them, a project of reconstruction was eventually approved by National Cultural Heritage Administration and was officially named as "heritage restoration".

Based on the fieldwork in Taishun county, this study depicts the process of the project. Heritage experts insisted that old wooden components must be used according to the principle of "minimal intervention". Craftsmen, however, wanted to use new materials. This was one example of their conflicts. By documenting and analyzing the conflicts and collaboration between these two groups, it problematizes the mainstream policies on reconstruction which are based on ideas of material authenticity, integrity and linear conception of time.

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## Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Reconstructing heritage processes

Oral

*Dr. Cornelius Holtorf*<sup>1</sup>

*1. Linnaeus University*

The value of cultural heritage is closely connected with what heritage *does* in society. In this sense, heritage is a verb. Evoking the past, heritage is a set of particular cultural processes and practices through which people engage with present-day society and negotiate its future, e.g. in terms of continuity or change. Such practices and uses of heritage may be carefully managed by those running heritage sites. When built heritage is damaged or lost due to conflicts or disaster, the relevant cultural processes and practices are inhibited or interrupted. I argue, therefore, that reconstructing heritage is not primarily about restoring or rebuilding damaged or destroyed historic buildings and monuments but about rekindling specific cultural practices that draw (or drew) on those sites. I ask what it may mean to reconstruct heritage processes as a future-making strategy. I will finish by considering some implications of a desirable focus on reconstructing heritage processes for heritage policy and planning. How can we, in the realm of built cultural heritage, successfully govern processes rather than objects? Is there anything we can learn from the management of practices in relation to intangible heritage?

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## **Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Reconstruction, Spatial Reclamation, and Restorative Justice**

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Oral

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***Prof. Erica Avrami***<sup>1</sup>

*1. Graduate School of Architecture, Planning, and Preservation, Columbia University*

As heritage professionals, our work subscribes to the notion that we, as individuals and societies, are shaped by – indeed, are better because of – physical encounters with the past. But the pasts we encounter are shaped by the narratives that are privileged in the landscape. As a result, heritage rosters suggest various forms of bias. Those who were subjugated, enslaved, or impoverished had less claim to land and property, and thus limited means to invest in the construction and maintenance of buildings. Discrimination related to gender and race devalued the contributions of women and people of color, and thus the spaces in which their narratives have evolved have not been equally valorized. The concept of *authenticity* in some ways has perpetuated these inequities by hinging heritage values to original materials. This paper examines such histories of exclusion and explores the ways in which reconstruction can be a powerful tool for those publics whose stories have limited physical remains, or whose built vestiges have been systematically marginalized or destroyed. Reconstruction can serve as a form of spatial reclamation that allows those who have been underserved by the heritage enterprise to re-occupy the landscape. The process of reconstruction can thus also be a means of restorative justice. By applying the tools of heritage-related research to reconstruction, underrepresented publics can tell their stories through physical encounters and promote more spatial equity in the narratives of the historic built environment.

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## **Reconstructing Reconstruction: Examining Meanings, Uses, and Policies-Ruins of activism, artwork and trauma**

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Oral

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***Dr. Gustav Wollentz***<sup>1</sup>

*1. Nordic Centre of Heritage Learning and Creativity*

This paper studies the negotiation between remembering and forgetting in the post-war city of Mostar, Bosnia Herzegovina. Since memory has spatial dimensions and can be stimulated by visual clues, the reconstruction (or lack of it) of heritage often plays a pivotal role in this negotiation. Fieldwork carried out in Mostar, between 2015 and 2016 in the aftermath of the ethno-religious war that touched this region during the 1990s, helps to illuminate the negotiation. Focusing specifically on the role of ruins, this paper aims to challenge routinely made assumptions about positive and negative valuations of remembering and forgetting, and highlights the future-oriented dimensions of heritage. Older generations tend to see ruins as a hindrance to moving forward from the war, connecting them to narratives of victimhood and suffering, and would often like them all to be reconstructed. On the other hand, there are youth in the city who employ the ruins in future-oriented activism or

use their walls in mural paintings meant to decorate the public space, sometimes as a way to contest narratives of division. The ruins are contested spaces of activism, artwork and trauma - material remains highlighting the tension between the need to remember, the need to forget and the need to move forward.

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## Regional heritage on the global art scene: A case study of the Sharjah Biennial

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Oral

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***Dr. Sabrina DeTurk***<sup>1</sup>

1. Associate Professor of Art History and Assistant Dean for Research and Outreach Zayed University, Dubai, UAE

Established in 1993, the Sharjah Biennial was the first international, contemporary art biennial in the MENA region. The Biennial is supported by the Emirate of Sharjah (one of the seven United Arab Emirates), yet it operates in a space that is to some extent more globalized than other cultural centers in Sharjah. As such, it can be read as a case study of the presentation of regional cultural heritage in a kind of intersectional space that is state/non-state/global/local all at the same time. For example, artists who have presented work at the Biennial have explicitly engaged the cultural heritage of migrant workers (Wael Shawky, *Dictums 10:120* for SB 11) or interrogated the physical change to heritage spaces of the UAE (Alaa Edris, *The Black Boxes of Observational Activity*, for SB 14). These types of engagements bring the cultural heritage of the Gulf into (at least temporarily) a wider, global discourse around issues of migration, cultural preservation and heritage. And yet, as the case of dismissed curator Jack Persekian shows, there are clear limits on this interchange and on the appropriation and use of certain types of cultural heritage. In this paper, I will discuss the challenges and opportunities presented for heritage display and interpretation presented by the Sharjah Biennial and situate the Biennial within the cultural heritage sector in the UAE.

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## Routledge Book Launch Presentation

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Oral

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***Ms. Susan Sandford Smith***<sup>1</sup>

1. UCL

Includes eight videos from authors and editors of books published this year by Routledge.

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## **Squared circle? In Search of the Characteristics of the Relationship between EU, Europe, Intangible Cultural Heritage and Museums**

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Oral

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***Dr. Hanna Schreiber***<sup>1</sup>

*1. University of Warsaw*

The relationship between the EU, Museums and the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage is not very clear. On the one hand the term ‘museologisation’ is considered as one of the gravest ICH ‘sins’ (see *aide-memoire*). On the other, it is hard not to acknowledge the importance of museums in safeguarding ICH – what is revealed in nomination forms. Museums are considered as one of crucial elements of culture infrastructure. The survey published in 2007 on European Cultural Values reveals that when thinking about culture, for 11% of European citizens the first thing that comes to mind is museum. The aim of this paper is to critically address these tensions by searching for the answers to the following questions: How significant is the position of museums in the ICH nomination procedure? What role do museums usually play in the nomination process/form? What role do museums play in the whole ICH safeguarding system in the EU Member States? What role of the EU is visible in the nominations and periodic reports?

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## **Sticky Stories and Hidden Histories: constraints on future-making in cultural heritage**

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Oral (edits needed)

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***Dr. Sarah Lloyd***<sup>1</sup>, ***Ms. Barbara Wood***<sup>2</sup>

*1. University of Hertfordshire, 2. Doctoral Researcher, University of Hertfordshire*

Two common devices recur in public history and heritage initiatives: challenging ‘received narratives’ and revealing ‘hidden histories’. These promise to invigorate and re-imagine the past for present and future purposes. In practice, however, one person’s hidden history can already exist in another’s plain sight; some hidden histories are successively recovered: each time, as if for the first time. Challenging familiar narratives, including through the recovery of ‘hidden histories’, often proves difficult too. Some particularly tenacious and often misleading accounts, the ‘sticky stories’ of our title, work to orientate people in place and time, past, present and future. Sticky stories and hidden histories circle around one another in the heritage ecology to reinforce hierarchies of value; they are shaped by the dynamics of remembering and forgetting, and by the uses to which the past is put. Interrogating these phenomena sheds light on heritage as a source of identity, belonging and security. Understanding why they are so meaningful in the ever-present, opens a line of enquiry into divisive and contested narratives, and into different heritage practices.

In this paper we explore these ideas through critical reflection on our own practice and experience. Sarah Lloyd’s work around the First World War centenary suggests the challenge of diversifying cultural memory of

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war in a period when former colonial empires show intense interest in future anniversaries. As place-making becomes a key resource for addressing emergent social and environmental crisis, Barbara Wood considers the construction of narrative and experience at historic houses, the regular 're-finding' and re-use of information, and the difference between historicity and 'engaging stories'. The discussions thus examine the intense processes of making heritage and propose that although ostensibly about safeguarding material and memories for the future, such work is always about the needs of the present

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## The anthropology of heritage innovation, future imaginaries and creativity

Oral

***Dr. Peter Larsen*<sup>1</sup>, *Prof. Florence Graezer Bideau*<sup>2</sup>, *Ms. Ave Paulus*<sup>3</sup>**

*1. University of Geneva, 2. College of Humanities, EPFL, Switzerland, 3. Tartu University, ICOMOS Estonia*

Descriptions of heritage, official guidance and norms rarely denote the central role that innovation and creativity often play in conservation practices. Emphasis in narrative terms tends to focus on connections to the past, rehearsing longstanding dichotomies between authentic heritage and change. Many times, creativity and the ensuing transformations of both rural and urban spaces tend to remain hidden behind exposed artefacts and official representations, silenced by authorized heritage discourse or simply considered as relegated as vernacular practices. Ranging from massive infrastructure construction, speculative architecture and total material transformations of heritage sites to micro-level restoration and beautification techniques by local craftsmen, innovation clearly takes different forms, values and positionalities in the context of heritage (Wijesuriya and Sweet, 2018). This panel seeks to shed light on – and suggest a recentred perspective to recognize and explore the diversity of innovation and creativity at different levels, implemented by different actors and their significance for heritage practices (Abdelmonem 2017; Asquith and Vellinga 2006; Choay 2009; Corboz 2009 (1978); De Solà Morales 1985; Cesaroli 2019; Ingold 2013). We are here interested in gathering a broad range of both empirical case-studies and theoretical perspectives that shed light on such themes. These may, on the one hand, address the role of innovation among craftsmen, low-tech adaptations and vernacular transformation (Marchand 2009). On the other hand, it may also deepen links between heritage, creative industries, high-tech development and sustainability improvements (Barrère, 2013). Whereas longstanding debates on authenticity covers some of this terrain, heritage innovation, future imaginaries and creativity today covers an even larger territory. We hope to explore the wide span of forms, and modalities, as well as dynamics of power, hierarchy and wider social effects and tensions from a critical heritage studies perspective.

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# The Change of Representing Culture by Investigating the Celts

Poster

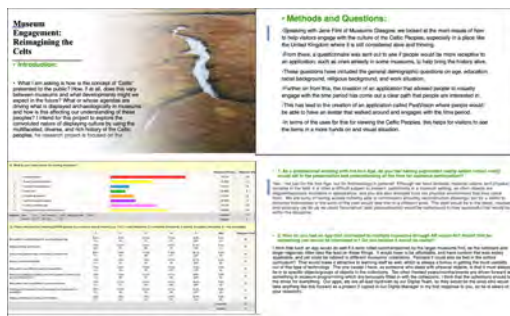
**Ms. Anna Stein**<sup>1</sup>

1. Kingston University

My research is focused broadly on, the Concept of “Celtic” in Museums. My work addresses how a culture, such as this Iron Age one, has been portrayed in museums. What are museums doing to help visitors engage with the scope of what Celtic is? Is there room for new technologies to be used and if so, what are the disadvantages of that? Along with this, many people today would consider themselves to be Celtic. Is this ancient culture still alive? Are we representing it?

