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Project title: Transmitting Contentious Cultural Heritages with the Arts: From Intervention to Co-Production

Periodic Technical Report

Part B

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TRACES
Transmitting Contentious Cultural Heritages with the Arts: From Intervention to Co-Production

Acronym:	TRACES
Title:	Transmitting Contentious Cultural Heritages with the Arts: From Intervention to Co-Production
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Coordinator:	Universitaet Klagenfurt (UNI-KLU) | Prof. Klaus Schönberger
EU Officer:	Hinano Spreafico

ABSTRACT

Through an innovative research methodology, TRACES investigates the challenges and opportunities raised when transmitting complex pasts and the role of difficult heritage in contemporary Europe.
European cultural heritage is inherently complex and layered. In the past, conflicting or controversial perspectives on different historical memories and experiences have been colliding in the rich cultural landscape of Europe and continue to do so in the present. These contentious heritages are often particularly difficult to convey to a wide public and can impede inclusivity as well as prevent the development of convivial relations. Nevertheless, if transmitted sensitively, they can contribute to a process of reflexive Europeanisation, in which the European imagination is shaped by self-awareness, on-going critical reflection, and dialogue across different positions.
TRACES involves a multi-disciplinary team that brings together established and emerging scholars, artists, and cultural workers to develop a rigorous, creative and all-round investigation on contentious cultural heritages, and to experiment with innovative research methodologies. In order to achieve these objectives, TRACES has initiated a series of "**Creative Co-Productions**" (CCPs) in which artists, researchers, heritage agencies, and stakeholders collaborate on long-term projects researching selected cases of contentious heritage and developing new participatory public interfaces. Theoretical investigations pertaining to different research fields and disciplines (WPs) will support and complement these art-based research actions, analysing and expanding their outcomes with the aim to identify new directions for cultural institutions and museums to effectively transmit contentious cultural heritage and contribute to evolving European identities.

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1. Explanation of the work carried out by the beneficiaries and overview of the progress

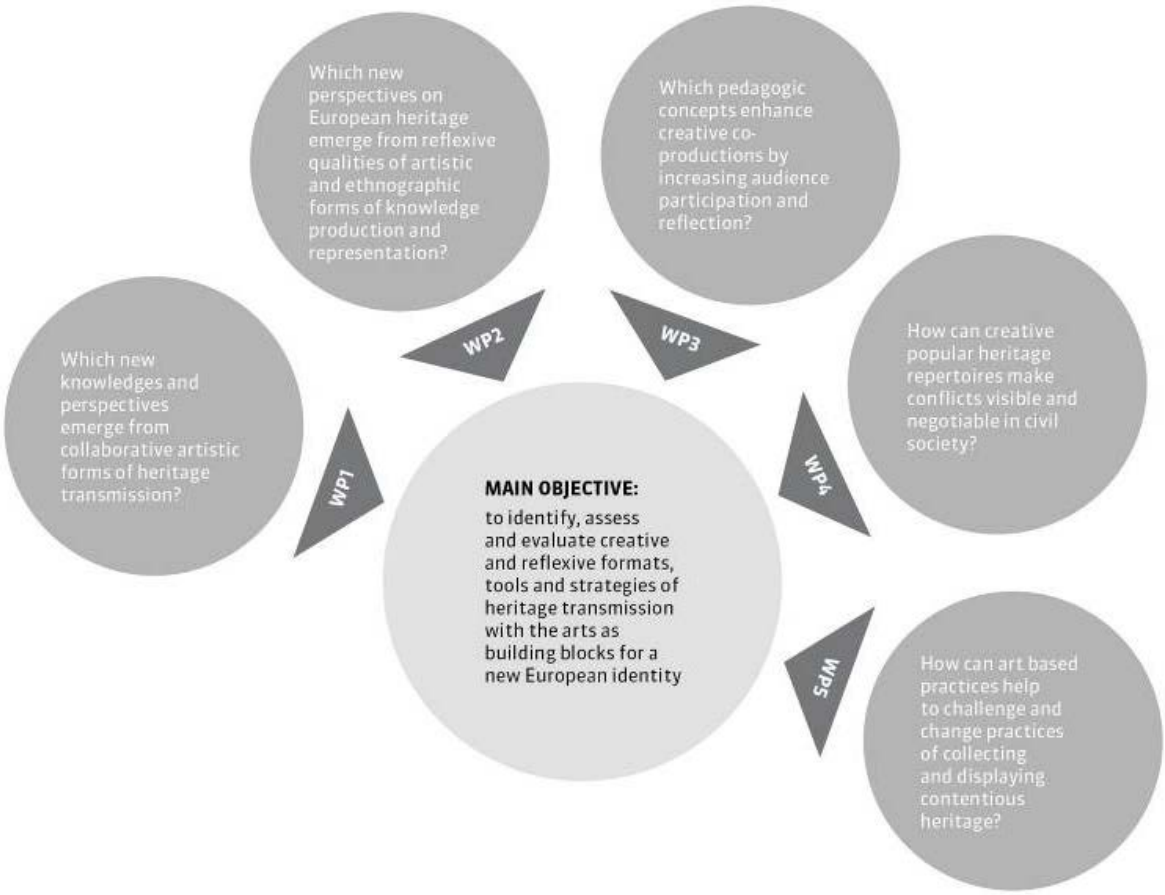
TRACES sets out from the assumption that the current economic and political crisis of Europe is also a crisis of values and identities, and therefore a cultural crisis. TRACES investigates the challenges and opportunities raised when transmitting complex pasts and the role of difficult heritage in contemporary Europe European cultural heritage is inherently complex and layered. In the past, conflicting or controversial perspectives on different historical memories and experiences have been colliding in the rich cultural landscape of Europe and continue to do so in the present. These contentious heritages are often particularly difficult to convey to a wide public and can impede inclusivity as well as prevent the development of convivial relations. Nevertheless, if transmitted sensitively, they can contribute to a process of reflexive Europeanisation, in which the European imagination is shaped by self-awareness, on-going critical reflection, and dialogue across different positions.

The multi-disciplinary project team develops a rigorous, creative and all-round investigation on contentious cultural heritages, and experiments with innovative research methodologies. In order to achieve these objectives, TRACES has initiated a series of "Creative Co-Productions" (hereinafter CCPs) in which artists, researchers, heritage agencies, and stakeholders collaborate on long-term projects researching selected cases of contentious heritage and developing new participatory public interfaces. Theoretical investigations pertaining to different research fields and disciplines support and complement these art-based research actions with the aim to identify new directions for cultural institutions and museums to effectively transmit contentious cultural heritage and contribute to evolving European identities.

During the first year TRACES has promoted a wide series of meetings and debates among the partners, to further broaden the disciplinary, cultural, and geographical perspective. As TRACES was built on the idea of co-production between researcher, artists and practicioners/educators on one hand and the critical investigation on these approaches on the other hand, it was crucial that the whole project develops bases of debate and exchange. The first project year was mainly dedicated to this approach.

Beyond that the Kick-off was held in Klagenfurt (* *see D6.1*), which was a first opportunity to get to know the consortium members personnally and an exchange of ideas and approaches. Then first (artistic) actions took place, like the prelude of the participatory opera in Dordolla (IT) SISIFA in June 2016 which is at the same time being researched by WP4 and a first workshop by the CCP1 in Medias in August. First visits of CCPs were made, mainly from WP members, but CCP members were partly also visiting their colleagues. Various workshops have been held and TRACES has been presented at conferences.

1.1. Objectives



TRACES Project set a series of both theoretical and empirical **objectives** (listed in DoA), that inform the methods and structure of the research:

To identify/produce innovative research methodologies, combining qualitative research with action research, academics with end-users, theorisation with intervention, classical methodologies with ICT. This means including multi-disciplinary approaches in the phases of both strategy elaboration and action execution, with particular regard to art practices as a means to involve a broader audience in cultural co-production and stimulate the creation of new jobs and professionalism within the creative industries; in parallel the contexts of the creative industries will be critically reflected;

To convey research results in operational indications by elaborating site-specific strategies and artaction research, able to generate an immediate impact within the research project development;

→ In order to encourage a multi-disciplinary cooperation, foster the advancement of knowledge through a cross-fertilisation of ideas, TRACES research units include academicians, artists and heritage institutions, committed to develop collaborative research methodologies through a daily practice. Artistic co-productions are the prominent innovative research tools implemented by TRACES to complement traditional speculative investigations with “practice-based” actions, and achieve a deeper participatory approach to the transmission

of contentious heritages. The involvement of academically trained artists, supported by scholars providing a high level expertise, ensures a solid theoretical backbone and a constant critical reflection to the CCPs actions. They actively contribute to:

- investigate the potentials of participatory art practices for transmitting contentious heritages (i.e. drafting of the collaborative questionnaire, exhibitions curatorship, organisation and design) and develop informal heritage knowledge production within the hosting institutions, both in content and method (WP1);
- critically guide and accompany the CCPs' research processes, investigating, in particular, the relationships between researchers, artists and heritage agencies in situ. A team of ethnographers was recruited to effectively achieve this goal (WP2);
- support the CCPs projects in their stakeholder involvement and the development of their educational activities. A set of skype-interviews and workshops with the CCPs to develop questions and activities on educational approaches was conducted to achieve this goal (WP3);
- develop, implement, and evaluate contentious cultural heritage practices based on popular culture, with a particular focus on ethnographic methodology . A KoM workshop on "elements of ethnography in contested settings" and the guide-line "hybrid record" was set up to achive this goal (WP4);
- support the CCPs in contextualising their work in a broad context of museology and contentious cultural heritage work and develop creative approaches for working with the sensitive collections. In this perspective literature research on restitution debates of contentious collections was conducted.

To disseminate the results as widely as possible, in the EU and worldwide, devising strategies to involve relevant communities, stakeholders, practitioners, policy makers and educational institutions in the making and/or diffusing of relevant issues in the cultural heritage field;

→ Local workshops promoted within the CCPs programmes, public seminars, scientific publications, project website, TRACES Journal, exhibitions.

The participation to conferences and lectures has been used to disseminate the project and the preliminary findings, as well as broaden the debate about key questions (i.e. the transmission, representation, and exhibition of difficult heritages; the reactivation of heritage sites by means of collaborative practices; strategies to engage with communities and foster a social inclusion; ethnographic representation and audience inclusion; reflexive Europeanisation; etc.)

Examples for public workshops and conferences organised and/or attended by TRACES researchers[1]:

- 12 April 2016, workshop on ethics of display and photography of contentious collections with Sharon Macdonald, June Jones, Henrietta LIdchi, Suzana Milevska, CCP4 members
- April–July 2016, "Thinking about 'Reflexive Europeanization' European Heritage and Memory Politics", Lecture Series, co-organised by Regina Römhild (WP5 team), Institut für Europäische Ethnologie, Humboldt-Universität zu Berlin
- September 4, 2016, Workshop "Developing Past(s)" by TRACES artist Răzvan Anton, Mediaș, 3-5 October 2016, workshop on "Awkward Objects of Genocide: The Holocaust and Vernacular Arts in and beyond Polish Museums", Polin Museum of the History of Polish Jews; Warsaw, Poland

1 For a detailed list please have a look at the description of work of the single WPs/CCPs.

- 15 March 2017, Conference "TRANSFORMING MAZE / LONG KESH PRISON: The vital role of contemporary dialogical art and architecture in dealing with contentious heritage", MAC - Metropolitan Arts Centre, Belfast (UK)
- 16-20 March 2017, Krakow: research trip by WP1 to visit CCP1 and attend the conference organised by the CCP1
- 10-15 April, 2017, Edinburgh: research trip and participation in the workshop organised by the CCP4 team (open workshop by Sharon Macdonald)

One important means of dissemination is the TRACES Magazine which first came out in October 2016 (D 6.3 TRACES Magazine). In the meantime the second issue has been published and a call for papers was launched for TRACES Journal03.

Additionally, TRACES partners have started working on two open-access resources:

- the edited volume Art, Ethnography, Contentious Heritage (working title), edited by Arnd Schneider (WP2), which will contain contributions from the five ethnographers involved in the project and members of the CCPs;
- TRACES Contentious Heritage Manual, an extensive volume offering a comprehensive overview of the pivotal findings resulting from project activities, critically outlining best practices and policies addressed to the transmission of contentious cultural heritage, and thus raising awareness and nurturing the debate on reflexive Europeanisation.

To provide adequate platforms to discuss topics and issues and stimulate and produce knowledge advancement, both face-to-face (brainstormings, workshops, international conferences) and online (website, blog, etc.);

→ The progress of the research and the advancement of the artistic co-productions has been regularly reported and disseminated through the project website (http://www.tracesproject.eu/) and a Facebook page (https://www.facebook.com/tracesproject), TRACES trimestrial journalmagazine, and the periodical publication of a newsletter.
The consortium has been cooperating with other EU funded sister projects (i.e.g. CoHERE, https://research.ncl.ac.uk/cohere , UNREST http://www.unrest.eu/) to organise joint events and share the preliminary findings.

In the spirit of the establishment of mutual Co-Production, the Kick-off Meeting (Klagenfurt, 9-11 May 2016) was transferred to a learning platform.
The consortium elaborated and shared a critical Reader prior to the convention in Klagenfurt, featuring a collection of scientific essays signed by scholars affiliated to the project and eminent researchers, to offer an overview of the state-of-the-art and empower the mutual knowledge in the fields of participatory art practices, contentious cultural heritage, education and conflict, and European identity and culture. The Kick-off Meeting also included a workshop on ethics.

Field visits as "critical friends"
Following the concept of "critical friends" (as suggested by WP3) WP researcher started to visit the CCPs, to discuss with them the critical aspects of their work based on their research perspective and developed their own research question: Eg WP 3 visit of CCP1, 4, 3, developing a set of research questions on educational approaches and stakeholder involvement; WP4 visit of CCP 3 and 5; WP1 as the main CCP platform is establishing a tour to all CCP with the aim to develop a "questionnaire" as an methodological tool.

Video/telephone conferences between CCPs and researchers

The main communication platform to establish personal exchange are skype-conferences between WPs and CCPs. WP1 and CCP task manager hold regular skype conferences with CCPs to address several questions, problems and planned outcomes. WP3 conducted skype interviews with all CCPs before and after the KoM and establishes regular skype meetings with CCP5 to discuss stakeholder involvement and critical issues in this perspective.

Basecamp as the general working platform

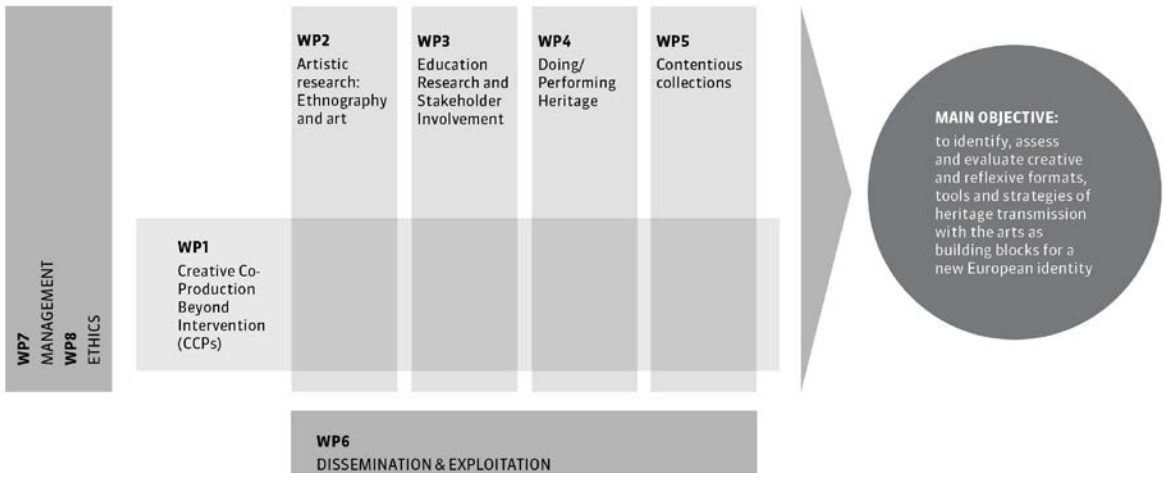
To provide a genuine working platform for the project but also to collect and develop data on the research process, TRACES established the working platform Basecamp. On this platform regular exchange between the the partners is conducted and documented. It is used for internal discussions, sharing of documents and for making decisions more transparent.

To involve the local population in strategies of cultural co-production, in order to develop a potent exchange between top-down academic approaches and bottom-up practices, and to enable direct users to actively participate in the process.

→ Local workshops and events open to the public have been used to engage a wider audience and raise awareness about the role and transmission of contentious cultural heritage. On-going artistic actions: five creative co-productions (see report on CCPs), and two creative community-led local development approaches ("In Schwebe": Landscape exhibition at tripoint Arnoldstein Peč/Petzen (A); *Sisifa*: Opera production in Dordolla, Friuli (I)).

N°	WP name	period in months		YEAR 1												YEAR 2												YEAR 3											
				March 2016	April 2016	May 2016	June 2016	July 2016	August 2016	September 2016	October 2016 Milestone 1,6	November 2016	December 2016	January 2017	February 2017	March 2017	April 2017	May 2017	June 2017 Milestone 2	July 2017	August 2017	September 2017	October 2017	November 2017	December 2017	January 2018	February 2018 Milestone 3	March 2018	April 2018	May 2018	June 2018	July 2018	August 2018	September 2018	October 2018 Milestone 4	November 2018	December 2018	January 2019	February 2019 Milestone 5
WP1	**Artistic Research: Creative Co-Production Beyond Intervention**	**start**	**end**	M1	M2	M3	M4	M5	M6	M7	**M8**	M9	M10	M11	M12	M13	M14	M15	**M16**	M17	M18	M19	M20	M21	M22	M23	**M24**	M25	M26	M27	M28	M29	M30	M31	**M32**	M33	M34	M35	**M36**
T1.1	Overview and critical research on participatory art practices	1	12																																				
T1.2	Coordinating art production of CCPs	1	36																														**D1.4**	**D1.3**	**D1.5**				
T1.3	Developing a workshop with CCPs and stakeholders	1	24																				**D1.2**																
T1.4	Composing questionnaire collaboratively	1	24																								**D1.1**												
T1.5	Synthesis	25	36																																				
T1.6	Curating Exhibition	18	36																																				
WP2	**Ethnographic research on/with art production**	**start**	**end**	M1 03-2016	M2 04-2016	M3 05-2016	M4 06-2016	M5 07-2016	M6 08-2016	M7 09-2016	**M8** 10-2016	M9 11-2016	M10 12-2016	M11 01-2017	M12 02-2017	M13 03-2017	M14 04-2017	M15 05-2017	**M16** 06-2017	M17 07-2012	M18 08-2017	M19 09-2017	M20 10-2017	M21 11-2017	M22 12-2017	M23 01-2018	**M24** 02-2018	M25 03-2018	M26 04-2018	M27 05-2018	M28 06-2018	M29 07-2018	M30 08-2018	M31 09-2018	**M32** 10-2018	M33 11-2018	M34 12-2018	M35 01-2019	**M36** 02-2019
T2.1	Survey	1	6						**D2.1**																														
T2.2	Main Research I	6	12														**D2.2**																						
T2.3	Main Research II	13	24																						**D2.3**														
T2.4	Critical Examination	25	36																																				**D2.4**
T2.5	Synthesis	25	36																																				
WP3	**Research on education and stakeholder involvement**	**start**	**end**	M1 03-2016	M2 04-2016	M3 05-2016	M4 06-2016	M5 07-2016	M6 08-2016	M7 09-2016	**M8** 10-2016	M9 11-2016	M10 12-2016	M11 01-2017	M12 02-2017	M13 03-2017	M14 04-2017	M15 05-2017	**M16** 06-2017	M17 07-2012	M18 08-2017	M19 09-2017	M20 10-2017	M21 11-2017	M22 12-2017	M23 01-2018	**M24** 02-2018	M25 03-2018	M26 04-2018	M27 05-2018	M28 06-2018	M29 07-2018	M30 08-2018	M31 09-2018	**M32** 10-2018	M33 11-2018	M34 12-2018	M35 01-2019	**M36** 02-2019
T3.1	Cross-analysis of Educational Approaches to Contentious Cultural Heritage	1	12												**D3.1**																								
T3.2	Support and accompanying research on educational activities of the CCPs	1	36																														**D3.3**						
T3.3	Task Oral history school project, Romania	24	36																																				
T3.4	Task action research on education with contentious collections at the Weltkulturen Museum, Frankfurt, Germany	12	24																														**D3.2**						
T3.5	Educational program for "Dead Images", Scotland	12	36																																				
T3.6	Research on Museum Design to foster communication	3	36																																				
T3.7	Synthesis	25	36																																				
WP4	**Performing Heritage: Creative everyday practices in popular culture**	**start**	**end**	M1 03-2016	M2 04-2016	M3 05-2016	M4 06-2016	M5 07-2016	M6 08-2016	M7 09-2016	**M8** 10-2016	M9 11-2016	M10 12-2016	M11 01-2017	M12 02-2017	M13 03-2017	M14 04-2017	M15 05-2017	**M16** 06-2017	M17 07-2012	M18 08-2017	M19 09-2017	M20 10-2017	M21 11-2017	M22 12-2017	M23 01-2018	**M24** 02-2018	M25 03-2018	M26 04-2018	M27 05-2018	M28 06-2018	M29 07-2018	M30 08-2018	M31 09-2018	**M32** 10-2018	M33 11-2018	M34 12-2018	M35 01-2019	**M36** 02-2019
T4.1	Research Review	1	6																																				
T4.2	Ethnographic Research	1	24																		**D4.2**																		
T4.3	Public Impact / Public Awareness	1	36									**D4.4**	**D4.5**			**D4.1**																								
T4.4	Workshops/Exchange with CCPs other WPs	3	34																																				
T4.5	Synthesis & Integration	3	36																																				**D4.3**
WP5	**Contentious Collections: Research on Material Culture of Difficult Cultural Heritage**	**start**	**end**	M1 03-2016	M2 04-2016	M3 05-2016	M4 06-2016	M5 07-2016	M6 08-2016	M7 09-2016	**M8** 10-2016	M9 11-2016	M10 12-2016	M11 01-2017	M12 02-2017	M13 03-2017	M14 04-2017	M15 05-2017	**M16** 06-2017	M17 07-2012	M18 08-2017	M19 09-2017	M20 10-2017	M21 11-2017	M22 12-2017	M23 01-2018	**M24** 02-2018	M25 03-2018	M26 04-2018	M27 05-2018	M28 06-2018	M29 07-2018	M30 08-2018	M31 09-2018	**M32** 10-2018	M33 11-2018	M34 12-2018	M35 01-2019	**M36** 02-2019
T5.1	Literature Overview and a Survey of Contentious Cultural Heritage	1	12																																				
T5.2	Undertake Engagements with CCPs with Contentious Collections	6	30																																				
T5.3	Undertake Documentation and Comparative Analysis of the Challenges and Potentials of CCP of	6	36																																				
T5.4	Support the Development of Exhibitions, Workshops, Educational Programmes and Digital Interfaces for	12	36																								**D5.1**						**D5.2**						
T5.5	Publishing Articles and Conference/research Papers on European Contentious	18	36																																				
WP6	**Dissemination and Communication**	**start**	**end**	M1 03-2016	M2 04-2016	M3 05-2016	M4 06-2016	M5 07-2016	M6 08-2016	M7 09-2016	**M8** 10-2016	M9 11-2016	M10 12-2016	M11 01-2017	M12 02-2017	M13 03-2017	M14 04-2017	M15 05-2017	**M16** 06-2017	M17 07-2012	M18 08-2017	M19 09-2017	M20 10-2017	M21 11-2017	M22 12-2017	M23 01-2018	**M24** 02-2018	M25 03-2018	M26 04-2018	M27 05-2018	M28 06-2018	M29 07-2018	M30 08-2018	M31 09-2018	**M32** 10-2018	M33 11-2018	M34 12-2018	M35 01-2019	**M36** 02-2019
T6.1	Design and implementation of the Project Dissemination Tools	1	8				**D6.2**				**D6.3**																													
T6.2	Management of the Dissemination Tools	1	36																																				
T6.3	Design, Organisation and Promotion of Dissemination Events	1	36				**D6.1**																				**D6.4**												**D6.5** **D6.6**
T6.4	Development of the Project Dissemination	8	36																																				
T6.5	Coordination of the Project Internal Communication	1	36																																				
WP7	**Management**	**start**	**end**	M1 03-2016	M2 04-2016	M3 05-2016	M4 06-2016	M5 07-2016	M6 08-2016	M7 09-2016	**M8** 10-2016	M9 11-2016	M10 12-2016	M11 01-2017	M12 02-2017	M13 03-2017	M14 04-2017	M15 05-2017	**M16** 06-2017	M17 07-2012	M18 08-2017	M19 09-2017	M20 10-2017	M21 11-2017	M22 12-2017	M23 01-2018	**M24** 02-2018	M25 03-2018	M26 04-2018	M27 05-2018	M28 06-2018	M29 07-2018	M30 08-2018	M31 09-2018	**M32** 10-2018	M33 11-2018	M34 12-2018	M35 01-2019	**M36** 02-2019
T7.1	Overall project management	1	36																								**D7.1**												
T7.2	Evaluation and Quality Assurance	1	36																																				
T7.3	Progress and Cost Reporting	1	36																																				
T7.4	Ethics compliance	1	36		**D7.3**	**D7.2**																																		
T7.5	Other Legal Issues	1	36																																				
T7.6	Internal Communication and Networking	1	36																																				
WP8	**Lead beneficiary**	**start**	**end**	M1 03-2016	M2 04-2016	M3 05-2016	M4 06-2016	M5 07-2016	M6 08-2016	M7 09-2016	**M8** 10-2016	M9 11-2016	M10 12-2016	M11 01-2017	M12 02-2017	M13 03-2017	M14 04-2017	M15 05-2017	**M16** 06-2017	M17 07-2012	M18 08-2017	M19 09-2017	M20 10-2017	M21 11-2017	M22 12-2017	M23 01-2018	**M24** 02-2018	M25 03-2018	M26 04-2018	M27 05-2018	M28 06-2018	M29 07-2018	M30 08-2018	M31 09-2018	**M32** 10-2018	M33 11-2018	M34 12-2018	M35 01-2019	**M36** 02-2019
T8	Ethics requirements	1	36			**D8.1** **D8.2** **D8.3**																																		

1.2. Explanation of the work carried out per WP and CCP



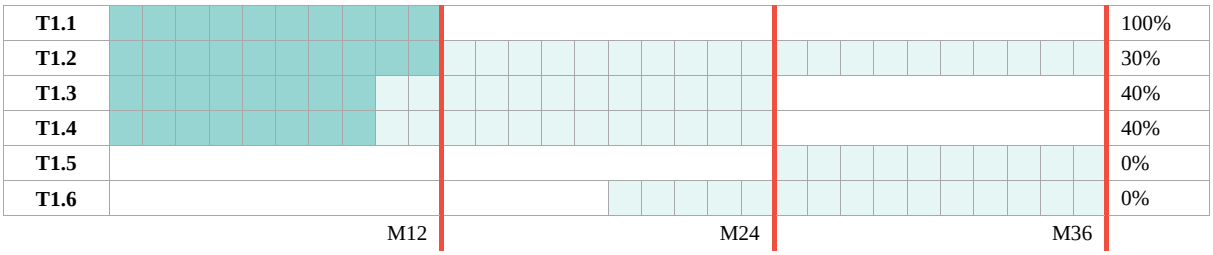
1.2.1. WP 01 | Artistic Research: Creative Co-Production Beyond Intervention

→ WP01 analyses and develops participatory methods and models of innovative contemporary creative collaborations between artists, researchers, heritage agencies, and their stakeholders.

Responsible Partner:
POLIMI – Politecnico di Milano
Principal Investigator/s:
Luca Basso Peressut (POLIMI – WP Leader), Suzana Milevska (POLIMI - PI); Tal Adler (UBER - Task Manager)
Duration: month 01 - 36 (01.03.2016 - 29.02.2019)
Person months: 88 months

WP1 researches the existing participatory methods and artistic practices and offers a critical analysis which aims towards developing new models of innovative creative collaborations between artists, researchers, heritage agencies, and their stakeholders. The focus of the research that unravels on both theoretical and practical level is put on the potentials of participatory art practices for transmitting contentious heritages, either in anthropological, ethnographic or historical institutions which hold and present collections, or present contentious heritages in contemporary art institutions, artist run spaces, re-enactment festivals and other events, phenomena and activities related to heritage in public spaces. WP1 supervises the setting up of five Creative Co-Productions (CCPs) and analyses participatory methods and models of transmitting contentious heritages through these innovative contemporary creative collaborations as different case studies. CCPs are based on long-term research of contentious cultural heritage and its public interfaces. Each CCP develops a specific model of work and this WP compares the established protocols of collaborative work from the perspective of participatory art practice. This approach, supported by WP1, encourages the creation of sustainable models to enable local stakeholders to continue the participatory research and the contemporary art creative productions for new projects. The CCPs artists understand the role of contemporary art to be an artistic strategy to enable the usage of sensitive and self-critical approaches and issues within institutions that own or host contentious cultural heritage (e.g. access to research material, relations with hosts and other institutes, building sustainable networks and solutions, ethical conduct, engagement with contentious heritage, etc.).

