

## Making a transversal TRACES publication

*Before you start digging into all these words, please check this and add your own if you like:*

### FAQ

Q: Why this book?

A: Because it's the opportunity to convey the overall research experience in TRACES to other colleagues beyond the funded period.

Q: Why is the book published in January 2019?

A: Because after the end of TRACES in February 2019, no resources are available to complete publication.

Q: Why is the deadline for contributions as early as 31 April 2018, ten months before the end of the project?

A: Because it takes time to arrange contributions into a complete manuscript, proofread it and have a graphic designer realise a meaningful and well-organised layout.

Q: Many TRACES events will take place after the 31 April 2018 deadline for contributions. Why are they excluded from the book?

A: The book is not about final public interfaces, but about the reflexive research process – how we got there. If technically possible, the 2018 events can be included via QR codes.

Q: This book is a deliverable for WP4. Why are other WPs including the CCPs asked to contribute?

A: Because the manual is the only transversal publication, where results from across TRACES come together. For this reason, all WPs have included a task to collect and contribute material for the manual in the Horizon 2020 Grant Agreement. Making this book can provide us with a platform to reflect productively on our respective projects in relation to TRACES as a whole.

Q: Why is there only a “teaser” for a table of contents?

A: Because the chapters will be developed in an open editing process on the basis of hands-on experiences from across TRACES.

Q: Who is in charge?

A: WP4 is responsible for making the publication happen. We think the best way is to keep the editing process open for various levels of involvement on a peer-to-peer basis. If appropriate, an editorial board can be established. By the end of 2017, the book concept will be finalised on the basis of consultations and several rounds of open editing.

Q: What is an open editing process?

A: Let's (re-)invent it!

*Thanks to Alenka for absolutely invaluable comments. WP4 and especially Marion take responsibility for the wording, and look forward to your corrections*

## Concept: TRACES Contentious Heritage Manual

*Ca 300 pages. Approx. 60 images/collages (black and white/ colour). Approx. 200 contributions by ca 46 contributors. Extensive cross-referencing via innovative layout. Glossary. To be published by January 2019.*

### Short description

The book presents innovative approaches to the transmission of contentious heritages in the European context. It is based on a 3-year research process within the Horizon 2020 framework. Artists, academics, heritage workers, and pedagogues in 11 European countries worked together to co-produce creative public interfaces. The manual offers insights from this process, combining hands-on materials with analyses in an open format. It addresses staff in museums, archives and memorial sites, artists, curators, academics, and pedagogues.

### Book Format

The book will feature an open, collage-style layout. Longer theoretical elaborations will correspond to visual and textual “bites” from the TRACES research. A variety of formats accommodates theoretical analyses, reports, experiences, visuals and reflections from hands-on research practice on the ground. These contributions will be arranged in five chapters, each discussing a TRACES core topic. All parts will be intensely cross-referenced, to achieve dense interaction between the analytical and empirical parts. A glossary will complete the manual.

### Relevance

The book is timely as it answers to two recent trends:

- Heritage institutions are increasingly drawing on artistic and academic input. These co-operations unfold in a rewarding, but often complicated process. This book is based on experimental processes of trans-disciplinary co-production. The complications, conflicts and rewards of this approach are presented in vivid case studies combined with theoretical analysis. It outlines different institutional logics and settings and ways of dealing with conflicts of interest in the heritage field.
- Recent financial and political crises are posing a challenge to “Europe” as an economic, political and cultural entity. In this situation, claims to a single, unified European identity are hard to uphold. Scholars agree that heritage is not a fixed entity, but a multi-directional and often conflictual process. By introducing the analytical term “contentious heritage”, the book draws attention to the political weight of heritage. It outlines how this plays out and can be dealt with in heritage projects on the ground

### Audience/ Market

Content and format of the book are designed to attract audiences who potentially or actually engage in trans-disciplinary co-productions. These include

- Staff in museums, archives, memorial sites and other heritage institutions
- Artists employed/hired by institutions or collaborating with such institutions
- Curators of contemporary art
- Academics teaching willing to engage in participatory and trans-disciplinary modes of research
- Lecturers in the fields of heritage and memory studies, the arts, anthropology, pedagogy
- Pedagogues, teachers, or educators engaging in heritage transmission

### USP (= Unique Selling Point)

Is there any similar book on the market? The manual offers a honest, hands-on, theoretically grounded account of real co-productions in the field of contentious heritages, including complications, pleasures, strategies and tactics.

## Outline for Contributors (CCPs and WPs)

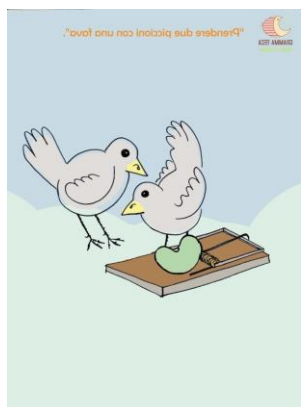
### Background

TRACES will publish a number of books. These include a WP2 edited volume on art and ethnography; WP1 and WP5 are planning publications on their respective fields.

WP4 as “transversal collector” is responsible for editing an overall TRACES publication in collaboration with all TRACES members, to be published by February 2019. Each WP has committed in the grant agreement to collect material.

➔ See Grant Agreement Summary

The book will focus on the creative and research processes in TRACES and the reflexive work that accompanies it. Rather than publishing a conventional anthology, WP4 wants to develop this book collectively in a peer-to-peer logic. This way, we can “take two pigeons with one bean”.



The bean is an open editorial process, which is flexible enough for everyone to chip in while providing enough structure to ensure results. Pigeon one is a book packed with hands-on, honest, insightful food for thought around the trans-disciplinary transmission of contentious heritages with the arts in Europe.