The Celts are not the only culture to face difficulty in presentation in museums; many others have had to deal with issues ranging from how to arrange artifacts to including all of the information. What I am asking is how is the concept of ‘Celtic’ presented to the public? How, if at all, does this vary between museums and what developments might we expect in the future? What or whose agendas are driving what is displayed archaeologically in museums and how is this affecting our understanding of these peoples? I intend for this project to explore the convoluted nature of displaying culture by using the multifaceted, diverse, and rich history of the Celtic peoples.

The conference theme of Futures is the theme of this research. By looking at how the Celts are being represented, we can investigate what the future holds for the display of the culture and what advancements in this digital age can contribute to it.



Screenshot 2020-03-14 at 17.31.33 copy.jpg



Screenshot 2020-03-14 at 17.32.39 copy.jpg



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## The critical heritage and future of historic ornamental rose cultivars

Oral

*Mr. Peter Boyd*<sup>1</sup>

*1. Independent Researcher and Holder of UK National Collection of Scots Roses (Plant Heritage)*

Roses have an important place in the past, present and future human heritage environment - both tangible and intangible. Living rose cultivars are effectively 'living artefacts' but they may evoke complex emotional associations. They are the products of human intervention into the natural world, through selection of plants with 'desirable' features (e.g. distinctive flower colour, 'doubling' of petals, scent, attractive hips) from wild populations or cultivated assemblages and, sometimes, hybridization or other genetic modification.

Rose cultivars are vulnerable to changes in fashion. Whole classes of rose that were the height of fashion in the early 19th century (e.g. Scots Roses) were no longer commercially available from most nurseries by 1850. Even today, new roses that are 'launched' in a blaze of publicity one year are deleted from nursery stock after a few years - replaced by newer cultivars.

However, some old rose cultivars have been conserved through continuous active cultivation in gardens for hundreds of years, accidental survival in abandoned gardens or 'escapes'. Many named rose cultivars that were illustrated and/or listed in early nursery catalogues and other sources are now endangered or extinct. Some may still survive unrecognized in old gardens or cemeteries around the world. Particular rose cultivars often form part of the local distinctiveness of an area's old gardens. However, they are a heritage asset at risk, as old gardens are 'modernized' or succumb to building development and cemeteries suffer from 'corporate tidiness syndrome' or herbicide misuse.

Plant Heritage (NCCPG) in Britain, POM in Sweden and similar organisations in other countries record and conserve locally distinct and threatened cultivars by propagation, distribution, continued cultivation and education. However, the Covid-19 pandemic may cause the premature loss of individuals with expertise and threaten the financial security of conservation organisations and specialist nurseries.

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## The Development of an Authoritative Heritage Regime in United Arab Emirates

Oral (edits needed)

*Dr. Sarina Wakefield*<sup>1</sup>, *Dr. Yunci Cai*<sup>2</sup>

*1. School of Museum Studies, University of Leicester, 2. Lecturer in Museum Studies*

The institutionalisation of cultural heritage is connected to hegemonic processes that embody and transmit, in varying ways, political acts of power and representation. Arguably authoritarianism is omnipresent within heritage regimes in both liberal and illiberal nations. However, illiberalism has remained an underexplored issue within critical heritage studies. This paper seeks to analyse and theorise how 'authority' and 'control' is

implicated within the construction of ‘officially’ sanctioned heritage in the United Arab Emirates (UAE), an authoritarian nation located in the Gulf States. I will examine how authoritarianism is produced and reproduced through ‘official’ heritage narratives drawing on analyses of national state-sanctioned heritage projects – such as the Etihad Museum, Zayed National Museum and the Qasr al Hosn Fort. I examine the explicit power networks that are used to ‘control’ and ‘authorise’ the nation’s history and the positioning of the Founder of the Federation, Sheikh Zayed bin Sultan Al Nahyan (6 May 1918 – 2 November 2004), as the ‘Father of the Nation’. I argue that cultural heritage in the UAE is based on an ‘authoritative heritage regime’ that sheds light on the construction of heritage in non-Western authoritarian nations, and the ‘heritage futures’ of the Gulf States.

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## **The Futures of Heritage - Breaking the fourth wall: People based approaches to heritage**

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Oral

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***Mr. Patrick Brown***<sup>1</sup>

*1. Brandenburg University of Technology*

Heritage, as a present centered process of meaning making, is a social construct that is both widely disseminated and deeply personal. Therefore heritage is about people. While the field of critical heritage studies has encouraged an interdisciplinary approach to heritage management, the field is still dominated by those in the fields of archaeology, architecture, history, and anthropology. This leads to a failure to recognize the role heritage plays in the emotional well being of people. As well, professionals struggle to move beyond their traditional roles and engage with the public in navigating the complicated nature of heritage. In this paper I argue that there is a need to draw from the fields of sociology and psychology to promote heritage management practices that address the idea that people are at the center of heritage. To address this, I will outline how Carl Rogers Person Centered Approach, as applied in the field of social work, can provide a valuable framework for heritage management. This will include the qualitative analysis of articles on the Person Centered Approach in the field of social work to establish a set of basic principles. These principles will then be compared against the processes of two heritage conservation projects which focus on community sustainability. This paper will identify similarities between the Person Centered Approach and processes for community sustainability. In doing so it will articulate a structure that can lead to the creation of a more inclusive heritage management process that places people at the center.

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## The Heritage of the Saltmen of Zanjan – Sustainable Preservation Strategies in Times of Social Transformation and Volatile Political Climate

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Oral (edits needed)

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***Ms. Maruchi Yoshida*<sup>1</sup>, *Dr. Natascha Bagherpour Kashani*<sup>2</sup>**

*1. kurecon, expertise in preventive conservation and preservation strategies, 2. Frankfurt Archaeological Museum, German Mining Museum Bochum, Coordinator Iran Projects*

The saltmines in the province of Zanjan have been playing an important economic role and today the historical saltmines are a source of inestimable cultural and historical remains. The saltmummies from Chehrabad, actually presented in the Saltmen Museum in Zanjan, are the most spectacular witness of the dangerous work underground in the mines of Chehrabad. The downside of the rich salt deposits is that soil and groundwater show high salt concentrations, making the water supply for the population very difficult. Consequently and because of a lack of work, many young people are migrating to the cities to escape the sparse life. An Iranian-German project consortium led by the German Mining Museum Bochum and the Iranian Cultural Heritage, Handicraft and Tourism Organization (ICHHTO) are cooperating with the Saltmen Museum Zanjan to develop a sustainable preservation strategy for the cultural heritage of the saltmines. Two projects, both financially supported by the German Gerda Henkel Foundation, are actually undertaken tackling two major issues: 1. The long-term preservation of the mummies and related objects in the Saltmen Museum and 2. Water supply for the population around the historic saltmine of Chehrabad. In both projects, involving local professionals and building local capacities to develop feasible solutions rather than importing western technologies are the key to achieving sustainability. However, the effects of sanctions and economic pressure are omnipresent. Therefore solutions have to be adjusted to long-term availability of spare parts and accessibility to information sources. Both projects aim to support the self-help capacity of the local people and the local authorities in both environmental and economic development. In this context the German stakeholders are dependant on the support of the people and the governmental structures.



Saltmen exhibition.jpg



Workshop.jpg



Hamzeloohs women washing.jpg

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## The Remains of Extinction

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Oral

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***Prof. Dolly Jørgensen***<sup>1</sup>

*1. University of Stavanger*

We are currently living through a major extinction event with vast numbers of species across the planet rapidly becoming extinct because of human actions, from climate change to habitat conversion to pollution. The high number of species either recently extinct or facing imminent extinction and the great speed at which extermin-

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nation is happening even exceeds the most well-studied extinction event—the dinosaur extinction at the end of the Cretaceous period. At least 322 vertebrates are known to have become extinct since 1500, and many more invertebrates and plants. What remains after a species has become extinct and how can heritage professionals engage with those remains?

In this talk I will discuss two types of remains of the extinct: the tangible bodily remains and the intangible stories that remain. I will discuss the challenges of collecting and exhibiting both kinds of remains, thinking through the practical and ethical dilemmas of conservation (or not) of the extinct. Through examples of extinct animals such as the passenger pigeon of North America and the bluebuck of Southern Africa, I will discuss the modes that the heritage sector has been and can be engaging deliberately with the ongoing extinction crisis.

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## The Representation and Negotiation of Singapore’s Colonial Heritage at the Wake of Singapore’s Bicentenary Anniversary

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Oral (edits needed)

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*Dr. Yunci Cai*<sup>1</sup>, *Dr. Sarina Wakefield*<sup>1</sup>

*1. School of Museum Studies, University of Leicester*

This paper examines the manifestations of museologies and heritage in Singapore, a prosperous city-state in Southeast Asia known for its authoritarian single-party leadership. Evolving from colonial institutions to national museums to serve nation-building ideologies at the point of de-colonisation in 1965, the national museums in Singapore promote a state-endorsed narrative of Singapore’s heritage, from its modern founding by Englishman Sir Stamford Raffles in 1819 to its miraculous transformation into a cosmopolitan metropolis today. At the wake of the bicentenary commemoration of Sir Stamford Raffles’ modern founding of Singapore in 2019, there has been greater awareness within the Singaporean civil society of the need to take a more critical perspective of this state-endorsed rhetoric, particularly on the episode of the British colonisation of Singapore. In 2019, the ‘Raffles in Southeast Asia’ exhibition, an exhibition exchange between the British Museum and Asian Civilisations Museum debuted in Singapore to commemorate this bicentenary anniversary came under criticism for glorifying the British colonial legacy. These state-endorsed narratives were challenged by Singaporean artists such as Teng Kai Wei and Jimmy Wong who staged installations presenting alternative narratives of Raffles’ legacy in Southeast Asia. Through a comparative study of the representation of Raffles’ legacy in the ‘Raffles in Southeast Asia’ exhibition and the artists’ installations, I critically examine how the sanitised take on Singapore’s colonial heritage is contested and negotiated, overtly and covertly, by different stakeholders within and outside the museums, and the outcomes of these negotiations, and ask what future this holds for negotiating colonial heritage in the authoritarian regime of Singapore.

## The Role of Exhibitions in a Dictatorship: Fascism and its Cultural Propaganda

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Oral (edits needed)

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*Mrs. Anna Tulliach*<sup>1</sup>

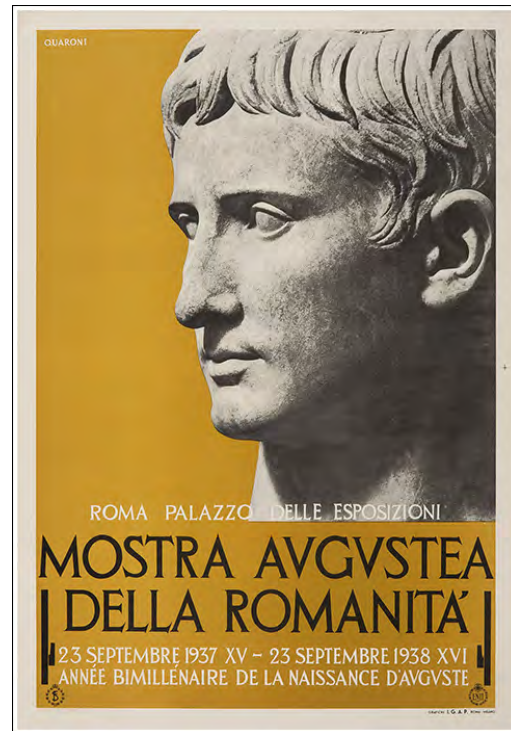
*1. School of Museum Studies, University of Leicester*

This paper aims to analyse the role of museology and the critical discourse around heritage in authoritarian regimes, problematising the ways in which Fascist cultural policy made use of exhibitions as ideal vehicles for governing people's minds. In this context, people's understanding and perception of heritage was manipulated by the Fascist leader, Benito Mussolini, to convey his own ideology. In Italy, Fascism used cultural propaganda as the main instrument for controlling the masses. This was based on an extensive use of images as media of the dictator's ideas, as well as on the re-reading of historic events and artistic representations according to the Fascist doctrine. Thus, exhibitions, perceived as expositions of images carrying messages, were used by Mussolini as propagandistic strategies to obtain people's consent. The most striking example is the *Mostra Triennale delle Terre Italiane d'Oltremare* ('Triennial Exhibition of the Italian Overseas Lands', Naples, 1940), organised with the purpose to celebrate the Italian imperial power. With this exhibit, Mussolini wanted to persuade the masses that Italy undertook a respectful colonialism, in comparison to the brutal approach adopted by the British and French armies. He overturned the reality by obscuring the brutal side of the Italian colonisation abroad and, thus, by manipulating the discourse around his expansionist policy. In the first section, this paper analyses the propagandistic themes used in exhibitions organised by the Fascist regime with the purpose to unify the country under the same ideology and to depict the enemy as a brutal and barbaric force. The last section is a critical discourse around the case-study of the exhibition *Mostra d'Oltremare*, considering the instruments used by the regime in propounding political propaganda, and reflecting on the role that exhibits play in the museological context of authoritarian regimes as tools for controlling people's minds and their understanding of heritage.