WP01 LIST OF THE TASKS



T1.1. Overview and critical research on participatory art practices (M1-12)
T1.2. Coordinating art production of CCPs (M1-36)
T1.3. Developing a workshop with CCPs and stakeholders (M1-24)
T1.4. Composing questionnaire collaboratively (M1-24)
T1.5. Synthesis (M25-36)
T1.6. Curating exhibition (M18-36)

* The **tasks** worked on in the report period are T1.1, T1.2, T1.3, and T1.4.

WP01 RESEARCH ADVANCEMENTS, ACTICIVITIES CARRIED OUT AND PRELIMINARY FINDINGS

→ T1.1. Overview and critical research on participatory art practices

The main theoretical research activities carried out by Dr. Suzana Milevska within WP1 focused on mapping of various existing artistic practices which already addressed contentious heritage as their pivotal focus. The survey shows that these art practices often had limited results due to short-term, interventionist and promotion-oriented strategies and due to the complex societal relations in which the institutions and artist have to frame their collaborations. Although there have been already projects which successfully located points of conflicting and contradictory meanings within the institutions hosting the interventions and the ways of presentation of contentious heritage they could not resolve the general contradictions in contemporary societies. The literature consulted in this period offered various critical arguments and debates, as a basis for further investigations of the inner contradictions in the anthropological, ethnographic, historic and other museums, the art institutions, and the contemporary art world in general (private galleries, art fairs, biennales). These incongruities often hinder the changes of institutions and the inherited interpretations of images and objects which are considered contentious in the context of contemporary arts.
The contradictions stem out issues closely related to the changes in the theoretical and institutional approaches towards representation and figuration in contemporary arts, which are only a few of the aspects and arguments emerged during this research task. It also included an analysis of the peculiar relation between the artistic projects dubbed “institutional critique” which dealt with the contentious heritage in museums and museum collections and more recent participatory art projects dealing with contentious heritages in different ways, mainly because of the different starting positions of these artistic “genres”, media and methods. Models for another approach are a few rare projects that visibly enhance and prove the potential for positive outcomes, e.g. galvanising the social change processes through representing contentious cultural heritage. Findings of this “Overview and critical research on participatory art practices” will result in a theoretical research text by Suzana Milevska to be published within the end of the year and several conference papers and talks. The research of the advancements of the five CCPs set up in the frame of TRACES and the development of the questionnaire based on the collaboration between WP1 and the CCPs already resulted

with proliferation of relevant research questions, mentioned in the previous paragraph. These questions and the pursuit of answers will eventually clarify both the reasons for the limited results of the artistic interventions and will propose the methods, models and media which are more appropriate for transmitting of contentious heritage.
In addition to the anticipated research questions prior to the start of the project the CCPs (annotated in the DoA) new issues emerged and we collected them in one document which is circulated as a basis of the methodology for the final questionnaire.

→ T1.2. and T1.3. Coordinating art production of CCPs and Developing a workshop with CCPs and stakeholders

During the year, regular meetings (via Skype and face to face) have been held, in particular between the principle researcher Suzana Milevska and the task manager Tal Adler with CCPs' teams. During the meetings WP1 and CCP members:

- discussed about the creative co-production process (research questions, methodologies, call for artists, the role of the different actors – artist, researcher, stakeholders, etc);
- agreed on the terms and common methodology of collaboration;
- gradually developed together the draft of the collaborative questionnaire (see task 1.4);
- discussed about the forthcoming workshops and research trips.

- CCP1 – *Absence as Heritage* (meetings: 20.06.2016, 06.12.2016). CCP1's project focuses on *Absence as Heritage* in the case of the Synagogue and Archives of the former Jewish community in Mediaș (Romania). During the meetings the main questions of the CCP1 have been unfolded: how can disappearing cultural heritage(s) be preserved, explored, and understood? How can these places, items, or traditions of "abandoned" heritage be used to understand a conflicted and collective past, and how can they be employed to create a future of positive, multifaceted European identities? An open call for artist was launched in March-April (Tal Adler was also member of the selection jury), interviews with the candidates carried out on 24-27.04.2016 and the artist, Răzvan Anton, has been finally selected.

- CCP2 – *Awkward Objects of Genocide* (meetings: 13.09.2016, 02.11.2016). The meetings with CCP2 unravelled around the issues of representation of the delicate and problematic objects, *Awkward Objects of Genocide*, which are the research focus of the CCP2 team. Their objective, to assess the scale of the phenomenon of vernacular (professional and non-professional) visual practices undertaken to memorialise the Holocaust and to challenge the state of oblivion or "awkwardness" attributed to the objects in question faces the most difficult paradox: how to question and change the status of "vernacular Holocaust art" within ethnographic collections, as well as within a broader discourse on "art and the Holocaust" without perpetuating the existing stereotypes of representation while circulating the images and objects themselves.

- CCP3 – *Casting of Death* (meetings: 23.08.2016, 18.10.2016, 03.11.2016). The research based creative co-production within CCP3 focuses on several collections of death masks held by museums and libraries in Slovenia. In 19th century the death masks of prominent people (politicians, scientists, artists) functioned as an exploitation medium that fit well into precisely structured political and societal projects (nationalism, class struggle, secularisation). The WP1 discussed with CCP3 researches various issues regarding the process of omitting masks from rearranged memorial rooms and depositing them in museum depots, the social and cultural changes that have brought an apparent end to the making of death masks, and particularly the role of a fine artist (who took the casts and

was cast himself when he/she would die). The most intriguing is of course how the research process in museum depots and the intense communications with the curators in the museums responsible for the death masks will be turned into art projects and exhibitions and how these events will enable the institutions to continue the research once CCP3 leaves and TRACES discontinues.

- CCP4 – *Dead Images* (meetings: 07.09.2016, participation of Suzana Milevska in CCP4 Workshop in Vienna via Skype). The research in the CCP4 engages with *Dead Images*: with the complex and contentious legacy of public collections of human skulls. The focus of this project is a skull collection of roughly 40,000, kept by the Anthropology Department of the Natural History Museum in Vienna. Through an exhibition in Edinburgh; accompanying events in Vienna, Berlin, and other European locations; and the development of an education program, *Dead Images* proposes to introduce various publics to the existence of these collections, their history and current uses, and to engage these publics with questions and multiple perspectives pertaining to the philosophical, aesthetic, political and scientific implications of such collections. Again, one of the biggest challenges is how to present "contentious objects" without the burden of representational regimes from the past and the inherited stereotypes, associations and resonances (e.g. how to address the use of skulls in history is necessarily linked to eugenics and phrenology).

- CCP5 – *Transforming Long Kesh / Maze Prison* (meetings: 26.10.2016). *Transforming Maze/ Long Kesh* is a dialogical art project, where artists work with participants to produce an art project. It opens up a new way of thinking about the former and abandoned prison site. The project artistically investigates the material culture of this site and the scattered (immaterial) memories among prisoners. During the discussions with the artists working on the project: Aisling O'Beirn and Martin Krenn they revealed that they will conduct a series of workshops with people who have had a relationship with the prison such as ex-prisoners, ex-employees and ex-visitors. In addition the former prisoners will be invited to create objects related to their personal experience and memory of the site, using various materials and techniques that would have been used by prisoners making objects whilst in jail. A travelling exhibition displayed in various public locations as well as a publication will show these objects (techniques could include, string art, images on handkerchiefs, objects made from lollypop sticks etc.) together with copies/images of artefacts from the jail.

** Detailed reports on the research activities of each CCP are compiled in the following pages (chapter 1.2, Creative Co-productions).*

→ T1.4. Composing questionnaire collaboratively

The questionnaire is a research tool proposed and developed by WP1. Its main purpose is to analyse and develop cross-disciplinary communication and collaborative research methods within TRACES, for establishing profound reciprocal relations within the CCP teams and between them and the various stakeholders, as well as for future similar research and artistic production collaborations focusing on contentious heritage.
The questionnaire is imagined as a tool which aims to link the specific research concepts, contents and questions developed by the different cross-disciplinary partners and teams (issues with re-defining the subject of research, research questions, etc. if different from other research projects). The questionnaire is imagined as a result of continuous discussions about different issues faced by the CCPs in the process of their work on contentious heritage, research, art production and curating the exhibitions presenting contentious heritage. The

cross-disciplinary and multidirectional discussions leading to the collaborative composing of a questionnaire are supposed to help the members of the teams to share the knowledge and ethical concerns raised throughout the project that could enable future similar collaborations to avoid some issues and anticipate eventual misunderstandings.

** For further details, see Annex 01 – Questionnaire Methodology*

WP01 FORTHCOMING ACTIVITIES

In the coming months WP1 will enter the heart of its research activities by developing the concept and design for the final exhibition and undertaking an intensive series of study tours to visit the CCPs:

- 15 March, Belfast: research trip to visit CCP5 and attend the conference on "Transforming Long Kesh / Maze Prison"
http://www.traces.polimi.it/event/transforming-maze-long-kesh-prison/;
- 16-20 March 2017, Krakow: research trip to visit CCP1;
- 10-15 April 2017, Edinburgh: research trip and participation in the workshop organised by CCP4's team. http://www.traces.polimi.it/event/art-and-human-remain/;
- 3-5 May, CCP3-Ljubljana: research trip, meeting with the CCP3 and their partners, visit to the depots-research venues of the CCP329 August - 04 September, Mediaș: research trip to visit CCP1's research venues, summer camp and events in Mediaș;
- Mid October 2017, Milan: meetings regarding the final exhibition;
- November 2017 - June 2018: additional research trips and visits to the five CCPs, the exact dates tbc with each CCP during the mid–term meeting in Berlin, depending on their planned activities and exhibitions, or via regular Skype meetings;
- Spring 2018: final exhibition curatorial strategy regarding the space, selection of works, etc.
- Summer-Autumn 2018: production of the final exhibition and textual contributions for various TRACES publications.

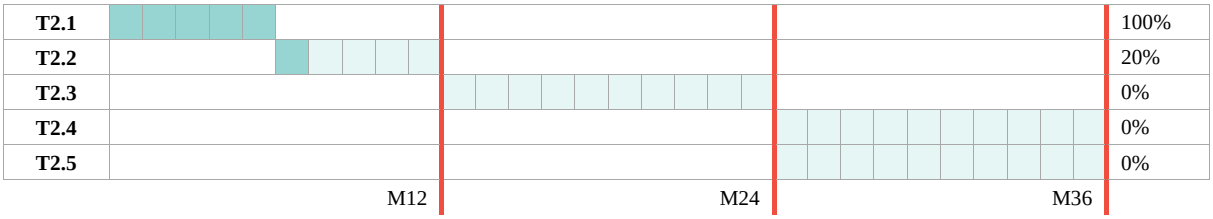
1.2.2. WP 02 | Ethnographic research on/with art production

→ WP02 critically examines the collaborative processes between art and research also in relation to challenges posed by the post-colonial legacy of museums' collections.

Responsible Partner:
University of Oslo
Principal Investigator/s:
Prof. Arnd Schneider (University of Oslo)
Duration: month 01 - 36 (01.03.2016 - 29.02.2019
Person months: 22.50 months

WP2 has two main functions. On the one hand it critically guides and accompanies the research process of the other CCPs. For this purpose, it convenes a number of workshops (Klagenfurt, Oslo, Berlin) and also involves 5 ethnographers who carry out ethnographic research on the triangulation between researchers, artists and heritage providers in situ, i.e the locations of the 5 CCPS (CCP1: Mediaș, CCP2: Cracow and other locations in Poland, CCP3: Ljubljana, CCP4: Edinburgh and Vienna, CCP5: Belfast). On the other hand, WP2 carries out its own empirical research in order to critically evaluate artistic research and process at the intersection with heritage providers (museums), facing the challenges of a post-colonial legacy of their collections, as well as the collaborations with and user applications for new communities. The research is specifically and deliberately set in a seemingly culturally consolidated context, i.e. Italy (and in particular Rome), which has a stereotypical image of a heritage industry feeding on its classical, Renaissance and Baroque past. It is in this context that non-traditional heritage providers (an anthropology museum with its colonial and post-colonial collections and a contemporary art museum) are chosen and triangulated through the artistic researcher and the anthropologist.
WP2 has a comparative focus and is aiming to generate insight for the participating institutions and communities, in providing improved practices of heritage provision and new forms of heritage transmission. For this purpose, WP2 plans an edited volume *Art, Ethnography, Contentious Heritage* (working title), edited by PI Arnd Schneider, which will contain contributions from the 5 ethnographers and members of the CCPs.

LIST OF THE TASKS



T2.1. Survey (M1-6)
T2.2. Main Research I (M6-12)
T2.3. Main Research II (M13-24)
T2.4. Critical Examination (M25-36)
T2.5. Synthesis (M25-36)

The **tasks** worked on in the report period are T2.1 and T2.2.
* Given the non-synchronisation of the academic year at the University of Oslo with the TRACES schedule (due to the early project start 1 March 2016), the only partial recruitment of student ethnographers, and the eventual hiring of external ethnographers, T2.2. "Main Research I" is as yet only fulfilled with 20%, but will be completed over the next reporting period.

WP02 RESEARCH ADVANCEMENTS AND ACTICIVITIES CARRIED OUT

→ T2.1 Survey and T2.2. Main Research I

After the kick-off meeting, (during which some lectures and talks on "Fieldwork / Ethnography and Artistic Production" and "Ethnographic Research on/with artistic production," have been given by WP2 leader Prof. Arnd Schneider to familiarise CCPs and other TRACES members with the basic tradition and methodologies of ethnographic research in social anthropology, survey CCPs' specific expectations for the collaboration and explain the purpose of WP2, and the work of ethnography in the CCPs), WP2 leader Arnd Schneider has been in constant conversation with the core personnel of TRACES, in order to develop curricular support for the ethnographic work within the CCPs. In terms of the ethnographic work within the CCPs, it was originally planned to carry this out with 5 Master students from the MA programme in Social Anthropology, at the Department of Social Anthropology, University of Oslo, under the supervision of Prof. Schneider. However, only one student could be recruited (Ingrid Straume).
This means that in lieu of the students 4 part-time ethnographers had to be recruited to work with the CCPs. This team of 5 ethnographers is now in place:

- CCP1 | Matei Bellu (Humboldt University, Berlin)
- CCP2 | Katarzynia Maniak (Jagellonian University Krakow)
- CCP3 | Blaž Bajič (University of Ljubljana)
- CCP4 | Ingrid Straume (University of Oslo; working with Prof. Schneider)
- CCP5 | Laura MacAtackney (University of Ahus)

In October 2016 Magnus Godvik Eikeland M.A. was hired part-time to assist with the work of WP2.
In collaboration with WP4 member Dr. Marion Hamm, a detailed ethnography guide *Hybrid Records* was developed between June and September 2016, and made available to CCPs via Basecamp. (* *See Annex 02 – Hybrid Record*)
WP2, with the support of Dr. Marion Hamm (UNI-KLU), convened a workshop "Ethnography: Making Hybrid Records" in Oslo on 29 November 2016. The workshop was attended by all 5 ethnographers, as well as John Harries (CCP4), and Alenka Pirman and Jani Pirnat (CCP3).

* *Full report: https://3.basecamp.com/3355652/buckets/777928/uploads/312015630*

Oslo workshop "Ethnography: Making Hybrid Records", University of Oslo, Department of Social Anthropology, Olso (N), 29 November 2016.

At the workshop, the present state of ethnographic work with the

CCPs was discussed. Katarzynia Maniak, Blaž Bajič, and Laura MacAtackney have started their ethnographic work, whereas Matei Bellu is at a very initial stage. Ingrid Straume has completed her research proposal as part of her MA programme in Social Anthropology of Oslo, and will carry out fieldwork January-June 2016. We also discussed in depth research reports from the individual ethnographers which were circulated in advance.
The first survey results are spelled out in detail in the Survey Progress Report (Deliverable 2.1). In addition, the *Hybrid Records* was discussed as a way to reflect on and document the process in the CCPs, drawing on the previously circulated document, our own textual and visual notes, and some texts on ethnographic literature.
The plans for publications (of the planned edited volume by WP2/Deliverable) were discussed, and a timetable for further work in the next two years presented.
Very good feedback was received from the participants and we agreed to remain in communication with the CCPs, also in collaboration with WP4 (Dr. Marion Hamm) to further develop self-reflective tools, through *Hybrid Records* and the ethnographers.
On the other hand, WP2 carried out its own empirical research aimed at critically evaluating artistic research and process at the intersection with heritage providers (museums), facing the challenges of a post-colonial legacy of their collections, as well as the collaborations with and user applications for new communities. This activity include two main survey research trips in Rome: Survey research trip to Museo Nazionale Preistorico Etnografico “Luigi Pigorini”, AND the MAXXI, (27-31 May 2016, 28 October - 4 November 2016), talking with the museum director and curators to explore possiblitites for colleboratorions on experimental projects on the museum’s collections within and outside the museum’s walls involving local migrant communitites.

WP02 PRELIMINARY FINDINGS

It is clear from the preliminary and initial research carried out by WP2’s ethnographers with the CCPs that very different notions of contentious heritage emerge which was also confirmed in the discussions at our Oslo Workshop (29 November 2016). For CCP2, CCP4, and CCP5 the question of “contentiousness” is very evident, whereas for CCP3 (Death Masks) it is less so, and a contentious field, contemporary or historically has to be somewhat constructed. To a lesser degree, this is also the case for CCP1.
Also emerging from the discussions and the initial ethnographic reports are the issues of ethics and getting access to the field. All ethnographers agreed on being the need to be aware of taking quotes/observations out of contexts and how the ethnographer should avoid betraying the trust of their informants. A further issue concerned the difficulty for ethnographers to participate in artistic practices, when she/he lacks skills or experience. Again, the importance of being creative in constructing the field was presented as important in this regard. Specifically, the following preliminary findings result from the work of the three ethnographers who have started their research:

- Katarzyna Maniak (CCP2: *Awkward Objects of Genocide*) comments specifically on different perspectives of research among the team members and different theoretical approaches which are considered (affective theory, hermeneutics etc.). One is looking at the objects from the outside of both the visual art and political context, and treating them as a source of expression, as well as searching for their contemporary meanings, whereas others focus more on the context. The reason of choosing this approach is the difficulty in reaching the context of their origins: artists have passed away or their materials do not exist anymore.

- Blaž Bajič (CCP3: *Casting of Death*) proposes some preliminary conclusions and reflections for further research, proposing a possible general framework for looking at the masks, the evolving artistic methodologies, and ways of (re)presenting the masks, namely looking at the socio-politico-historic changes that may have affected social/cultural ways of relating to/using the masks. Namely, there are two points when the sheer number of castings of death masks markedly declined: first after World War I and then again after World War II. Both of these events fundamentally changed the political situation and, as ethnological literature suggests, social/cultural conceptions, perceptions, relations etc. pertaining to death – and death masks – in all parts of Slovene society. Simultaneously, technological changes, e.g. wider introduction of photography and post-mortem photography, contributed to the means by which death and adoration of "important persons" was carried out.

- Laura McAtackney (CCP5: *Transforming Long Kesh/Maze Prison*). Alongside the role of the artists in facilitating this dialogic process, the anthropologist (Laura McAtackney) will be present to record and investigate how the dialogues, negotiations, relationship building and processes involved in producing an agreed artwork(s) take shape. Having researched Maze / Long Kesh from an interdisciplinary perspective rooted in archaeology since 2004, McAtackney already has a deep knowledge of the site, the controversies regarding its meaning and contemporary use and its ongoing, if uneven, transition from a functional prison to a place of memory. This research background ensures there will be an 'insider' perspective and a level of nuance in conducting the ethnographic fieldwork.At its most fundamental level this project has a dialogic vision of the process involved in creating an artwork(s), inspired by the form and concept of prison art, acting as a medium to engage the participants Maze / Long Kesh in discussion and debate.

- As regards CCP1 (*Absence as Heritage*), Matei Bellu has just started his research, and conversations (via Skype) with the CCP members, and developed some research questions. The first visit of the CCP is planned for this winter.

- For CCP4 (*Dead Images*), Ingrid Straume has successfully completed her research proposal, and will start empirical work in January through to June (the required fieldwork element of her MA here at the University of Oslo.

WP02 FORTHCOMING ACTIVITIES

Book: Arnd Schneider, ed. *Art, Ethnography, Contentious Heritage*. Edited book planned for 2018/19.

Workshops with the ethnographers and members of the CCPs (in collaboration with WP4), during the Midterm Meeting in Berlin (September 2017)

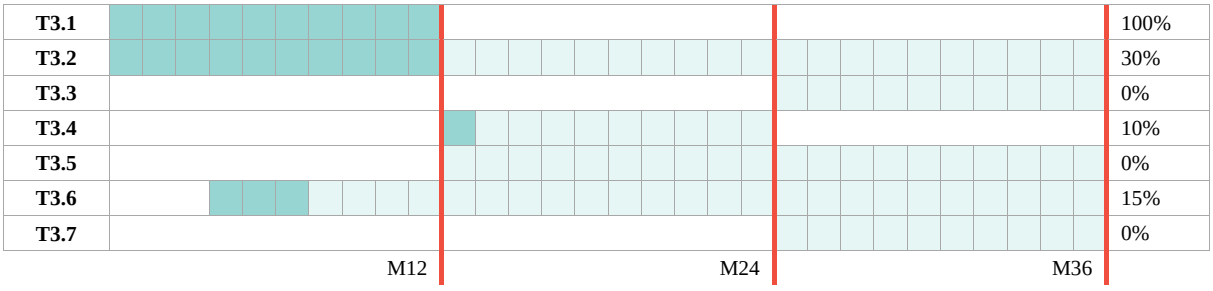
1.2.3. WP 03 | Research on education and stakeholder involvement

→ WP03 investigates learning and exhibiting contentious cultural heritage in Europe, in order to identify ways in which educational settings can provide spaces of conflict and negotiation.

Responsible Partner:
ZhdK – Zürcher Hochschule der Künste
Principal Investigator/s:
Nora Landkammer, Karin Schneider (ZhdK)
Duration: month 01 – 36 (01.03.2016 – 29.02.2019)
Person months: 53.50 months

WP3 is dedicated to the educational aspect of transmitting contentious cultural heritages in Europe. In collaboration with the local CCP-partners it supports the CCPs-projects in their stakeholder involvement and the development of their educational activities, both in the implementation and in research on these actions. Additionally, the WP conducts several research actions for the development of educational methods in museums, heritage sites and on contentious collections that seek to understand conflicts as a part of the educational approach. Therefore, it represents a key component of the project's overall approach to combine research with experimental practice development. Based on social-constructivist learning theories, current literature on museum education with contentious collections (Golding 2009; Lynch 2014; Lagerkvist 2006; Krmpotich/Anderson 2005) and studies on learning history in diverse societies (e.g. on Holocaust learning in a migration society, Sternfeld 2012; Rahner/Lauré al-Samarai 2014) the WP acknowledges that education dealing with cultural heritage embedded in historical and current conflicts, as opposed to a sender-receiver model, must provide within itself spaces for conflict and negotiation. It responds to the need for in-depth research which will contribute to practice development, as well as to a comprehensive European perspective in this field.

WP03 LIST OF THE TASKS



T3.1. Cross-analysis of Educational Approaches to Contentious Cultural Heritage (M1-12)
T3.2. Support and accompanying research on educational activities of the CCPs (M1-36)
T3.3. Oral history school project, Romania (M24-36)
T3.4. Action research on education with contentious collections at the Weltkulturen Museum, Frankfurt, Germany (M12-24)
T3.5. Educational program for "Dead Images", Scotland (M12-36)
T3.6. Research on Museum Design to foster communication (M3-36)
T3.7. Synthesis (M25-36)

* The **tasks** worked on in the report period are T3.1, T3.2 and T3.6, also preliminary work has been carried out on T3.4.

WP03 RESEARCH ADVANCEMENTS AND ACTICIVITIES CARRIED OUT

→ T3.1. Cross-analysis of Educational Approaches to Contentious Cultural Heritage

WP3 conducts a review of existing educational approaches on contentious cultural heritage in Europe. In months 1-12 this research has focused on literature research and of selected projects in countries of TRACES partners, following the research question of how conflict is approached in the educational setting. Main text corpus has been indentified and basic terminology and theoretical references developed. This research, through deliverable D3.1 and a collection of materials, informs educational activities of the CCPs. Based on the preliminary findings (see below), the literature and web-based research (M1-12) has been extended to a study including participant observation and interviews with educators. This research strand includes educational activities in museums, commemoration sites, schools, and by NGOs. Based on the first literature overview WP3 identified "Holocaust education" and "anti-racist / postcolonial education" as main research fields, with the aim to address connections between the two fields as the focal point of research on "conflict education" on European cultural heritages.

Within this research activity different interviews with experts have been carried out including:

- Deborah Krieg, Bildungsstätte Anne Frank, Frankfurt
- Wolfgang Schmutz, educator Gedenkstätte Hartheim, Austria
- Andreas Peham, Elke Rajal, holocaust education, school workshops, Austria
- Bernadette Lynch, museum researcher, TRACES ethical advisory board
- Elke Gryglewski <egryglewski@ghwk.de>, Haus der Wannsee Konferenz, Berlin
- Christian Kopp and Mboro Mnyaka Sururu, Berlin Postkolonial e.V.

Several field visits and workshops have been also organised as part of the research:

- "SchwarzÖsterreich" (Black Austria), workshop for school groups, Volkskundemuseum Vienna, Austria;
- "Die kulturelle Brille", (cultural glasses), workshop for school groups "Steirischer Herbst", Graz, Austria;
- "Deutscher Kolonialismus. Fragmente seiner Geschichte und Gegenwart" (German colonialism. Fragments of its history and present), Education programme, Deutsches Historisches Museum, Berlin;
- Haus der Wannseekonferenz, Berlin;

→ T3.2. Support and Accompanying Research on Educational Activities of the CCPs

Based on an initial series of interviews with CCPs teams and their analysis, WP3 intensified collaborative work with the CCPs to conduct research activities on their own educational approaches: development of research questions and foci depending on the contents, context and the research design of each CCP. We developed a research design that includes two visits of each CCP:

- Visit 1 (M7-15) workshop for developing research questions and designing educational activities;
- Visit 2 (M16-36) researching educational activities: focus groups with stakeholders from education sector; analysis of data gathered by the teams;

The participation in educational programmes is included in the study (Task 3.1. *Cross-analysis of educational approaches*). Following WP3 tasks collaboration with CCP 1 (Task

3.3. *Oral history project*, M24-36) and CCP4 (Task 3.5 *Educational program dead images*, M12-36) are a special focus in this research strand.
At the first research workshops with CCP1 and CCP4 we defined around 10 practice-led research questions. These are now being operationalised in specific modes of data collection and analysis.

Research visit at CCP1. Workshop "Developing Past(s)" by TRACES artist Răzvan Anton, Mediaș, September 4, 2016. Photo: Nora Landkammer.

Research workshop with the education team at Weltkulturen Museum Frankfurt, October 12, 2016. Photo: Nora Landkammer.

→ T3.4. Action Research on Education with Contentious Collections at the Weltkulturen Museum, Frankfurt, Germany

In close collaboration with the educational department of Weltkulturen Museum Frankfurt WP3 sets up an action research based project to develop educational strategies and materials concerning selected items of the ethnographic collections at Weltkulturen Museum Frankfurt. This research includes external collaborators as "critical friends" from the areas of political education and social justice in Frankfurt. As this research is scheduled M12-24 and as it follows the action research approach to develop the main research activities collectively with the partners it was crucial to develop the research design M4-12 (pre-phase), including the establishment of the partnership with the head of the museum (Eva Raabe) educators of the "Weltkulturen Museum, Frankfurt", the definition of common research questions and the collaborations with external organisations.

→ T3.6. Research on Museum Design to Foster Communication

POLIMI research group has been developing a blue skies research focusing on museum and exhibition design, to investigate the role of architectural design in transmitting contentious cultural heritages. The objective of this enquiry is to identify and study innovative and paradigmatic design strategies and tools for the preservation, valorisation and communication of contested heritages. Three main research strands were identified focussing on different "heritage scales," all aimed at stressing the role of museography and exhibition design in fostering a public awareness, acknowledgement and enhancement of contentious cultural heritage.

- *Architectural traces and/as contentious heritage.* Aleida Assmann uses the term "places of commemoration" to identify the spaces whose history was violently interrupted, leaving a tangible and intangible void in the collective memory. This research strand focuses on different strategies, tools and approaches to reactivate "neglected contentious heritages sites." Investigations will be aimed at analysing of emblematic examples that refer to two contexts: when the physical traces have been removed or deleted but memory remains, or conversely, when architecture stands still despite forgetting practices.