Pigeon two is an open communication platform within TRACES, where we reflect upon our research process with trust and honesty and document these reflections. So far, the exciting empirical and experimental TRACES projects are only loosely connected. The manual production process could be an opportunity to bring them into interaction. A tool to develop a “practical analysis” together.

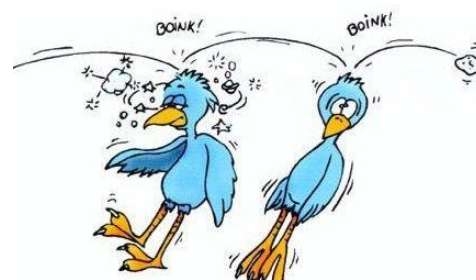
In March 2014, WP4 initiated an open consultation across TRACES and invited everyone to share ideas, reflections and contributions. Several TRACERs have signalled interest in the editorial process either full-on or in an advisory role. Others would be interested, but can't due to their limited TRACES time budgets. WP4 will strive to balance between the TRACES commitment for original, hands-on contributions from the research process, the appetite for participation and the time constraints many of us are facing.

### Style of the book

The book will have 5-7 chapters plus introduction, conclusion, glossary, register, and bibliography. Each chapter will be composed of different types of contributions. These will cover the topic of the chapter from different perspectives. A variety of contributions will provide rich, hands-on insight in the creative research processes in different TRACES locations. These will be the basis for longer textual analyses, which will, in turn, refer back to glimpses into the research process. We expect about 150-200 contributions. All contributions will be credited.

### Open Editorial Process

WP 4 will make sure that the production process remains inclusive and transparent, so that everyone who wants to chip in knows how to do so and where to find the stuff. Sharing our research experiences will be the basis of any analysis. The rationale is to use the collaborative production of this book as a space for reflection on our own and each others' research and creative activities across TRACES. As such, the planning for the manual will feed organically into



the Vienna research review in May 2017 and the mid-term meeting in September 2017. Hopefully, the final meeting in Jan/Feb 2019 will be the time to celebrate.

Until the final deadline for contributions in mid-2018, WP4 will organise several rounds of consultation and reflection, in communication with a yet-to-be established team. The first round is dedicated to collect rough ideas and interests. Later rounds will be more focused on “products”. The more people participate, the merrier – while we are aware that for some of us, resources to contribute to the process are limited due to small time budgets.

➔ See timetable

### Types of contributions by all TRACES members

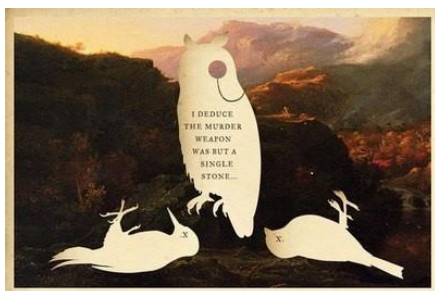
The open editing process means that we won't have, say, 15 independent authored articles. Instead, the open format of the manual will accommodate a wide range of different contributions. Let's think about how to present our TRACES research process in the framework of a printed book in an un-boring way. What does each research site contribute to the overall TRACES logic? And how can this be represented?

This may be different in each WP/CCP. Depending on our collective creativity, contributions may include photo-stories, comic strips, QR-code-based online-tutorials, mind maps, edited excerpts of diaries and/or scrap books.

Here is a list of basic types of contributions we've come up with so far:

- Analyses (5-6000 words). Heritage practices and creative co-production through the lens of theory.
- Case studies, thick descriptions or reflections (illustrating the process of contentious heritage, co-production and transmission)
- Images (approx.. 40 total). Evocative images/photos to refer to in the analyses.
- Bites (50 - 200 words). Short stories on quotes, situations, conflicts, solutions to refer to in the analyses.
- Visuals/ hybrid records
- Glossary entries
- QR Codes for audio-visual materials (including online materials of final events)
- Practical stuff on creative H-transmission (e.g. field trips, press conferences, meetings, walks)
- A short description of each research site will be needed.

Everyone involved in on-the-ground research, including CCPs and WPs, is invited to contribute small elements for the book. You can also propose an analytical part alone or as a team, or as an idea to be realised by someone else. Please bear in mind that we're calculating with about 150 – 200 small contributions. One CCP, for instance, can easily contribute one or two dozen bits and pieces.



## Teaser for a Table of Contents

1. Introduction, presenting questions and research sites.
2. Setting: Making heritage contentious?
  - Politics of heritage: Introducing the term contentious heritage. Analysis
  - Dimensions of contentiousness. Institutions (museums, archives, memorial sites, media), everyday life, popular culture, language. Emotions/Affects/intergenerational memory.
  - Practices of agonistic agency. Creating spaces where it's possible to disagree "without slaughtering each other" (Mouffe). Disarticulation and rearticulation of heritages. Performing heritage.
  - Time and Space
3. TRACES model: Creative Co-Production
  - From Intervention to Co-Production, with reference to artistic experiences in museums and other institutions (Analysis)
  - Implementation: Obstacles, solutions, benefits, institutional logics
  - Practices of Co-Production. Skype, f2f, timings, solutions, networks, social media, making stuff, finding allies.
  - Time and Space
4. Communicating: Transmission – moderation – mediation - learning – knowledge
  - Pedagogy, with reference to work in museums
  - Practices of knowledge and transmission
  - Time and Space
5. Europe – A Contested Framework. What do different speakers mean by "Europe"?
  - Local – regional – national – international: false categories? (Multi-scalarity, Sassen)
  - Europe and beyond. Empire, post-colonialism. Migration. Relational approaches. Reference to museums/institutions and everyday practices.
  - Reflexive Europeanisation through the lens of heritage.
6. Separate chapter on museums?
7. Glossary
8. Conclusion
9. Bibliography
10. Register

