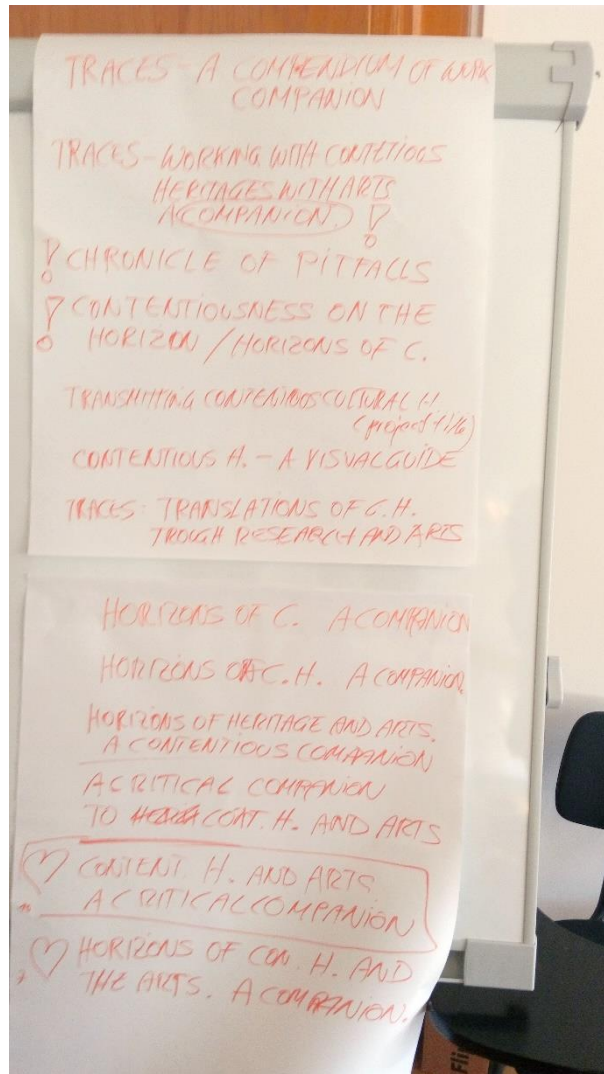# Contentious Heritages and Arts:
A Critical Companion

Part 1: Contents and Chapters
Vs 21.3.18, 22.00

Preliminaries

Here is the preliminary concept #2 for the shared publication "Contentious Heritages and Arts – A Critical Companion". It is an annotated list of contents based on statements of intent at MTM workshop 5 and other TRACES communications. We sifted through reports, basecamp and minutes. And we included our own ideas for contributions inspired by presentations and informal conversations. The result is a collection of possible contributions by specific teams or people. This gives us an idea what the companion will look like. After facturing in your feedback, and approval by the editorial board, we will have a rough concept to be used to approach publishers and graphic designers. At the same time, the concept is flexible enough to accommodate changes and different types of contributions.

If any questions or un-clarities come up, please don't hesitate to contact Klaus or Marion.

Please treat concept #2 as a draft to be further developed together. It is our wish to receive ideas, rough or refined, and contributions. We hope to avoid contributions on the activities of the consortium which are written by third parties. We would like to include as much input as possible from those who are actively involved in the various activities on the ground.

We have listed names of responsible people, CCPs or WPs next to each contribution. Most of them are based on our notes from mid-term-meeting workshop 5 and other statements of intent from your side. Different proposals are explicitly invited. Some contributions are our ideas, based on a variety of TRACES communications besides statements of intent. We have added people, CCPs or WPs where we believe that they are very well placed to cover a particular aspect of our project. Some individuals and teams are mentioned more often than others. We trust that you'll choose or adapt your topics.

We would like to emphasize that you are more than welcome to put into practice various forms of participation and co-production for your contributions, for instance teaming up with colleagues from other CCPs and WPs. In terms of responsibility-sharing, we envisage four modes:
1. CCPs and WP-members as authors (best practice)
2. CCP-members to be interviewed by WP-members (o.k. practice)
3. WP-members write on CCPs (possible practice)
4. External authors, who are suitable for this task (least favourable)

We are aware that people want clear instructions as to expected contributions (type, length, number etc). At the same time, we don't want to press TRACES contributors in a pre-defined format. Last year, in the "Outlines for Contributors", we offered several types of contributions, from 50-word-stories to analyses, visuals, hybrid records etc. But it's the authors themselves who know best which format suits them. Just let us know what you have in mind for which part, so that we can clarify details together.