- *Museums of Conflicts and Contentious Heritage.* Is it possible to say that a museography of war and of conflict exists? “Does war belong in museums?” (Muchitsch 2013). How is it possible to give shape to the concepts that belong to war, such as “trauma” and “void”? The study intends to investigate the role that architecture and museography can play to pursue a representation of traumatic events.
- *Landscapes of memories: wide narrations on contentious heritages.* Landscapes could be interpreted as “archaeologies of memories.” The research focuses on networks of artefacts and heritage sites, diffused in vast territories and characterised by a contentious past (i.e. Spomenik, The Monuments of Former Yugoslavia; old border crossing points). Art and museographical practices could counter a dangerous process of “memory loss.”

WP03 PRELIMINARY FINDINGS

Preliminary findings of WP3 are located on the level of conceptual development and terminology; on the level of advancement of the research questions and the definition of the field of study; and on the level of methodology. These preliminary findings have been taken into account in the development of the research design (see above).

Based on literature overview and theory discussions we developed the term “conflict learning”. This term provides the advantage to understand “conflict” in the educational approach on different layers as learning about, through, for and in the context of conflicts. The term also emphasises the active moment of “learning” as an activity of the learner, the educator or something that is taking place between them. The emphasis is on the active moment of “learning”, in addition e.g. to terms that define communication based situations as “zones” (like Clifford’s/Pratts contact zone metaphor, or the term “conflict zone” developed on this basis, Lynch 2013). The focus on “conflict learning” leads to a research design that tries to understand its operating modes on a micro level of learning (and un-learning) activities and interactions.

Based on a) the theory studies and b) the first field explorations WP3 proposes to understand the notion of “conflict learning” as something that emerges and can be perceived on the micro-level of pedagogical interactions. It is on this micro-level that we see a desiderate for research: while on the one hand, theoretical approaches to learning on conflictive heritage have been developed, and on the other hand, there is a rich landscape of practical experience, in the field of museum and heritage education studies are missing that would question in detail how conflict is opened up, supressed and negotiated in practice in a pedagogical situation. Our first thesis is that it is on this micro-level that different, contradictory and intertwined forms of conflict are performed, displayed or excluded. In a workshop on colonial images, it is in the way participants are addressed, in the questions, the looks, that not only colonialism as difficult heritage in Europe is negotiated, but at the same time race, class, religious or gender inequalities in the participating group. It is therefore also on this micro-level that education on contentious heritage in such different cases, like Holocaust education or learning on colonial history, needs common methodological tools of negotiation of intersecting conflict lines. Advice and methods for educators that seek to deal with difficult heritages need to take this micro-level based findings into consideration. Based on this preliminary findings, WP3 expanded the research activities of task 3.1: Instead of focussing on desk research (literature and online based) and expert interviews only we decided to implement exemplary participatory field observations to analyse learning interactions on a micro level. This research will be extended beyond the programmed timeframe of task 3.1 until month 30.

The first phase for task 3.2 (Skype interviews with CCPs members, focus-group discussions at the KoM) gave rise to a more precise understanding of the dynamics of collaboration and the research-practice dialectics in such a transdisciplinary and multinational project, that are relevant on a methodological level.
We found that: 1) There is no such thing as a CCP approach but 5 different approaches in 5 different contexts, that face their own obstacles based on their specific histories. For TRACES to succeed in developing practical advices of how to deal with art-research-practice collaborations in the context of contentious heritage it is important to acknowledge the differences first. 2) The collaboration between researchers from different disciplines, artists, educators and heritage providers is strongly influenced by mutual projections. In this (not very surprising) panorama the hands-on approach from action research for practitioners (teacher-as-educator), developing research questions out of the problematics arising in practice, proved to be a vehicle for collaboration beyond entrenched disciplinary boundaries. Practice research approaches from the educational sciences are therefore applied to develop research designs on education together with the CCPs and not on the CCPs. A research design was implemented combining CCP teams' inquiries on the educational actions in their context with the WP3 team as "critical friends", the term applied to understand WP3 researchers' role working with the CCPs.
To meet these requirements, the research design for task 3.2 was expanded. Every CCP will be visited not only in the context of the educational activity but also in an earlier stage to develop "tailor made" research questions on education with every CCP group that meet the interest of the group. Based on the same theses we established a pre-research phase for task 3.4 (action research with the Weltkulturen Museum, Frankfurt) to develop collectively research questions and methods to research them.

WP03 FORTHCOMING ACTIVITIES

Research workshop WP3-CCP3
- Ljubljana (SLO), 20-22 April 2017
- Nora Landkammer, Karin Schneider

Research workshop WP3 - CCP2, in the frame of the Jewish Culture festival
- Krakow (PL), tbd, between 24 June – 7 July 2017
- Nora Landkammer, Karin Schneider

Seminar Research Methodologies, MA Art Education, Curatorial Studies, ZhdK
- Zurich (CH), 10, 17, 24, 31 May 2017
- Nora Landkammer: class drawing on TRACES research

Research workshops T3.4. (Action Reseach)
- Weltkulturen Museum, Frankfurt am Main (D), 4 Workshops until M22
- Nora Landkammer, Karin Schneider

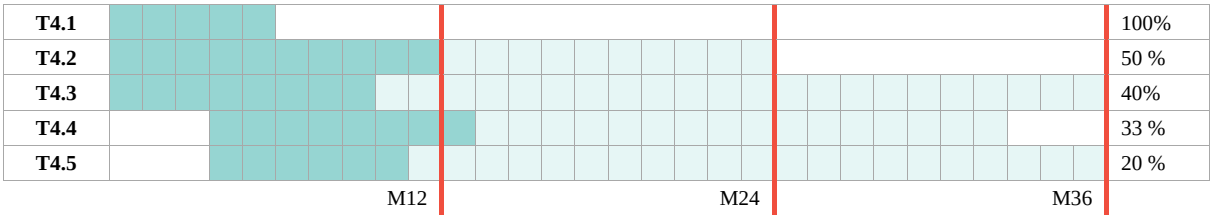
1.2.4. WP 04 | Performing Heritage: Creative Everyday Practices in Popular Culture

→ WP04 conducts ethnographic fieldwork into contentious heritages with a focus on intangible heritage. As the theoretical backbone of the project, it evaluates, contextualises and brings together practical and theoretical results from TRACES investigations for public use.

Responsible Partner:
UNI-KLU - Universitaet Klagenfurt
Principal Investigator/s: Prof. Klaus Schönberger, Dr. Marion Hamm (UNI-KLU)
Curatorial work: Emil Krištof, Gerhard Pilgram, Niki Meixner (UNIKUM directors)
Duration: month 01 - 36 (01.03.2016 - 29.02.2019)
Person months: 66 months

WP4 introduces and develops the research perspective of reflexive Europeanisation from the margins in relation to heritage. It researches how popular, institutional and artistic heritage practises ("intangible heritage") intersect and how these feed into a new European imagination based on difference, plurivocality and conflict. It analyses heritage repertoires in everyday life, and how these intersect with institutions including citizen's organisations. Focussing on contentious heritages and agonistic heritage practices directs attention to the political in the cultural space of heritage work. WP4 theorises how the potential or actual contentiousness of heritages can be made productive for a new European imagination.
On the empirical side, WP4 combines artistic/curatorial practice and multi-sited ethnography to compare and contrast agonistic, creative popular heritage repertoires and modes of co-production in rural and urban field-sites. In the rural areas of the Alps-Adriatic region, the University Cultural Centre UNIKUM realises two artistic projects. These provide the starting point to construct the ethnographic field. In the global city of London, the focus is on networked citizen initiatives who aim to maintain their heritage using creative means. All field sites are marked, in different ways, by marginality, a specific relation to European history, and a social fabric of multilingualism, multiculturalism, and migration.
Additionally, WP4 acts as a theoretical backbone and Transversal Collector across all WPs. It conceptualises and edits a *Contentious Heritage Manual* in collaboration with all participants. This publication will make available best practice advice for wide variety of heritage workers on the basis of hands-on case studies underpinned by theoretical analysis.

WP04 LIST OF THE TASKS



T4.1. Research Review (M1-6)
T4.2. Ethnographic Research (M1-18 phase I; M18-24 phase II)
T4.3. Public Impact / Public Awareness (M1-36)
T4.4. Workshops/Exchange with CCPs other WPs (M3-M34)
T4.5. Transversal Collector: Synthesis & Integration (M3-M36)

* The tasks worked on in the report period are T4.1, T4.2, T4.3, T4.4, and T4.5.

WP04 RESEARCH ADVANCEMENTS AND ACTICIVITIES CARRIED OUT

WP4 combines curatorial, artistic work with ethnographic research. Two major art events were curated by University Cultural Centre UNIKUM at Klagenfurt/Celovec and provided the starting point for ethnographic research in the Alps-Adriatic region: The overture to a public opera in the Friulian village of Dordolla titled *Sisifa – The Prelude* and a landscape exhibition at the Tripoint in Arnoldstein, Carinthia titled "In Schwebe". The complete Opera will be staged on 24 and 25 July 2017.

→ T4.1. Research Review and T4.2. Ethnographic Research

The research review shows that heritage practices in everyday life are mainly studied in the framework of memory studies. The literature from heritage studies revealed that the notion of contentious heritage needs further definition. For this purpose, hegemony theory is taken into account. Important insights come from the literature on migration, especially with regard to reflexive Europeanisation and historical accounts on migration from Friuli. The history of the Alps-Adriatic and the field of the Slovenian minority in Carinthia is covered by regional studies. Articles in urban studies refer to the current gentrification in London. Studies in cultural anthropology provide valuable insights for the concept of rural cosmopolitism.
Additionally to research review, contextual fieldwork was conducted in the Slovenian-speaking area of Carinthia and in the city of London. In the urban research field, participant observation was conducted during a public action at a listed library building in London, followed by several follow-up visits. Ethnographic data show that the chosen urban and rural settings complement each other. The city and the jobs it provides attracts rural citizens, meanwhile new actors move to the country as urban housing becomes unaffordable. This is exemplified by an artist couple, who moved from London to Dordolla. Their imagination of landscape, heritage and community gives vital impulses as it merges with existing memory practices.

- *Research action: Urban Research Field, London.* Dr. Marion Hamm conducted ethnographic research in Brixton, London, where urban renewal and austerity politics were unleashing citizens' concerns. The specific heritage of the neighbourhood was acknowledged as an experience and powerful argument for citizens. In the first fieldwork phase, Dr. Hamm had the unexpected opportunity to conduct participant observation at the occupation of a local public library, situated at a splendid listed building. Civic organisation Friends of Carnegie Library occupied the listed building to prevent its closure by the local council, using creative popular practices. This eventually re-opened debate on its closure. Participant observation was conducted during this process, with several follow-up visits. Further contentious heritage practices such as graffiti/street art at a gallery of to-be-evicted shops, or production and display of posters at protest events were documented. Contacts were established with several campaign groups, including the artist collective *Propagate*, who support citizens in visualising their demands. Research Periods: 21 March - 06 April 2016; 17-23 June 2016; 4-12 July 2016; 28 October - 01 November 2016; 16 February 2017 - 20 March 2017

- *Research action Rural Research Field, Dordolla.* While paradigmatic for alpine regions marked by depopulation, the Friulian village of Dordolla also generates innovative cultural impulses. For these reasons, Dordolla was chosen for extensive artistic and ethnographic research. UNIKUM curators and video-artist, theatre director and script-writers visited the village to prepare the popular opera *Sisifa* (see T4.3), while Dr. Hamm conducted ethnographic fieldwork. She observed how micro-collaborations were strengthened with the local eco-farmer, the bar, and several inhabitants. She also conducted ethnographic

research with a group of specially trained students. In one excursion and several field-trips rapport with local residents was established. Field-trips generated interviews, photos and field-notes, which are the basis for thick descriptions analysing the symbolic system at work in a place between hope and decline.
A screening of the *Sisifa* video documentation by Niki Meixner (D4.4) was arranged at the local agriturismo farm (14.01.2017). This was attended by the several Dordolla residents as well as UNIKUM directors N. Meixner and E. Krištof, representatives of the theatre crew and the director, Dr. Hamm, research assistant Melanie Proksch, and a group of students. Outstanding field-trips were:

- UNIKUM Guided Tour in Friuli;
- Excursion with students (13-14 May 2016);
- Performance *Sisifa – the Prelude* (25 June 2016);
- Harvest Festival (07-10 October 2016).

- *Research action Rural Research Field, Arnoldstein – Peč.* Prof. Klaus Schönberger and Dr. Marion Hamm conducted participant observation during the UNIKUM landscape exhibition "In Schwebe" (*see D4.5 and TRACES Journal, and T4.3b below*). Full-day fieldtrips covered the building of the exhibition, the opening day, the annual Tour 3 Tripoint festival, as well as two quiet days. Photo-documentation and textual fieldnotes were complemented by an intensive reflexive phase with the UNIKUM curators, resulting in a detailed deliverable report.

- *Contextual Research Bilingual Carinthia.* Heritage in the Alps-Adriatic is marked by extensive re-drawing of borders and population exchanges, particularly between World-War I and II. A case in point is bilingual Carinthia, where a Slovenian-speaking minority is, on one hand, legally established, on the other hand a not always welcome reminder of past conflicts.
  To understand the lines of conflict that lead to ongoing contention over bilingual heritage in the Carinthian dispositive, Dr. Marion Hamm conducted contextual research into popular memory practices in the area. Outstanding events were:

  - Bilingual Whitsun celebration at Abtei church (16 May 2016)
  - 3 visits at partisan memorial museum Peršmanhof (16 May 2016, 26 June 2016, 17 September 2016)
  - Village fete Gallizien (12 June 2016)
  - Village Fair Eisenkappel (15 August 2016), visit at artist studio
  - Multilingual theatre production St. Jakob (23 October 2016); meeting with theatre director and assistant who are part of the "Sisifa" production team
  - Annual meeting of Kärtner Landsmannschaft Völkermarkt (6 November 2016), on invitation of Trachtenverein Gallizien

- *Contextual Research memory culture.* To better understand the contentious elements of cultural heritage in the region, field trips were conducted to relevant locations. This included the annual memorial celebrations at concentration camp memorial sites *Loibl Nord* (Austria) and *Loibl Süd* (Slovenia); and the Partisan Museum *Peršmanhof.*

Performance *Sisifa - The Prelude*

→ T4.3. Public Impact / Public Awareness: Realisation of two major art events

- *Public Opera "Sisifa – the Prelude", Dordolla.* UNIKUM and the theatre crew liaised with stakeholders in the Friulian village of Dordolla with the aim to perform a fully-fledged public opera on 25 June 25 2016. Due to artistic concerns, the opera had to be postponed to 24 and 25 June 2017. The delay turned into a valuable asset. *Sisifa – the Prelude* was developed in a dialogic and interactive process. The Slovenian-Carinthian theatre crew placed 17 tableaux in the alpine landscape, using their own audio-visual imagery and the material traces of previous live-worlds. This resulted in a 3-hour art-trail, a well-established UNIKUM format. Over 140 visitors including local residents participated. The performance was documented on video (Deliverable 4.4).

Ethnographic data show that interaction between two neighbouring cultural repertoires (Slovenian-Carinthian and Friulian) produced an evocative performance dealing with the shared *topoi* of labour, migration, loss and death. The performance exemplified how artistic creations evoke new imaginations by combining experience and aesthetic means with the art of improvisation. Ethnographic reflections about the performance were used by the theatre director to further develop the event.

- *Landscape exhibition "In Schwebe", Arnoldstein – Peč.* A landscape exhibition on top of a mountain, only accessible through cable car: this was UNIKUM's vision, which was realised on the basis of long-term preparations at the Tripoint between Slovenia, Italy and Austria on the Peč/Ofen/Forno mountain. UNIKUM invited seventeen international artists, and negotiated details with local council, the cable car company, the landlord of the mountain restaurant. Niki Meixner documented the event on video; an online catalogue was uploaded (deliverable 4.5, see also TRACES Journal 1). The exhibition was built and maintained with the help of local residents, UNIKUM provided curator-guided tours. Two major events punctuated the exhibition: an opening with ca 250 external visitors, and the popular annual Tour 3 Tripoint festival, where thousands of visitors hike up the mountain from their respective countries, and enjoy food and entertainment from each. Cable car staff guess that 3000 people used the facility during the exhibition. The collaboration with local institutions was successful. The council will financially contribute to a printed catalogue, and a shared project for 2018 is already in the application process.

→ T4.4. Workshops/Exchange with CCPs other WPs and T4.5. Transversal collector

WP4 corresponded or arranged meetings with most CCPs (online or face-to-face). Especially productive were two half-day face-to-face meetings with CCP3 in Ljubljana (20 October 2016 and 02 November 2016), where research sites were visited; the notion of "contentious heritage" was challenged; and the role of the artist was critically reflected. Workshop with and for CCPs have been organised as well. During the TRACES Kickoff Meeting (Universitaet Klagenfurt, 9-11 May 2016) Prof. Klaus Schönberger held a lecture titled: "From Intervention to Co-production - Theses on Art- and Research-Collaboration" and Dr. Marion Hamm, in cooperation with Prof. Arnd Schneider, co-led a session on ethnographic

methodology: her presentation outlined Elements of ethnography in Contested Settings: multi-perspectivity, processuality, interactivity, reflexivity and postioning. To support CCPs in documenting their reflexive process, M. Hamm developed, together with Professor Arnd Schneider, the format of "hybrid record" as a way to produce reflexive materials based on visual and textual notes. Presented during the WP2 Workshop "Making Hybrid Records" in Oslo (29 November 2016).

WP04 PRELIMINARY FINDINGS

WP4's rural research field is set in the alpine border region between Austria, Italy and Slovenia, a veritable "laboratory" (Italian for workshop) for contentious heritage where different versions of memory are competing and co-existing. The research benefited from the synergies between artistic and ethnographic researchers. UNIKUM's artistic research is an example for consistent long-term cross-border cooperation with artists and local institutions in a contentious heritage setting. A major focus of its activities is on the heritage of Slovenian-speakers in Carinthia. This minority holds memories of the brutal 20th century population exchanges, followed by post-war silencing. In 30 years of existence, UNIKUM has established new formats of participatory arts-based practice in the Alps-Adriatic, drawing on popular practices. Both artistic research actions, the popular opera *Sisifa - the Prelude* (Dordolla, Friuli) and the landscape exhibition "In Schwebe" (Arnoldstein, Carinthia) drew on the format of art-enhanced guided walks based on the popular practice of hiking.
Contextual ethnographic research found that this format turns the agricultural alpine landscape into a medium of border-crossing memory work, inviting reflection on age-old agricultural traditions as well as innovative approaches to adjust to a globalised world through the lens of artistic work. These are manifest in forms of dwelling, ways of dealing with multi-lingualism and generally cultural difference.
Based on deep ethnographic research in the village of Dordolla in the Friulian Alps the concept of "rural cosmopolitanism" was conceived to capture a cultural pattern that updates traditions of labour migration in the structurally underdeveloped Alpine mountain valleys to the flows of globalisation. This is contrasted with neighbouring Slovenian-speaking Carinthia, where strategies of dealing with contentious heritage are ranging from denial to cultural and political activities.
Ethnography in the urban research field revealed how citizens actively made an object of heritage contentious in response to planned closure. The production of visual and performative elements took place in a ritual process. A question to be pursued is the conceptualisation of "negotiation" in relation to contentious heritage.

WO04 FORTHCOMING ACTIVITIES

- 15 March 2017, Belfast: research trip to visit CCP5 and present at the conference (Klaus Schönberger, Marion Hamm)
- March/April 2017, London: Workshop for Stakeholders and Experts
- Summer 2017: Research trips to visit CCPs
- 24-25 June 2017, Dordolla (I): Revolutionary Opera SISIFO & NARANAMA. Curated by UNIKUM, directed by Marjan Štikar, performed by theatre groups Teatr Trotamora and Zora. UNIKUM directors E. Krištof, Gerard Pilgram and N. Meixner will attend as curators, Klaus Schönberger and Marion Hamm will conduct ethnographic field-work.
- September 2017: TRACES mid-term meeting, transversal collector preparations in the run-up.

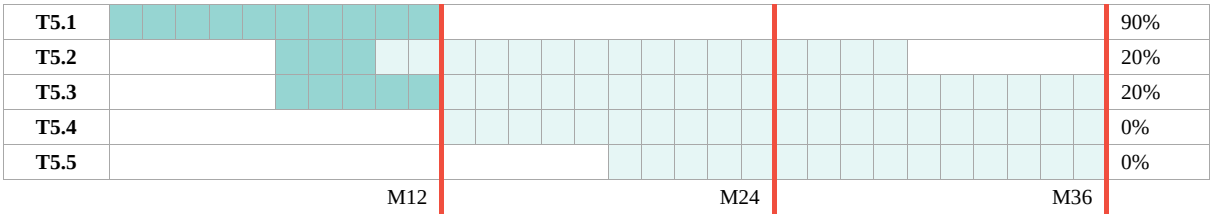
1.2.5. WP 05 | Contentious Collections: Research on Material Culture of Difficult Cultural Heritage

→ WP05 undertakes comparative and contextual analysis in order to identify the particular challenges and potential involved in transmitting contentious cultural heritage and to identify new ways of mediating difficult collections.

Responsible Partner:
UBER - Humboldt-Universitaet zu Berlin
Principal Investigator/s:
Sharon Macdonald (Humboldt University Berlin); Associate Investigator: Regina Römhild (Humboldt University Berlin)
Duration: month 01 - 36 (01.03.2016 - 29.02.2019
Person months: 42 months

WP5 researches and supports CCP2 (*Awkward Objects of Genocide*), CCP3 (*Casting of Death*), and CCP4 (*Dead Images*) in their work on collections of human remains, death masks and Holocaust vernacular art. It organises a workshop for the CCPs and relevant stakeholders on material culture and museum practices of keeping and representing difficult collections and making them accessible to the public. It supports the CCPs in contextualising their work in a broad context of museology and contentious cultural heritage work and in developing creative approaches for working with the sensitive collections. Through the research in this WP, local case studies can be understood in relation to the history of museums and collections and their implication for the collections. WP5 implements a reciprocal approach for the flow of information between itself and the CCPs, through which collaborative processes of defining new questions and formulating new insights occur. In order to achieve reflexive Europeanisation with regard to practice and work in local museums and collections, WP5 extends the inventory beyond the case studies of the individual CCPs and develops a general European understanding of these collections.

WP05 LIST OF THE TASKS



T5.1. Literature Overview and a Survey of Contentious Cultural Heritage (M1–12)
T5.2. Undertake Engagements with CCPs with Contentious Collections (M6-30)
T5.3. Undertake Documentation and Comparative Analysis of the Challenges and Potentials of CCP of Representations of Contentious Collections (M6-36)
T5.4. Support the Development of Exhibitions, Workshops, Educational Programmes and Digital Interfaces for Broader Audiences on Contentious Collections (M12-36)
T5.5. Publishing Articles and Conference/research Papers on European Contentious Collections/online Videos (M18-36)

* The **tasks** worked on in the report period are T5.1, T5.2 and T5.3.

WP05 RESEARCH ADVANCEMENTS AND ACTICIVITIES CARRIED OUT

→ T5.1. Literature Overview and a Survey of Contentious Cultural Heritage

In months 1-12 WP5 conducted a review of existing literature on contentious cultural heritage and difficult museum objects. This overview forms the basis of analysing the historical context of museum collections and the heritages in question by the CCPs, particularly the ones connected to WP5. The bibliography and short summaries of selected publications will serve the CCPs as reference.

→ T5.2. Undertake Engagements with CCPs with Contentious Collections

In collaboration with WP8, the need for and function of an ethics board were specified and set up as TRACES ethics board. The four selected scholars, Robin Boast, University of Amsterdam, Barbara Kirshenblatt-Gimblett, New York University, Bernadette Lynch, University College of London, and Janet Marstine, University of Leicester, are experts in their respective fields and cover the diverse topics of TRACES. The first feedback round by the ethics board took place in month 8. Further discussions and a training session are planned to be held at the TRACES midterm meeting in September 2017. A structured engagement plan for the interaction between CCPs and WP5 was set up in month 12.

→ T5.3. Undertake Documentation and Comparative Analysis of the Challenges and Potentials of CCP of Representations of Contentious Collections

WP5 researchers follow up and coordinate the documentation done within the three relevant CCPs. In addition, two of the WP5 researchers, Tal Adler and Anna Szöke, are part of CCP4 and are thus able to bring an in-depth understanding of the research and artistic challenges to the comparative study and discuss them with the other CCPs.

WP5 is located within the Centre of Anthropological Research on Museums and Heritage – CARMaH. The centre hosts academic events and is frequently visited by scholarly guests and experts from the fields of heritage and museum studies. WP5 researchers discuss their research questions with CARMaH scholars and guests and benefit from the rich and stimulating intellectual environment and the multidisciplinary expertise of CARMaH's researchers, guests and events. Here is a list of some of the researchers who contributed to WP5 research advancement considerably:

- *Henrietta Lidchi,* National Museums Scotland, Keeper of World Cultures (discussing curatorial practices of contentious collections, artistic interventions in this context, and cultures and politics of repatriation in European museums);

- *Barbara Kirschenblatt-Gimblett*, TRACES ethics board member, Curator of the Core Exhibition at POLIN Museum of the History of Polish Jews and University Professor Emerita and Professor Emerita of Performance Studies at New York University (discussing the potentials of artistic endeavours in disseminating contentious cultural heritages);
- *Larissa Förster*, Centre of Anthropological Research on Museums and Heritage, Humboldt-Universität zu Berlin (discussing case studies of curating and researching contentious collections);
- *Laurajane Smith*, Australian National University (discussing possible synergies with the Centre of Heritage and Museum Studies in Canberra, and repatriation politics of contentious collections);
- *Arjun Appadurai*, New York University (discussing the concept of reflexive Europeanisation);
- *Ciraj Rassol*, University of the Western Cape (discussing repatriation politics).

In addition, WP5 researchers Anna Szöke and Tal Adler are conducting interviews and discussions with these scholars:

- *June Jones*, University of Birmingham (ethical considerations of the handling and display of contentious collections and their images);
- *Te Herekiekie Herewini*, Te Papa Museum (tbc / ethical considerations of the display of contentious collections and their images, practices of negotiating the repatriation of contentious collections in Europe);
- *Margit Berner*, Natural History Museum, Vienna (curating and researching collections of human remains);
- *Estella Weiss-Krejci*, Akademie der Wissenschaften, Vienna (discussing repatriation cases as a political act);
- *Anita Hermannstädter*, Museum für Naturkunde Berlin (artistic residencies and interventions in Natural history museums);
- *Larissa Förster*, European Ethnology, Humboldt University Berlin (provenience research on osteological collections, ethical challenges of photographs of human remains).

WP05 PRELIMINARY FINDINGS

WP5 follows the work of CCP2, CCP3 and CCP4 closely. These CCPs research three very different types of collections based within different geographic, historical and political settings. Our preliminary findings are expressed through the observation of some of the commonalities (and also unique aspects) of these researches.

The three CCPs have managed to gain access and to complete considerable research in a relatively limited time frame. This seems likely due to an existing collegial network within the institutions and fields relevant to those collections (museology, curatorial, anthropology, mutual past projects, etc.) and appears clearer in comparison with the other CCPs, who do not seem to benefit from similar settings (CCP5 for example, which is struggling for access granting from political parties and governmental bodies in which they have no background and no collegial networks). However, it is also due to the pre-existing engagements with the subjects that the three CCPs initiated well before TRACES began.

Looking at how the three different kinds of collections researched by the three CCPs are managed and approached by the institutions that host them “has shown that these collections are problematic not just in a theoretical sense but in a practical and administrative sense, and

the prospect bringing these collections into public view creates institutional anxiety which is, in itself, revealing of how those institutions which have inherited this material legacy are troubled by that inheritance" (CCP4).

A somewhat shared experience of different measures have demonstrated a "reluctance of curators to touch on uncomfortable subjects" (CCP2), and an "anxiety about the forms of disclosure and the kinds of questions that may be raised" (CCP4).
The reflexive approach of the CCPs resulted in new findings. For example with CCP3 – their new focus on the role of the artists who made masks and, after dying, their own masks taken, in the context of how the CCP's research and their artistic work influence the perception of the masks and the transformation of their "contentiousness". Or with CCP4 – shifting the focus of the research more accurately to ethical questions regarding the photographic presentations of contentious collections, as prescribed by the choice of photography as the artistic medium for the production of the CCP's artwork.
A mutual concern seems to be connected with questions regarding the contentiousness of the various collections, and has produced intermediate findings that require further exploration. For example, CCP3: are body remains of the deceased attached to the death mask and if so, does it change the 'level' of contentiousness? Or does the biography of the deceased influence the contentiousness of the mask (Tito)? Or with CCP4: are uninventoried skeletal remains potentially "more contentious" than the ones who were inventoried and researched? Or CCP2: does the biography of the artists and their specific engagements with what they depict render the artwork "more contentious"?

And in general – by engaging with these different collections and labelling them (contentious, difficult, awkward, etc.), are we possibly "producing (more) contentiousness"?
These questions and new findings introduce a new question we might want to investigate with the three CCPs: should we try to identify different kinds of contentiousness?
Significant new knowledge has been gained in each CCP, specific to the collection in question (For example, the mechanisms that lay behind the state's involvement in the production, and indeed the entire phenomenon, of vernacular Holocaust art (CCP2); a possible phenomenon of a revival of the death masks custom and its connection to current local socio-political processes (CCP3); the scope of a private market for human skulls and its possible entanglements with institutional collections (CCP4)).