Mostra oltremare.png



Mostra-augvstea-quaroni-1938-p.png



Mostrarivoluzione.png





## **The use of French or Derja (Tunisian Arabic) in Tunisia's cultural heritage conservation. Is democratic access to cultural heritage contested?**

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Oral (edits needed)

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***Ms. Mathilde Bielawski***<sup>1</sup>

*1. Université Lumière Lyon 2*

Since what was described as a revolution in 2011, Tunisia has been in the process of changing its political landscape (Belhadj, 2018). It is constantly working to try to find a new national unity through the challenge of democracy (Allal & Geisser, 2018). The cultural heritage conservation is part of this debate. But there is one problem: language. How can all Tunisian citizens be involved in a sustainable future for Tunisia's cultural heritage conservation when the language for managing heritage issues is mainly French and not Arabic (Pouessel, 2018)? My field work with several "heritage conservation associations" in Tunis and Djerba shows a tendency that many citizens, as part of the so-called "post-2011 civil society", are critical about the use of the French language to the detriment of Arabic in the management of cultural heritage (Bondaz & al., 2012). Their first criticism is that French continues to be the language of a certain graduate elite and is not representative of the entire Tunisian people. In their view, this goes against democratic access to culture. Their second argument is that it is also a state economic strategy for the promotion of international tourism, since the majority of tourists visiting the country are French-speaking (France, Belgium, Switzerland) (Saidi, 2017). In this way, in their view, the cultural heritage enhancement is intended for European tourists and not for Tunisian citizens.



## **Towards Conciliation and Reconciliation in Heritage and Museums Studies and Practice**

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Oral

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***Dr. Aimee Benoit***<sup>1</sup>, ***Dr. Shabnam Inanloo Dailoo***<sup>1</sup>

*1. Athabasca University - Heritage Resources Management Program*

Recent significant changes within the heritage field urge post-secondary institutions offering heritage and museum studies programs to reflect on their teaching and learning modalities and revisit their course offerings within the broader context of postcolonial theoretical approaches.

Athabasca University's Heritage Resources Management Program is evolving and currently is in the process of integrating Indigenous perspectives, voices, and content in its courses covering different topics from management of built heritage to museum studies and heritage conservation. These changes are in response to the Truth and Reconciliation Commission of Canada's 2015 Calls to Action, which includes recommendations relating specifically to museums and archives as well as heritage and commemoration. Furthermore, the United Nations Declaration on the Rights of Indigenous Peoples, to which Canada became a full supporter in 2016, has important implications for museum collections management practices and the future of heritage studies in

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general. Such vital efforts will ensure that future generations of heritage professionals and educators develop a critical understanding of current principles, practices, and debates in heritage conservation and museum management.

This presentation will discuss ongoing and conscious efforts to advance the decolonization of academia, within the context of an online learning environment. It also will discuss a heritage resources management course offered at Athabasca University as an example to illustrate the program's move towards conciliation and preparing students and emerging heritage professionals for careers in the museums and heritage field while providing them with the theoretical knowledge and practical tools they will need to succeed in a postcolonial era.

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## **Transforming, Not Saving: @Museums. Follow the Guideline OD109?**

Oral

***Prof. Marc Jacobs***<sup>1</sup>

*1. Universiteit Antwerpen - Vrije Universiteit Brussel*

The expanded definitions of heritage in the 2010s of the European top institutions united museums and intangible heritage under one flag. “Bien étonnés de se trouver ensemble”. Policy makers started to suggest that synergies and collaboration among the actors involved are necessary and fruitful, that this should be part of one big heritage project: unity and diversity. On all the levels of the subsidiarity ladder: even UNESCO? But how does this relate to David Harvey's seminal study of heritage and scale? Or to the models that Bruno Latour developed to explain how a museum can exert power at a distance? Is this compatible with the glocal ethics aspirations that can be detected in the new instruments of the 2003 UNESCO Convention for safeguarding intangible cultural heritage or does it yield new hybrid organisations? At present, operational directive 109 in the Blue Book with Basic Texts of the 2003 Convention, up to a point next to 108, is the main entry point for museums. To what extent can it provide guidance? Do slight amendments suffice? Or do we need an extra set of operational directives on entities like museums?

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## **Transforming, Not Saving: Intangible Cultural Heritage, Museums and/or the World - 4**

Oral

***Prof. Marc Jacobs***<sup>1</sup>, ***Ms. Jorijn Neyrinck***<sup>2</sup>, ***Ms. Tamara Nikolic Deric***<sup>3</sup>, ***Dr. Hanna Schreiber***<sup>4</sup>

*1. Universiteit Antwerpen - Vrije Universiteit Brussel, 2. Workshop intangible heritage Flanders, 3. University of Zagreb, 4. University of Warsaw*

This session explores the lessons learned after four years of reflection, projects and activities combining museum and intangible heritage safeguarding work in Europe since 2016, in first place via the so-called IMP project. The combination of the second (post-2016) batch of instruments for implementing the 2003 UNESCO convention

paradigm (that tsunamied folklore studies and ethnographic museums), the proliferation of the UN battery of SDGs inspired projects and new expectations cultivated towards museums, resulting in an updating/redefinition crisis and of European states and clusters, flirting with expanded heritage dreams: what insights did this yield? Do David Harvey's reflections on scales and heritage, the notion of glocal ethics or Latourian models provide keys to discuss this? What are the consequences for the roles museums play in transforming living heritage and the world? And vice versa?

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## **Transforming, Not Saving: Intangible Cultural Heritage, Museums and/or the World - Intersections. Diminishing the unease in future-oriented heritage practices**

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Oral

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*Ms. Tamara Nikolic Deric*<sup>1</sup>, *Prof. Marc Jacobs*<sup>2</sup>

*1. Ethnographic Museum of Istria, 2. Universiteit Antwerpen - Vrije Universiteit Brussel*

The heritage sector is in constant change and quest for reinforcing its position and relevance in today's societies. Nevertheless, on some specific levels, it seems more detached then ever before from its the very nature and purpose. The more advanced the practice, studies and the debates the more evident the unease of collaboration, participation, holistic approaches and mind-sets change in different cultural and institutional contexts. The paper is thus oriented towards understanding the different aspects of the participatory paradigm on the verge of the museum and the intangible cultural heritage sector practice, in different cultural and social contexts as a first step in diminishing this unease.

Further, acknowledging the urge of participatory approaches in the heritage field along with the manifold biased understandings of this concepts, the author introduces the intersection methodology as a fresh perspective on the interplay of these two often detached practices.

Taking the ICOM Code of ethics for museums and the 2003 UNESCO Convention's Operational directives as starting point to analyse various concepts and practices ranging from identification and acquisition to conservation and transmission, the author tends to disclose the intersections and thus meeting points laying within the museum and intangible cultural heritage sector on an overall practical level.

Finally, the meeting points of the two practice will be discussed within the frame of the "third space" concept, contributing to the reinforcement of holistic and participatory approaches to cultural heritage in different, future-oriented heritage practices.

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## **Transforming, Not Saving: Intangible Cultural Heritage, Museums and/or the World - “Transforming, Not Saving: Intangible Cultural Heritage, Museums and/or the World.” A special issue of *Volkskunde*.**

Oral

*Ms. Jorijn Neyrinck*<sup>1</sup>, *Prof. Marc Jacobs*<sup>2</sup>

1. *Workshop intangible heritage Flanders*, 2. *Universiteit Antwerpen - Vrije Universiteit Brussel*

Combining museum and intangible heritage safeguarding work in Europe, the ICH and Museums project (2017-2020) yielded several results, tools and outcomes. It explored the contact zones and immersion of safeguarding living heritage within museum work; it revealed the variety of approaches, interactions and practices that surface when intangible heritage and museums connect; and it created a laboratory for transformative heritage practice to germinate for the 21<sup>st</sup> century.

One of the scholarly results of IMP is a special issue of the journal *Volkskunde*. A group of authors, most of them involved in one of the sessions that took place the last four years, looked back on the project and reflected on the experience. What were major insights? What are the consequences for future museum policy and practices, for programmes of safeguarding intangible cultural heritage and for several related scholarly disciplines? The publication of the special issue of *Volkskunde* happens to coincide with the publication of a new Oxford reference work with “comments” on the different articles of the 2003 UNESCO Convention, to which several of the contributors of this session have contributed. Time for debate.

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## **Transgressing the gender boundaries in heritage discourse: The muxe of Mexico**

Poster

*Ms. María Eugenia Desirée Buentello García*<sup>1</sup>

1. *Museo Franz Mayer*

When it comes to discussing the relationship between heritage and gender in today’s world, the conversation frequently turns to the underrepresentation of women in the heritage discourse. The feminist movement has unquestionably exposed power structures hidden by the heritage discourse. Yet, transgressing the gender dichotomy opens up a new path toward understanding human nature and the expression of living heritage. In this sense, an alternative approach to heritage encompassing gender fluidity challenges the hegemonic discourse and presents an opportunity to recognize the ways in which gender impacts cultural diversity. Although several cultures have historically conceptualized gender to be more than an indivisible duality, the heritage discourse surrounding gender continues to operate within the boundaries of the gender dichotomy.

In Mexico, the Heroic City of Juchitan de Zaragoza, Oaxaca has recognized a third gender since pre-Columbian times. In Juchitan, women, men and *muxe* create a unique ecosystem of economic and familial relationships.

The *muxe* are recognized as a natural element of the social structure. They express femininity and masculinity in a nuanced manner according to their occupation and personality. However, *muxe* is not a synonym for transgender. This gender category holds individual and collective dimensions closely linked to the cultural and ethnic identity of the Zapotec. Thus, the *muxe* play a vital role in the transmission of the group's intangible cultural heritage. Today, the *muxe* are the only example in the Americas of a third gender that endured in the face of the socio-cultural effects of colonization.



Hagino m felina santiago in juchitan 2015.jpg

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## Translating Controversial Heritage Into Creative Futures

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Oral

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***Ms. Ave Paulus***<sup>1</sup>

1. *The University of Tartu, ICOMOS Estonia*

The current paper highlights the role of local communities in reframing controversial heritage into creative futures. The case-studies show the paradigm shifts in the discourse of Soviet Union Occupation period heritage in the context of cultural landscape protection in national parks of Estonia.