Once written statements of intent are available, we can streamline the contributions depending on content, form, and space needed. For now, we need conceptual feedback on what each team or individual choose to contribute.

Questions and Wish List

Here are two questions:

1. Please, give us your general feedback on preliminary concept #2 until April 6th.
2. In case you already have a specific idea for your contribution (s), please let us know (abstract or sketch, working title, where it fits in the concept etc)

Here is a wish-list for ideas and contributions.

- A brief introduction to each CCP/research site. Which would be the best format? A 500 words text and a photo is the minimum. Is anyone up for doing something more creative, along the lines of the hybrid record? Two pages for an image-text collage? Please let us know.
- Conceptual contributions which fit in one of the parts of the companion. This can be expressed in images, different text formats, or mixed.
- Photos with captions and credits to be used for the graphic design of the book
- Short, evocative stories that illustrate a particular point
- Reflections on irritations, revelations, situations or concepts
- Illustrative and interactive elements from your research material – emails, interviews, skype, basecamp …
- References to recommended reading

If its to early to write a conventional abstract, here is a format to convey ideas:

- Working Title
- Who is responsible?
- Contribution to which part?
- Is it a non-assigned contribution that could be placed in several parts?
- What is the idea?
- If it is it a text, approx. how many words?
- Are you including photos?
- Any other creative formats (hybrid record, collage, image-text configuration)?
- Does it relate to any other contributions?
- In case you are collaborating/ co-producing with others - who?

Overview of Contents

Part 1 | Introduction
Remit of the book and brief introductions of research sites, possibly in form of hybrid record.

Part 2 | Concepts
TRACES core concepts from different perspectives. Text contributions plus photos by different authors, about 2000 words each. Photos and other elements depending on offers.

Part 3 | TRACES Model: Creative Co-Production
Presents the rationale of creative co-productions from different perspectives: curators, artists, ethnographers, institutions. With reflections, images and examples from many TRACES teams. Room for visual, textual and interactive types of contributions, depending on offers.

Part 4 | Practices of Critical Articulation
This part is about practices and experiences within the CCPs and other teams. Contributions can take the form of reflections, narratives, photos, collages, hybrid records, analyses, depending on preferences of authors. They illustrate and analyse de- and re-articulation of contentious heritage along the lines of temporality, space, setting, materiality, art-as-medium. They demonstrate how 'agonistic spaces' (where different positions on heritage were articulated and new perspectives offered) were created (or failed).

Part 5 | Audiences/ Transmission
This part is about practices and concepts of knowledge and transmission. It offers insights in guided audience interactions. WP3 tentatively agreed to act as a conveyor for this chapter, and mentioned a preference for interactive and/ or collaborative formats.

Part 6 | Europe: A contested framework
TRACES has engaged in critical discussion about Europe as a framework. What do different speakers mean by "Europe"? Contributions deal with Reflexive Europeanisation, European Imagination, Beyond Europe and more, using different formats.

Part 7 | Conclusion

(Part 8 | Glossary)
Depending on contributions, a glossary can be added or dropped

| Bibliography
| Register

Additional Resources | Illustrative and Interactive Elements
These are excerpts from existing illustrative and interactive materials, such as email, edited interviews, skype chats, basecamp, minutes, screenshots, photos, collages. Such materials can make visible positions and conflicts, speech and counter-speech. Such elements can be grouped in the various parts, and give the book a more interactive vibe.

Contents and chapters in detail

Part 1 | Introduction

This part sets the scene for the audience. It introduces the TRACES remit, and what it provides to the audience. Brief intros and photo for all research sites for reference of audience.

Remit of the book Focus on **process, practices and settings**. References to other TRACES publications (final exhibition catalogue, WP volumes). To be written by eds/editorial board, discussion across TR encouraged	Eds, ed. board	
Research Sites 5-8 brief intros for research sites with photo/s, for audience reference. Can be based on grant agreement and reports. 500 words? Hybrid record? Lets decide together.	CCPs, WPs	Agreed at MTM workshop

Part 2 | Concepts

This part gives an overview of the TRACES core concepts. It relates to the keywords outlined in fanzine 5. Contributions focus on conceptual tools. Each concept is outlined in relation to the TRACES remit. Cross-referencing to other parts rather than extensive examples. 5-10 references. 1500-2000 words. Following MTM discussions, "art" was dropped as a separate part, but it should run through all concepts as part of the TRACES remit. If provided, small "bites" and interactive elements from research material can be inserted (extracts from interviews, emails etc)