WP05 FORTHCOMING ACTIVITIES

For TRACES second year, WP5 schedules meeting- and discussion engagements with CCP2, CCP3, CCP4, in order to share its literature overview and analyse the CCPs' methodologies and strategies in engaging with contentious collections.

Scheduled scientific activities:

- CCP4 meeting in Edinburgh
  - 10-15 April 2016, Edinburgh College of Art, CCP4 internal workshop
  - 12 April 2016, workshop on ethics of display and photography of contentious collections with Sharon Macdonald, June Jones, Henrietta LIdchi, Suzana Milevska, CCP4 members.

- Meeting CCP3 in Slovenia

2-5 May 2016, WP5 workshop with CCP3 in Ljubljana with Anna Szoeke, Tal Adler, Sharon Macdonald (online participation, tbc)

- Handover ceremony Übersee-Museum, Bremen

18 May 2016, Handover ceremony of Maori ancestors to delegation of Te Papa Museum Tongarewa, Anna Szöke (participant)

- Collaboration with Larissa Förster, Paul Turnball, Cressida Fforde

WP5 explores the possibilities of collaborating with various Australian institutions and researchers in 2017 and 2018, for the sake of scientific exchange on questions of engagements with museum collections of human remains and practices of provenance and repatriation.

1.2.6. WP6 | Dissemination and communication

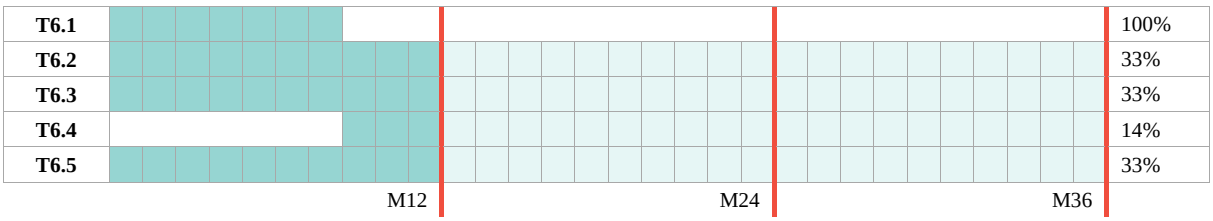
→ WP06 aims to effectively communicate and promote Project outcomes by researching and developing innovative infrastructures for knowledge communication in the field of heritage and museum studies.

Responsible Partner:
POLIMI - Politecnico di Milano
Dissemination Manager:
Francesca Lanz (POLIMI)
Duration: month 01 - 36 (01.03.2016 - 29.02.2019, 36 months)
Person months: 45 months

WP6 has a two-sided mission: on the one hand it is intended to effectively communicate and promote the project outcomes, on the other it aims to indentify and experiment with innovative tools for incisively transmitting the results of research projects operating within the field of the social sciences and heritage. At the same time it is aimed at facilitating internal communication within the project consortium and supporting CCPs in the design and implementation of the dissemination and exploitation of their findings and products.
In this framework, the concept of dissemination is indissolubly linked with the development of research activities and the availability and accessibility of the findings produced. The development of a multi-layered and multi-target communication plan allows the valorisation of the specific features and scientific value of the different actors and activities related to the project, as well as the promotion of a unitary, consistent and recognisable identity.
Through the design, implementation and management of a set of traditional and innovative dissemination tools and actions, this WP6 intends:

- To efficiently and comprehensively display, communicate and promote the different activities and outcomes of the project to specific target audiences as well as to the public at large;
- To individuate, develop and experiment with innovative dissemination strategies and instruments aimed at nurturing and contributing to the enhancement of research activities, building on the mutual relationships between the production and communication of knowledge which characterises social sciences and humanities;
- To facilitate the project coordination tasks, to manage the communication between the partners, and to foster interdisciplinary exchanges and collaborations within and beyond the project consortium.

WP06 LIST OF THE TASKS



T6.1. Design and Implementation of the Project Dissemination Tools (M1–8)
T6.2. Management of the Dissemination Tools (M1-36)
T6.3. Design, Organisation and Promotion of Dissemination Events (M1-36)
T6.4. Development of the Project Dissemination (M8-36)
T6.5. Coordination of the Project Internal Communication (M1-36)

WP06 ACTICIVITIES CARRIED OUT

→ T6.1. Design and Implementation of the Project Dissemination Tools

An extensive set of platforms, resources and public events has been organised (*see deliverables D6.2, D6.3*) with the support of a professional graphic design studio. These include the project logo and a rich set of templates resulting from the definition and design of graphic elements creating a visual image, aimed at guaranteeing a unitary and consistent identity in the promotion of the project products and results, and at enhancing their recognisability and affiliation. They include the following main tools.

The identity pack, which consists in:

- the general presentation of TRACES visual identity and a visual identity manual;
- the logo (different formats and colour versions and the introductory manual with basic rules for use and colour palette);
- files for the different fonts;
- a template for powerpoint presentations with different slides layout;
- templates for posters (e.g. for events, exhibitions, etc.), including samples;
- templates for poster/agenda (e.g. for conferences, symposia, etc.), including samples;
- templates for promotional/invitation cards (e.g. for events, exhibitions, etc.) and samples;
- two different type of letterhead including document cover.

The TRACES flyer provides basic information about the project, synthetically presenting its activities and objectives, and engendering familiarity with the TRACES "brand name": file pdf ready to print (some copies have been printed and distributed to each Partners – about 100 cad.);

A public website (www.tracesproject.eu) has been designed and implemented as well. The main objective of the website is to introduce the project in an easy and comprehensible way. Therefore the main concept for the design of website was to develop a user friendly interface, with very little nidification; indeed, in a few "clic", it is possible to access all the main infos that include: introduction about TRACES and its research strands, partners, researchers and artists involved, and major events.

The website communication is complemented by social media: a facebook page with about 400 followers (https://www.facebook.com/tracesproject/) and a youtube channel (https://www.youtube.com/channel/UCXEG95OeNndMciNeDe_EHag).

The websites also includes newsletter subscription: periodic newletters are relised with news alert about major project advancements, events and publications.

An internal website for internal communication has been setup as well. TRACES internal website implemented with Basecamp, a web-based project management tool. It provides document repository, chat rooms, to-do lists, message boards and much more. It is already widely used by partners proving to be quite effective and very useful.

A Mandely account for partners has been also created to allow the sharing of references and bibliographies. ZHDK offered to host TRACES partners in its institutional edition of Mendeley.

Dissemination utilities for partners have been also created including a set of docs and template only for internal use to be implemented during the project life-time and upon request. They include:

- Project infosheet (pdf and word)
- Project abstract(s) – English edited and proof readed
- Dissemination basic rules (including samples for disclaimer and acknowledgement)
- File naming rules
- Referencing manual - Chicago
- Blog, facebook and youtube – instructions for use and passwords
- EU logo with rules for use
- Partners logo
- Report sample (for deliverables)
- Event report (for dissemination) including some "utilities" (such as templates for internal reports, event reports, project abstracts, etc.)

Finally a scientific journal has been launched. *TRACES Journal* is developed with an innovative format including an online version and a paper edition inspired to a fanzine. The latter, called *TRACES Fanzine*, is meant to combine high quality contents with an innovative and appealing grahic design. The graphic layout and format of the fanzine is a 16 pages booklet, A5 format, 2 color palette, printed with a limited run (2000 copies). The binding, done with omega, will allow collating the different issues.
The *TRACES Journal* is a four-monthly peer-review journal with a scientific editorial board composed by senior project researchers; both the online and the printed versions have an ISSN number. Both of them are accessible from the Project website (www.traces.polimi.it/journal). The journal is structured into 3 yearly issues investigating a common theme. The journal yearly theme and the contents draw on the most interesting and promising insights ensuing from TRACES research activities and preliminary findings. The topic is explored from different disciplinary perspectives and by exploiting three different kind of scientific contributions collected through call-for-papers within and beyond the consortium.

The topic for the first year was: "European Contentious Cultural Heritages"

TRACES #01 | September 2016
Snapshots | Transmitting European Contentious Cultural Heritages

TRACES 01 collects a selection of graphic-based contributions from TRACES Partners raising questions and investigating practices focusing on European Contentious Heritage. It is meant as an inaugural issue and a kind of Project Brochure.
http://www.traces.polimi.it/2016/10/06/issue-01-european-contentious-cultural-heritage/

TRACES FANZINE #02 | January 2017
Dialogues | Europe and Contentious Cultural Heritage

TRACES 02 has been designed as a dialogue among the scientific coordinators of some of the most recent European Union's flagship research projects focusing on museums and heritage studies, debating about what role heritage can and should play to address social division and crisis in Europe.
http://www.traces.polimi.it/2017/02/15/issue-02-europe-and-contentious-cultural-heritage/

TRACES FANZINE #02 | January 2017
Insights | Europe, Contentious Cultural Heritage and the Arts

TRACES launched a call for papers for the third issue of the journal, widely publicised throughout the project website, facebook, and platforms specialised in Critical Heritage Studies, Museum Studies, Art and Humanities.
TRACES invited scholars, researchers, artists, educators with the widest range of backgrounds, specialisation, and perspectives to submit innovative and critical reflections on the theme of Contested Heritages in Europe, in the form of short or full papers aimed at illustrating and assessing creative and reflexive formats, tools and strategies of heritage transmission with the arts, as building blocks for a new European identity.
Contributions investigating the story and cultural influence of sites of memories, were particularly welcome, as well as papers addressing the ways in which artistic practices, exhibitions, museums, education centres reflected the contentious heritage and provided an opportunity for a public debate, in order to identify, assess and evaluate creative and reflexive formats, research tools and strategies of heritage transmission with the arts.
A peer review process, involving a multi-disciplinary scientific board with scholars affiliated to the project and external experts, is ongoing.

** A detailed description of the tools and their impact is included in **section 1.3 (impact)** of the present report.*

→ T6.2. Management of the Dissemination Tools, T.6.3 Design, Organisation and Promotion of Dissemination Events T6.4 Development of the Project Dissemination, T6.5. Coordination of the Project Internal Communication

The tools are constantly updated and implemented, newletters released (3 newsletteres sent to about 950 subscribers) and social media updated (about 400 followers) to achieve an incisive dissemination of the project's preliminary outcomes, communicate TRACES research activities, and engage a multifaceted audience, within virtual communities and networks, as well as through personal interactions (printed material). Call for paper for the journal has been lauched, peer review process organised and journal issues designed, edited, printed and distributed.

Moreover ordinary activity of communication and dissemination and support is perfomed including daily tasks as well as major commitments, such as: drafting the Data Management Plan; drafting of periodic reports for the EU; participating, supporting and organising events (see *Annex 03 – Scientific events and publications* and http://www.traces.polimi.it/events/); providing specifici assistance to WPs and CCPs them in the dissemination, organisation and communication of their activities.

- On April 20th TRACES Project organised a panel in collaboration with the sister project CoHERE at the 50th Anniversary Conference *"The Museum in the Global Contemporary: Debating the Museum of Now"* (University of Leicester). The panel titiled: "What now and what next for museum and heritage studies in the European Union?" looked forward to the future role of museum and heritage research in addressing what the European Commission has called an 'EU crisis' – a financial crisis, an identity crisis and a crisis of confidence. To do this we brought together speakers involved in past and forthcoming EU-funded projects, including EUNAMUS, MeLa, CoHERE (Critical Heritages: performing and representing identities in Europe, 2016-2019), TRACES (Transmitting Contentious Cultural Heritages with the Arts, 2016-2019), UNREST (Unsettling Remembering and Social Cohesion in Europe). More at: http://www.traces.polimi.it/event/conference-the-museum-in-the-global-

contemporary-debating-the-museum-of-now/. Book of abstracts available at: https://issuu.com/melaproject/docs/booklet_15042016_finale/3

- On may 9- 11 2016, the University of Klagenfurt, Austria, hosted the *Kick-off Meeting* of TRACES. The Kick-off meeting was the first occasion for the partners to convene, discuss the main research topics and confront with organisational issues, to cast the bases for an effective, fruitful and multidisciplinary collaboration within the forthcoming three years.
  The first day was mainly hinged on the public presentation of the TRACES Project and its research fields by the Project Coordinator Klaus Schoenberger and the principal investigators involved in the different research activities, and on an open lecture by SharonMacdonald(https://www.youtube.com/channel/UCXEG95OeNndMciNeDe_EHag/videos). The two following days have been devoted to a series of workshops, meant to discuss the main research topics, agree upon shared research actions, set up working plan and collaboration strategies, and confront with organisational issues. These working sessions and their follow up via conference call and web-based exchanges of ideas have been fundamental to cast the basis for an effective, fruitful and multidisciplinary collaboration. The whole meeting has been video-recorded by the Kalgenfurt University Campus TV (https://zid.aau.at/) and different audio registrations have been done by the team. The audio are available on the Project internal repository set on Basecamp (for further details see D6.1).

WP06 FORTHCOMING ACTIVITIES

TRACES Journal will be continuing (9 issues have been scheduled as a whole).

The dissemination team will keep on performing daily ordinary and extraordinary activities for the management, design, organisation and promotion of TRACES activities, events and outcomes and for the coordination of the Project internal communication.

A major tasks will be the organisation the *Project Mid Term Seminar* (Berlin September 2017). The programme will include several internal meetings and workshops, and a joint public Conference with the European funded CoHERE Research Project on September 28, 2017. CoHERE-TRACES Joint Conference will include a presentation of the projects and their preliminary outcomes, followed by thematic panels focussing on cross-cutting topics, with the double aim to present research advancements and spur on discussion, exchanges eventually envisioning synergies and collaborations. Two keynote speakers, whose names will be announced soon, will complete the programme. The conference will see an active involvement of another EU funded project: UNREST.

Moreover the dissemination team will work on the design of some CCPs exhibitions, will support them in the promotion of their activities (publications, travelling exhibitions, etc.) and will start designing the final events (conference + exhibition, Milan, January 2019).

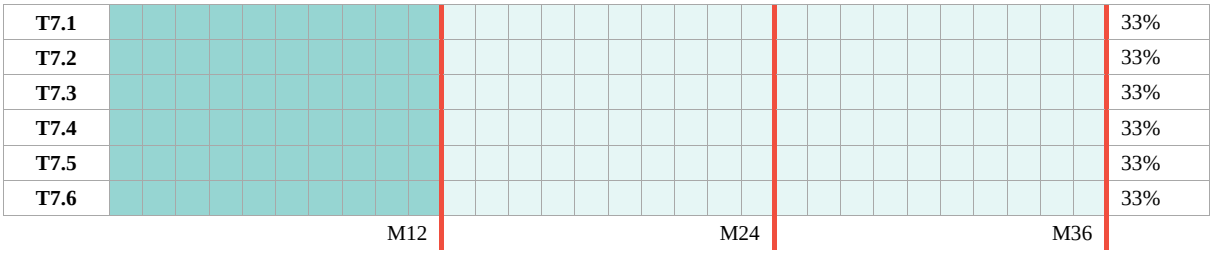
1.2.7. WP7 | Management
WP8 | Ethics requirements

→ WP07 manages the overall development of the project, monitors, tracks and controls deviations from the approved plan and ensures a correct reporting of the project activities.
→ WP08 ensures compliance with the ethics requirements

Responsible Partner:
Universitaet Klagenfurt (UNI-KLU)
Principal Investigator/s: Prof. Klaus Schönberger
Duration: month 1-36 (1 March 2016 – February 2019, 36 months)
Person months: 18 months (WP7)
non applicable (WP8)

Assuming the overall management of the project and the Consortium, WP7 has been carrying out a daily practice of project monitoring, coordination, problem solving and support of the WPs and CCPs researches and actions.
WP7 (Task 7.4. Ethics compliance) and WP8 are responsible for the compliance with the ethical standards on national and EU level within the project.

WP7 & WP8 LIST OF THE TASKS



T7.1. Overall project management (M1-36)
T7.2. Evaluation and Quality Assurance (M1-36)
T7.3. Progress and Cost Reporting (M1-36)
T7.4. Ethics compliance (M1-36) (**parcelled out in WP8, as per DoA**)
T7.5. Other Legal Issues (M1-36)
T7.6. Internal Communication and Networking (M1-36)

WP7 & WP8 ACTICIVITIES CARRIED OUT

The Steering Committee Meetings has been scheduled every three months. Within the Kick off Meeting a General Assembly was held, as well as a Training session on financial reporting and project management.
Up to now three Steering Committee Meetings were held via Skype (21 June 2016, 15 September 2016, 7 December 2016), with the participation of the WPs Leaders, WP7 members and the CCP-task manager. Each debate is preceded by the compiling and sharing of an agenda, and followed by a minute (documents available in Basecamp).

At the Kick-off Meeting a Workshop on ethical aspects closely related on TRACES project was held, followed by an extended collaborative work to define the ethical procedures and criteria that should be applied to identify and recruit research participants, qualified to work on a project specifically oriented towards contentious cultural heritages. Numerous small

Skype meetings and discussions took place, dealing with DMP, IPR Plan, the preparation of Review Meeting and Midterm Meeting, as well as legal and financial counselling.
WP7 and WP8, in accordance with TRACES partners, drew up a set of overall measures to ensure improved consideration of ethical aspects within TRACES, including rules for voluntary informed consent and collection and/or processing of personal sensitive data. Moreover, they defined specific measures preventing risk of enhancing existing vulnerability/stigmatisation.
In order to avoid any discomfort, distress or harm, TRACES will ensure that research participants (respondents, volunteers, participants in community actions etc.) are adequately informed about the research and its implications, and that voluntary informed consent will be obtained. The challenge in developing a consistent informed consent procedure for TRACES is that its research actions are drawing upon multidisciplinary perspectives and multi-professional teams of researchers. They include ethnographic fieldwork, action research and art-based activities and take place in different areas, contexts and institutions. Hence a single standardised consent procedure would be inappropriate. Therefore, each research and production team has been developing its own informed consent procedure, based on the specific needs of participants and the project as a whole; still, overall criteria – concerning participant information, obtainment of voluntary informed consent, collection and/or processing of personal sensitive data – had been debated and set out in a report (D7.2), subscribed by the Consortium and submitted to the consideration of an ethics advisory board.
With support of WP5, the coordinator set up an ethics advisory board (D7.3) to consult and provide support on ethical issues.

TRACES Ethical Advisory Board (as stated in TRACES Deliverable D7.3):

- Robin Boast
  Professor of Cultural Information Science and Head, with Prof. Theo Thomassen, of the BA and MA in CIW-Culturele Informatie Wetenschap (CIW).
- Barbara Kirshenblatt-Gimblett
  University Professor Emerita and Professor Emerita of Performance Studies, New York University, Chief Curator, Core Exhibition, POLIN Museum of the History of Polish Jews, in Warsaw.
- Janet Marstine
  Academic Director, School of Museum Studies, University of Leicester.
- Bernadette Lynch
  University College London, Honorary Staff, writer, researcher and adviser to museums.

In strict collaboration with the CCPs, WP05 and WP3 will re-assess and extend in continuous reflection the principles in dealing ethically with contentious heritage in diverse groups and settings.
TRACES research activities will be scrutinised and approved by the Research Ethics Committee, being in charge of the participating universities e.g. Ulster University (for CCP5), Politecnico di Milano (for WP01) and Klagenfurt (for the entire concept and WP4).

1.2.8. CCP 01 | Absence as Heritage

Responsible partner: Hosman Durabil
Team: Julie Dawson, Anda Reuben, Răzvan Anton, Matei Bellu
Other institutions/Partners: Mediaș Synagogue
Location: Mediaș, Romania
Duration: month 01 – 36 (01.03.2016 – 29.02.2019

By exploring the contents and mining the resources, both documentary and architecturally, of the "abandoned" heritage of Jewish and other Transylvanian populations, CCP1 limns the history of a world "bathed in silence"[2] while simultaneously creating spaces for intercultural dialogue and exploration of notions of local, national, and European identity, past and present, in a region with a highly contentious past. Employing a contemporary artist and researcher to explore and exploit the built heritage of the synagogue complex and the documentary heritage of archives and religious and secular printed material, CCP1 questions the value of heritage of absent populations to those that remain. In a region of shifted populations, a territory indelibly altered by mass population movements brought on by wars and regime changes of the early 20th century, how can disappearing cultural heritage(s) be preserved, explored, and understood? How can these places, items, or traditions of "abandoned" heritage be used to understand a collective past and how can they be employed to create a future of positive, multifaceted European identities?

CCP01 RESEARCH ADVANCEMENTS AND ACTIVITIES CARRIED OUT

Since the start of the TRACES grant CCP1 has undertaken different artistic and research actions and organised, promoted and participated to several scientific events: Workshop "Developing Past(s)" at Polin Museum of the History of Polish Jews, Warsaw, Poland (10 June 2016); Workshop "Minitremu Art Camp" in Mediaș, Romania (22 August 2016); Exhibition (open studio) "Fading Studies" in Mediaș, Romania (4-11 September 2016); Multi-Media Installation "Music Box" in Mediaș, Romania (4 September 2016).
In early March the artist call was announced and circulated. Applications were received until 1 April 2016, after which a jury convened to select the candidate. The candidate selected, Răzvan Anton, met the rest of the CCP1 members over a working period from 24-27 April 2016 in Mediaș. The meetings held during this period covered CCP1 timeline, administrative logistics, project development discussions, introduction to the archival material and meetings with shareholders.
From 8-10 June 2016 CCP1 artist Anton and CCP1 researcher Dawson participated in the Jewish Cultural Heritage conference held in Warsaw. Anton hosted a workshop incorporating images from the Mediaș archives and Dawson gave a presentation reflecting on methods of engaging local communities with heritage of absent populations. Throughout May and June, Anton and Dawson (both based in Cluj at the time) met regularly to discuss objectives, aims and ideas for their collaboration.
CCP1 artist Anton completed his first two-month residency from July-August 2016. During this period Anton focused on familiarising himself with the history of the Mediaș Jewish community and its context in the town's history. In particular, he studied the relationship

[2] Katherine Verdery, *Transylvanian Villagers: Three Centuries of Political, Economic, and Ethnic Change, 1700 – 1980* (Berkeley: University of California Press, 1983), XI.

between the Jewish community and local authorities over the course of political upheavals with a focus on the World War II period. At the end of his residency period a series of events were organised including a day-workshop with participants of a youth arts camp, an "open studio" exhibition with accompanying workshop for visitors and a multi-media installation created together with a colleague musician artist.
In addition, WP3 members Karin Schneider and Nora Landhammer visited during these events and held a WP3 internal workshop the following days in which all CCP1 members participated (5-7 September). Meanwhile discussions regarding the project advancement and the continuation of the collaborative work towards the drafting of the methodology of the WP1 questionnaire took place with Suzana Milevska and Tal Adler (WP1) via Skype.

CCP01 PRELIMINARY FINDINGS

By the conclusion of Anton's artist residency period his research interests had crystallised into exploring the parallel histories recorded by Transylvania's various ethnic communities and comparing these to Romania's government-sanctioned history, frequently affected by national narratives. The first intensive research period for CCP1 researcher Julie Dawson is scheduled for July-August 2017 and as such her work thus far has been related primarily to administration and orienting new members to the group (artist, ethnologist) and introducing them to the overall themes and objectives of CCP1 and TRACES.
Following the WP3 internal workshop in September, three ongoing and future research spheres were formalised, with one CCP1 member focusing on each area. Anton is looking at how to address the problem of marginalisation and discrimination of other communities today (especially Roma) in the context of Transylvanian Jewish history. Anda Reuben is focusing on methods for encouraging local community participation using tools of oral history practice. Julie Dawson is concentrating on methods for conveying complex historical concepts to audiences with vastly different backgrounds (age, education, social class).

CCP01 FORTHCOMING ACTIVITIES

- Exhibition and event "The Future of Memory", curated by Olga Stefan
  - Cluj Napoca (RO)
  - 28th May-2nd June
  - This series of exhibitions curated by Olga Stefan across different cities of Romania is focused on the topic of Holocaust. This exhibition will include documents and artistic work produced during the first residency at Mediaș Synagogue and Archives. The event will include presentations and talks.
- Summer camp and workshop in Mediaș "Minitremu Art Camp at Mediaș Synagogue and Archives, Mediaș" (2nd edition)
  - Mediaș (RO)
  - 20th-21st July 2017
  - The overall objective of this year's edition is to continue the documentary and visual research started last year while engaging the students in a debate about local history, religious or ethnic communities, but also the role of national narratives in the context of contemporary culture and education. This year's program will be spread over two separate days and will include a closer look at documents and historic events that shaped and influenced the life of the Jewish community of Mediaș.
- Collaborative researcher and artist residency (July and August 2017)
  Various public events planned, details to be announced later.
- Day of Jewish Culture (check date for 2017)
  Various activities (open house, workshop, exhibition), details to be announced later.

1.2.9. CCP 02 | Awkward Objects of Genocide

Responsible partner: Centre for Memory Studies – Jagiellonian University
Team: Erica Lehrer, Roma Sendyka, Wojciech Wilczyk, Magdalena Zych
Location: Krakow, Poland
Duration: month 01 - 36 (01.03.2016 - 29.02.2019

Artist (Wojciech Wilczyk), anthropologist and curator (Erica Lehrer, Concordia Univ.), memory studies scholar (Roma Sendyka, Jagiellonian University) and ethnographer (Magdalena Zych, Ethnographic Museum of Krakow) work under auspices of the Research Centre for Memory Studies/Jagiellonian University/Krakow/Poland, supported by graduate students Curatorial Collective and graduate Research Assistants (Katarzyna Maniak - WP2, Katarzyna Grzybowska, Karolina Koprowska - CCP2). The team's goal is to research ethnographic collections in Poland in search for Holocaust art. The team plans to contact vernacular artists (or their inheritors) and international collectors to identify further objects. The objective is to assess the scale of the phenomenon of non-professional visual practices undertaken to memorialise the Holocaust, to fashion academic interpretations of the found objects and to challenge the state of oblivion or "awkwardness" attributed to the objects in question. Finally, the group strives to change permanently the status of "vernacular Holocaust art" within ethnographic collections, as well as within a broader discourse on "art and the Holocaust".

CCP02 RESEARCH ADVANCEMENTS AND ACTIVITIES CARRIED OUT

During the reporting period different research activities have been carried out in relation to the tasks of researching on Museum Collections. These included: research in major Polish Ethnographic Museums in Warsaw, Krakow, Toruń and Otrębusy; research in open-air ethnographic museums in Sierpc and Radom; research in Regional Museums in Krosno, Rzeszów and Kielce; research of the main German collections of Polish Folk Art (Hans-Joachim und Christina Orth, Hans-Joachim Schauß, Ludwig Zimmerer); research of the KL Majadanek Museum collection; preliminary research of the KL Auschwitz – Birkenau Museum collection and Libiąż Cultural Center Collecion. The research group carried aout also preliminary research in archives (documents, films, audio recordings).
Research activities included also meetings with curators of major exhibitions of Polish Folk Art: Jane Redlin (Berlin), Marian Pokropek (Otrębusy) and Janina Skotnicka (Kielce) as well as meetings with three selected artists who engaged with Holocaust themes: Józef Furgała (Brzegi), Bolesław Parasion (Cyców), Roman Śledź (Cyców-Malinówka). Morevoer some interviews with artists' family members, collectors have been also carried out inthe period between March 2016 and February 2017
At the same time photographical documentation (art project) has been performed (12 months out of 18 months planned) photographing objects related to the Holocaust in major ethnographic collections in Poland (App. 500 photographs done by Wojciech Wilczyk).
The team developed as well some curatorial work organising also a workshop with invited guests on curatorial possibilities. The workshop titles "Awkward Objects of Genocide: The Holocaust and Vernacular Arts in and beyond Polish Museums" was held at the Polin Museum of the History of Polish Jews; Warsaw, Poland, from 3 to 5 October 2016. The interdisciplinary workshop focused on the survey and discussion of preliminary results gathered in the first phase of CCP2. CCP2 team worked with a group of invited discussants –

including scholars, curators, and artists – to structure a discussion around the phenomenon of nonprofessional creative arts practices undertaken to memorialise the Holocaust, brainstorm preliminary interpretations of the found objects, and undertake a "curatorial dreaming" exercise to envision potential artistic and curatorial interventions that would re-frame and draw new attention to this fascinating, under-recognised category of object.
Moreover the team engaged in different discussions regarding the project advancement and the continuation of the collaborative work towards the drafting of the methodology of the WP1 questionnaire took place with Suzana Milevska and Tal Adler (WP1) - via Skype.
They also worked on the training for student assistants (small introductory project for Curatorial Collective) to work on TRACES CCP2 project with Libiąż Cultural Center Collection in 2017/18. Project done in collaboration with *Thinking Throught the Museum* Research Project (Canada) – Jagiellonian University, Polish Studies Dept. with collaboration of MEK Museum and Jewish Studies Dept. 2016/2017

CCP02 PRELIMINARY FINDINGS

Folk art representing the Holocaust is scattered in folk museum collections, often awkwardly categorised due to disciplinary taxonomies that treat folk art as "timeless" rather than historical, and the reluctance of curators to touch on uncomfortable subjects. These objects have been both over-determined and overlooked due to the constraints of the disciplinary terms of "folk art," and their having been kept – though rarely displayed – in ethnographic museums. They have never been seen as relevant to Jewish experience, though they tell complex, unsettling Holocaust stories. They can be disturbing for the ways they upend accepted roles of victim, perpetrator, and bystander; impose Catholic idioms on Jewish suffering via symbolic forms like a Pietà or a Nazi crematorium recalling a nativity crèche; and incorporate desecrated Jewish sacred texts – as well as for the erroneous mythologies that may be projected onto them as memorial objects in the present. Eminent Polish filmmakers such as Andrzej Wajda, Andrzej Różycki, Konstanty Gordon, and Andrzej Brzozowski made films about these objects and their artists. The spontaneous impulses of carvers to witness their own or others' wartime experiences is difficult to establish, given how the objects were produced at the intersection of a wide range of influencing factors including popular media representations, state-run competitions, German private collectors, Catholic idioms of art and memorial practice. Despite these mediating factors, there is evidence that some of the objects illustrate a wordless form of witnessing at a time when explicit discussions were difficult.