The author gives semiotic models of specific meaning shift patterns based on the following examples: (1) former Soviet military Hara harbor and Viinistu fish factory turned into community and art havens in Lahemaa; (2) military and industrial oil shale mining areas turned into Alutaguse national park.

Among local communities, there was a strong debate about the values and fate of those areas. Besides several socioeconomic, political and environmental issues, personal wounds were to be reconciled. These traces were the „ghosts“ of the tragedy of the nation after WWII, when border zones were militarized, local traditions marginalized, people deported to Siberia, industrial areas formed.

Homo Ludens, in these concrete cases innovative locals, can change the patterns of thinking and come up with solutions you cannot calculate on the basis of the existing data. Semiotic models of meaning shifts show the potential of creative approaches in “neutralizing” and “domesticating” such controversial objects, translating them into our own positive futures.



Hara coastal village.jpg

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## UK Chapter Meeting: The Future of the UK Chapter

Oral

***Prof. Bryony Onciul*<sup>1</sup>, *Dr. Katherine Lloyd*<sup>2</sup>, *Dr. Anna Woodham*<sup>3</sup>**

*1. University of Exeter, 2. Information Studies, School of Humanities, University of Glasgow, 3. King's College London*

This session will provide an opportunity to discuss key issues for UK heritage researchers emerging from the conference themes and explore how the ACHS UK Chapter can support research in the field of Critical Heritage Studies in the UK.

We will showcase some examples of recent activities and initiatives undertaken by UK Chapter members, including the ACHS UK Conference Heritage Encounters, held in Newcastle 2018. Participants will be encouraged to identify future opportunities, including conferences, workshops, research sandpits and meet-ups. We will also discuss the future of the Chapter, new roles and elections for the Chapter Co-ordinator.

All welcome. We particularly encourage the participation of Early Career Researchers.

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## Urban archaeology as a narrative practice of heritage materialisation

Oral

***Prof. Visa Immonen*<sup>1</sup>**

*1. University of Turku*

Archaeology as an institution and a disciplinary practice has a problematic relationship with heritage as pointed out for example by Laurajane Smith. Archaeologists have a tendency to try to control narratives created of heritage as an outcome of heritagisation processes, but at the same time to belittle or deny the discipline's own narrativising function. This paper explores this specific archaeological attitude towards narrativity with examples from urban archaeology in the City of Turku. Turku is the oldest city in Finland, founded around 1300 AD. Archaeology has been present there since the early 20th century, and archaeologists have introduced concepts and shaped narratives to support their presence in the city and to justify their effects on the cityscape and urban planning. In the early 20th century, the first programmatic heritage concept was 'Underground Turku',

which expressed the historical and cultural potential lying under the city's ground. In the 21st century, there has been attempts to introduce the concept of 'Old Town' in Turku and to apply its cultural and political implications to shape the cityscape. The paper analyses these configurations of concepts and matter which emerge as archaeological heritage, and approaches them by reversing the denialist presence of urban archaeology in Turku. The paper will argue that it is in fact in these materialising narratives that archaeology is most effective and productive heritage practice.



## Using Critical Pedagogy to Exhibit Difficult Heritage in Museums

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Oral (edits needed)

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***Ms. Althea Cupo***<sup>1</sup>

1. *University of Manchester*

This paper aims to discuss an innovative use of Paulo Freire's educational theory of critical pedagogy in museum exhibits presenting difficult heritage. Critical pedagogy relies on mutual intellectual respect between teachers and students, who dialogue to identify, and subsequently dismantle, social inequities. This paper investigates museum exhibitions as remote dialogues between curators and visitors by drawing on Stuart Hall's analysis of relative autonomy in decoding mass communications and Foucault's conception of power as a creative force. The theoretical elements of this paper are grounded in a display about slavery that the author is currently developing with Manchester Central Library, in which the author aims to apply Freirean critical pedagogy to the exhibition design and interpretation. This paper invokes the Freirean concept of the intellectual interdependence of 'teachers' and 'students' to make an ethical argument for designing exhibits that maximise the generative potential of visitors' agency in decoding meaning from exhibitions. It then goes on to assert that curatorial authority, or leadership, is necessary to structure exhibits so they facilitate dialogue and creative problem solving between visitors and the issues raised in the exhibits, and among visitors themselves. This novel application of Freire's theory has the potential to inform future interpretive and display practices of difficult heritage. The paper will also explore the theory's potential to expand and strengthen the dialogical function of museums in providing visitors with supportive, stimulating, and safe environments.



## What do three Italian communities say about community participation?

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Oral

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***Ms. Nana Zheng***<sup>1</sup>

1. *Vrije Universiteit Amsterdam*

Decades of community participation endeavours have gained scholars more conundrums than lessons regarding how a 'meaningful participation' can be achieved (Saniet *al.*, 2015; Jackson and Schmisseeur, 2017). So far,

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most criticisms of ‘token participation’, as opposed to ‘meaningful participation’, are concentrated on institutional hindrance, insufficient representatives, absolute dominance of experts, etc. (Lynch, 2017; Coghlan, 2018), little attention has been paid to the complexities within the communities, such as conflicting interests and complicated sociopolitical relations. These observations are made based on the field research conducted in three communities in Italy: Testaccio, an urban neighbourhood in Rome; Latiano and Mesagne, two relatively rural towns in Apulia. Over 200 interviews have been conducted among the citizens investigating their perceptions of heritage and participation. In addition, three workshops were organised by the citizens of Latiano and Mesagne, discussing how to integrate a local archaeological site into the urban planning of the two neighbouring municipalities.

Reflecting on the result of the interviews and workshops, drawing on some critical heritage studies and participatory theories (*e.g.* Arnstein, 1969; Fraser, 1998; Smith, 2006; Callon *et al.*, 2009; Simon, 2010; Harrison, 2013), this paper tries to examine the following questions to shed some light on the future studies of community participation:

1. How do conflicting voices and interests affect community participation?
2. Except for internal divergences, what else may hinder the effective community participation?
3. Is a randomly selected ‘statistically perfect representation’ (Dujisin, 2013) as scientific/fair as it sounds?
4. Is ‘parity of participation’ (Fraser, 1998) a false premiss?

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## When cultural heritage turns spiritual: ritual socialization of young people to ‘the wisdom of the past’

Oral

***Dr. Matej Karásek***<sup>1</sup>

*1. Comenius University*

The proposed paper discusses the processes that render the category of cultural heritage fluid and dependant on the social context of its application. Focusing on young people and their formal and informal education, the paper upholds a wider perspective, which considers those processes as informing and forming the young people’s engagement with the cultural heritage. Against this backdrop the paper attempts to discuss the ways of young people’s socialization to cultural knowledge via the Native circle—a Slovak organization led by a charismatic individual and representing alternative religiosity. The Native circle engages in various ways with young people (conducting seminars and public lectures as well as gatherings accompanied by rituals), and tends to interpret the articulations of tangible and intangible cultural heritage in a spiritual sense. Doing this it also socializes young people to its imagination of culture transmitted from the remote Slavic/Slovak past. The paper brings in the observations from ethnographic fieldwork conducted among the members of the group particularly focusing on the rituals of socialisation and the philosophy of the organization’s leader. While exploring how the Native circle re-makes the discourses and practices of cultural heritage the paper argues that the organisation while accenting the spiritual understanding of the past’s cultural legacy turns the cultural heritage to both tangible and intangible objects of worship.

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## Whose future? – Revisiting the heritage -remaking of Guangrenwang Temple

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Oral

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*Ms. Lui Tam*<sup>1</sup>

1. Cardiff University

In 2016, a small Taoist temple in the countryside of Shanxi province in China made its name into a nation-wide public debate after its post-restoration ‘makeover’ project, which turned this deserted former temple into a ‘modernist’ heritage museum. Similar to most of the early timber structures in these rural areas, Guangrenwang Temple, a national heritage site, was relatively unknown to the public before this project. Unlike any of the state-initiated environment improvement projects, the controversial Dragon Scheme was initiated by a large real-estate developer and realised by a renowned architectural studio, with the consultancy and endorsement of reputable heritage professionals in the country. Since the Project’s completion, despite the public sector’s hope that this could be a new future for other similar sites, there has been much debate revolving the project’s ‘cultural legitimacy’, the appropriateness of the design, and the implications of the project to the site’s ‘heritage value’. Specifically, the scheme claims that one of its objectives was to ‘return the temple to the community’, and the heritage professionals involved highlight the increased social value of the site through private sector involvement and public attention received during the Project. This claim is, however, contradicted by the absence of local community members’ participation during the decision making of the Project as well as the museum’s management afterwards. The voices and silence on various issues that echo through the web of actors reveal the complexity of heritage management in contemporary China. By examining the stratigraphy of events in and around this project, the paper intends to discuss the re-making of heritage value through such makeovers and question how future policies and governance can improve the community involvement and sustainability on projects of similar sites.

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## ‘Heritage-in-(re)making’: re-visiting the past and imagining the future in the cultural practices of young people

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Oral

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*Dr. Anton Popov*<sup>1</sup>, *Dr. Dušan Deák*<sup>2</sup>

1. Aston University, 2. Comenius University

The session brings together the papers drawn on research conducted as part of the international collaborative project Cultural Heritage and Identities of Europe’s Future (CHIEF) funded by the EC within the Horizon 2020 programme. Building on the understanding of heritage as a discursive practice and the field of power relations, the session raises the questions of what and whose cultural legacies are recognised as a heritage and by whom. Furthermore, the focus of the papers is on young people as active producers, consumers and

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transmitters of culture and heritage. The papers presented at the session are examining the sites and cultural practices meaningful to young people and approaching cultural heritage as a process of its re-making. The presenters investigate a wide spectrum of young people's cultural activities (e.g. re-claiming heritage sites as public spaces, re-interpreting classical theatre and national history through physical performances, taking part in disputes and reassessing the meaning of cultural heritage) embedded in local contexts and driven by young people's own perception-cum-practice of what is culturally significant to them. The emphasis is on participants' self-produced culture and heritage understandings in action. Youth cultural practices are analysed as an environment where the meanings of the past cultural traditions and identities they have been learning about are re-visited and negotiated in attempt to imagine the meaningful future.

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**‘Heritage-in-(re)making’: re-visiting the past and imagining the future in the cultural practices of young people -  
(Re)Constructing Heritage: Young Peoples’ Engagements with Heritage and Culture in Maharashtra, India**

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Oral

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***Dr. Shailendra Kharat***<sup>1</sup>

*1. Savitribai Phule Pune University*

In present times, ideas of exclusionary identities are plaguing our societies and polities. Often, these ideas have strong linkages with the heritage and culture of a country. Heritage, in turn is supposed to have a close relationship with societies' pasts. However, these 'pasts' are constructions that not only record the past but are also created for contemporary social and political needs. In any society, young people play a significant role in shaping these discursive and political processes. This paper seeks to analyse young peoples' engagement with heritage and culture. This study is based on extensive fieldwork with young people in and around two heritage sites in Maharashtra, India. One is a prominent museum in Pune city and another, an adjacently located Buddhist cave and Hindu temple complex. The study uses various research methods including observations of young peoples' engagement with heritage sites, walking interviews and focused group discussions. These methods help unearth various processes by which young people occupy, negotiate and give meanings to heritage sites. Thus, the paper presents not only the meanings that heritage and culture hold for the young but also the processes through which these perceptions are formed. Diversity and contestations are hallmarks of heritage and culture in India. The paper enriches our understandings of those discursive and power laden processes that shape formation of heritage and culture among youth, not only in the global South but also across the world.