Editorial Introduction short summary, photo/ collage with captions	Eds, ed. board	
Contentious heritage Critical Heritage Studies perspective, possibly focus on museums/collections/archives based on WP5 cooperation with CCPs	WP5, Sharon	Mentioned at MTM workshop
The politics of heritage: making heritage contentious Dimensions of contentiousness in different heritage configurations, practices of agency.	WP4, Marion	MTM WP4 presentation
Agonistic approach to heritage Aim to create spaces where it is possible to disagree "without slaughtering each other." Explain disarticulation and rearticulation of heritages in relation to art	WP4, Klaus/Marion	Offered at MTM workshop
Reflexive Europeanisation What does this mean in relation to TRACES remit?	WP5, Regina	Offered at MTM workshop
Performing heritage How does heritage become performative? Everyday live, popular culture	WP4, Marion	Fanzine 5
Participation This may relate to audience participation (WP3) and/or artistic participation (WP1)	WP3, Nora/ Karin and/or WP1, Suzana	See Fanzine 5
Transmission/ Knowledge/ Audiences Critical review of transmission concepts.	WP3, Nora/ Karin	Offered at MTM workshop
Heritage communities Theoretical contribution, 800 wds	CCP2 Roma, Erica	Offered at MTM workshop
Affect and agonism Theoretical contribution, 800 wds	CCP2 Roma, Erica	Offered at MTM workshop

Part 3 | TRACES Model: Creative Co-Production

Presents the rationale of creative co-productions from different perspectives: curators, artists, ethnographers, institutions. Hopefully with reflections and examples from all TRACES teams. Includes different types of contributions depending on authors: Analysis (3000 wds), Reflection/Case Study (1500-2000 wds), "bites" (200 wds).

Editorial Introduction Short summary	Eds, ed. board	
? Suzana's perspective ? Theoretical part. Suggestions: curator perspective, postcolonial theory, From Intervention to Co-Production, sustainable change, institutions. 3000 wds	WP1, Suzana	Offered at MTM workshop
? Tal's perspective ? Artist perspective. Artistic research, engagement with stakeholders, audience experience. 1000 to 2000 words. Possibly excerpts from videos. Photos?	WP1,WP5, CCP4, Tal	Offered at MTM workshop
Position of artist in relation to TRACES remit. Reflection based on CCP3, or analysis referring to overall TRACES experience	CCP3, ask Alenka	Expression of interest in topic
Ethnographic perspective Based on Arnd's art/ethnography speciality in relation to TRACES remit	WP2, Arnd	Mentioned at MTM workshop
Ethnographic reflections Short contributions by WP2 ethnographers (on CCPs – or possibly small pieces for other parts)	WP2, Arnd with ethno graphers	Mentioned at MTM workshop
Dialogical approach A reflection by one CCP could highlight the dialogical aspect for the overall TRACES approach	CCP5	Expression of interest by CCP5
Co-Production – challenges and potentials Cultural analysis perspective. Trust?	WP4, Klaus, NN	Offered
Institutional perspectives e.g. City Museum and Uni-Libray (Ljubljana), Vienna Natural History Museum, Museums in Rome and Frankfurt. Collect short statements from institutional actors, interview-format ("what are the effects of the TRACES collaboration with your institution")? Institutional logic, confidentiality, copyright. See also part 5, Europe: Rome Museum Reflection	NN, ask Karin and Gisi	WP4 proposal

Part 4 | Practices of Critical Articulation

This part is about practices and experiences within the CCPs and other teams. Contributions can take the form of reflections, narratives, photos, collages, hybrid records, analyses, depending on preferences of authors. They illustrate and analyse de- and re-articulation of contentious heritage. They demonstrate how 'agonistic spaces' (where different positions on heritage were articulated and new perspectives offered) were created, using materiality, timing, artistic media etc. The list collects offers from the MTM workshops and ideas taken from reports and presentations.

Editorial Introduction Short. What are practices and why are they relevant. Importance of reflecting on-the-ground experience.	Eds, ed. board	
Spaces and Settings Critical reflection on space, the compound, place and contentiousness, liminality. 2000 wds	CCP1 Julie	Offered at MTM workshop
Timing: Pace of things Critical reflections on temporality. Constraints and solutions/ best practices? How was the process in the teams organised and adapted? The title is a term-to-think-with from CCP5. Separate contributions or one piece with photos.	Marion, NN, ask all CCPs for input	Marion proposal
Doing heritage with materiality Engaging with materials in de- and rearticulating contentious heritages. 'artistic craftspeopleship'. Could be separate contributions or one piece with photos.	Marion, NN, ask all CCPs for input	Marion proposal
Sun-Printing Photos and interview exist. Write in interactive format? Interesting: Both artist and historian perspective. Technique as medium for engagement? Symbolic dimension?	CCP1, Rastvan, Julie	Offered at MTM workshop
Photography as a medium for critical reflexivity. Distancing. Engaging. Input from CCP2, CCP4, CCP5. Could be one or several pieces.	Ask CCP2,4,5 for input	Marion proposal
Medias Shop Window Archival materials publicly displayed in 'contentious' way. Photos and reflection available.	Ask CCP1, Julie	Presented at MTM workshop, ask
Absent populations Pointing to absent populations in a traditionally multi-lingual and pluri-cultural area.	Ask CCP 1, Julie	Mentioned in report