CCP02 FORTHCOMING ACTIVITIES

17 March 2017: Educational workshop
Students' project presentation, Graduate Seminar Project, Polish Studies Dept., Jagiellonian University, Krakow.

- In collaboration with: Jewish Studies Dept., Jagiellonian University, Ethnographic Museum, Kraków; "Thinking Throught the Museum" Project, Concordia University.
- Theme: Our Museum: Museum about Us: Pluralising Polish Cultures. Diversifying the "We" in Polish Museums.
- Participants: graduate students Polish Studies Dept; curators of the Ethnographic Museum, Kraków, Curatorial Collective Members, Research center for Memory Cultures members TRACES WP1 representatives, Shelley Ruth Butler (workshop leader).

1.2.10. CCP 03 | Casting of Death

Responsible partner:
Društvo za domače raziskave / Domestic Research Society
Team: Alenka Pirman, Jani Pirnat, Damijan Kracina, Blaž Bajič
Other institutions/Partners:
The National and University Library (Marijan Rupert), the Moderna Galerija / Museum of Modern Art (Marko Jenko), the City Museum of Ljubljana (Janez Polajnar)
Location: Ljubljana, Slovenia
Duration: month 01 - 36 (01.03.2016 - 29.02.2019

The CCP3 research focuses on several collections of death masks held by museums and libraries in Slovenia. In the 19th century the casting of death masks went hand in hand with the affirmation of bourgeois society, in which the establishment of a public museum played a crucial role. The death masks of prominent people (politicians, scientists, artists) functioned as an exploitation medium that fit well into precisely structured political and societal projects (nationalism, class struggle, secularisation). CCP3 researches:

- the process of omitting masks from rearranged memorial rooms and depositing them in museum depots,
- the social and cultural changes that have brought an apparent end to the making of death masks,
- the role of a fine artist (who took the casts and was cast himself when he died) and its continuation in the activities of a contemporary artist.

The objective is to contribute to the understanding of the representation of death in the process of identity making in Europe.

CCP03 RESEARCH ADVANCEMENTS AND ACTICIVITIES CARRIED OUT

The activities carried out by CCP3 team in the first 12 month have been organised according to the following research strands:

- *Researching on the existing collections of death masks and the phenomenon of their omission from the public displays.*

The CCP3 team made 11 field trips: 7 museum or library depot visits, 3 visits of sites with the displayed death masks, and 1 visit of art exhibition on the topic, including

- 10 January 2017: Municipal Museum of Krško (depot)
- 16 February 2017: Slovanska Library, Ljubljana (depot):
- 5 May 2016: Cankarjev dom Cultural and Congress Centre (display)
- 27 May 2016: Museum of Modern Art (depot)
- 5 July 2016: “Another” by artist Ana Mrovlje at UAUU, an artist-run studio and gallery (art exhibition)
- 14 July 2016: National Museum of Contemporary History (depot)
- 23 September 2016: City Museum of Ljubljana (depot)
- 20 October 2016: National and University Library, Manuscript and Rare Prints Department (held in depot, shown to us in the reading room)
- 20 October 2016: Cankarjev dom Cultural and Congress Centre, second visit (display)
- 2 November 2016: Memorial Room of Writer Ivan Cankar (display)
- 25 November 2016: National Gallery of Slovenia (depot)

Most of the visits during this period took place in Ljubljana. They were organised as internal workshops and attended by the Creative Coproduction team, occasionally with guests (WP2,

WP4). Marion Hamm, Klaus Schoenberger and Emil Krištof (WP4), for instance, joined us on 20 October and Marion Hamm on 2 November 2016. In October, Blaž Bajič was appointed as the CCP3 ethnographer by the University of Oslo. He joined the team and has participated at all working sessions since then.

23 August, 18 October and 3 November: discussions regarding the project advancement and the continuation of the collaborative work towards the drafting of the methodology (the WP1 questionnaire) took place with Suzana Milevska and Tal Adler (WP1) via skype.

A short summary of the data base is as follows: Currently, 41 death masks have been found, the oldest – that of the painter Jurij Šubic – dating from 1890, the youngest – that of SFRY president Josip Broz–Tito – dating from 1980. Mostly artists, writers and poets, as well as politicians, are represented; however, five portrayees remain unidentified. So far only one death mask of a woman was detected (Ivana Kobilca, a painter who died in 1926). The majority of the masks is in plaster, few are in bronze. All the masks, with the exception of four – three of the writer Ivan Cankar and one of the poet Simon Gregorčič, are stored (one might rather say "hidden") in the depots of the institutions.
After the first phase of research and fieldwork in the depots of museums and memorial houses the exhibition arrangements were made with the Museum and Galleries of Ljubljana. The exhibition (working title Casting of Death) will take place in November 2017 in the Museum's Match Gallery in a format of a research exhibition. It will be a collaborative effort where the stakeholders (curators, historians, pedagogues, ethnographers, artists, etc.) will strive to invent alternative modes of disseminating the topic of death masks and mediating it to the general public.

- *Developping and documenting a creative co-production methodology of research and public presentation that will serve as a reference or a set of recommended guidelines for the stakeholders (in collaboration with WP1).*

In the research phase the protocol of the depot visits was established by the hosting institutions. The visits were conceived as a hands-on experience that included semi-structured conversations with the curators or care-takers. Some team members engaged in taking notes and pictures. The visits were followed by discussions and summarised in the follow up notes. Since August we experiment with the Hybrid Records (suggested by WP2) as well. At this stage the Domestic Research Society pays special attention to the dynamic of the team work, the "spontaneous" division of roles and the members' expectations. These findings will be a basis for the development of a suitable interdisciplinary methodology and invention of formats of public events, which is another CCP3 task.

- *Creating a digital database of the death mask collections and contextualise their significance and establishing a unique digitised cross-museum collection on the representation of death.*

In August 2016 we discussed the properties of a database that will serve as a tool for our research as well as a deliverable outcome of the Casting of Death project. We tested the database properties with a limited number of records that helped us improve it. Since September we have worked with a programmer on its expansion and online implementation. It has already been published and publicly accessible since January 2017. A Data Management Plan was prepared and the negotiations with the Institute of Contemporary History have taken place in order to include our database in the national repository DARIAH-SI, a part of the pan-European Digital Research Infrastructure for the Arts and Humanities DARIAH-EU.

- *Engaging stakeholders in the formation of an education programme around the topic of the research (in collaboration with WP3).*

We have been identifying the stakeholders in the partner institutions and are discussing the various formats of internal workshops in order to include them in the creative coproduction process in time (in collaboration with WP1 and WP3).

CCP03 PRELIMINARY FINDINGS

Meta-research: the role of the artist

During the field work a parallel meta-topic has been evoked by the phenomenon of death masks: The social and political role of a fine artist (who took the casts and was cast himself when he died) and its continuation in the activities of a contemporary artist. A set of questions regarding the position of the artist has built up and the collaboration with ethnographers (WP2 and WP4) has been crucial at this stage:

Are the CCP3 artists and other members inadvertently tapping into the "prestigious/identity reserve"? Or are they/we, on the contrary, subverting this tradition? Would such subversion presuppose or result in contentiousness of the death masks? Or, do today affirmation and subversion, paradoxically, coincide?

Creative coproduction

- TRACES offers to the CCP teams a lab-like model of collaboration. The interdisciplinarity remains a challenge: how to establish DIWO (do it with the others) principles as opposed to a classical team work where the experts remain in their comfort zones?
- The TRACES model has introduced an ethnographer reflecting the artistic position and practice. Questioning the team's research methods (e.g. the way we conduct our research and record the visits, group dynamics, etc.) he has influenced our artistic strategies. On the other hand, the ethnographer follows the WP2 agenda and is not supposed to fully engage in the DIWO (doing it with the others) working principle.
- Another positive aspect, however, is the detection and articulation of fundamental conceptual differences – misconceptions, hopes, prejudices and fantasies about each other's profession. During the two visits by WP4 members we engaged in semi-structured discussions. The second session was based on our ethnographic notes and prepared in advance. In the framework of the Domestic Research Society we have already collaborated with different scientists in the previous projects but never in this way. Usually the collaboration was focused on the topic or the exhibition as a product. In TRACES, however, these interactions are focused on epistemological and methodological questions and are shaking our comfort zones. We find this extremely valuable at this stage of the project.
- Another observation: there's a potential trap in the creative coproduction (CCP) model – it could lead to a forced team work for its own sake. It can also lead towards the establishment of a working structure and dynamics that can dominate over the situation on the field.

Contentious contentiousness

The involved ethnographers (WP2, WP4) provoked CCP3 by questioning the contentiousness of the death masks. At several occasions a need to locate and pin it down occurred. Various answers proposed so far:

- Death mask was in contact with the dead body (frequent anecdotes about a piece of moustache/beard hair still attached to the mask; feelings of repulsion, etc.)

- Josip Broz Tito's mask (his personality has both strong sympathisers and detractors)
- Unidentified masks of the formerly prominent people (contentious if the oblivion has been intentional?)
- The possible revival of the death mask custom (as a part of the process of reaffirming bourgeois values).

On the other hand, such labelling (contentious, difficult, awkward, etc.) has an impact on the researchers (sensibilisation; defence tactics, etc.). Have we not been producing contentiousness by proclamation?

CCP03 FORTHCOMING ACTIVITIES

Research on the death masks in public collections continues with a help of Maruša Kocjančič, a documentalist who joined the team in December 2016. A research plan for 2017 was prepared. It includes a list of some 130 institutions. We are contacting the museums, archives and libraries by email. The depot visits will be organised to those public collections with the most interesting findings.
A programme for the two internal Work Packages sessions in Ljubljana is being prepared:

- 20-22 April: WP3
- 3-5 May: WP1 & WP5

In parallel, the preparations for two exhibitions are underway. The first one will present the research itself and will be opened in November 2017. The second will open in March 2018 and will derive from the findings of the research and will address a broader audience.
Public awareness:

- 14 March 2017 – the first Press Conference of the Casting of Death / TRACES project in Slovenia. It will be held in the Manuscript Department of the National and University Department in Ljubljana.
- November 2017 – the Casting of Death, a Research Exhibition will be opened at the Match Gallery (MGML) in Ljubljana.

1.2.11. CCP 04 | Dead Images

Responsible partner:
Humboldt-Universitaet zu Berlin, Institute of European Ethnology
Team: Tal Adler, Linda Fibiger, John Harries, Joan Smith, Anna Szoeke, Maria Teschler-Nicola
Other institutions/Partners: University of Edinburgh; Natural History Museum Vienna
Location: Vienna, Austria; Edinburgh, United Kingdom; Berlin, Germany
Duration: month 01 - 36 (01.03.2016 - 29.02.2019

Dead Images engages with the complex and contentious legacy of public collections of human skulls. The focus of this project is a skull collection of roughly 40,000 kept by the Anthropology Department of the Natural History Museum in Vienna. Through an exhibition in Edinburgh; accompanying events in Vienna, Berlin, and other European locations; and the development of an education program, *Dead Images* proposes to introduce various publics to the existence of these collections, their history and current uses, and to engage these publics with questions and multiple perspectives pertaining to the philosophical, aesthetic, political and scientific implications of such collections. This exploration will be directed towards, and sensitive to, the complex and often ambivalent significance of these archives of humans' skulls to scientific communities, to national publics and to indigenous peoples who seek the recovery of ancestral remains within a postcolonial politic of recognition and redress.

CCP04 RESEARCH ADVANCEMENTS AND ACTIVITIES CARRIED OUT

CCP4 team has been in contact since before the beginning of the project and have been developing questions together. Since March 2016 we started preparing the presentation for the Kick-off meeting, which enabled us to clarify better the main research questions and challenges for the project.
On 28 April Anna and Tal visited again the skull collection at the NHM and worked with Maria on questions regarding the representation of the collection.
After the KoM we set up an own Basecamp project where we discuss research advancement, new questions and insights. It functions as the main platform for discussions and project development and documentation.
Further research visits to the collection at the NHM cantered on research meetings between Anna, Tal and Maria followed on 24 August and 19 September.
On 9, 16, 17, and 22 August Anna and Tal engaged in experimental research sessions with Marcus Carney, who practices "Transverbal Modelling" as a tool to explore various questions in a broader context of Systemic-Structural Constellations. We explored layers of possible outcomes, obvious and hidden relations between various elements of the project – the skull panorama, audiences, stakeholders, the skulls themselves, and their objectifications and biographies, among other elements. This very uncommon method for scientific research provided insightful and surprising insights. http://www.marcusjcarney.com/#consulting-practice
On 14 August and 13 September Anna and Tal interviewed a private collector of human skulls (who wished to remain anonymous) after a preliminary online research by Linda suggested him as a possible relevant source. Linda continues monitoring the phenomenon through social media and Anna and Tal through continuing discussions with the collector.

From 5-9 September all CCP4 team participated in an intensive workshop to expand and crystallise research questions and methodologies, to define artistic strategies and to elaborate on the current findings and following steps. At this workshop we included a day's work with WP2 team, Karin Schneider and Nora Landkammer to develop ideas for the education engagement of the project. The outcomes of this workshop establish the main course of research and artistic actions of the project, which are now carried out as tasks by CCP4 team.
On 11 October Joan led the Expressive and Analytical Line Drawing for students on the MSc in Human Osteoarchaeology at the University of Edinburgh. This teaching event explored drawing as a method which can be used to help us understand the form, function and complexities of bones. This was the first of a series of proposed arts-based teaching events, focussed on the materiality and display of human remains, which are enfolded into and will inform the educational ambitions of the project.
Throughout the duration of the project, Anna and Tal have been discussing CCP4 research with the researchers and guests of the Centre for Anthropological Research on Museums and Heritage (CARMaH) at the Humboldt University in Berlin. Among them, relevant discussions with Henrietta Lidchi, Barbara kirshenblatt-gimblett, Arjun Appadurai, Sharon Macdonald, Larissa Foerster, Franka Schneider, and Katrin Kremmler have provided new considerations and important insights.
As a result of one of these meeting, we are researching possible artistic solutions to tackle the problem of emotional burden that some audiences might experience upon viewing the life-size panorama at the exhibition.

CCP04 PRELIMINARY FINDINGS

The following preliminary findings relate mostly to the preparatory work to undertake the research with the skull collections at the Natural History Museum of Vienna, as well as a smaller collection at Anatomy@University of Edinburgh, which will inform the artistic, educational and academic outputs:

- Firstly, this work has revealed much about the complex ways these collections inhabit the institutions which hold them. These collections are, therefore, problematic not just in a theoretical sense but in a practical and administrative sense, and the prospect bringing these collections into public view creates institutional anxiety which is, in itself, revealing of how those institutions which have inherited this material legacy are troubled by that inheritance.
- Secondly**,** this anxiety centres on the status of the craniological collections as *collections* and the articulation of the skulls as specimens within this architecture of display. In engaging the public with this history, the institutional preference seems to be to recover individual identities and histories, through the techniques of bioarchaeological and forensic analysis. The prospect of presenting the public with this spectacle of display (a spectacle that is haunted by the legacies of previous ideational architectures of racial categorisation) seems to be peculiarly provocative.
- Thirdly**,** that the ambivalent status of these collections, which is indivisible from the problematic history of their assemblage, has given rise to uncertain interplay between bringing things into visibility and keeping things hidden. There is a desire for these historic collections to become animated by public interest, but also anxiety about the forms of disclosure and the kinds of questions that may be raised by various forms of disclosure. In terms of developing an arts-based engagement, this finding has led to discussion of "veiling" and "unveiling," and the ways in which anxieties around ethics are materialised in strategies for managing visibility and access.

These observations have led to a number of questions and conversations, which will inform the work of *Dead Images* going forward:

- To what degree is our own work, in bringing a display of human remains as specimens into visibility, critical of or complicit with the problematic legacy of acquisition that is materialised in these architectures of display?
- We are concerned with the ways in which ethical anxieties that inform the work of "veiling" and "unveiling" displays of human remains may inhabit and be expressed in our own artistic and academic work. This has given rise to a paper concerning the ethics of display photographs of human remains (which is being prepared for a special issue of the journal *Human Remains and Violence*) but also a more general discussion of how we manage strategies of presence and absence when designing the artistic installation and the educational programme.
- We are concerned with the question of how our own artistic, academic and educational work may be designed in such a way that does not foreclose discussion with an overdetermined ethical critique, but allows for an interactive, open, affective and ambivalent encounter with this problematic material legacy.

Further Findings:

- Our understanding of the additional function of the stakeholder list as a "litmus test" for any research and artistic action planned within the project.
- Our understanding of the relevancy for our research in the chemical/physiological/biological processes taking place in bones after death.
- Through the employment of Transverbal Modelling sessions, we became aware of and defined the tension that lies in the organisation of the collection in which an individual's skull is separated from the rest of its skeletal bones and both parts are stored in different conditions and locations.
- Through interviews with the private skull collector and monitoring other collecting activities online, we gained new insights into the scope of a largely secretive phenomenon of private collectors, their motivations, ways of operating, and legal and ethical challenges.
- We gained new knowledge of the history and complex circumstances of the repatriation processes of ancestral crania from the NHM to Australia, to Africa and to New Zealand.
- Through discussions with scholars and professionals we gained new insights into the complex processes and possible emotional challenges that various audiences will face upon witnessing the life-size panorama on location and in the context of the exhibition

CCCP04 FORTHCOMING ACTIVITIES

- CCP4 workshop in Edinburgh:
  - 10-15 April: Edinburgh College of Art, CCP4 internal workshop
  - 12 April: workshop on ethics of display and photography of contentious collections with Sharon Macdonald, June Jones, Henrietta LIdchi, Suzana Milevska, CCP4 members.

- EU Researchers' Night in Edinburgh, including: a special Leith Lab at Ocean Terminal (science busking and small-group discussions) and a curiosity Forest at a central Edinburgh community venue (Pecha Kucha and drop-in activities).

Date TBA September 2017
For 2016 event see:
http://www.beltanenetwork.org/opportunities/eu-researchers-night/

- Expressive and Analytical Line Drawing for students on the MSc in Human Osteoarchaeology at the University of Edinburgh. Date TBA October 2017

- Being Human Festival (funded by the British Academy), "Lost and Found", 17-25 November, 2017 (note participation is by application – submission of application by April 10, 2017). See: https://beinghumanfestival.org/apply/

- Dunbar Science Festival, March 2018, educational contribution/happening relating to the work of CCP ("Dead Images"). For 2017 event see: http://www.dunbarscifest.org.uk/

- Edinburgh International SciFest, April 2018, educational contribution/happening relating to the work of CCP ("Dead Images"). For 2017 event see: http://www.sciencefestival.co.uk/

1.2.12. CCP 05 | Transforming Long Kesh/Maze Prison

Responsible partner:
Ulster University
Team:
Martin Krenn, Aisling O'Beirn, Laura McAtackney
Other institutions/Partners:
Prison Arts Foundation (PAF)
Location: Belfast, Northern Ireland
Duration: month 01 - 36 (01.03.2016 - 29.02.2019,

Transforming Maze/Long Kesh is a dialogical art project, where artists work with participants to produce an art project. It opens up a new way of thinking about the former prison site. The project artistically investigates the material culture of this site. Multiple perspectives from key individuals who have been in direct contact with the site will be used to make the artwork(s).
The artists working on the project are Aisling O'Beirn and Martin Krenn who will conduct a series of workshops with people who have had a relationship with the prison such as ex-prisoners, ex-employees and ex-visitors. The participants' experience of the physical reality of the prison is central to the project. They will be invited to create objects related to their personal experience and memory of the site using various materials and techniques that would have been used by prisoners making objects whilst in jail. Examples of techniques could include, string art, images on handkerchiefs, objects made from lollypop sticks etc.
The objects that participants make will give insights into aspects of the prison that could easily be overlooked such as everyday life experiences in the prison, how prison furniture was used and the function/malfunction of prison architecture.
A traveling exhibition displayed in various public locations as well as a publication will show these objects together with copies/images of real artefacts from the jail. These exhibits will reveal physical traces of the material culture of Maze/Long Kesh.

CCP05 RESEARCH ADVANCEMENTS, ACTIVITIES CARRIED OUT AND PRELIMINARY FINDINGS

This work was completed jointly by Krenn and O'Beirn since March 2016 and gives an overview of tasks achieved:

- March 16th Conceiving substantial ideas of the project, researching material
- May 9th – 11th: Participation in Klagenfurt Kick Off Meeting, presentation and workshop participation
- 25th June 2016: Ethics approval application for UU for working with participants submitted (approved Aug 2016)
- June 2016: Application to Visit Maze Long Kesh site submitted (awaiting answer)
- June 2016: Support secured from Prison Arts Foundation regarding contacting and meeting participants
- June-October 2016: Ongoing refinement of project plan and methodology
- June-October 2016: Ongoing contextual research, visits to community museums reading etc.

- August 2016: Skype with Karin Schneider and Nora Landkammer WP3
- August 2016: Ongoing contextual research reading etc.
- September 15th 2016: Submitted insert for TRACES Journal
- October 2016: Martin Krenn visits Belfast, meetings with potential partners, visits to and initial documentation of community museums, work on project concept and conference planning
- October 2016: Recruitment of Archaeologist Laura McAtackney (WP2)
- October 2016: Conference organised with partial funding and speakers secured
- October 26th 2016: Skype with Tal Adler and Suzana Milevska (WP4)-a discussion about the content of their presentations and the general agenda of the forthcoming conference and continuation of the collaborative drafting of the methodology of the WP1 questionnaire
- October 30th 2016: Updated info and images for TRACES website
- October 2016-Ongoing: Planning for publication ongoing

Context

In the course of our research we found out that Maze Long Kesh is now under the charge of Office of First Minister and Deputy First Minister (OFMDFM). It was operational as a prison that housed political prisoners up until its closure in 2000. Many of the ex-prisoners, their families, ex prison staff, their families and those affected by the conflict which gave rise to this prison are still alive. There has been no political agreement regarding the future of this site and access to it is extremely limited.

There is still disagreement regarding how to interpret the recent past and how to deal with the future. MAZE/LONG KESH as a site loaded with symbolic meanings acts as a microcosm of the general political stalemate.

The site of the former prison remains with some of the original structures still standing. The public do not have access to the site. Although we have contacted the OFMDFM at project start we are still awaiting a response to our formal application submitted in June to get ministerial endorsement. Such is the pace of things.

Groundwork as a form of Methodology

These facts have both shaped our research methodology and our findings to date. We have had to proceed with sensitivity in our contacts with people who have been in one way or another, affected by the conflict. In our efforts to contact potential participants for the project and to gain access to the site we are discovering that the sluggishly slow pace of responses, whilst often frustrating, is very reflective of the stagnated political situation here.

Prison Arts Foundation

As we aim to work with people who have had direct experience of the prison we have made contact with and gained the support of Prison Arts Foundation (PAF) an organisation with a long standing history of working with prisoners, ex-prisoners of all political persuasions as well as the prison authorities. We chose to work with PAF as they have built trust, in a non-partisan manner, with a range of people affected by prison experience. We developed our ethics approval application with the support of PAF. The director of PAF, Fred Caulfield, is a former Prison Officer who worked at the Maze so is well positioned to forge formal links with the Northern Ireland Prison Service to seek formal approval for us to work with former prison officers as well as former prisoners. However, given that Caulfield is dealing with a government department on our behalf we find ourselves, if we stay dependant on PAF, waiting to be able to make contact with and work with participants. It is a situation that, whilst very politically telling, needs to be addressed if we are to start working with participants.

Laura McAtackney
In tandem with our endeavours to lay the ground for contacting and working with suitable participants we have also recruited archaeologist Laura McAtackney to fulfil the ethnographic role in our project and to present at our forthcoming conference. We chose to work with McAtackney because of her specialist knowledge of the site, her multidisciplinary methodological approach to research and her foregrounding of the importance the relationship between material culture of the jail and testimony. Her book an Archaeology of the Troubles (McAtackney 2000) has been of key importance in our contextual understanding of the site and the difficulties that it poses. We have had some very telling dialogues with McAtackney in developing our concept and in trying to make contacts with various government bodies and individuals.

Site Visit and OFMDFM
We have not been turned down for a visit to the Maze Long Kesh site, but neither have we had a response despite several contacts.

Vernacular Museums, Material Culture and methods of dissemination
On the 12th Oct we visited 3 community Museums in Belfast, all of which house material from Maze Kesh:

- Irish Republican History Museum
- Andy Tyrie Interpretive Centre
- Roddy McCorley Society http://www.roddymccorley.com

Irish Republican History Museum
We were friendly welcomed and got very important information about the collection and Maze/Long Kesh. The people who are operating the museum are very personally invested in the collection and told us how important it is to show it to a younger generation. It houses huge collection covering Republican history with material from different post 1798 eras and several jails both side of the border and in Britain. The museum operator pointed out that the museum covers an important historical era but it should not be seen as a “theme park” presenting fascinating objects and weapons of the conflict. He stated that the conflict had real effects on local peoples’ lives.

Andy Tyrie Interpretive Centre
The Andy Tyrie Interpretive Centre houses a substantial collection that is solely representing the loyalist narrative. The presentation was much more ordered and appeared nearly clinical to us. Interestingly the museum houses a collection model of cages and H Block which was clearly made by the same person who made model in Conway Mill. The operator of the museum who was also very communicative actually “confessed” with a smile on his lips that the model has been produced by an ex IRA prisoner.

Roddy McCorley Society
The Roddy McCorley Society also houses a large collection mainly covering the republican history. Some Items of note are a prison bed suspended overhead with rolled up prison blanket with affixed label. Another Architects model of jail on a large vitrine plinth. We are guessing this model was acquired from a contractor during the demolition of the site. We also saw an Aerial Photograph of site with plastic letter punched labels donating the different blocks. Photograph behind glass that looks to be an MOD or state artefact too.

And again, we found a model of cages and h block made presumably by the same model maker who made the 2 previous models that we saw in Conway Mill and Andy Tyrie Centre. This model was sitting on a fold out chair.

FORTHCOMING ACTIVITIES

Conference

Conference "TRANSFORMING MAZE / LONG KESH PRISON: The vital role of contemporary dialogical art and architecture in dealing with contentious heritage"

- MAC - Metropolitan Arts Centre, Belfast (UK)
- 15 March 2017
- http://www.traces.polimi.it/event/transforming-maze-long-kesh-prison/
- Programme and speakers's profiles: http://www.traces.polimi.it/wp-content/uploads/2017/01/Transforming-Maze-Long-Kesh-conference-1.pdf
- Organisers: Aisling O'Beirn, Martin Krenn, Ulster University, Belfast
- Description: "Transforming Maze/Long Kesh" is a one-day conference about the difficulties in dealing with contentious heritage by focusing on the Maze/Long Kesh former prison site. The conference addresses the special possibilities of Arts and Architecture to initiate a productive debate and new forms of engagement with such a site. Local and International speakers will discuss artistic, archaeological and ethnographic approaches to investigate contentious heritage such as the Maze/Long Kesh from a broader perspective.
- Conference programme:
    - TRACES project coordinator Klaus Schönberger opening statement "Agonism and Contentious Cultural Heritage" will outline the general frame of TRACES.
    - Martin Krenn and Aisling O'Beirn will present of their artistic research findings to date related to their art project *Transforming Maze/Long Kesh Prison*.
    - Local and International speakers will discuss artistic, archaeological and ethnographic approaches to investigate contentious heritage such as the Maze/Long Kesh from a broader perspective:
        - Fred Caulfield, Executive Director of the Prison Arts Foundation (PAF)
        - Laura McAtackney, Archaeologist
        - Tal Adler, artist
        - Suzana Milevska, Art theorist and curator
        - Christina Varvia, Architect, researcher and project coordinator at Forensic Architecture
    - Keynote: Mary Jane Jacob, a curator and writer, will frame the conference by outlining her theoretical thoughts on social practice art and aesthetic experience.