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**‘Heritage-in-(re)making’: re-visiting the past and imagining the future in the cultural practices of young people - Georgian culture as the important past and European culture as the new promising future: (Twofold) Perceptions of Students in Georgia.**

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Oral

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***Ms. Tamar Khoshtaria*<sup>1</sup>, *Mr. Rati Shubladze*<sup>1</sup>***1. Caucasus Research Resource Centre - Georgia*

Many studies in the past (MYPLACE, 2013; FES, 2016) have shown that Georgian youth regard preserving Georgian heritage, traditions, and identity as important for the country’s future and development. At the same time, since the collapse of the Soviet Union, the Georgian government has chosen a clear path/course to the west. As part of this process, relatively new western values based on principles of democracy, tolerance and liberalism are becoming more prevalent, while traditional values remain relevant and widely practiced in Georgian society. This paper examines how Georgian youth perceive their culture, heritage and traditions and at the same time looks at young people’s attitudes towards the western culture and lifestyle they are becoming more familiar with and which are becoming more dominant as the country is striving to be part of the west. The paper also examines the ways in which Georgian traditional culture and lifestyle could confront the western culture and lifestyle and how the co-occurrence of these in modern Georgian society is perceived by Georgian youth. The study is mainly based on qualitative interviews conducted with 60 young people aged 14-18 in three Georgian schools in urban and rural areas. The paper argues that youth in Georgia view Georgian culture through the lenses of tradition and heritage, and that they value cultural experiences, while at the same time having great aspirations towards “developed” European culture, which is perceived to consist of independence, freedom and liberty.

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**‘Heritage-in-(re)making’: re-visiting the past and imagining the future in the cultural practices of young people - Local Community in the Middle of the Clash between Heritage and Tourism: Diocletian Palace’s Youth**

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Oral

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***Dr. Marko Mustapić*<sup>1</sup>, *Dr. Benjamin Perasović*<sup>1</sup>***1. Institute of Social Sciences Ivo Pilar*

Diocletian’s palace is the symbol of the city of Split. Construction of the palace in the 4th century signifies the birth of the city. Throughout its history, the palace has remained at the core of Split’s social life. The palace is also one of the most well-known and valuable examples of cultural heritage in Croatia, under the protection

of UNESCO since the 1970s. In the past decade, within the process of the rapid growth of tourism, the palace became the key part of the branding of the city. Consequently, it also became the site of commodification and commercialisation. Today, there are many social implications of the growing tourism and branding of Split as a heritage site; one of the most striking consequences is the exodus of inhabitants from the palace. It also implies the decline in the presence of young people on socio-toponyms of the palace and the disappearance of various places/spaces which were an important part of the youth (sub)cultural scene in the past. The paper draws on data produced in the course of participant observation and semi-structured interviews with young people. Our focus is on new discursive practices of young people and their participation in social life within the space of Diocletian's palace. We argue that young people are contributing to the construction of new cultural practices and (re)interpretation of cultural heritage in Split. As for the future, they see themselves as 'the last Mohicans' of the local community within the palace.

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**'Heritage-in-(re)making': re-visiting the past and imagining the future in the cultural practices of young people - Rap it out! Ethnicity, integration and (un)making cultural heritage among Roma migrant youth in Coventry**

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 Oral
 

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*Dr. Ebru soytemel*<sup>1</sup>

1. Ast

The paper draws on a yearlong ethnographic research conducted in a youth club in a territorially stigmatised neighbourhood in Coventry. Listening to rap and/or rapping is very popular among young people especially in the working class and immigrant communities in the UK. Although rap is stigmatised as a music genre with its troubled rap stars, and lyrics and their connotations to gang culture, various youth/cultural institutions have recently been taking heed of rap. The paper focuses on how young people from Coventry's Slovak Roma community use rap as well as Romani music to express and reinvent their cultural identity and to cope with the systemic discrimination and problems caused by territorial stigmatisation. The paper examines cultural heritage in making among young people by answering questions such as: what are the underlying dynamics of cultural preferences of migrant youth? How do young people connect or associate with local cultural heritage in a stigmatised neighbourhood? What does the love of rap and rapping among young people indicate about young people's everyday life experiences?

# Authors Index

|                      |                                 |                        |                    |
|----------------------|---------------------------------|------------------------|--------------------|
| Aamodt, C.           | 211, 583                        | Arthur, P.             | 241, 599           |
| Abd el Gawad, H.     | 623                             | Ashley, S.             | 489, 532, 669, 716 |
| Abd-el-Gawad, H.     | 18, 600                         | Ashton, J.             | 26, 52             |
| Abele, L.            | 113                             | Astuti, E.             | 427                |
| Ableidinger, J.      | 585, 665                        | Avermaete, T.          | 741, 744           |
| Abu Khafajah, S.     | 128                             | Avrami, E.             | 381, 802           |
| Adhikari, S.         | 185                             | Axelsson, B.           | 244, 603           |
| Aeschimann, C.       | 84                              | Ayhan Kocyigit, E.     | 439                |
| Agbo, M.             | 426, 450                        | Aykac, P.              | 764                |
| Aitken Rose, E.      | 449                             | Ayres-Bennett, W.      | 608, 610           |
| Aitken-Turff, F.     | 771                             | Ayyappan, V.           | 582                |
| Akagawa, N.          | 75, 77, 104, 288, 365, 677, 679 | Bach, K.               | 411, 632           |
| Al Rabady, R.        | 128                             | Bagherpour Kashani, N. | 164, 809           |
| Alexopoulos, G.      | 325, 326, 472, 474              | Bains, S.              | 532, 534, 716, 718 |
| Alfurjani, R.        | 194                             | Baird, M.              | 217                |
| Aljas, A.            | 596, 597                        | Bak, S.                | 252, 328           |
| Allen, C.            | 410, 671                        | Bakka, E.              | 283                |
| Allen, M.            | 174, 175                        | Balasubrahmanyam, S.   | 496                |
| Allen, V.            | 8, 276                          | Balderstone, S.        | 176                |
| Allfrey, F.          | 58, 778                         | Baptista, A.           | 197                |
| Almansa-Sanchez, J.  | 129                             | Barber, L.             | 69                 |
| Almeida Marado, C.   | 646                             | Barbieri, F.           | 544, 653           |
| Althaus, E.          | 735                             | Barbour, V.            | 183, 471           |
| Alvarez-Calderon, R. | 123, 446                        | Barcenilla Garcia, H.  | 16, 358            |
| Amescua Chavez, C.   | 288                             | Bardone, E.            | 322                |
| Anand, S.            | 235                             | Barnes, A.             | 759                |
| Anderson, C.         | 67, 674                         | Bartolini, F.          | 92, 95             |
| andic, a.            | 271                             | Bartolini, N.          | 99                 |
| Ang, R.              | 129–131, 143–147, 385–389       | Batita, I.             | 166, 397           |
| Angarita, M.         | 405, 624                        | Batool, T.             | 332, 462           |
| Ankenbrand, J.       | 85                              | Baudry, S.             | 629, 776           |
| Annoff, M.           | 24, 290                         | Beard, M.              | 346                |
| Antons, C.           | 152, 155, 311, 314              | Beirn, M.              | 175                |
| Appleby, N.          | 241, 599                        | Bell, T.               | 521, 524           |
| Aquilar, G.          | 428, 694                        | Benoit, A.             | 814                |
| Araujo, L.           | 308, 392                        | Bertoni, A.            | 466, 739           |
| Archila, S.          | 515                             | Bhatawadekar, S.       | 61, 564            |
| Arenas, P.           | 415                             | Bielawski, M.          | 177, 814           |
| Arias, M.            | 516                             | Bigenho, M.            | 300, 302           |
| Arista-Zerga, A.     | 277, 329, 400                   | Bilgin Altinoz, G.     | 345                |
| Arora, V.            | 376, 379, 507, 567, 797, 800    | Bilikova, P.           | 507, 567           |
| arrigoni, g.         | 246                             |                        |                    |

---

|                      |  |   |                                 |
|----------------------|--|---|---------------------------------|
| Birkeland, I.        | 361  | Capaldi, E.                                   | 241                             |
| Bisht, P.            | 17, 29, 359, 371   | Capecchi, E.                                  | 344, 500                        |
| Blanchfield, C.      | 764  | Capurro, C.                                   | 262                             |
| Boardman, C.         | 465  | Carbone, E.                                   | 618, 765                        |
| Boersma, S.          | 588, 605   | Carolin, C.                                   | 37                              |
| Bofulin, M.          | 766  | Carruthers, W.                                | 136, 719                        |
| Bohlin, A.           | 622  | Carvalho, A.                                  | 193                             |
| Bolin, A.            | 376, 378, 797, 799   | Casey, H.                                     | 736                             |
| Bonacchi, C.         | 95   | Casper, J.                                    | 74, 355                         |
| Boodhai, K.          | 532, 533, 716, 717   | Castro Benitez, D.                            | 351                             |
| Boonstra, B.         | 100, 429   | Cecilia, R.                                   | 251, 696                        |
| Bortolotto, C.       | 35, 152, 310, 311, 648, 795  | Ceginskas, V.                                 | 63, 82                          |
| Bounia, A.           | 350, 634   | Ch'ng, E.                                     | 258, 530                        |
| Boyd, P.             | 210, 807   | Chahine, A.                                   | 15, 511, 636, 686               |
| Bozoglu, G.          | 543, 682   | CHAO, C.                                      | 283                             |
| Braae, E.            | 679, 743, 744  | Chapagain, N.                                 | 516                             |
| Bradley, B.          | 124, 647   | Charitonidou, M.                              | 731                             |
| Bravaglieri, S.      | 632  | Chatelard, G.                                 | 317                             |
| Brigham, R.          | 504  | Chauhan, E.                                   | 235                             |
| Brockwell, S.        | 757  | Chen, G.                                      | 247, 260, 431, 455              |
| Brown, M.            | 47, 550  | Chen, H.                                      | 83, 688                         |
| Brown, P.            | 733, 808   | Cheng, D.                                     | 258, 530                        |
| Brunow, D.           | 443  | Chimalapati, V.                               | 229, 408                        |
| Brusius, M.          | 528, 623, 712  | Chiu, A.                                      | 19, 424                         |
| Brylska, A.          | 192  | CHOURMOUZIADI, A.                             | 250, 604                        |
| Buchanan, J.         | 194, 675   | Christensen, L.                               | 735                             |
| Buchanan, K.         | 779  | Christidou, D.                                | 539, 619                        |
| Buchczyk, M.         | 141, 384, 621, 732   | Chung, T.                                     | 532, 534, 716, 718              |
| Buckingham, S.       | 736  | Cisneros, T.                                  | 37                              |
| Buckley, K.          | 182  | Citron, R.                                    | 410                             |
| Buentello García, M. | 817  | Clarke, A. (University of Sydney)             | 755, 757                        |
| Bugalski, Ł.         | 457, 767   | Clarke, A. (University of the Sunshine Coast) | 469                             |
| Bullock, V.          | 135  | Clopot, C.                                    | 67, 75, 275, 288, 674, 677, 682 |
| Burchardt, R.        | 12, 70   | Cocco, C.                                     | 317, 737                        |
| Burgers, G.          | 566, 677   | Colomer, L.                                   | 128, 761                        |
| Burlingame, K.       | 289, 505, 567  | Coltofean-Arizancu, L.                        | 763                             |
| Burnett, D.          | 207, 651   | Cook, M.                                      | 74, 595                         |
| Burrows, T.          | 230, 589   | Cornu, M.                                     | 113                             |
| Byrne, D.            | 760, 774   | Cover, S.                                     | 719                             |
|                      |  | Crooke, E.                                    | 349, 351, 352, 666              |
| Cabadağ, N.          | 133  | Crowley, S.                                   | 219                             |
| Cachola, E.          | 144, 386   | Cruz, T.                                      | 236, 513                        |
| Cai, Y.              | 57, 65, 115, 121, 129–131, 143–147, 158, 169,<br>385–389, 777, 780, 790, 793, 807, 811 | Cupo, A.                                      | 556, 820                        |
| Callaghan, S.        | 620  | Curtis, C.                                    | 517, 572                        |
| Cameron, F.          | 239  | cymbalista, r.                                | 404, 479                        |
| Cang, V.             | 326  |   |                                 |
| Cannata, N.          | 608–610  | Dahlback, C.                                  | 569, 570, 688, 689              |
|                      |  | Damjanovic, R.                                | 352                             |