Practices of structured openness Flexibility/ openness and strict planning are both necessary. What can a balance look like? How are synergies created? Expl press conference as dialogical public performance? Stories / analysis from CCP3, UNIKUM/WP4, others.	NN, Marion (idea)	Ask CCP3, (CCP2?)
?Research as road movie? Research trips are an important team practice which often remains invisible. Does the chosen setting of a research trip relate to the research topic, a specific team? Shared pleasures in researching contentious heritage – might be an undervalued best practice? Geographically dispersed team?	Ask CCP2	Inspired by informal account at MTM
Collecting What is re-articulated or de-articulated through contentious collections/museums/archives? Archive/repertoire (Aglaia). Poss. Input from CCP2,3,5?	Ask WP5, CCP4: Anna, Sharon, John, Joan, Linda, Aglaia	Mentioned in report and MTM workshop
Prison heritages Bergamo prison and Long Kesh/Maze: Prisons as (in-) accessible heritage sites	Ask WP6, Francesca, Cristina	Mentioned in activity report

Part 5 | Audiences/ Transmission

This part is about practices and concepts of knowledge and transmission. It offers insights in guided audience interactions. WP3 tentatively agreed to act as a conveyor for this chapter, and mentioned a preference for interactive and/ or collaborative formats. WP3 may change the title of this part. Moderation – mediation – (un-)learning – knowledge. Informed by pedagogy.

Editorial Introduction Short.	Conveyors, eds, ed. board	
Frankfurt study WP3 research	WP3, Nora	Offered at MTM workshop
Heritage guide perspective Alexandra's stories on visitors and responses at Medias synagogue	WP3, Nora with CCP1, Alexandra	Mentioned at MTM workshop
What happens in educational workshop situation? The WP3 toolkit outlines methods to be used for workshops with CCPs. Selected workshops could be a basis for a contribution on visitor engagement.	WP3, Karin	Offered at MTM workshop
Museum Design and contentious heritage "we carry out a research task in WP3 on museum design, display and difficult heritage" (move to part 4?)	WP6, Francesca	Suggested on central hub

Part 6 | Europe: A contested framework

TRACES has engaged in critical discussion about Europe as a framework. What do different speakers mean by "Europe"? Reflexive Europeanisation, European Imagination, Beyond Europe

Editorial Introduction Short overview of chapter, photo	Eds, ed. Board	
Reflexive Europeanisation through the lens of heritage – TRACES remit	Regina, maybe Roma, maybe Marion	offered at MTM workshop
Beyond "Europe" Empire, post-colonialism. Migration. Relational approaches. Reference to museums/institutions and everyday practices (WP4 – colonial heritage/black heritage)	Ask WP2 Arnd. Poss. Input from WP5 (Anna?) and WP4	Title of WP2 conference: Global Traces
Heritages in Populist Europe How populist actors use heritage, counter strategies from below.	Marion	Proposal, to be discussed
Bel Suol d'Amore: The Scattered Colonial Body This exhibition at Museo delle Civiltà in Rome resulted from collaboration between Arnd and Leone. Aglaia expressed interest in a reflection. Contrasting two perspectives?	Ask Leone (WP2), ask Aglaia	Mentioned at MTM workshop (Aglaia)
Taking the B out of Brixton About the		
Towards a European Imagination Imagining Europe from the margins and conflicts. Making Europe real.	Klaus	Offered
Stakeholders and Policies Policy-Making in Europe. How to push contentious heritage approach? How do we, as heritage workers, defend our interests? How to transmit recommendations to leaders, administrators, decision-makers?	Ask Francesca and Cristina	Suggestion

Part 7 | Conclusion

| Glossary (optional)

Depending on participation of TRACES colleagues

impact		
deliverable		
stakeholder		
exploit		
dissemination		
sustainability		
resilience		
vulnerable		
Consent		
Confidentiality		
Dissemination		
Authorship		
Precarity		
budget		