1.3 Impact

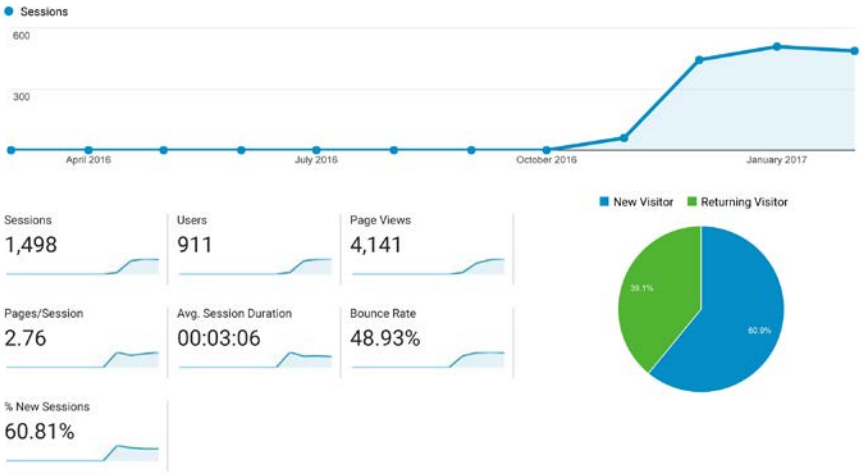
The following pages provide data and figures about dissemination and communication activities (additiona to those provided in the online tables, and in Annex 03)

WEBSITE

www.tracesproject.eu

Overview

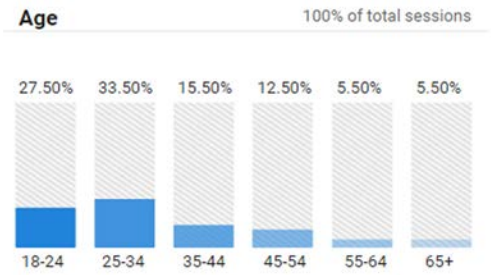
The statistics for TRACES website were activated on 28 November 2016, when the beta version was replaced by the official one with a .eu domain and few bugs were solved.
In the period between M10 and M12 (28 November 2016 - 28 February 2017), the website registered **1,498 visits** from **913 different users**. The total amount of page views was 4,141. The bounce rate – what measures from which point the visitor is moving on to a new site – was 48.93 %, what means this percentage of the visitors do not opened anything else just the main page.



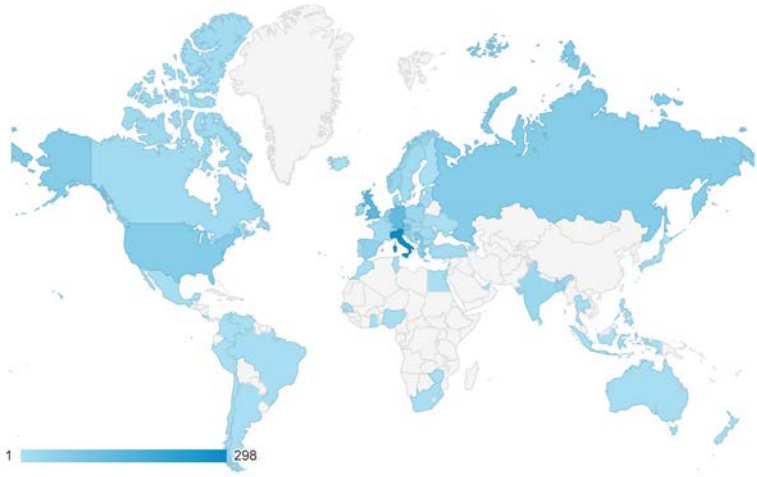
Demographics

Gender: female 45.85% / male 54.15 % of total sessions

Age: The audience of TRACES website is quite young, since most of the visitors are aged between 18 and 34 (61%).

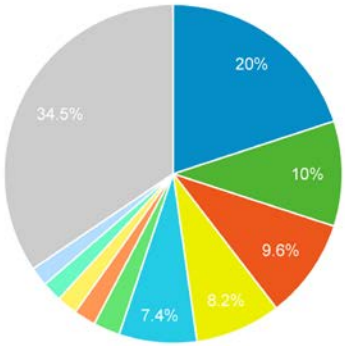


A location analysis shows people opened the site from **74 different countries**. The top ten countries were: Italy (298 sessions | 125 new users), United Kingdom (139 | 93), Germany (128 | 87), Austria (99 | 56), Serbia (72 | 48), Russia (66 | 8), United States (65 | 58), Spain (48 | 32), Greece (41 | 21), Slovenia (39 | 24).
Almost all these countries recorded over **3 minutes** of duration per visit and **2,76 pages** viewed. Regarding to languages, the most visits came from en-us speakers (31.51% of total sessions).



Behaviour
Most of the users started their visit from the homepage, then the percentages of the single page views reveal a relevant interest in the sections devoted to TRACES Journal, the presentation of the Research Project (About), and the persons involved (People).
The call for papers launched for the third issue of the journal registered a high rate of views, plausibly due to the large dissemination of the initiative on specialised websites.
79.11% of the total sessions were realised using a desktop (1,185/1,498); 17.76% using a mobile phone (266/1,498); 3.14% a tablet (47/1,498).

Page Title	Page Views	Page Views
	4,141 % of Total: 100.00% (4,141)	4,141 % of Total: 100.00% (4,141)
1. TRACES – Transmitting Contentious Cultural Heritages with the Arts From Intervention to Co-Production	827	19.97%
2. Journal – TRACES	415	10.02%
3. About – TRACES	396	9.56%
4. Call for papers | Issue #03 – TRACES	339	8.19%
5. People – TRACES	308	7.44%
6. Dead Images – TRACES	105	2.54%
7. Issue #01 | European Contentious Cultural Heritage – TRACES	87	2.10%
8. Contacts – TRACES	82	1.98%
9. Events for January 2017 – – TRACES	79	1.91%
10. TRACES fanzine #02 – TRACES	76	1.84%

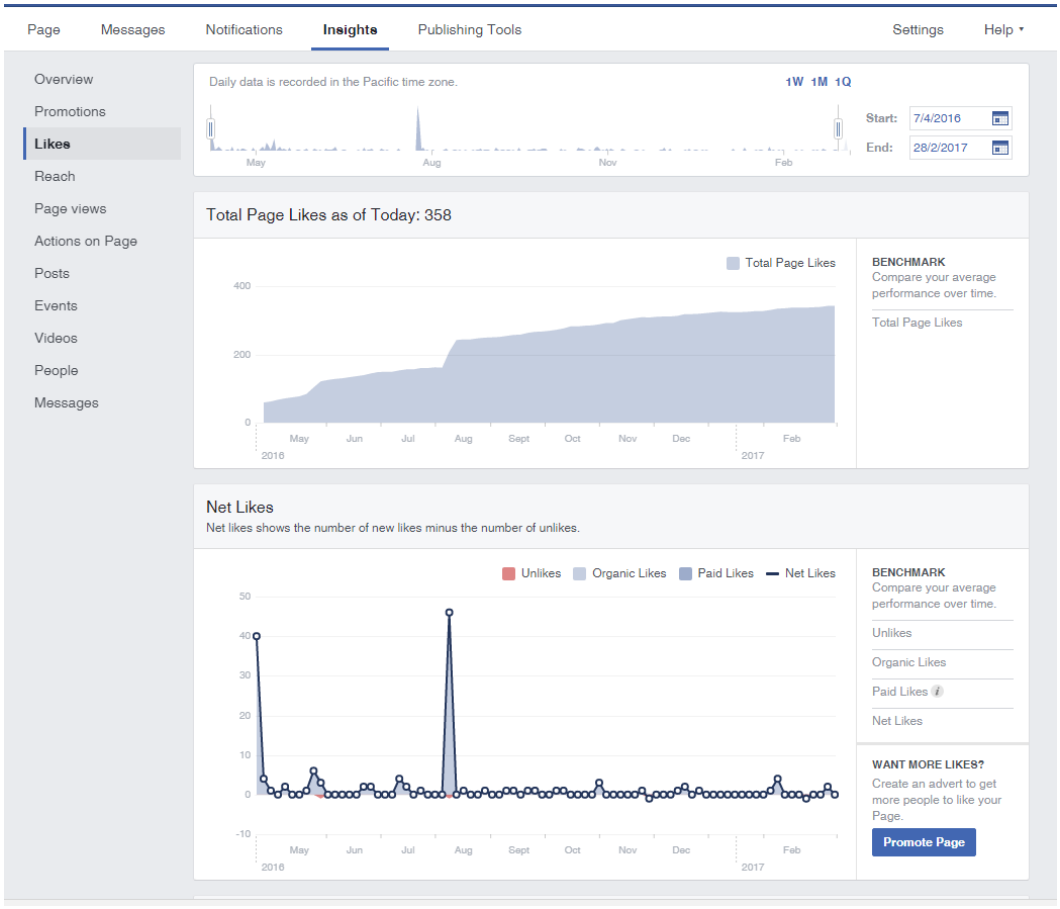


Rows 1 - 10 of 127

FACEBOOK

https://www.facebook.com/tracesproject

Insights:
Reporting period: 7 April 2016 - 28 February 2017
Persons who “Like” TRACES page: 358



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Germany	66
Italy	49
Switzerland	29
United Kingdom	16
Slovenia	12
Norway	11
Poland	10
United States of America	9
Romania	7
Canada	7
France	4
Belgium	4
Spain	4
Macedonia	3
Brazil	3
Greece	3
Croatia	3
Serbia	2
Portugal	2
Argentina	2
Israel	2
Ireland	2
Russia	2
Bulgaria	2
Netherlands	2
Gabon	1
Turkey	1
Pakistan	1
India	1
Philippines	1
Singapore	1
Mali	1
Morocco	1
Lebanon	1
Ukraine	1
Egypt	1
Denmark	1
Cyprus	1
Cameroon	1
South Africa	1
Malta	1
Japan	1
Hungary	1
Estonia	1

City	Your Fans
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Milan, Lombardia	18
Berlin, Berlin	18
Klagenfurt, Carinthia	14
Zürich, Zürich	14
Ljubljana, Central Slove...	10
Tübingen, Baden-Württ...	7
Krakow, Lesser Poland...	7
Oslo, Oslo	7
Stuttgart, Baden-Württe...	6
Munich, Bayern	5
Montreal, Quebec	4
Basel, Basel-City	4
Frankfurt, Hessen	4
Graz, Styria	3
Zagreb, Zagreb	3
Edinburgh, Scotland	3
Bologna, Emilia-Romag...	3
Cologne, Nordrhein-We...	3
Warsaw, Masovian Voi...	3
London, England	3
Leipzig, Sachsen	2
Newcastle upon Tyne, ...	2
Tulln, Lower Austria	2
Leicester, England	2
Paris, Île-de-France	2
Ulm, Baden-Württemberg	2
Villach, Carinthia	2
Bergamo, Lombardia	2
Cluj-Napoca, Cluj County	2
Busto Arsizio, Lombardia	2
Moscow, Moscow	2
Mantua, Lombardia	2
Saint Gallen, Canton of...	2
Lucerne, Luzern	2
Lugano, Ticino	2
Skopje, Municipality of ...	2
Bergen, Hordaland	2
London, Ontario	2
São Paulo, São Paulo (...	2
Belgrade	2
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Mysore, Karnataka	1

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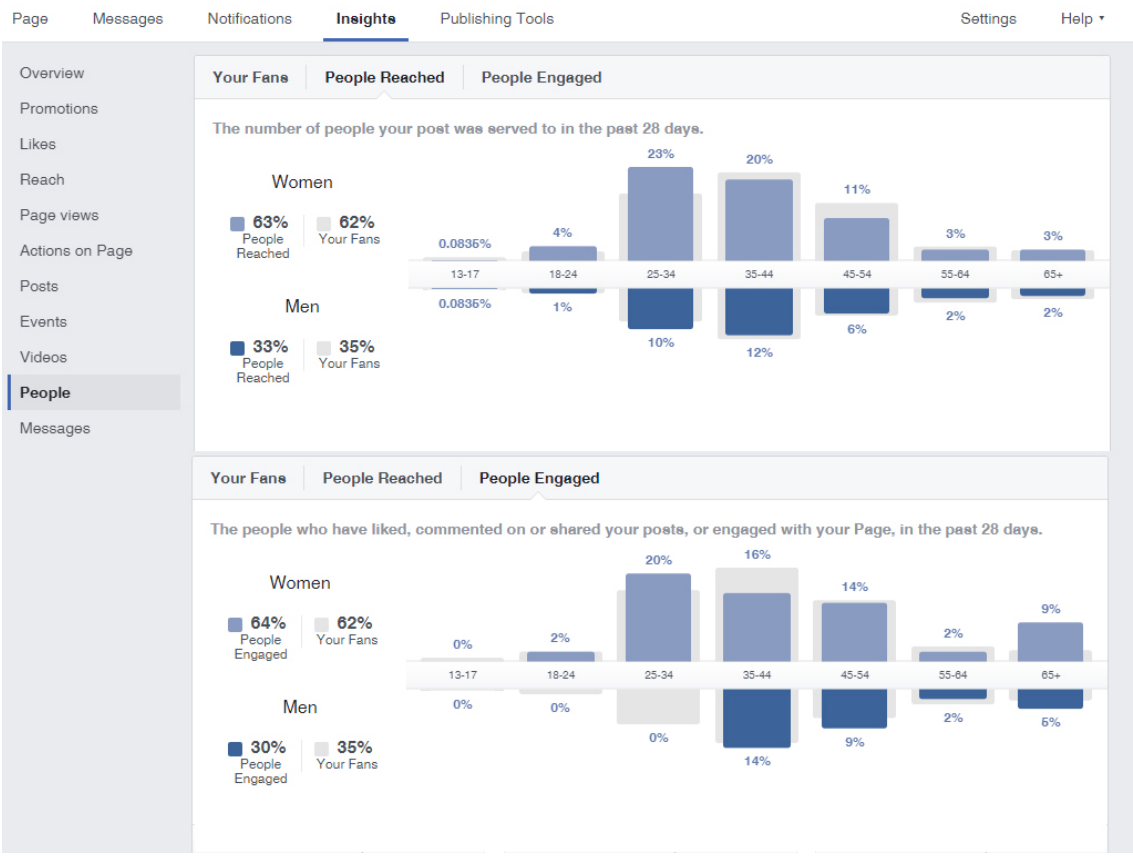
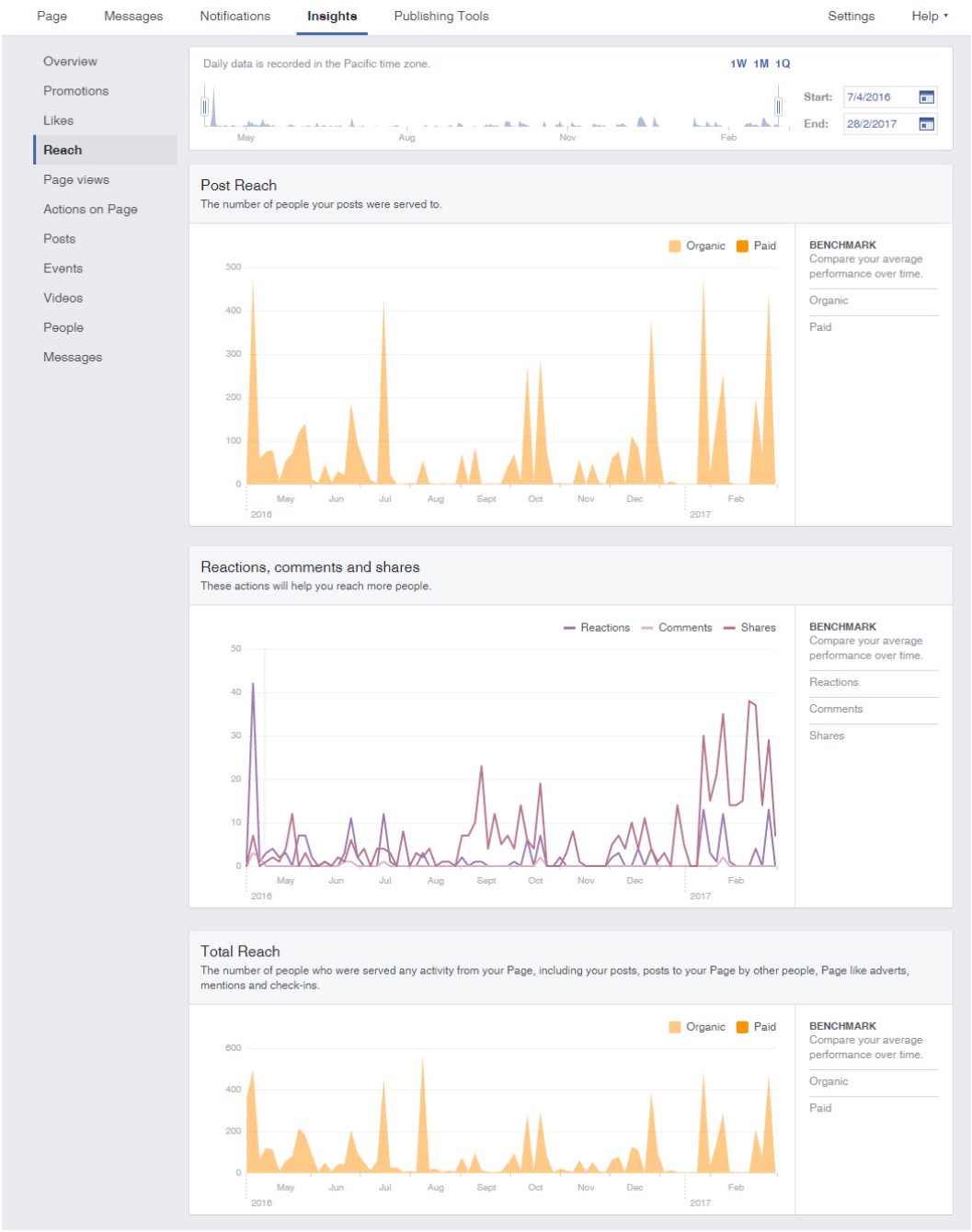


Post Reach
The number of people your posts were served to.
Avarage: 58

Total Reach
The number of people who were served any activity from your Page, including your posts, posts to your Page by other people, Page like adverts, mentions and check-ins.
Avarage: 77



Youtube:
https://www.youtube.com/channel/UCXEG95OeNndMciNeDe_EHag

Kick Off Meeting TRACES Project, Klagenfurt, 9-11 May 2016
Open Lecture by Sharon Macdonald: Tracing and redrawing the lines of difficult and contentious heritage.

- PART I_ Sharon Macdonald_Open Lecture
- PART II_Macdonald_open lecture_KOM

Traces major events

PROJECT CONFERENCES AND SEMINARS

TRACES Kick off Meeting "Transmitting Contentious Cultural Heritages with the Arts: From Intervention to Co-Production"

- Universitaet Klagenfurt (A)
- 9-11 May 2016
- http://www.traces.polimi.it/event/traces-kick-off-meeting
- Institutional greetings
- Public presentation of the TRACES Project:
    - Presentation of the TRACES Project by the Project Coordinator Klaus Schönberger
    - Introduction to the CCPs by Tal Adler
    - Presentation of the Project Research Fields (WP1-WP5) by the Principal Investigators and researchers
    - Presentation of research and production by the 5 CCPs
- Open Lecture by Sharon Macdonald: "Tracing and redrawing the lines of difficult and contentious heritage"

PROJECT FORTHCOMING EVENTS

TRACES / CoHERE Joint Conference **(TRACES Mid-term seminar)** "Critical Heritages and Reflexive Europeanisation"

- Berlin (D)
    - Public seminar: Berlin Wall Memorial
    - Internal meetings: CARMaH - Centre for Anthropological Research on Museums and Heritage, UBER - Humboldt-Universitaet zu Berlin
- 25-29 September 2017
- A public seminar organised with the "sister" Research Project CoHERE is going to be held at the Berlin Wall Memorial on September 28.
  The programme will include presentations from researchers involved in the projects, external guests and keynote speakers, providing discussions and networking opportunities for all participants.

TRACES Final conference (January 2019)

TRACES Final exhibition (opening: January 2019)

** For a detailed list of scientific publication and conferences attended as speakers, see Annex 03 – Scientific events and publications*

3. Update of the data management plan

TRACES opted out the Open Research Data (ORD) Pilot. A trusted research relationship is the cornerstone of avoiding risk of stigmatisation or marginalisation of vulnerable groups. Amongst others, this is based on confidentiality, especially where qualitative methods are used, where respondents often disclose personal and potentially sensitive data. Research participants must be assured that the data will only be used by TRACES researchers, and not be taken out of context. In order to protect the identity and privacy of potentially vulnerable groups, TRACES opted out of the ORD Pilot.

However, the general objective of TRACES is to contribute to European and worldwide research. As a matter of course we intend for others to benefit from the results achieved; moreover, the project has an intense field research component and aims to promote exchange between the research community and local actors. Drawing on this statement, a relevant effort will be devoted to disseminate and publish project results as open access resources to improve and maximise access to and re-use of research

data and findings. Moreover, the TRACES partners commit themselves to carefully consider the possibility of participating in the ORD Pilot over the course of the project, depending on whether the nature of the collected data will permit such participation and whether this will strengthen the impact of the research activities developed within the project.

For this reason a Data Management Plan (DMP) has been drafted and submitted on M12 on a voluntary basis, considering both the possibility to be part of the ORD Pilot later on, over the course of the project, and the wide benefit and importance of generating “FAIR” (findable, accessible, interoperable and re-usable) research data within the project itself in order to support the exchanges between CCPS and WPS. TRACES DMP has been compiled with the support of the Library Services of Politecnico di Milano and the Research Area TTO and ICT_SABR of Politecnico di Milano on the basis of the guidelines for Data Management Plan for projects at the University POLITECNICO DI MILANO. The document includes two main sections: the first one, PART A, describes in narrative way the type of study, purpose, scope and nature of the data generation and collection and the main rules adopted for data management, documentation and curation; PART B consists in a synthetic table summarizing the main info and standards related to Data Management in

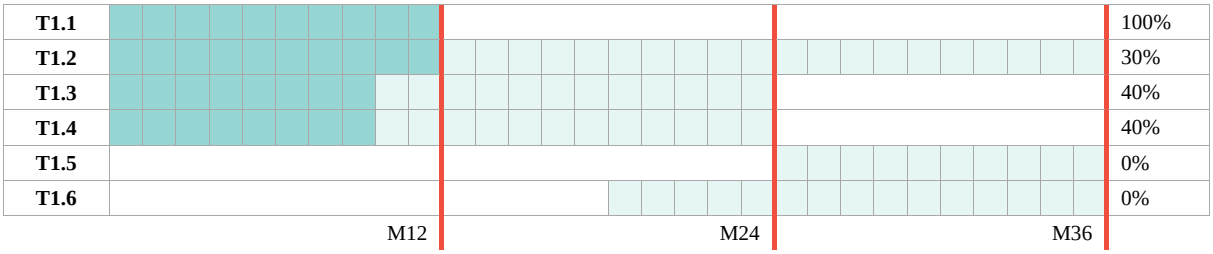
TRACES.

Considering the DMP as a living document, the plan will be revised and updated in relation to the implementation of the project activities (M24 – M36) and when significant changes occur.

5. Deviations from Annex 1 and Annex 2

5.1 Tasks

WP1 | Artistic Research: Creative Co-Production Beyond Intervention

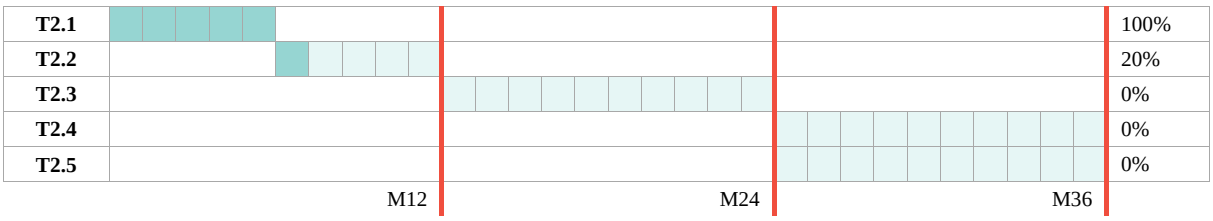


T1.1. Overview and critical research on participatory art practices (M1-12)
T1.2. Coordinating art production of CCPs (M1-36)
T1.3. Developing a workshop with CCPs and stakeholders (M1-24)
T1.4. Composing questionnaire collaboratively (M1-24)
T1.5. Synthesis (M25-36)
T1.6. Curating exhibition (M18-36)

Deviations

- → No deviations. All objectives and tasks have been fullfilled so far. Everything is running smoothly.
- → The contract of Suzana Milevska is going to be renewed.

WP2 | Ethnographic research on/with art production



T2.1. Survey (M1-6)
T2.2. Main Research I (M6-12)
T2.3. Main Research II (M13-24)
T2.4. Critical Examination (M25-36)
T2.5. Synthesis (M25-36)

* Given the non-synchronisation of the academic year at the University of Oslo with the TRACES schedule (due to the early project start 1 March 2016), the only partial recruitment of student ethnographers, and the eventual hiring of external ethnographers, T2.2. “Main Research I” is as yet only fulfilled with 20%, but will be completed over the next reporting period.

Deviations

- → Task 2.2 a) Against planning and expectations, after a deadline of 1 September 2016 (set by the MA programme in Social Anthropology, University of Oslo) only one student ethnographer could be recruited (5 were planned in the original project proposal) as students are free to choose their topics and language requirements could not be satisfied by Oslo. Therefore, WP2, in collaboration with the CCPs, and in consultation with WP4 and the overall TRACES coordination, decided to hire part-time ethnographers for the remaining CCPs. In that perspective a higher level of accompanying research on collaboration can be achieved as these ethnographers are highly qualified (e. g. are capable of speaking the local languages) and very well embedded in the CCP teams.

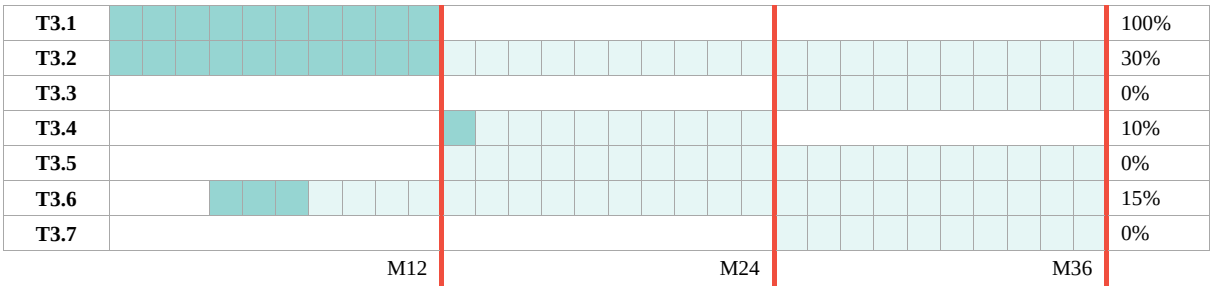
- → Task 2.2 a) Against planning and expectations, after a deadline of 1 September 2016 (set by the MA programme in Social Anthropology, University of Oslo) only one student ethnographer could be recruited (5 were planned in the original project proposal) as students are free to choose their topics and language requirements could not be satisfied by Oslo. Therefore, WP2, in collaboration with the CCPs, and in consultation with WP4 and the overall TRACES coordination, decided to hire part-time ethnographers for the remaining CCPs. In that perspective a higher level of accompanying research on collaboration can be achieved as these ethnographers are highly qualified (e. g. are capable of speaking the local languages) and very well embedded in the CCP teams.

- → Task 2.2 The workshop mentioned will take place at the Mid-term Meeting in September 2017 (M19) and thus be part of Task 2.3.

- → Later delivery of D2.1

Due to the reasons explained above for Task 2.2 a) the main research phase for WP2 has started later than originally planned for. The other in the meantime hired researchers participated in a workshop organised by WP2 and WP 4 which was scheduled for 29 November 2016. They sent reports on the status of their research within the CCPs and which built an important basis for the survey progress report (D2.1).
There is no impact on the work of other Workpackages.

WP3 | Research on education and stakeholder involvement



T3.1. Cross-analysis of Educational Approaches to Contentious Cultural Heritage (M1-12)
T3.2. Support and accompanying research on educational activities of the CCPs (M1-36)
T3.3. Oral history school project, Romania (M24-36)
T3.4. Action research on education with contentious collections at the Weltkulturen Museum, Frankfurt, Germany (M12-24)
T3.5. Educational program for "Dead Images", Scotland (M12-36)
T3.6. Research on Museum Design to foster communication (M3-36)
T3.7. Synthesis (M25-36)

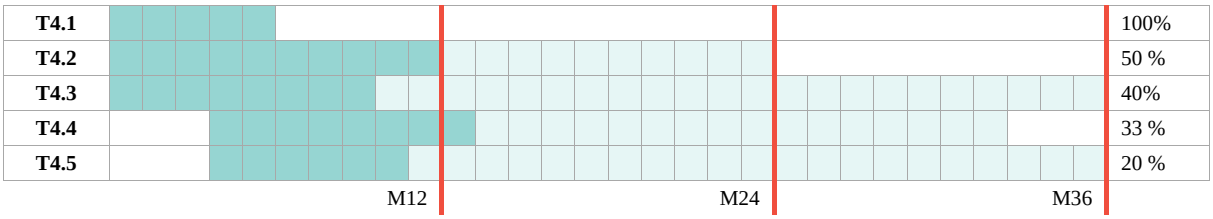
Deviations

Everything is in time, some Tasks (3.1 and 3.4) were expanded:

→ Task 3.1. was expanded (M1-36) as an outcome literature overview research was to understand that many theories are not grounded in empirical findings. Hence to provide the best outcome and analysis in that perspective WP3 has been including field research on educational practices in the field of contentious cultural heritage (with focus on memorial sites education and post-colonial education).