---



|                    |                         |                               |                                      |
|--------------------|-------------------------|-------------------------------|--------------------------------------|
| Dannin, I.         | 536                     | Engberg, M.                   | 596, 597                             |
| Dansac, Y.         | 561                     | Engevik, S.                   | 305, 721                             |
| Daugbjerg, M.      | 673                     | Evans, C.                     | 357, 508                             |
| Davidovici, I.     | 738                     |                               |                                      |
| de Cesari, C.      | 95                      | Falb, D.                      | 206, 650                             |
| De Nardi, S.       | 400, 507, 567           | Farrell-Banks, D.             | 375                                  |
| de Silva, S.       | 282                     | Farstadvoll, S.               | 219                                  |
| de Wildt, A.       | 641                     | Fatima, N.                    | 284, 285                             |
| Deacon, H.         | 151, 152, 288, 310, 311 | Fava, F.                      | 159, 160, 459                        |
| debarbieux, b.     | 14, 781                 | Favi, S.                      | 558, 667                             |
| Delgado Méndez, A. | 301, 302                | Ferrer-Yulfo, A.              | 303                                  |
| Dellios, A.        | 762                     | Fife, K.                      | 484, 512                             |
| Demeter, L.        | 60, 141, 338, 384       | Filipova, M.                  | 514                                  |
| Demgenski, P.      | 22, 290, 698, 702       | Fine, J.                      | 623                                  |
| Deschepper, J.     | 162, 396, 637           | Fischer, F.                   | 513, 635                             |
| DeSilvey, C.       | 195, 196                | Fitzpatrick, S.               | 704, 736                             |
| DeTurk, S.         | 137, 803                | Flinn, A.                     | 510, 512                             |
| Devilat, B.        | 226, 485                | Flint, T.                     | 510                                  |
| Deák, D.           | 822                     | Floberg, J.                   | 596                                  |
| Diamantopoulou, S. | 150, 722                | flores, g.                    | 300, 302, 303                        |
| Dieminger, M.      | 196                     | Fong, E.                      | 18, 242                              |
| Dinccag, A.        | 705, 792                | Forgesson, S.                 | 198, 572                             |
| Dinler, M.         | 97, 642                 | Foster, N.                    | 45                                   |
| Discepoli, M.      | 538, 644                | Fouseki, K.                   | 13, 277, 324, 472, 474, 475, 502–504 |
| Djabarouti, J.     | 457, 723                | Francis, D.                   | 22, 23, 623, 698, 700                |
| do Vale Alves, A.  | 110, 696                | Frank, S.                     | 403, 467                             |
| Doll, N.           | 593                     | Fredheim, H.                  | 70, 97                               |
| Donnellan, C.      | 453, 652                | Fredholm, S.                  | 452                                  |
| Dore, M.           | 452                     | Fromageau, J.                 | 113                                  |
| Drahos, D.         | 90, 361                 | Früh, A.                      | 55, 336                              |
| Dubey, M.          | 451                     | Fuentes, A.                   | 141, 383                             |
| Dubini, P.         | 466, 739                | Fusco, L.                     | 52, 557                              |
| Dudley, L.         | 9, 595                  |                               |                                      |
| Duffy, J.          | 8, 276                  | Gahtan, M.                    | 608, 609                             |
| Dunning, E.        | 84                      | Gal-Ezer, M.                  | 34, 615                              |
| Durrant, J.        | 600, 623                | Galan, I.                     | 563                                  |
| Duru, M.           | 324                     | Galani, A.                    | 237, 246                             |
| Díaz-Andreu, M.    | 763                     | Galeazzi, F.                  | 201                                  |
|                    |                         | Gallou, E. (Historic England) | 99                                   |
| Eaton, T.          | 6                       | Gallou, E. (UCL)              | 98, 125, 137, 447                    |
| Eckersley, S.      | 133                     | Ganciu, I.                    | 585, 665                             |
| Economou, M.       | 237, 251                | Ganley, C.                    | 241                                  |
| Edwards, A.        | 96                      | Gantois, G.                   | 563                                  |
| Edwards, L.        | 28, 299                 | Gao, Q.                       | 518                                  |
| Egberts, L.        | 101                     | Gao, X.                       | 73, 234                              |
| Einarsdóttir, Á.   | 162, 315                | Garbellotto, C.               | 134                                  |
| Elmén Berg, A.     | 469                     | Gardiner, L.                  | 412                                  |
| Elpers, S.         | 288, 643                | Gardner, J.                   | 434, 576                             |

---

|  |                              |  |                                |
|--|------------------------------|--|--------------------------------|
| Geering, C.  | 168, 399                     | Haklay, M.   | 509                            |
| Genari, E.   | 233                          | Hamilton, A.   | 736                            |
| Georgiou, P.   | 346, 414                     | Hammami, F.  | 66, 672                        |
| Gerasimidou, D. (School of Museum Studies,<br>University of Leicester) | 487                          | hammami, F.  | 93, 363                        |
| Gerasimidou, D. (University of L)                                      | 487                          | Hampden, L.  | 125, 447                       |
| Gerbich, C.  | 94, 126                      | Hanabuchi, K.  | 293, 577                       |
| Gerlini, E.  | 506, 551, 635, 662           | Hance, C.  | 113                            |
| Giliberto, F.  | 110, 163                     | Harding, T.  | 626                            |
| Gilmore, A.  | 79                           | Harknett, S.   | 736                            |
| Giolai, A.   | 520, 645                     | Harmsen, H.  | 517, 572                       |
| Glaser, M.   | 713, 735                     | Harrison, A.   | 515, 757                       |
| Gonzalez, A.   | 340, 369, 377, 432, 496, 798 | Harvey, D.   | 66, 340, 341, 496, 497, 672    |
| González Martínez, P.  | 378, 417, 798                | Hauptman, K.   | 244, 603                       |
| Goodwin, S.  | 186                          | Hazareesingh, S.   | 323                            |
| Gore, G.   | 283                          | Hellier, R.  | 302, 303                       |
| Gori, M.   | 95                           | Henderson, A.  | 115, 790                       |
| Gosseye, J.  | 745                          | Henderson, J.  | 685                            |
| Gotti, F.  | 135                          | Henning, P.  | 165, 268                       |
| Graezer Bideau, F.   | 41, 805                      | Henrich, E.  | 762                            |
| Graham, H.   | 435–437, 465                 | Heraclidou, A.   | 660                            |
| Graham, J.   | 37                           | Herman, J.   | 328                            |
| Grahn, W.  | 569, 570, 688, 689           | Herzfeld, M.   | 78                             |
| Grandison, T.  | 510                          | Hill, K.   | 319                            |
| Grant, J.  | 66, 672                      | Hkangda, G.  | 532, 716, 717                  |
| Grau-Bove, J.  | 503                          | Hodge, C.  | 254                            |
| Graves, D.   | 78, 418                      | Holgersson, H.   | 531                            |
| Greene-Powell, M. (Univ)   | 571, 785                     | Holleland, H.  | 95                             |
| Greene-Powell, M. (University of Hawai'i at<br>Mānoa)                  | 145, 387                     | Holtorf, C.  | 212, 376, 380, 797, 801        |
| Griffin, C.  | 66, 672                      | Horvatinčić, S.  | 95                             |
| Grigo, J.  | 296, 706                     | Hsieh, C.  | 147, 389                       |
| Grist, P.  | 522, 614                     | Hu, X.   | 278                            |
| Groag, S.  | 375                          | Huang, S.  | 104, 117, 180, 364             |
| Groschwitz, H.   | 286, 316, 643, 657           | Huang, Y. (Huazhong University of Science and<br>Technology) | 247, 260, 431, 455             |
| Grossman, A.   | 789                          | Huang, Y. (University College London)                        | 22, 280, 601,<br>607, 698, 701 |
| Guermadi, M.   | 334                          | Hughes, K.   | 583                            |
| Guirnaldos, M.   | 172, 462                     | Hui, C.  | 126, 374                       |
| Guo, B.  | 647, 707                     | Hunter-Pillion, M.   | 3, 309                         |
| Gupta, L.  | 623                          | Hutchison, M.  | 522, 614                       |
| Gutiérrez H., F.   | 422, 783                     | Huybrechts, L.   | 49                             |
| Gutiérrez, R.  | 626                          | Högström Berntson, J.  | 781                            |
| Guttormsen, T.   | 472, 474, 475, 762           |  |                                |
| Guzman, P.   | 472, 474, 475                | Idrus, R.  | 145, 387                       |
|  |                              | Iervolino, S.  | 82, 785                        |
| Ha-eiros, G.   | 623                          | Iida, T.   | 294, 295, 298, 578, 611, 613   |
| Haapoja-Mäkelä, H.   | 788, 791                     | Ikiz Kaya, D.  | 72                             |
| Hafstein, V.   | 162, 307, 315, 330           | Immonen, V.  | 819                            |

---

|                      |                    |   |                    |
|----------------------|--------------------|---|--------------------|
| Inanloo Dailoo, S.   | 814                | Kisler, R.  | 370                |
| Inigo Clavo, M.      | 37                 | Kist, C.  | 602, 605           |
| Ireland, T.          | 514, 524, 755–758  | Kivilcim Corakbas, F.   | 259                |
| Ishizawa, M.         | 204, 472, 475, 715 | Klekot, E.  | 318, 666           |
| Jacobs, M.           | 815–817            | Knifton, R.   | 305, 721           |
| James, L.            | 86                 | Kobielska, M.   | 139, 382           |
| Jamieson, K.         | 510, 538, 644      | Koch, G.  | 238                |
| Janse, H.            | 112, 286           | Kockel, U.  | 316, 657, 684      |
| Jayasuriya, H.       | 282                | Koerner, N.   | 207, 651           |
| Jeffrey, S.          | 523                | Kolowratnik, N.   | 764                |
| Jeha, D.             | 123, 793           | Korsak, K.  | 167                |
| Jelenski, T.         | 426, 440           | Kosmala, K.   | 412, 426, 440, 478 |
| Jesenský, V.         | 109, 787           | Kostopoulou, E.   | 412, 501           |
| Jessen, A.           | 742                | Koumpouzi, E.   | 478                |
| Jethro, D.           | 94, 120, 139, 181  | Krajewsky, G.   | 398, 403, 460, 467 |
| Joannette, M.        | 42                 | Kryder-Reid, E.   | 215                |
| Johnston, A.         | 253                | Ku, M.  | 119, 760           |
| Johnston, H.         | 734                | Kulikov, V.   | 148, 454           |
| Jones, K.            | 43                 | Kulshreshtha, S.  | 130                |
| Jones, S.            | 514, 523, 524      | Kunze, M.   | 40, 726            |
| Jones, T.            | 66, 102, 672, 694  | Kuttathu Valappil, S.   | 582                |
| Judges, G.           | 94, 356, 681       | Kuutma, K.  | 279, 636           |
| Jørgensen, D.        | 810                | Kuzio, J.   | 190, 192, 223, 224 |
| Kaasik-Krogerus, S.  | 82                 | kwan, d.  | 773                |
| KALFA ATAKLI, B.     | 575, 704           | Kálmán, B.  | 8, 590             |
| Kambunga, A.         | 257                | Käyhkö, I.  | 507, 567           |
| Kanan, I.            | 12, 70             | Labadi, S.  | 142, 163           |
| Kannike, A.          | 322                | Labrum, B.  | 629                |
| Karagiannopoulou, M. | 253, 441           | Laely, T.   | 296, 611           |
| Karhunkorva, R.      | 214                | Lafferty, M.  | 241                |
| Karlsson, A.         | 114, 697           | Lafrenz Samuels, K.   | 203                |
| Karoblis, G.         | 283                | Lam-Knott, S.   | 461                |
| kartal, a.           | 231, 499           | Lamm, B.  | 693                |
| Karásek, M.          | 821                | Lanuza, F.  | 21, 49, 430, 463   |
| Katharaki, S.        | 486                | lanz, f. (Department of Architecture and Urban<br>Studies, Politecnico di Milano) | 79, 419            |
| Kavanagh, E.         | 357                | lanz, f. (Newcastle University)   | 135                |
| kazansky, p.         | 40, 726            | Larkham, P.   | 469                |
| KEIDA, K.            | 298, 579           | Larrain, I.   | 425                |
| Kelly, G.            | 304, 534           | Larsen, P.  | 41, 164, 805       |
| Kennet, K.           | 736                | Laven, D.   | 93                 |
| Kharat, S.           | 823                | Laviolette, P.  | 789                |
| Khoshtaria, T.       | 824                | Lawrence, E.  | 606, 644           |
| Kimball, S.          | 789                | Leathem, H.   | 560, 580           |
| Kingsbury, F.        | 283                | Ledinek Lozej, Š.   | 331                |
| Kip, M.              | 59, 409            | Lee, C.   | 66, 672            |
| Kirkegaard, M.       | 15, 467            | Lee, H.   | 159, 180           |