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Additional Contributions | Illustrative or Interactive Elements

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MTM: Statements of intent for contributions

During workshop 5 at the TRACES Mid-Term Meeting, we invited everyone to express how we imagine the overall TRACES publication and what we would contribute. Here is a transcript of our notes:

CCP1 Medias
Julie, historian:
- Contribution on sun-printing workshop and reactions.
- 1 critical reflection on space, the compound (ca 2000 wds)
- Place and contentiousness, liminality.
- There is a period of transgression in the CCP now

Rastvan, artist:
- Wouldn't mind doing something on sun-printing workshop
- But nothing descriptive of process. Maybe a recipe book.
- Suzana – the debate on heritage and contentiousness debate about arts is missing. It's not just the output. Who is going to write this debate. We haven't arrived at discussion on art yet. Might have to do with format of the meeting. Something is missing. Could we visit something interesting in Berlin? Be there, go out?

Alexandra, director:
- Happy to contribute experiences of guiding different groups of people and their reactions to the place.

CCP2 Krakow
- 2 contributions a 800 wds, one on heritage communities, one on affect/agonism (Roma and Erica)
- Description of CCP2, possibly as hybrid record
- Magda?

CCP3 Ljubljana, Alenka
- Has a working group on contentious heritage, because of own need.
- Would be happy to co-edit the book if there was funding. Platform. Wants to share a vision.
- Chance for this publication:
    - To be not a catalogue
    - Not a collection of abridged versions of other texts
    - Not pitfalls during process, not able to include final research
    - Not a representation or promotion of TRACES
- Hopes for the book to:
    - Contribute different voices
    - Develop a terminology based on things we agree on
    - Playing with fire, we work with objects/ topics/ communities. There is a lot of affect going on
    - Provide reflection on pitfalls of what we are doing.
- Focus on Art:
    - We have 5 artistic positions.
    - Artists are hired to do this: deal with terror of affect, discipline.
- Anatomy of record. Elephant in the room is the EU

CCP4 Berlin/ Edinburgh, Tal
- Images from the project. Artistic research – exhibition is an integral part of this, Aug. 2018.
- More than 500, maybe 1000 to 2000 words.
- Engagement with stakeholders, i.e. audience at exhibition
- Excerpts from videos.
- Scratchcards, because he does not want to force people to read the book ;)

CCP5
- Aisling will talk with Martin
- Not sure whicth form yet
- Want a bit of breathing space
- But will get in touch at some point

WP1 – WP leader: Suzana
- Strongly rejects the idea to have a chapter on the Arts.
- Cannot contribute before she knows the title.
- WP1 is not obliged to deliver anything related to CCPs.
- Might think on a theoretical contribution on the title of TRACES

WP2 - WP leader: Arnd
- Possibility to provide short versions of WP2 ethnographer contributions for the WP2 publication. However, this contribution is not part of their contract. WP leaders of WP2 and WP4 to clarify financial side
- Aglaia (Ethnographer, CCP4, Edinburgh) – doesn't want to commit yet. Archive/repertoire, frameworks to think about records. Happy to give overlaps to publication. Can't do massive amounts of extra-work.
- Possibly contribution on Rome exhibition
- Process: request for abstract and final versions with deadlines
- Ask Mattei for his MTM contribution?

WP3 – Karin
- Wants to discuss stuff on basecamp.
- CCPs have no resources. Would be stupid if core concepts would be written by WPs.
- Wants to do sth on educational approaches
- Wants to publish protocols
- Wahat happened in educationsal workshop situation (short txt)

WP3 – Nora
- Likes idea of collaborative writing
- Would join initiatives to explore TRACES
- Contribut to contentious discussion
- May be something about Frankfurt study
- Dialogical writing. Make exchanges, writing with several voices on interaction with visitors in the CCPs. Expl Alexandra's story on visitors and responses.

WP4 Klagenfurt
Klaus
- Responsible for book.

- Contribution co-production failures and what do we gain
- Agonism – Mouffe, Ettinger – what do they contribute to the project
- Can do interviews to represent your contents in the book

Marion
- Wants to write something on the concept of contentious heritage
- Wants to develop it on the basis of TRACES research experiences, not just WP4

WP5 Berlin
- Regina interested in writing something collaboratively. Maybe to work with Roma on Reflexive Europeanisation
- Sharon might write something collaboratively based on her text

WP6 – Francesca
- Expressed interest after the session

WP7 - Gisi
- Likes idea of collaborative writing
- But is too tired to say any more