→ Task 3.4 started already in M4 with first meetings and field research at the Weltkulturenmuseum Frankfurt and first pre-preparation workshop with the educators in M8. In order to be able to start the Action research on time in M12 the pre-preparation (including meeting with the director, the curators and the head of the educational departement, input on the research approach for the educators, first visits of workshops and the museum and set-up of the research questions) has become necessary.

WP4 | | Performing Heritage: Creative Everyday Practices in Popular Culture



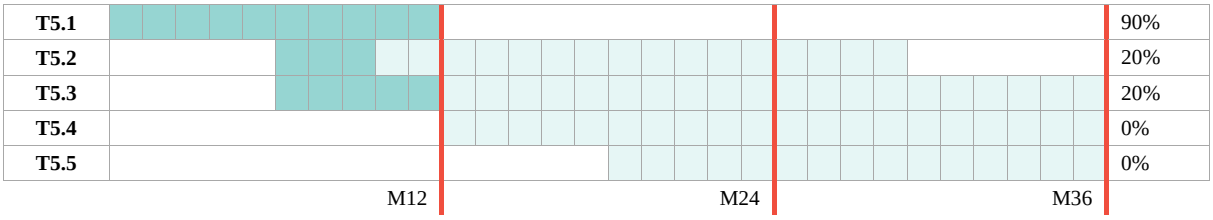
T4.1. Research Review (M1-6)
T4.2. Ethnographic Research (M1-18 phase I; M18-24 phase II)
T4.3. Public Impact / Public Awareness (M1-36)
T4.4. Workshops/Exchange with CCPs other WPs (M3-M34)
T4.5. Transversal Collector: Synthesis & Integration (M3-M36)

Deviations

→ Task 4.3 The participatory Opera SISIFA was more complicated to realise than expected. Due to artistic considerations concerning the script, the actual opera had to be postponed. Instead, an overture was prepared to "scan" the landscape and test how the audiovisual repertoire of the theatre ensembles would interact with it. The video SISIFA-PREDLUDE documents this "3-D Sketchbook".
First observations by ethnographers have been taken up and influenced the final version of the opera.
There is no impact on the work of other Workpackages.

→ Later delivery of D4.4 and D4.5: Short delays have occurred due to feedback loops.

WP5 | Contentious Collections: Research on Material Culture of Difficult Cultural Heritage

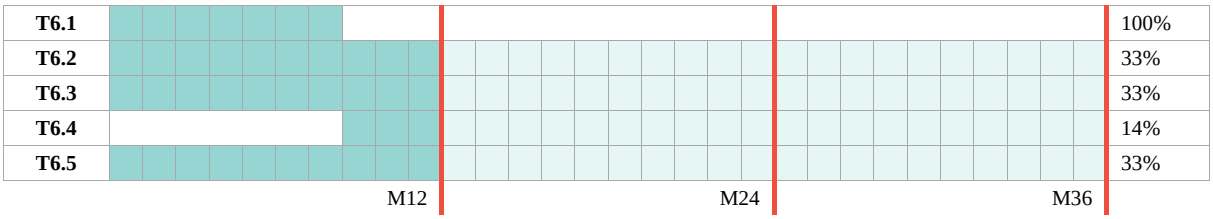


T5.1. Literature Overview and a Survey of Contentious Cultural Heritage (M1–12)
T5.2. Undertake Engagements with CCPs with Contentious Collections (M6-30)
T5.3. Undertake Documentation and Comparative Analysis of the Challenges and Potentials of CCP of Representations of Contentious Collections (M6-36)
T5.4. Support the Development of Exhibitions, Workshops, Educational Programmes and Digital Interfaces for Broader Audiences on Contentious Collections (M12-36)
T5.5. Publishing Articles and Conference/research Papers on European Contentious Collections/online Videos (M18-36)

Deviations

→ Everything is in time.
→ Anna Szökes employment is going to be extended.

WP6 | Dissemiantion and Communication



T6.1. Design and Implementation of the Project Dissemination Tools (M1–8)
T6.2. Management of the Dissemination Tools (M1-36)
T6.3. Design, Organisation and Promotion of Dissemination Events (M1-36)
T6.4. Development of the Project Dissemination (M8-36)
T6.5. Coordination of the Project Internal Communication (M1-36)

Deviations

- → Additional Management tasks have been implemented.
- → Setting up of the DMP, which was not foreseen in the GA, but asked for by the Commission during the first reporting periode.
  There is no impact on the work of other Workpackages.

WP7/WP8

Deviations

Later submission of ethic deliverables

- → D7.2: After feedback of the ethical advisory board, a passage was identified which was misleading and thus had to be changed.
- → D7.3: Small typing errors and an additional member of the ethical advisory board made revisions necessary.
- → D8.2: Short delay due to feed-back loops.
- → D8.3: This document was finally submitted after drafting the DMP as we were crossreferencing in order to avoid duplications. Additionally the ethical committee Carinthia declared not being in charge of an ethical approval of TRACES, so we had to find an alternative way of getting an approval through the data protection officer, the legal department, the chairman of the association of Austrian ethnographers and the director of the University of Klagenfurt
  (The answer of the Ethical Committee is available in Basecamp: https://3.basecamp.com/3355652/buckets/777928/vaults/485662487)*
  As all the necessary documents could be delivered before start of the action, the delay had no impact on the work of the other work packages.

5.2 Use of resources

UNI-KLU	concerning	details	justification
Person Months	WP7	18 > 32	It has soon turned out that the effort for the project management has been underestimated, partly due to additional duties – like the DMP, so the person in charge has been contracted for 30h/week instead of the 20h/week as originally planned. Additional persons contribute and support as well, one person permanently (6h/week) and others are supporting if needed.
Costs	Other goods and services > personnel costs	13.000,--	In the light of the changes indicated above, we decided to shift the money for these two positions mentioned below from other direct costs to personnel costs: • small technical and manual services for the mounting and dismounting of the scenes for the opera and the local exhibition (5.000,--); • material costs for the art productions (8.000,--)

POLIMI	concerning	details	justification
Person Months	WP1	6 > 10	Due to the fact that rules for Italian research fellows have been changed, the costs for the WP1 leader have been shifted from subcontracting to personnel costs and thus these person months have been reintroduced
Costs	Other goods and services > personnel costs	13.000,--	Due to the fact that rules for Italian research fellows have been changed, the costs for the WP1 leader have been shifted from subcontracting to personnel costs.

UBER: no deviations so far.

UiO	concerning	details	justification
Person Months	WP2	15,5 > 21	An additional person was employed.
Costs	personnel costs > other goods and services	20.000,--	Against planning and expectations, after a deadline of 1 September 2016 (set by the MA programme in Social Anthropology, University of Oslo) only one student ethnographer could be recruited (5 were planned in the original project proposal) as students are free to choose their topics and language requirements could not be satisfied by Oslo. Therefore, WP2, in collaboration with the CCPs, and in consultation with WP4 and the overall TRACES coordination, decided to hire part-time ethnographers for the remaining CCPs. € 4.000,-- were planned per ethnographer.

ZHDK: no deviations so far.

Hosman Durabil	concerning	details	justification
Person Months	WP1 WP3 WP6	38 > 8 7 > 0,5 1,5 > 0,5	The initial plan included a higher number of employed staff, but during the planning process it became clear that our work would be concentrated during certain intensive periods and thus it was impractical and indeed, impossible, to formally employ individuals for short, interrupted periods. Rather, short-term freelance contracts were created for this work; these budget points are under „other goods and services“. As a matter of course, this had a significant impact on the person months.
Costs	personnel costs > Other goods and services	30.200,--	See above

NHM	concerning	details	justification
Person Months	WP1 WP4 WP5 WP7	0,5 > 0 0,5 > 0 2 > 0 0,5 > 0	Due to her official retirement as director of the anthropological department at the NHM, Maria Teschler-Nicola did not stay employed but was contracted in a different way.
Costs	personnel costs > Other goods and services	8.000,--	See above

UEDIN: no deviations so far.
UJAG: no deviations so far.
ULster: no deviations so far.
DRS: no deviations so far.

TR-ACES

First Technical Report

12th month

annex 01:
Questionnaire Methodology

February 2017

Questionnaire Methodology

Phase First: Collaboratively Composed Questionnaire

a) *Aims and urgency of the questionnaire*

The questionnaire is a research tool proposed and developed by WP1. Its main purpose is to analyse and develop cross-disciplinary communication and collaborative research methods within TRACES, for establishing profound reciprocal relations within the CCP teams and between them and the various stakeholders, as well as for future similar research and artistic production collaborations focusing on contentious heritage.

b) *How: a short description of the questionnaire methodology*

- the questionnaire is imagined as a tool which aims to link the specific research concepts, contents and questions developed by the different cross-disciplinary partners and teams (issues with re-defining the subject of research, research questions, etc. if different from other research projects);
- the questionnaire is imagined as a result of continuous discussions about different issues faced by the CCPs in the process of their work on contentious heritage, research, art production and curating the exhibitions presenting contentious heritage;
- the cross-disciplinary and multidirectional discussions leading to the collaborative composing of a questionnaire are supposed to help the members of the teams to share the knowledge and ethical concerns raised throughout the project that could enable future similar collaborations to avoid some issues and anticipate eventual misunderstandings.

c) *Events: events related to the questionnaire*

- 2 visits of WP1 to each CCPs;
- first visit, during the process of composing of the questionnaire;
- second visit- during the exhibitions or other events of the CCPs;
- workshop during the mid-term meeting;
- while CCPs present their methodology, research plans, and results, WP1 facilitates self-reflexive discussions that feed the questionnaire in processual and collaborative ways.

d) *Deadlines*

- the final deadline for the questionnaire (22nd month for the CCPs for formulating their specific questions in collaboration with WP1, 24th month is the deadline for the WP1 deliverable and report);
- timeline/pace of communication (skype or Basecamp-quarterly-this means 3 meetings/formal communications a year, but for us it could be more if not everybody can join each time).

e) *Optional topics*

TOPICS addressed in the questionnaire

The questions formulated through discussions will address various relevant topics, e.g.:

1) *Access*
- access to the research material (issues with locating various textual and visual materials and objects
- ownership, restitution
- copy-rights for using data or images, etc.

2) *Collaborative working methods*
- specific approach and collaboration formats
- cross-disciplinary relations between researchers from different professional backgrounds (artists, ethnographers, anthropologists, curators)
- triangular relations between artists, academic researchers, and the curators (and other staff) from hosting and other institutions
- relations on institutional level between museums or other art institutions and different
- institutions dealing with contentious heritage, sustainability networks' initiatives
- negotiation of motivations

3) *Presentation*

How to present research results and conceptualising art projects based on contentious heritage research: how to select the artistic media depending the representation politics contained in the objects of contentious heritage, if any.

4) *Ethical conduct*
- whether contentious heritage calls for revising the ethical conduct of the researchers based on sensitive data?
- Issues of Essentialisation vs. professional neutrality

5) How different general topics related to contentious heritage (applicable for all CCPs) are entangled with specific local issues unique to each CCP.

First Technical Report

12th month

annex 02:
Hybrid Record

February 2017

(Self-)Reflexivity in TRACES: Hybrid Record as a Tool
A Proposal

Introduction

TRACES will present long-term creative co-productions as an approach to transmit contentious cultural heritage. The CCPs experiment with this format. Their experiences, problems and solutions in producing public interfaces will be made available to other cultural workers, heritage agencies, artists and academics. WP2 and WP4 are each responsible to facilitate the production of a book as a TRACES deliverable. These books will be based on the work in the CCPs and the supporting research.
This proposal is about ways to engage in self-reflexivity during the creative process in TRACES. It was written with WP1 and the CCPs in mind, and draws on the ethnographic work in WP2 and WP4. It addresses the process of reflexivity and its documentation. Particularly, it aims at facilitating the workflow between the CCPs, WP2 and the transversal collector (WP4) by:

- Providing formats for reflexivity and documentation in support of the CCPs;
- Outlining possible themes for self-reflection, to be further developed collaboratively;
- Proposing a timeframe for communication flow between WP1/CCPs, WP2 and WP4 ;
- Establishing an interface between the CCPs, WP2, and the transversal collector (WP4);
- Establish the basis for CCP contributions to the WP2 and transversal collector (WP4) publications.

We would like to encourage each individual CCP to add feedback, especially specific suggestions on themes, formats and workflow. Generally, we hope the hybrid record to capture multiple perspectives, dynamic processes, practices and interactions, and the positions of different actors in the teams.

1. Hybrid Record: Field diary meets sketchbook

Reflexivity is as crucial in critical social research as it is in critical art practice. The artist/ researcher‘s critical reflection on his or her own position in interaction with the respective environment is not only about facts, it can also mobilise the subconscious. This allows for acknowledging and analysing issues in the field that may otherwise remain unnoticed. In TRACES, these issues will relate to specific *contentious heritages* , and to the process of *creative co-production*.

However, how is self-reflexivity done methodologically? We have adapted some ethnographic tools for use in the CCPs. We propose to keep a *hybrid record*, which can contain different elements depending on the process in each CCP. The idea is that the CCPs choose and adapt the elements that suit them best.
What the sketchbook is for the artist, the field-diary is for the ethnographer. Both are receptacles for perceptions, ideas, and materials; both document a creative and open-ended process; both are subjective and personal; both contain a wide variety of visual and textual entries; and both are the basis for something else: The sketchbook for an artistic product, the field-diary for cultural analysis.
The hybrid record is a cross-over of sketchbook and field-diary. It can be written in a personal style, and can contain visual elements (photos, drawings, moving-image clips). It can also contain factual information – for instance lists of interactions/encounters, or of team-meetings.

Organising the hybrid record

It is useful to organise hybrid record entries in the following way:

1. Date, time and place – if referring to a specific place(s);
2. Descriptive information can vividly evoke specific situations during the research process. It should accurately document factual data, and the settings, actions, behaviours, and conversations. Remember to address key questions of who, what, when, where, why, how. You can also include information about your sensory impressions: sights, sounds, textures, smell and taste;
3. Reflective information refers to your own thoughts, ideas, questions and concerns regarding what you have observed and recorded;
4. Unanswered questions / topics for future observations /investigations.

Please note that sometimes 2 and 3 are difficult to separate but you should make an effort. Note also that you are what in anthropology is called a "participant observer". You both participate in the activities and describe them.

Tips on recording observations

1. Keep fieldnotes;
2. Take notes on your observations as you observe:
3. Write down notes as soon as possible:
4. Notes should include empirical observations and interpretations;
5. Cross files –fill in dates and times you made during observations;
6. Analyse and interpret your observations, discerning patterns of behaviour, finding the underlying meanings in the thing you observed.

Formats for recording and reflecting

Participant observation means that we are actively participating in the social environment of the people we work with as artists and researchers; but we also take a step back, take a distance and observe what is happening. The act of keeping the hybrid record creates a dedicated time for withdrawing and reflecting. It also serves the purpose of documenting the process. Entries in the hybrid records can take many forms. The following formats are meant to help organising your reflexive process by drawing on things you may do anyway. They can be adapted according to each process.

- Explorative walks: When you visit a relevant site, maybe guided by an interlocutor or a colleague, you can decide to create a reflexive account of it, describing or visualising the site, the path, the conversations and your feelings about it, using also sensual perceptions such as smell, view, touch, sound;
- Situative protocols are records of a specific situation such as visiting an interlocutor, meeting with institutional representatives, team meeting, finding a particularly interesting trace of contentious heritage;
- Protocols of ethnographic conversations: when you have spontaneous interesting conversations with people, you can write a short or long protocol, and combine it with visual material;
- Post- and Prescript: if you plan an on-site trip, record interviews, visit an interlocutor, prepare for a team meeting or an institutional meeting, you can write a prescript before and a postscript after the action. This can include your expectations for the action and if they were confirmed/challenged; how you prepared for the trip; how you feel about it before and after; ideas for how to proceed. In this way, you will have a record on how your own perceptions change;
- Mental maps are representations of subjective perceptions of a place; they can contain drawings; size and distance are not necessarily determined by geography, but by subjective perception;
- Reflexive texts can be used to clarify a specific situation or problem by identifying different perspectives;
- Lists and Logs: to collect significant places, actors, perspectives or interactions.

Collecting Topics

Here are some topics that could provide a starting point for entries in the hybrid record. Please let us know: Are these useful for your work? How could they be specified? Which other topics come to mind for the process in your CCP?

- Approaching the field: Exploring the place (prison compound, synagogue, collection; the urban/rural landscape – paths, buildings, entryways and barriers; exploring institutions (gaining ethical approval, establishing contacts, rejections/welcoming); turning a familiar setting in a field of research/artistic creativity;

- Position of the researcher/artist: which role are my interlocutors/ team members assigning to me, and how do I feel about it? How do I present myself, what works and what doesn't?
- Actors in the field: portraits of interlocutors, residents, institutional representatives, team members;
- Interaction: a conflict and its resolution (identifying the conflict, the different positions and perspectives);
- Reflecting on strong feelings in the process can point to important dynamics in the field: What do my anger, frustration, excitement, laughter or tears tell me about the process/ the field?

2. Developing Guiding Questions

An important aim of the CCPs is to eventually share the experiences in the process to a wider public. Guiding questions can be helpful to clarify specific themes and issues. They can be tweaked as the process unfolds. As the guiding questions evolve, they will increasingly resemble answers. Some general starting points:

- Contentious Heritage: What is contentious about the heritage in question? Who are the actors who engage in making heritage contentious, what are the different positions? Do they have strategies to deal with or overcome conflicts?
- Creative Co-Production: Examples on how do creative co-productions help in transmitting contentious heritages? What can creative co-productions do that other forms of transmission can't? What characterises the format of creative co-production? What is the strength of this format in relation to contentious heritage, where are complications, what needs to be taken care of? Which institutions and individuals are involved in the process? Which specific problems and solutions arise (are expected)? Which are the different interests, time-frames, logics or knowledge systems held by different actors, how are they reflected in interactions?

3. Using the hybrid record in TRACES

With the hybrid record, each CCP will have a record of its own activities and reflections. You decide which parts to make public, use yourself for further writing and publication, or make available to a third person (an ethnographer or writer). At the discretion and choice of the CCPs, extracts of the record (which can be edited), can be made available to the students / ethnographers (WP2), and to the transversal collector (WP4).
The hybrid record will allow the CCP to contribute to the planned volumes in WP2 and WP4.

- Volume WP2: The CCPs will produce hybrid interventions / short "chapters". IMPORTANT: WP2 will assist with editorial advice in producing these contributions, but it will be the CCPs who produce these hybrid interventions /chapters, not WP2.
- WP4: As a transversal collector, WP4 will bring together a theoretically grounded, practice-based volume on the basis of the TRACES research. The CCPs will provide visual/textual "vignettes" on aspects of their respective process. These will be decided together with WP4. These pieces will address a practice-oriented audience; i.e. colleagues in the fields of art, heritage provision and social/cultural sciences. Editorial advice will be provided.

Time frame

We suggest to develop a processual timeframe for sharing, discussing and presenting self-selected elements of the hybrid record. We envisage phases of collective reflection, which will also be the basis for the CCP's contribution to two TRACES deliverables (publications WP2 and WP4). Elements of the hybrid record could be collected on Basecamp for feedback and initial discussion, followed by presentation and in-depth discussion at workshops, webinars or the TRACES intermediary meeting. For 2016 – 2018, we propose a rhythm of autumn, spring and early summer.

- Autumn 2016 (October/November):

Sharing: 10 days at the beginning of October on basecamp
Feedback: 10 days End of October/Early November as a WP4 participatory webinar on evaluating reflexive materials.
Presenting: End of November. A WP2 workshop in Oslo with one person from each CCP is planned for the last week of November 2016 (25.11 or 28.11 or 29.11, one day + 2 nights) Arnd will confirm by mid-August).

- Spring 2017 (April)
  Sharing: before the Easter break (1-10. April)
  Feedback: After the Easter break (20-30. April) It is envisaged to focus this phase on the more practical "manual" (WP4), so that the concept can be prepared in time for the intermediary conference.

- Autumn 2017 (September)
  Sharing: End of August/Early September 2017
  Feedback: Early to mid-September 2017
  Presenting: TRACES intermediary conference planned for last week of September / first week October 2017. This will be an occasion to present drafts/ideas for the planned contributions for the WP2 and WP4 publications.

- 2018/19
  For 2018, the time frame would consist of reflexive phases for spring, early summer and autumn, in view also of the production of draft chapters to be presented at the final TRACES conference (to take place between December 2018 - February 2019).

Sources

These sources have been useful when writing this guide:

http://libguides.usc.edu/writingguide/fieldnotes
http://www.gpgrieve.org/PDF/How_to_write_Field_Notes.pdf
https://anthropod.net/2013/08/14/a-template-for-writing-fieldnotes/

NOTE that these guidelines are for internal use of the TRACES project only (not for publication). They are based on a number of sources from the web which it partly paraphrases.

First Technical Report

12th month

annex 03:
Scientific events and publications

February 2017

Scientific events and publications

Scientific events

WP2

Oslo workshop "Ethnography: Making Hybrid Records" (presentations by 5 ethnographers)

- University of Oslo, Department of Social Anthropology, Olso (N)
- 29 November 2016
- CCP1 | **Matei Bellu** (Humboldt University, Berlin)
  CCP2 | **Katarzynia Maniak** (Jagellonian University Krakow)
  CCP3 | **Blaž Bajič** (University of Ljubljana)
  CCP4 | **Ingrid Straume** (University of Oslo; working with Prof. Schneider)
  CCP5 | **Laura McAtackney** (University of Ahus)

WP4

a) Occupying Carnegy Library. Ethnographic field trip

- London (Borough of Lambeth, UK)
- 30 March - 6 April 2016
- **Photo Documentation:** https://www.flickr.com/photos/brixtonpunk/albums/72157664432360513
- **Description:** Participant observation during the occupation of a public library by civic association Friends of Carnegie Library to prevent its closure.

Occupying Carnegie Library
When heritage turns contested: Occupying Carnegie Library, 3 April 2016. Photo Andrew Graves-Johnston

b) Excursion with students, workshop (Universitaet Klagenfurt/Celovec)

- Dordolla (I)
- 13-14 May 2016
- http://www.traces.polimi.it/2016/05/12/workshop-in-dordolla/
- **Marion Hamm** (Professor, Workshop)

c) Public Opera Ouverture by UNIKUM. Title: *SISIFA - Das Vorspiel | L'anteprime | Il Preludio | Predigra. Ouvertüre zu einer modernen Oper* (*SISIFA – the Prelude. Ouverture for a modern opera*)

- Dordolla (I)
- 25 June 2016
- **Announcement:** http://www.traces.polimi.it/2016/06/10/prelude-for-the-traces-opera-in-dordolla
- **Photo-Documentation:** https://photos.google.com/share/AF1QipNn1yhby791dRCcf0bOgggTa39kmDLR2lkw8I1pgzXjU_A4ruNVB5gMBMRIoEyKKQ?key=emtaMlRFU2hhNC1QdGZHN3drNWNnMUZVUFVXLUd3
- **Video Documentation: *SISIFA* - Prelude 25.6.2016 (Deliverable D4.4)** https://www.youtube.com/watch?v=2PbKpc2hH7Y&feature=youtu.be
- **Credits:** Curated by UNIKUM, directed by theatre-maker Marjan Marjan Štikar, performed by the Slovenian/Carynthian theatre groups Trotamora and Zora.
- **Description**: SISIFA - The Prelude was the overture of a multi-lingual opera to be performed in July 2017. 17 Tableaux were set in Dordolla, an alpine village on the Italian/Austrian/Slovenian border, subject to landscape metamorphosis, erosion and depopulation. The prelude dealt with the constraints of life in the mountains between heritage and innovation and the struggles of its inhabitants to make it a place for hope and plan for the future.

Performance *Sisifa - The Prelude*
01. *Sisifa*: Musical tableau, Dordolla (I), 25 June 2016. Photo Gerhard Pilgram
02. *Sisifa*: Taking leave, Dordolla (I), 25 June 2016. Photo Gerhard Pilgram
03. *Sisifa*: Audience watching a scene at the river, Dordolla, 25 June 2016. Photo Gerhard Pilgram

d) Excursion-Seminar "Contentious Cultural Heritage im Alpen-Adria-Raum"

- Institut für Kulturanalyse, Universitaet Klagenfurt/Celovec (A)
- Summer Semester 2016
- **Klaus Schönberger** (Professor)**, Gerhard Pilgram** (UNIKUM)

e) Research Seminar with Excursion "'Dordolla non molla'. Potentials and limitations of cultural politics in a Friulian village"

- Universitaet Klagenfurt/ Celovec (A)
- Summer Semester 2016
- **Marion Hamm** (Professor)

f) Landscape Exhibition by UNIKUM. Title: "IN SCHWEBE | VSE LEBDI | IN SOSPESO. Zeitgenössische Kunst am Dreiländereck" (In Limbo. Contemporary Art at the Tripoint)

- Tripoint Arnoldstein, Peč/Ofen/Forno mountain bordering Slovenia, Italy and Austria
- 27 August – 18 September 2016 (extended due to public demand)
- **Online Dossier:** www.unikum.ac.at/001_PROJEKTE_2016_FI/SCHWEBE_FI/001_INSCHWEBE_index_27082016.html
- **Online Catalogue (Deliverable D4.5):** http://www.unikum.ac.at/001_PROJEKTE_2016_FI/SCHWEBE_FI/001_INSCHWEBE_onlinekatalog_2016.html
- **Description:** Seventeen contemporary artists with backgrounds in fine art, photography, media art and literature built temporary installations around the cable operated lifts at the border triangle between Austria, Slovenia and Italy. Their work deals with the dense history and the contentious heritage of the region. The project addresses holiday makers and hikers as well as the local population, many of whom are involved in the development of the project in different ways. Ethnographic research was conducted before and during the event.
- **Artists:** Ona B., Natalie Deewan, Marietta Huber, Cornelius Kolig, Kunstsportgruppe Hochobir (Heiko Bressnik, Uwe Bressnik, Richard Klammer, Patrick Pilsl), Niki Meixner, Jani Oswald, Gerhard Pilgram, Johannes Puch, Hans Schabus, Nataša Sienčnik, Céline Struger, Inge Vavra, Markus Zeber.

“In Schwebe” Opening
01. “In Schwebe”: Nathalie Deewan, *Alhamdulillah*, Tripoint Arnoldstein, 27 August 2016. Photo Joachim Krenn
02-03. “In Schwebe”: Marietta Huber, *Wohin schwimmen wir?*, Tripoint Arnoldstein, 27 August 2016. Photo Joachim Krenn

04. “In Schwebe”: Kunstsportgruppe Hochobir, *DurchhÄnger*, Tripoint Arnoldstein, 27 August 2016. Photo Joachim Krenn
05. “In Schwebe”: Cow participation in exhibition opening, Tripoint Arnoldstein, 27 August 2016. Photo Marion Hamm

“In Schwebe” meets Tour 3 Tripoint Hiking Festival
01. “In Schwebe”: Céline Struger and Niki Meixner, *Ciao People!* Appropriating art to store drinks, Tripoint Arnoldstein, 11 September 2016. Photo Marion Hamm
02. “In Schwebe” meets Tripoint Festival, Tripoint Arnoldstein, 11 September 2016. Photo Marion Hamm

g) Harvest Festival in a Friualian village. Ethnographic field trip.

- Dordolla (I)
- 7-10 October 2016
- **Announcement:** https://www.mentilibere.org/single-post/2016/09/29/Harvest-2016
- **Photo Documentation:** https://www.flickr.com/photos/brixtonpunk/albums/72157675074159755
- **Description:** The Harvest Festival combined artist residencies, a video screening on dry-stone walls, an art trail, a multi-media performance installation by MigrArt (Linano) and a village fete featuring local produce. It was hosted by local civic association Cort dei Gjats.
- **Artists:** Alessandra Beltrame, St. Gallen, CH/ Alessandra Cianelli, Napoli, IT/ Antje Christ, Köln, D/ Eva Kiefer, Salzburg, AT/ Migrart, Lignano, IT/ Adriana Padovani, Moggio Udinese, IT/ Alessandro Ruzzier, Gorizia, IT/ Tommaso Saggiorato, Friuli, IT/ Christopher Thomson, London, GB/ Wronglab, Moggio Udinese, IT.