|                      |                                |   |                         |
|----------------------|--------------------------------|---|-------------------------|
| Lees-Maffei, G.      | 506, 736                       | Maags, C.   | 152, 154, 178, 311, 313 |
| Legnér, M.           | 632                            | Macdonald, S.   | 95, 796                 |
| Lelyveld, M.         | 676, 685                       | Mace, J.  | 42                      |
| Leonard, M.          | 305, 721                       | Machabée, S.  | 138                     |
| Lesh, J.             | 120, 469                       | Machado, D.   | 402                     |
| leveratto, j.        | 135                            | Macías Sánchez, C.  | 301, 302                |
| Lewis, R.            | 240                            | Madgin, R.  | 469                     |
| Li, X.               | 255, 445, 464, 708, 712, 739   | Maeland, S.   | 283                     |
| Li, Y.               | 481                            | Maget Dominice, A.  | 591, 593                |
| Liboriussen, B.      | 222                            | Mahdizadeh, S.  | 56, 408                 |
| Lima, F.             | 236, 568                       | Mai Le, Q.  | 108                     |
| Lindgren, A.         | 585                            | Mak, V.   | 327                     |
| Lindheim Kennedy, A. | 563, 659                       | Mangaoang, Á.   | 305, 721                |
| Linn, E.             | 88, 692                        | Marila, M.  | 779                     |
| liquan, x.           | 247, 260, 431, 455             | Markham, K.   | 405, 751                |
| Littlefield, D.      | 661                            | Marković, N.  | 494, 565                |
| Liu, C.              | 11                             | Marrero-Guillamon, I.   | 37                      |
| Liu, H.              | 481                            | Marschall, S.   | 762                     |
| Liu, M.              | 414, 673                       | Martinet, L.  | 113                     |
| LIU, T.              | 472, 475                       | Marçal, H.  | 548, 621                |
| Liu, X.              | 746, 750                       | Mason, R.   | 187, 406, 762           |
| Liu, Y.              | 584                            | Matos, M.   | 190, 191, 223           |
| Lixinski, L.         | 67, 369                        | Matta, R.   | 325                     |
| Lloyd, K.            | 553, 819                       | Maxwell, D.   | 28, 299                 |
| Lloyd, S.            | 150, 804                       | May, S.   | 193, 215, 507, 567      |
| Lockwood, E.         | 788                            | McAtackney, L.  | 127, 507, 567           |
| Loeseke, A.          | 5, 72, 337, 338, 489, 490, 782 | McClelland, A.  | 469                     |
| Logan, W.            | 103, 107, 363, 367             | McCullagh, C.   | 752                     |
| Long, P.             | 305, 721                       | McDonald, I.  | 51                      |
| Loram, C.            | 89, 692                        | McGuinness, J.  | 166, 397                |
| Losson, P.           | 156, 157, 394, 395             | McInnes-Gibbons, R.   | 225, 334                |
| Lotter, S.           | 185                            | McNaught, S.  | 115, 520                |
| Lowande, W.          | 195, 215                       | Mears, H.   | 532, 716, 717           |
| Lowther, H.          | 787                            | Mela, M.  | 168, 547                |
| Lu, H.               | 748                            | Meneguello, C.  | 347, 633                |
| Lubitz, A.           | 372, 526                       | Merai, D.   | 148, 454                |
| Lucas, P.            | 99                             | Meredith, A.  | 676, 714                |
| Lundberg, V.         | 269, 548                       | Milic, N.   | 38, 390                 |
| Lunde, H.            | 569, 638                       | Milligan, L.  | 522                     |
| Lundén, S.           | 625                            | Mitchell, D.  | 273, 484                |
| Luo, P.              | 22, 607, 698, 699              | Mitchell, M.  | 354, 416                |
| Lutz, S.             | 238, 266, 728                  | Moles, K.   | 522                     |
| LV, J.               | 260, 455                       | Montanari, E.   | 615, 708                |
| Lyu, P.              | 22, 117, 698, 701              | Monti, A. (ASK Centre - Bocconi University)                       | 466, 739                |
| Lähdesmäki, T.       | 118, 133                       | Monti, A. (Ecole Nationale Supérieure<br>Agronomique de Toulouse) | 201                     |
| Ma, Q.               | 376, 380, 797, 800             | morel, h.   | 214                     |
| Ma, X.               | 771                            |   |                         |

|                   |                    |  |                    |
|-------------------|--------------------|--|--------------------|
| Morgan, J.        | 546                | Oh, M.   | 487                |
| Mota Santos, P.   | 480, 586           | Oliveira, C. (Faculty of Arts, University of Porto<br>and) | 445                |
| Motawa, I.        | 264, 265, 540, 542 | Oliveira, C. (Universidade de S)                           | 433, 574           |
| Moussouri, T.     | 325, 326           | Onah, R.   | 747                |
| Moustafa, A.      | 695, 786           | Onciul, B.   | 553, 819           |
| Mozaffari, A.     | 340–342, 496–498   | Onuoha, D.   | 64                 |
| Mu, Q.            | 99                 | Onyemechalu, S.  | 711                |
| Mucha, F.         | 245, 256           | Opazo-Sepúlveda, C.  | 415, 763           |
| Muir, L.          | 510                | Orange, H. (Independent scholar)                           | 203                |
| MUKHERJEE, A.     | 451, 464, 715, 739 | Orange, H. (UCL)   | 507, 567           |
| Mukhopadhyay, R.  | 10                 | Orellana, P.   | 415                |
| Mullan, P.        | 351                | Orhon, A.  | 345                |
| Munawar, N.       | 369, 377, 432, 798 | Oriakhogba, D.   | 152, 154, 311, 313 |
| Muniz, T.         | 208                | Orr, S.  | 503                |
| Murawski, M.      | 55                 | oud Ammerveld, J.  | 184, 218           |
| Murphy, M.        | 693                | Owoseni, B.  | 748                |
| murray, a.        | 330                | Paaskoski, L.  | 214                |
| Mustapić, M.      | 824                | PAGE, C.   | 22, 645, 698, 703  |
| Muzaini, H.       | 66, 672            | Painter, M.  | 39, 40, 725, 726   |
| Mäkinen, K.       | 63                 | Palaic, T.   | 167, 398           |
| nadim, t.         | 134                | Palmieri Marinoni, A.                                      | 306                |
| Naismith, J.      | 540                | Papaioannou, G.  | 131, 796           |
| NAKAMURA, R.      | 294, 578           | Park, J.   | 22, 698            |
| Nakano, R.        | 106, 366           | Parry, H.  | 34, 529            |
| Nam, S.           | 252, 328           | Paul, S.   | 617                |
| Nascimento, F.    | 391, 456           | Paulus, A.   | 41, 50, 805, 818   |
| Natalini, D.      | 201                | Pavlicic, J.   | 173, 175           |
| Neale, K.         | 273, 754           | Pearson, N.  | 734                |
| NEGRI, V.         | 113                | Pendlebury, J.   | 184, 469, 479      |
| Nelson, A.        | 297, 522, 612      | Penrose, S.  | 99                 |
| Neyrinck, J.      | 815, 817           | Pentti, P.   | 790                |
| Nic Craith, M.    | 683, 684           | Perasović, B.  | 824                |
| Nicholas, V.      | 494                | Pereira Roders, A.   | 72, 163            |
| Niklasson, E.     | 95                 | Perryman, G.   | 438, 577           |
| Nikolic Deric, T. | 815, 816           | Petersen, A.   | 353                |
| Nomeikaite, L.    | 518                | Petursdottir, T.   | 196                |
| Nono, F.          | 522                | Petursson, J.  | 307, 330           |
| Novoa, M.         | 111                | Pfoser, A.   | 29, 371, 442, 444  |
| Nudell, E.        | 289                | Piazzoni, F.   | 477, 773           |
| Nyhan, J.         | 512                | Picas, M.  | 415                |
| O'Brien, D.       | 213                | Piccini, A.  | 99, 125, 447       |
| O'Carroll, A.     | 205–207, 649–651   | Pietrobruno, S.  | 263, 307           |
| O'Connor, S.      | 217, 436           | Pillatt, T.  | 28, 299            |
| Oevermann, H.     | 59, 409            | Pinto Leitao Pereira, M.                                   | 768                |
| Oglethorpe, M.    | 213                | Pinto Ribeiro, A.  | 157, 395           |
| Oguz, E.          | 92, 362            | Pintossi, N.   | 72                 |