Harvest Festival, Dordolla
01. Peeling potatoes. Preparing the Harvest Festival, Dordolla, 8 October 2016. Photo Andrew Graves-Johnston
02. Building the tent: Preparing the Harvest Festival, Dordolla, 8 October 2016. Photo Andrew Graves-Johnston
03. Dordolla: Art trail at Harvest Festival, Dordolla, 9 October 2016. Photo Andrew Graves-Johnston

h) Research Seminar "Interpreting ethnographic materials"

- Universitaet Klagenfurt/Celovec (A)
- Winter Semester 2016-17
- **Marion Hamm** (Professor)

WP5

"European Heritage and Memory Politics", Lecture Series

- Institut für Europäische Ethnologie, Humboldt-Universität zu Berlin (D)
- April–July 2016
- https://www.euroethno.hu-berlin.de/de/archiv/institutskolloquien/sommersemester-2016/institutskolloquium-plakat
- Co-organisers: **Sharon Macdonald**, Rikke Gram, and **Regina Römhild** (CARMaH), Leonore Scholze-Irrlitz (IfEE).
- The lecture Series directly addressed main issues of the TRACES research interest.
- Speakers: Tahani Nadim (Museum für Naturkunde, Berlin), Laia Coloer (Linnaeus University, Kalmar), Claske Vos (University of Amsterdam), Gisela Welz (Goethe-Universität, Frankfurt am Main), Chiara de Cesari (Unversity of Amsterdam), Regina Bendix (Georg-August-Universität Göttingen), Stefan Groth (Universität Bonn), Christina Schwenkel (University of California, Riverside), Natan Sznaider (The Academic College of Tel Aviv-Yaffo), Damani Partridge (Unviersity of Michigan, Ann Arbor)

"Thinking about 'Reflexive Europeanization'." Workshop with Arjun Appadurai.

- Institut für Europäische Ethnologie (IfEE), Humboldt-Universität zu Berlin (D)
- 26 October 2016
- Organised by the Laboratory Critical Europeanization Research/**Regina Römhild** (IfEE, TRACES).
- Participants included: **Tal Adler** (TRACES), Henrietta Lidchi (National Museums Scotland, Keeper of World Cultures), Jens Adam (IfEE), Jonas Tinius (Centre of Anthropological Research on Museums and Heritage/CARMaH), Katarzyna Puzon (CARMaH), Noa Ha (Centre for Metropolitan Studies, Technische Universität Berlin).
- The workshop aimed at further discussing and elaborating "reflexive Europeanization", which is a key term also in the work of TRACES.

CCP1

1) **Type of event**: Workshop at conference
Title: "Developing Past(s)"
Place: Polin Museum of the History of Polish Jews; Warsaw, Poland
Date: 10 June 2016
Website: http://www.polin.pl/en/education/conference-jewish-cultural-heritage-projects-methods
Description: TRACES artist Răzvan Anton will lead the workshop "Developing Past(s)" which uses sun-printing of images from the Jewish archives of Mediaș, Romania to explore concepts of cultural permanence and ephemerality. Participants may select an image or series of images from the archive of the Mediaș synagogue and will use these to create postcards. The images, however, will be sun-printed on photographic paper. They will appear in a relatively short time before the eyes of the public and participants but will eventually fade if further exposed to light. Participants will receive their postcards in envelopes stamped with the Mediaș community stamps. "Developing Past(s)" seeks to activate the visual heritage of communities who have disappeared while highlighting their ephemerality.
Figures and data: circa 50 participants from countries across Europe as well as from the USA and Israel.

"Developing Past(s)" Workshop, Polin Museum of the History of Polish Jews; Warsaw, Poland (10 June 2016)
01. Images from Mediaș Jewish archives being sun-printed (credit: Julie Dawson)
02. Images from Mediaș Jewish archives being sun-printed (credit: Claire Fouquet)
03. Participants speaking with TRACES artist Răzvan Anton (credit: Claire Fouquet)
04. Image from embroidered tefillin bag, Mediaș stamp (credit: Julie Dawson)

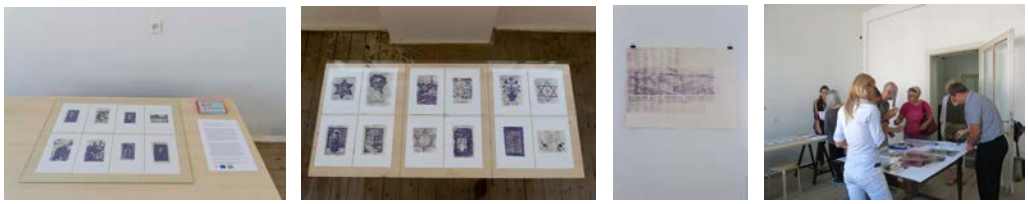
2) **Type of event**: Workshop
Title: "Minitremu Art Camp"
Place: Mediaş, Romania
Date: 22 August 2016
Website: -

Description: The workshop served to give students a tour of the Mediaş synagogue and archives and offer insight into Jewish culture in the context of Transylvanian and Romanian history. None of the participants had entered a synagogue before and the reaction of the students to the material encountered was very positive. In the second part of the day we moved towards visual practices in relation to our subject. For this portion TRACES artist Răzvan Anton provided scanned and printed material from the archive consisting of a mixture of images and texts, from book covers to various designs of talit bags. Based on this material the participants were invited to create and edit their own self-published booklet, catalogue or fanzine. The only devices used for this workshop were a multifunctional printer and scanner and a folding arm analog projector. Book-binding techniques were taught by a guest artist, Marta Adorjani.
Figures and data: 13 art students from around Romania

"Minitremu Art Camp" Workshop, Mediaş, Romania (22 August 2016)
01. Minitremu art camp participants at workshop taught by TRACES artist Răzvan Anton. Photo: Anda Reuben
02. Minitremu art camp participants during tour of synagogue by Anda Reuben. Photo: Răzvan Anton
03. Images from the Mediaş Jewish archives used during Minitremu art camp workhop. Photo: Anda Reuben
04-05. TRACES artist Răzvan Anton leads workshop with Minitremu art camp participants. Photo: Anda Reuben

3) **Type of event**: Exhibition (open studio)
Title: "Fading Studies"
Place: Mediaş, Romania
Date: 4-11 September 2016
Website: -

Description: Artist's note: The works found in this studio are the result of the first year of residency at the Synagogue and Archives of the former Mediaş Jewish community. They are mostly documentary images found in the local archive but also include some images from the Cluj community archive. They result from the dialogue with historian Julie Dawson, currently the director of the Leo Baeck Institute's (NYC / Berlin) long-term JBAT project, a comprehensive archival survey of Jewish-related material in Transylvania and Bukovina. In the first year of residency I studied different aspects of life in the local community, from its creation to its disappearance. For the most part, I was interested in the relationship between the Jewish community and the local authorities over the course of political upheavals with a focus on the World War II period and on comparing documents found in the archive and anti-Jewish legislation during the war. In fact, I'm most interested in the parallel histories recorded by Transylvania's various ethnic communities and comparing these to Romania's government-sanctioned history, frequently affected by national narratives. My work process investigates this documentary material using instruments connected to the way in which images are formed, from the illusion of spatial representation to the articulation of mental images and their recording. I work primarily with drawing, photography and slow-developing processes which could be generically called "sunprints". These processes connect the act of mark-making with recording the aging of different materials over the passage of time. They are time-based processes that I believe have the potential to open an interrogatory perspective over the ephemerality of both medium and subject.
Figures and data: Circa 100 visitors, primarily local Romanians, but also including some European tourists especially from England (coincided with British-organised Transylvanian Book Festival).



Fading Studies Exhibition (open studio), Mediaş, Romania (4-11 September 2016)

01-03. Works created by TRACES artist Răzvan Anton during his first residency period, July-August 2016 (credit: Julie Dawson)
04. Visitors viewing Răzvan Anton's "open studio" exhibition (credit: Julie Dawson)

4) **Type of event**: Multi-Media Installation
Title: *Music Box*
Place: Mediaş, Romania
Date: 4 September 2016
Website: -
Description: The multi-media installation is the result of a collaboration between musician Benjy Fox-Rosen and visual artist Răzvan Anton. The sound aspect of the installation contains a selection of (secular) songs found as sheet music in the Mediaş synagogue. The recordings, some of which include video footage, were found from various sources and are played alongside projections of images from material discovered in the Cluj and Mediaş Jewish community archives. The installation is interactive where the public can arrange the visual images on projection table using a folding arm projector and transparent printed sheets.
Figures and data: Circa 100 visitors, primarily local Romanians.

Music Box, Multi-Media Installation, Mediaş, Romania (4 September 2016)
01. Multi-media installation "Music Box" by TRACES artist Răzvan Anton and guest artist musician Benjy Fox-Rosen (credit: Julie Dawson)
02. Multi-media installation "Music Box" by TRACES artist Răzvan Anton and guest artist musician Benjy Fox-Rosen (credit: Julie Dawson)
03. Multi-media installation "Music Box" by TRACES artist Răzvan Anton and guest artist musician Benjy Fox-Rosen (credit: Julie Dawson)

CCP2

Type of event: Workshop
Title: "Awkward Objects of Genocide: The Holocaust and Vernacular Arts in and beyond Polish Museums"
Place: Polin Museum of the History of Polish Jews; Warsaw, Poland
Date: 3-5 October 2016

Website: http://www.polin.pl/en/research-collections-research-global-education-outreach-program/call-for-applications-research-workshops
Description: The proposed interdisciplinary workshop focused on the survey and discussion of preliminary results gathered in the first phase of the EU-funded research project *Awkward Objects of Genocide*. The CCP2 team worked with a group of invited discussants – including scholars, curators, and artists – to structure a discussion around the phenomenon of nonprofessional creative arts practices undertaken to memorialise the Holocaust, brainstorm preliminary interpretations of the found objects, and undertake a "curatorial dreaming" exercise (Butler and Lehrer) to envision potential artistic and curatorial interventions that would re-frame and draw new attention to this fascinating, under-recognised category of object.
Figures and data: 35 participants from countries across Europe (CCP2 team; Graduate, Post-Graduate Students from Jagiellonian University, taking part in the project; Research Center for Memory Cultures representatives; researchers; artists; curators; museum professionals)

Workshop outcomes:
The workshop focused on three main issues (one per workshop day):

a) Museums & Cultural Conflict: How to challenge the state of oblivion or "awkwardness" of the objects in question in relation to both their categorisation in their homes in (mostly) ethnographic museum collections and the anxieties or conflicts they may arouse when they are considered by curators for display? How might vernacular, low-status artistic practices offer new angles for understanding of the difficult past of Polish-Jewish relations and cultures?
b) The Holocaust in Art and Art History: How to change permanently the status of "vernacular Holocaust art" within ethnographic collections? How to change the status of the art in question within broader discussions of "art and the Holocaust" or post-war Polish art more generally? What roles can artists and curators play?
c) Objects as Witnesses: Can the vernacular response to the Holocaust through art be considered as a diagnostic phenomenon offering insight

into bystanders (or postbystanders") in Polish society? What social processes can it reveal?

The discussions helped to

a) interpret the preliminary results, find new approaches, strengthen the critical background for the project
b) plan further work of the team
c) draft first plans for the final interventions/exhibition
d) stir up interest in the project in Polish academia
e) trained research assistants
f) draft an exhibition proposal for POLIN museum
g) draft a funding proposal for an exhibition catalogue
h) commission the participants to write essays for the catalogue
i) developed scholarly and institutional network to support the realisation of the project and dissemination of information about it.

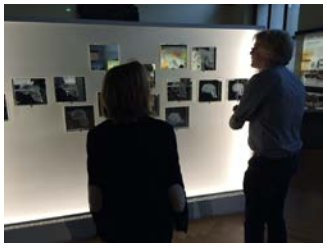
Polin Museum Workshop, Warsaw, October 3, 2016. Photo by Erica Lehrer.

State Ethnographic Museum, Warsaw, October 5, 2016. Photos by Erica Lehrer.

CCP4

Type of event: Workshop
Title: "'Dead Images' Concepts Development Workshop"
Place: Natural History Museum Vienna, Austria; Alpen-Adria-Universität Klagenfurt; Fakultät für Interdisziplinäre Forschung und Fortbildung, Vienna.
Date: 5-9 September 2016

Website:
Description: This workshop in participation of all 6 team members provided the fundaments of conceptual infrastructure for all CCP4 branches of research and artistic actions for the project. It included a workshop on education strategies with members of WP3, and an online meeting and discussion with Suzana Milevska / WP1.
Figures and data: internal meeting with Tal Adler, Linda Fibiger, John Harries, Joan Smith, Anna Szoeke, Maria Teschler-Nicola (CCP4); Suzana Milevska (WP1, connected via skype); Nora Landkammer, Karin Schneider (WP3).



01-02. CCP4 team members, anthropological exhibition at the NHM Vienna
03. CCP4 team members, skull collection of the anthropological department at the NHM Vienna

04. CCP4 team members, skull collection of the anthropological department at the NHM Vienna
05. CCP4 team members at the NHM Vienna
06. CCP4 workshop room at the IFF, Vienna

07-08. CCP4 and WP3 workshop at the IFF, Vienna

CCP5

CCP5 team has not presented *Transforming Maze/Long Kesh* formally to date as the developmental aspect of the project takes time, given the still live sensitivity of the subject matter. However, the team is finalising the details for the upcoming International Conference TRANSFORMING MAZE / LONG KESH, which will take place on March 15th 2017 at the MAC Belfast.

Scientific publications

Articles in journal (ISSN 2531-7083)

Bassanelli, Michela. 2016. "New Commemoration Practices of Contested Heritages." *TRACES* 01 (October 2016). Accessed January 23, 2016. http://www.traces.polimi.it/2016/10/06/research-on-educational-approaches

Hamm, Marion. 2016. "'In Schwebe – Vse Lebdi – In Sospeso': The Different Dimensions of Art Projects." *TRACES* 01 (October 2016). Accessed January 23, 2016. http://www.traces.polimi.it/2016/10/06/research-on-educational-approaches

Milevska, Suzana. 2016. "Colourful Revolution as Monumentomachia: A Participatory Institutional Critique of the Cultural Policy Regarding Cultural Heritage in Macedonia". *TRACES Journal* 01 (October). Accessed January 23, 2016. http://www.traces.polimi.it/2016/10/06/colourful-revolution-as-monumentomachia-a-participatory-institutional-critique-of-the-cultural-policy-regarding-cultural-heritage-in-macedonia/

Schneider, Karin and Nora Landkammer. 2016. "Research on Educational Approaches to Contentious Cultural Heritage". *TRACES* 01 (October 2016). Accessed January 23, 2016. http://www.traces.polimi.it/2016/10/06/research-on-educational-approaches

Aronsonn Peter, Francesca Lanz, Christopher Whitehead, Michela Bassanelli. 2017. "National Museums and National Identity: Interview with Peter Aronsonn". T*RACES* 02 (February 2017). Accessed February 23, 2017. http://www.traces.polimi.it/2017/01/28/national-museums-and-national-identity-interview-with-peter-aronsonn/

Basso Peressut, Luca, Francesca Lanz, Christopher Whitehead, Michela Bassanelli. 2017. "Museums in an Age of Migrations: Interview with Luca Basso Peressut". *TRACES* 02 (February 2017). Accessed February 23, 2017. http://www.traces.polimi.it/?p=1937&preview_id=1937&preview_nonce=6f78a8c554&preview=true

Berger, Stefan, Anna Cento Bull, Hans Lauge Hansen, Francesca Lanz, Christopher Whitehead, Michela Bassanelli. 2017. "Agonistic Memory: Interview with Stefan Berger, Anna Cento Bull and Hans Lauge Hansen". *TRACES* 02 (February 2017). Accessed February 23, 2017. http://www.traces.polimi.it/2017/01/28/agonistic-memory-interview-with-stefan-berger-anna-cento-bull-hans-lauge-hansen/

van der Laarse, Rob, Francesca Lanz, Christopher Whitehead, Michela Bassanelli. 2017. "Competing Memories: Interview with Rob van der Laarse". *TRACES* 02 (February 2017). Accessed February 23, 2017. http://www.traces.polimi.it/2017/01/28/competing-memories-interview-with-rob-van-der-laarse/

Postiglione, Gennaro, Francesca Lanz, Christopher Whitehead, Michela Bassanelli. 2017. "Reappropriation: Interview with Gennaro Postiglione". *TRACES* 02 (February 2017). Accessed February 23, 2017. http://www.traces.polimi.it/2017/01/28/reappropriation-interview-with-gennaro-postiglione/

Schönberger, Klaus, Francesca Lanz, Christopher Whitehead, Michela Bassanelli. 2017. "Performative Heritage: Interview with Klaus Schönberger". *TRACES* 02 (February 2017). Accessed February 23, 2017. http://www.traces.polimi.it/2017/01/28/performative-heritage-interview-with-klaus-schonberger/

Violi, Patrizia, Francesca Lanz, Christopher Whitehead, Michela Bassanelli. 2017. "Spatialising Trauma: Interview with Patrizia Violi". *TRACES* 02 (February 2017). Accessed February 23, 2017. http://www.traces.polimi.it/2017/01/28/spatialising-trauma-interview-with-patrizia-violi/

Whitehead, Christopher, Francesca Lanz, Michela Bassanelli. 2017. "Critical Heritage: Interview with Christopher Whitehead". *TRACES* 02 (February 2017). Accessed February 23, 2017. http://www.traces.polimi.it/2017/01/28/coherecritical-heritages-performing-and-representing-identities-in-europe/

Conferences and lectures attended as speakers

Lecture
- Department of Sociology, University of York (UK)
- 16 March 2016
- **Sharon Macdonald** (Speaker)
- "Making differences in Berlin: Transforming Museums and Heritage in the 21st Century"

Lecture series "European heritage and memory politics"
- Institut für Europäische Ethnologie, Humboldt-Universität zu Berlin (D)
- 19 April 2016
- https://www.euroethno.hu-berlin.de/de/archiv/institutskolloquien/sommersemester-2016/standardseite
- **Sharon Macdonald**, **Regina Römhild**, Rikke Gram, Leonore Scholze-Irrlitz (Speakers)
- INTRODUCTION to the lecture series "European heritage and memory politics" and to the presentation of TRACES by **Tal Adler** and **Anna Szöke** (Speakers)

"Turning (to) the Archive. Institutional Histories, Educational Regimes, Artistic Practices, and Politics of Remembrance"
- Academy of Fine Arts, Vienna (A)
- 20 April 2016
- https://www.akbild.ac.at/portal_en/exhibiting/xhibit/context-didactic-program/2016/unheimliche-materialien-a-look-back-into-the-museum?set_language=en&cl=en
- **Tal Adler** (Speaker)
- "Conserved Memories"

Leicester 50th Anniversary Conference, "The Museum in the Global Contemporary: Debating the Museum of Now"
- Leicester (UK)
- 20-22 April 2016
- https://globalcontemporarymuseum.com
- https://www.facebook.com/plugins/post.php?href=https%3A%2F%2Fwww.facebook.com%2Ftracesproject%2Fposts%2F1086357274755762
- **Francesca Lanz, Karin Schneider** (Speakers)
- "What now and what next for museum and heritage studies in the European Union?"

"Musei, Traumi, Memorie del Novecento"

- Bologna (I)
- 3-4 May 2016
- http://www.sssub.unibo.it/eventi/musei-traumi-memorie-del-novecento
- https://www.facebook.com/plugins/post.php?href=https%3A%2F%2Fwww.facebook.com%2Ftracesproject%2Fposts%2F1086896211368535
- **Luca Basso Peressut** (Speaker)
- "Rappresentare le guerre al museo /Representing wars in museum"
- **Francesca Lanz** (Attendee)

"Jewish Cultural Heritage: Projects, Methods, Inspirations"

- Polin Museum of the History of Polish Jews, Warsaw (PL)
- 8-10 June 2016
- http://www.polin.pl/en/education/conference-jewish-cultural-heritage-projects-methods
- **Julie Dawson** (Speaker)
- "Illuminating the Visible: Engaging a Community by Exploring Jewish Space in Mediaş, Romania"

Ethnologisches Kolloquium

- University of Hamburg (D)
- 5 July 2016
- https://www.kultur.uni-hamburg.de/vk/ueber-das-institut/aktuelles/institutskolloquium-sose-2016-11.html
- **Sharon Macdonald** (Speaker)
- "Sensory dimensions of making differences and diversities in museums"

14th EASA - European Association of Social Anthropologists Biennial Conference
"Anthropological legacies and human futures"

- University of Milano-Bicocca, Milan (I)
- 20-23 July 2016
- **Regina Römhild**, Jens Adam (Speakers)
  20 July 2016
  Panel: "Europeanization revisited: Worlding Europe - outlines for a prospective research programme"
  "Decentering Europe: Reconceptualizing the object of study of anthropological research on Europeanization"
  http://nomadit.co.uk/easa/easa2016/panels.php5?PanelID=4275
- **Sharon Macdonald** (Speaker)
  21 July 2016
  Panel: "Re-visioning Material Anthropological Legacies for Cosmo-optimal Futures"
  Introduction, chairing and discussing.

http://nomadit.co.uk/easa/easa2016/panels.php5?PanelID=4320

- **Sharon Macdonald** (Speaker)
  23 July 2016
  Roundtable: "The anthropologist as curator: a roundtable"

Trusting Resistance: New Ethnographies of Social Movements and Alternative Economies

- SIEF Summer School, University of Tübingen (D)
- 24-30 July 2016
- http://www.uni-tuebingen.de/en/faculties/economics-and-social-sciences/subjects/historical-and-cultural-anthropology/research/conferences/sief-summer-school-2016-trusting-resistance.html
- **Marion Hamm** (Speaker)
- Marion Hamm reported about her ethnographic work in London in a presentation titled: "Performing Protest Rituals in Hybrid Communication Spaces: Communitas as Anti-Structure?"
- She also held a workshop on ethnographic methodology in contentious settings.

VMS ICOM Annual Conference "Museumszukünfte - Wir haben die Wahl", annual conference of Swiss museums.

- Technopark Zürich, Landesmuseum Zürich (CH)
- 25-26 August 2016
- http://icom-oesterreich.at/kalender/museumszukuenfte-wir-haben-die-wahl
- http://www.museums.ch/assets/files/dossiers_d/Bildung/JK2106%20Programm%20D.pdf
- **Nora Landkammer** (Speaker)
- "Vermittlung in ethnologischen Museen" (education in ethnographic museums)

"Open Theory Lectures", Symposium on visibility / invisibility of the Roma Art, organised by Roma Jam Session art Kollektiv RJSaK, Long Night of Museum

- Shedhalle, Zurich (CH)
- 3 September 2016
- http://www.shedhalle.ch/2016/en/371/Open_Theory_Lectures
- **Suzana Milevska** (Speaker)
- "First Person Plural: The Clusivity of 'We'"

"Museology, Memory, and Politics of Representation"

- MUAC, Mexico City (BR)
- 19 September 2016
- https://catedrawilliambullock2016.wordpress.com/
- **Suzana Milevska** (Speaker)
- "The False Memory Syndrome and Ultranationalism: The Politics of Representation in Macedonia"

InSEA Regional Conference Vienna 2016, "Art and Design Education in Times of Change"

- University of Applied Arts Vienna (A)
- 22-24 September 2016
- http://www.didactic-art.org/index.php?id=insea
- **Karin Schneider** (Workshop)
- "Scandalon! Dealing with Complicated Images"
- **Nora Landkammer** (Attendee)

"Materiality of Memory" Azra Akšamija's Studio, MIT Program in Art, Culture and Technology, School of Architecture+ Planning

- MIT, Boston (USA)
- 27 September 2016
- http://act.mit.edu/wp-content/uploads/2015/01/In-Transitional-Landscapes.pdf
- **Suzana Milevska** (Speaker)
- "Monumentomachia: Citizens vs. Monuments as Participatory Institutional Critique"

"The Social", 4th IAVC Conference

- Boston University, Boston (USA)
- 1 October 2016
- http://ocradst.org/visualculture2016/the-social-the-program/
- **Suzana Milevska** (Speaker)
- "Against the Organised Amnesia and Implanted False Memories in Public Space"

"Awkward Objects of Genocide"

- Polin Museum, Warsaw (PL)
- 3-5 October 2016
- **Tal Adler** (Speaker)
- "Artists' Interventions and Temporary Exhibits"

Intermedia Studio of Ilona Nemeth

- Academy of Fine Arts Bratislava (SK)
- 3-7 October 2016
- https://www.facebook.com/events/1864820427079230/
- **Suzana Milevska** (Speaker)
- "Remembrance, Amnesia and False Memories"

"Sharon Macdonald, Tony Bennett & Arjun Appadurai – THING". Event organised by the Haus der Kulturen der Welt

- Ethnologisches Museum, Berlin (D)
- 10 October 2016
- https://www.hkw.de/en/programm/projekte/veranstaltung/p_128503.php
- **Sharon Macdonald** (Speaker)
- "Waking sleeping objects"

"Ausstellen und Vermitteln in der Gegenwart: Migration" (contemporary Curating and Education: Migration)

- Zurich University of the Arts (CH)
- 13 October 2016
- https://www.zhdk.ch/?agenda/detail&vid=29585
- **Nora Landkammer** (Panel moderation)
- "Ausstellen und Vermitteln in der Gegenwart: Migration" (contemporary curating and education: migration)

"Understanding Europe - Promoting the European Public and Cultural Space"

- Brussels (B)
- 17-18 October 2016
- http://ec.europa.eu/research/social-sciences/index.cfm?pg=events&eventcode=CAC303F0-96CE-E20A-7906492E83356267
- **Klaus Schönberger** (speaker)
- "TRACES: Transmitting Contentious Cultural Heritages with the Arts: From Intervention to Co-Production"
- **Francesca Lanz, Susannah Eckersley** (speakers)
- "Sharing Researches and Creating Synergies. Experiences, Challenges and Opportunities: Reflections on Sharing and Shared Activities within European Research Projects in Museums and Heritage Studies"

Dokumentation der Gegenwart

- Deutsche Museumsbund; Mohrenstr. 63
- 28 October 2016
- **Tal Adler** (Speaker)
- "Sharing Stories"

Institute colloquium of the Institute of European Ethnology

- Humboldt University of Berlin, Mohrenstr. 41 (D)
- 8 November 2016
- https://www.euroethno.hu-berlin.de/de/termine/institutskolloquium-16-2
- **Sharon Macdonald** (Speaker: introduction and chairing)
- **Tal Adler, Anna Szoeke** (Speakers)
- "Dead Images"

40 years Reinwardt Academy anniversary conference "Communities, Crises, Commerce: When can anthropologists make a difference in the world?"

- Reinwardt Academy, Amsterdam (NL)
- 11 November 2016
- http://www.ahk.nl/en/reinwardt/news-and-events/events/event/cal/2016/11/11/event/40-jaar-reinwardt-academie-festival///tx_cal_phpicalendar/
- **Sharon Macdonald** (Speaker)
- "Co-criticality and creative engagement: The future for museum studies"

"Limits, Barriers, Borders", 14th Historical Materialism Journal's Conference

- SOAS, London (UK)
- 12 November 2016
- http://conference.historicalmaterialism.org/annual13/programme.pdf
- **Suzana Milevska** (Speaker)
- "Monumentomachia: The 'Colourful Revolution' as the Participatory Turn in Art and Politics"

ICOM Europe Conference – 2016: "National Museums past, present and future"

- Fundação Calouste Gulbenkian, Lisbon (P)
- 28-29 November 2016
- http://icom-oesterreich.at/kalender/icom-europe-conference-2016-national-museums-past-present-and-future
- **Luca Basso Peressut** (Speaker)
- "Crossing Borders: Designing European Identities through Museums"

"Lucky Jews? Contested objects in Poland's heritage industries" (Lecture)

- Fordham University, New York, NY (USA)
- 1 December 2016
- http://www.alumni.fordham.edu/calendar/detail.aspx?ID=4620
- **Erica Lehrer** (Speaker)
- Anthropologist Erica Lehrer discussed Polish-made figurines depicting Jews, a controversial phenomenon with diverse historical precedents and a new popularity today. These uncanny objects touch on questions about the role of material culture in negotiating traumatic memory, identity and difference, global heritage economies, the politics of culture, interethnic relations, and sympathetic magic. Lehrer discussed them in the context of two curatorial projects: the exhibition "Souvenir, Talisman, Toy" (2013), which resulted in the book Lucky Jews (2014), and the project-in-progress "Awkward Objects of Genocide."

"Thinking through the Future of Memory", Inaugural Conference of the Memory Studies Association

- Amsterdam (NL)
- 3-5 December 2016
- http://www.memorystudiesassociation.org/program.html
- **Roma Sendyka, Erica Lehrer** (Speakers)
- Roundtable "Do Memory Scholars matter in Memory Politics?" With Jan Kubik (University College London), Erica Lehrer (Concordia University), Roma Sendyka (Jagiellonian University), Chair: Christina Morina (Duitsland-Institut Amsterdam)

Open Research day of the Working Group Visual Culture

- Universitaet Klagenfurt/ Celovec (A)
- 13 January 2017
- https://www.aau.at/event/forschungstag-visuelle-kultur/
- **Marion Hamm** (Speaker)
- "Forschen mit Bildern: Umstrittenes Kulturerbe und Transformationsprozesse in einem Friulanischen Dorf" (Researching with Images. Contentious Heritage and Transformative Processes in a Friulian Village)