---

|                           |                    |   |                              |
|---------------------------|--------------------|---|------------------------------|
| Pisk, M.                  | 574                | Ross, L.                                | 213                          |
| Pistella, J.              | 279, 418           | Roux, N.                                | 468                          |
| Pocock, C.                | 98                 | Roy, M.                                 | 190, 191, 223, 224           |
| Pompejano, F.             | 630, 669           | Royuela-Maldonado, M.                   | 306                          |
| Popov, A.                 | 783, 822           | Runnel, P.                              | 596, 597                     |
| Posocco, L.               | 352                | Sabrine, I.                             | 763                          |
| Postgate, P.              | 96, 427            | Sachdeva, P.                            | 491                          |
| Poulios, I.               | 680                | Said, L.                                | 695, 786                     |
| Pranaitytė, L.            | 241, 322, 599, 754 | Salt, K.                                | 795                          |
| Presland, T.              | 125, 447           | Saltzman, K.                            | 200, 573                     |
| Prior, M.                 | 393, 728           | Sampatakou, D.                          | 264, 723                     |
| Prodan, A.                | 714                | Sanchez Laws, A.                        | 241, 599                     |
| Pruulmann-Vengerfeldt, P. | 596–598            | Sandford Smith, S.                      | 778, 803                     |
| QUADRI, Z.                | 769                | Sandford, R.                            | 502–504, 630, 670            |
| Rahman, D.                | 324                | Sanfelice Rahmeier, C.                  | 236, 568                     |
| Rahman, S.                | 146, 388           | Sangtani, C.                            | 789                          |
| Rajanayagam, I.           | 374, 528           | Sansi, R.                               | 37                           |
| Rajendran, L.             | 56, 408            | Santana Oliveros, P.                    | 46                           |
| Ramli, S.                 | 264, 265, 540, 542 | Santikarn, A.                           | 211                          |
| Ramon Celis, P.           | 560                | SARASHIMA, S.                           | 113, 287                     |
| Rankl, B.                 | 585, 665           | Saul, H.                                | 199, 507, 567                |
| Ratcliffe, T.             | 204, 580           | Savolainen, U.                          | 794                          |
| Reagan, R.                | 229, 274           | Scally, G.                              | 8, 276                       |
| Rees, A.                  | 617                | Scheerlinck, K.                         | 563                          |
| Reijnders, S.             | 172                | Schiavone, R.                           | 172, 238                     |
| Rellensmann, C.           | 58, 336            | Schlegel, S.                            | 465                          |
| Rellensmann, L.           | 10, 74, 355        | Schofield, T.                           | 543                          |
| Reyes, H.                 | 101                | Schoonjans, Y.                          | 563                          |
| Rey, V.                   | 65, 780            | Schreiber, H.                           | 275, 281, 288, 303, 804, 815 |
| Richards, B.              | 209, 724           | Schuppli, S.                            | 205, 649                     |
| Riesto, S.                | 713, 721           | Schutz, L.                              | 64                           |
| Rindzeviciute, E.         | 213                | Scioldo, C.                             | 161                          |
| Rinhaug, A.               | 697                | semien, j.                              | 190, 222, 223                |
| Ritchie, G.               | 6, 339             | Senatore, M.                            | 581                          |
| Roberts, A.               | 190, 223, 304, 534 | Serin, U.                               | 575, 704                     |
| Robertson, I.             | 66, 672            | Settimini, E.                           | 306, 648                     |
| Robertson, K.             | 344, 500           | Sexton, A.                              | 549                          |
| Robson, E.                | 524, 556           | Sham, D.                                | 63                           |
| Roden, D.                 | 40, 726            | Sharma, A.                              | 201                          |
| Rodenberg, J.             | 180                | Shehade, M.                             | 157, 178, 250, 395, 401, 519 |
| Rodgers, J.               | 66, 672            | Shepherd, E.                            | 549                          |
| Rodrigues, E.             | 613                | Shiff, C.                               | 69, 348                      |
| Rodwell, D.               | 425                | Shubladze, R.                           | 824                          |
| Rogelja Caf, N.           | 493                | Shuqair, N.                             | 4, 60                        |
| Rosetti, I.               | 91, 163            | Siivonen, K.                            | 214                          |
| Ross, J.                  | 241                | Singh, K. (Ashoka University)           | 101, 603                     |
|                           |                    | Singh, K. (Jawaharlal Nehru University) | 780                          |

---

---

|                        |                             |                        |                         |
|------------------------|-----------------------------|------------------------|-------------------------|
| Singh, R.              | 87, 691                     | Tarhan, H.             | 132                     |
| Sisak, R.              | 68, 675                     | Taylor, J.             | 697                     |
| Sivula, A.             | 790, 791                    | Taylor, R.             | 52, 557                 |
| Sjöholm, C.            | 200                         | Telles da Silveira, P. | 267, 730                |
| Sjöholm, J.            | 469                         | Terracciano, A.        | 509, 762                |
| Skounti, A.            | 288                         | Terras, M.             | 241                     |
| Smith, L.              | 288                         | Testa, A.              | 315, 316, 657           |
| Smyth, H.              | 557                         | Theocharidou, M.       | 256, 269                |
| Sobti, M.              | 88, 340, 342, 496, 498, 691 | Thomas, N.             | 66, 672                 |
| Soirila, P.            | 179                         | Thomas, R.             | 464, 476, 739, 740      |
| Sonmez, M.             | 608                         | Thompson, E.           | 156, 157, 268, 395, 396 |
| Sorensen, M.           | 159                         | Tietjen, A.            | 720, 742                |
| Sosnowska, E.          | 251                         | Ting, V.               | 36                      |
| soytemel, E.           | 825                         | Tinius, J.             | 37, 77                  |
| Staats, R.             | 416                         | Tolia-Kelly, D.        | 66, 672, 755            |
| Stach, S.              | 443                         | Tran, Q.               | 589, 605                |
| Stadhouders, K.        | 658                         | Trotter, M.            | 206, 650                |
| Stainforth, L.         | 437                         | Tsang-de Lyster, S.    | 26, 292                 |
| STASISIN, L.           | 472                         | Tsenova, V.            | 2, 228                  |
| Stein, A.              | 806                         | Tulliach, A.           | 170, 648, 812           |
| Steinbeiser, S.        | 57, 777                     | Tung, W.               | 5, 20                   |
| Steiner, H.            | 681, 743                    | Turgeon, L.            | 288                     |
| Stelbiene, A.          | 555                         | Turnbull, P.           | 241, 599                |
| Stengs, I.             | 62, 181                     | Turunen, J.            | 118, 594                |
| Stevenson, A.          | 18, 599, 600, 623           | Tzouganatou, A.        | 243, 256                |
| Stewart, M.            | 188, 481                    |                        |                         |
| Stobart, H.            | 300, 302                    | Ugwuanyi, J.           | 746, 750                |
| Stobiecka, M.          | 76, 231, 234, 678           | Umeya, K.              | 294, 578                |
| Stoner, A.             | 18, 242                     | Uribe, C.              | 56                      |
| Storm, A.              | 198, 213                    | Uskokovic, S.          | 359                     |
| Strahilov, I.          | 103, 284                    |                        |                         |
| Stuedahl, D.           | 596, 598                    | Vahtikari, T.          | 469                     |
| Stylianou-Lambert, T.  | 250, 519, 660               | Vaivade, A.            | 113                     |
| Su, J.                 | 152, 153, 311, 312, 749     | Valderrama, A.         | 349                     |
| Sulaiman, D.           | 149, 766                    | Valente Cardoso, C.    | 622                     |
| Svenningsen Kajita, H. | 706                         | van Gorp, B.           | 121                     |
| Svensson, D.           | 573                         | van Knippenberg, K.    | 100, 429                |
| Swenson, A.            | 469                         | Van Mulder, J.         | 262, 538                |
| Swiderska, K.          | 152, 311                    | Vargas-Downing, V.     | 4, 631                  |
| Swithenbank, L.        | 575                         | Vavassori, V.          | 270, 624                |
| Szemzo, H.             | 81, 421                     | Veeratomy, S.          | 552                     |
| Szöke, A.              | 2                           | Veldpaus, L.           | 160, 459, 460           |
| Sörlin, S.             | 573                         | Velázquez Marroni, C.  | 588, 638, 639           |
|                        |                             | Venovcevs, A.          | 423                     |
| Takenouchi, E.         | 545, 655                    | Veras, L.              | 640                     |
| Tam, L.                | 185, 488, 776, 822          | Verschuren, L.         | 255, 525                |
| Tan, G.                | 247, 260, 431, 455          | Vickers, E.            | 106, 158, 367           |
| Taormina, F.           | 746                         | Vigneron, S.           | 591, 593                |

---

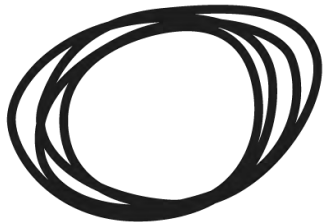


|   |  |   |                                     |
|---|--|---|-------------------------------------|
| Vigotti, F.   | 630, 669   | Wu, I.  | 343                                 |
| Viita-aho, M.   | 594  | Wulff Barreiro, F.                                | 433, 491, 758                       |
| Volpe, A.   | 553, 663   | Wyatt, B.   | 535                                 |
| von Oswald, M.  | 122  |   |                                     |
| von Rosen, A.   | 510, 531   | Xiao, N.  | 411, 670                            |
| Vos, C.   | 161  | XIRADAKIS, P.                                     | 248                                 |
| Voudouris, K.   | 211, 583   | Xu, X.  | 22, 698, 699                        |
|   |  |   |                                     |
| Waelde, C.  | 152, 153, 311, 312   | Yadollahi, S.                                     | 458                                 |
| Wagenaar, P.  | 180  | Yamamoto, H.                                      | 44                                  |
| Wagener, N.   | 113  | Yassine Kassab, R.                                | 371                                 |
| Wakefield, S.   | 57, 65, 72, 115, 121, 158, 169, 777, 780,<br>782, 790, 793, 807, 811 | Yim, V.   | 772                                 |
| Walker, H.  | 492  | Yin, S.   | 239                                 |
| Wallenböck, G.  | 116, 791   | Yoncaci Arslan, P.                                | 544, 730                            |
| Walters, D.   | 66, 93, 672  | Yoo, H.   | 252, 328                            |
| wang, c.  | 770–772  | Yoshida, M.                                       | 164, 809                            |
| Wang, J.  | 42, 732  | Young, H.   | 251                                 |
| Wang, R.  | 33   | Young, S.   | 66, 672                             |
| Wang, S.  | 62   | Yu, S.  | 241, 599                            |
| Wang, Y. (University of L)                                | 131  | Yusupova, G.                                      | 444                                 |
| Wang, Y. (Xi'an Jiaotong-Liverpool University<br>(XJTLU)) | 184, 479   | Yücesoy, E.                                       | 199                                 |
| Wangefelt Ström, H.                                       | 619, 653   | Zabi, A.  | 350                                 |
| Waterton, E.  | 199, 507, 567, 760   | Zallio, X.  | 46                                  |
| Watson, S.  | 537, 638, 656  | Zamora Corona, A.                                 | 561                                 |
| Wellesley-Smith, C.                                       | 27   | Zang, X.  | 121                                 |
| Wells, J.   | 524  | Zetti, I.   | 546, 655                            |
| Wergin, C.  | 241, 402, 599, 662   | Zhang, J.   | 140, 383                            |
| Westcott Wilkins, L.                                      | 45   | Zhang, L.   | 22, 23, 117, 290, 607, 645, 698–703 |
| Westerlund, T.  | 200  | Zhang, W.   | 181, 470                            |
| Western, J.   | 758  | Zhao, Y.  | 90                                  |
| Whitehead, C.   | 543, 687   | Zheng, N.   | 744, 820                            |
| Whitelegg, I.   | 789  | Zhu, Y.   | 84, 104, 105, 107, 364, 365, 367    |
| Whittington, V.   | 571  | Ziino, B.   | 108, 368                            |
| Widholm, C.   | 269, 548   | ZMPOGKO, E.                                       | 248                                 |
| Widmaier, L.  | 245, 256   | Zuanni, C.  | 244, 616                            |
| Wienand, J.   | 241, 599   | Zuljevic, M.                                      | 49                                  |
| Wieser, L.  | 654  | Zwart, I. (Department of ALM, Uppsala University) | 605                                 |
| Wilkins, B.   | 45, 232  | Zwart, I. (Uppsala University)                    | 15, 511, 589                        |
| Williams, K.  | 227, 562   |   |                                     |
| Winter, T.  | 86, 87, 690  | Árnadóttir, T.                                    | 187, 319                            |
| Wollentz, G.  | 381, 802   | Özçakır, Ö.                                       | 544, 730                            |
| Wood, B.  | 150, 501, 736, 804   |   |                                     |
| Woodham, A.   | 553, 819   | Üdre, D.  | 275                                 |
| Woodhead, C.  | 592, 593   | 董一平, Y.   | 30, 32, 448, 709                    |



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