

## Concept #2

### Contentious Heritages and Arts: A Critical Companion

Updated Contents and Chapters

Vs 16.5.18

## Overview of Contents

### Part 1 | Introduction

Introduces the remit of the book and the TRACES project.

### Part 2 | Roaming Concepts

TRACES core concepts from different perspectives. Text contributions plus photos by different authors, about 2000 words each. Approx. 5 print pages at 400 wds each. Photos and other elements depending on offers. Open Questions: **Additional elements? More wds needed for substantial contribution?**

### Part 3 | TRACES Model: Creative Co-Production

Presents the rationale of creative co-productions from different perspectives: curators, artists, ethnographers, institutions. Includes reflections, images and examples from transdisciplinary TRACES teams across Europe. Includes brief introductions of research sites (**500 wds and 5 images – or more to choose from?**). 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 | (Un-)Learning Contentious Heritages

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, 17.5.2018

Open questions: We need a teaser editorial: people who summarise smaller contributions. But we also have curators: Nora and Karin for Part 5, Marion for photography, Alenka for position of artist.

### 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.

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

## Part 2 | Concepts

This part gives an overview of the TRACES core concepts. It relates roughly to the keywords outlined in fanzine 5. Each concept is outlined in relation to the TRACES remit. Texts refer to the projects in order to demonstrate and explain what is interesting about the concepts. They should also relate to the TRACES research questions in the grant agreement objectives.

Cross-referencing to other parts or text-boxes rather than extensive examples. 5-10 references. 2000 - 3000 words. Following MTM discussions, “art” was dropped as a separate part, but it should run through all concepts as part of the TRACES remit. Quotes, comments and interactive elements from research material are desirable and are here represented in boxes.

<p><b>0. Editorial Introduction/Teaser</b> short summary, photo/ collage with captions</p>	<p>Eds, ed. board</p>	
<p><b>1. Contentious heritage</b> Critical Heritage Studies perspective. Raising questions. possibly focus on museums/collections/archives based on WP5 cooperation with CCPs</p> <div data-bbox="204 994 975 1111" style="border: 1px solid black; padding: 5px;"> <p><b>Heritage communities</b> 800 wds. Theoretical contribution. Check with other TRACERS, if they use this concept too.</p> </div> <div data-bbox="204 1111 975 1189" style="border: 1px solid black; padding: 5px;"> <p><b>Orphan heritage</b> 800 wds. Theoretical contribution,</p> </div> <p>Should the three pieces on contentious heritage be merged into one chapter? Teaser by Sharon, 800 wds theoretical contributions on politics of heritage and agonistic approach? Should this be a collaborative chapter? Based on evaluation process?</p>	<p>WP5, Sharon</p> <div data-bbox="1007 1003 1190 1081" style="border: 1px solid black; padding: 5px;"> <p>CCP2, Erica</p> </div> <div data-bbox="1007 1081 1190 1167" style="border: 1px solid black; padding: 5px;"> <p>CCP2, Roma</p> </div>	<p>Offered at SC Skype April 18</p> <div data-bbox="1222 1003 1390 1081" style="border: 1px solid black; padding: 5px;"> <p>Confirmed</p> </div> <div data-bbox="1222 1081 1390 1167" style="border: 1px solid black; padding: 5px;"> <p>Confirmed</p> </div>
<p><b>2. The politics of heritage: making heritage contentious</b> Dimensions of contentiousness in different heritage configurations, practices of agency.</p> <div data-bbox="204 1688 975 1877" style="border: 1px solid black; padding: 5px;"> <p><b>Medias Shop Window</b> Photo + brief comment. Archival materials publicly displayed in ‘contentious’ way. Photos and short intro from mtm available.</p> </div>	<p>WP4, Marion</p> <div data-bbox="1007 1700 1190 1785" style="border: 1px solid black; padding: 5px;"> <p>CCP 1, Julie</p> </div>	<p>MTM WP4 pre sentation</p> <div data-bbox="1222 1700 1378 1865" style="border: 1px solid black; padding: 5px;"> <p>Ask CCP1, check minutes</p> </div>

<p><b>3. Agonistic approach to heritage</b> Aim to create spaces where it is possible to disagree “without slaughtering each other.” Explain disarticulation and rearticulation of heritages in relation to art</p>	WP4, Klaus/Marion	Offered at MTM workshop
<p><b>4. Reflexive Europeanisation</b> What does this mean in relation to TRACES remit?</p>	WP5, Regina	Offered at MTM workshop
<p><b>5. Performing heritage</b> How does heritage become performative? Everyday live, popular culture</p>	WP4, Marion	Fanzine 5
<p><b>6. Participation</b> This may relate to artistic participation (WP1). Alternatively, participation could be included in 5.- Performing heritage</p> <div data-bbox="204 857 975 898" style="border: 1px solid black; padding: 2px; margin-top: 10px;">Juxtaposing different understandings in boxes?</div>	Ask WP1, Suzana	See Fanzine 5
<p><b>7. Learning, Conflict and Multidirectionality</b> The concept of conflictous learning spaces relates to the concept of agonism. This will be discussed, extended and questioned based on WP3 research.</p>	WP3, Nora/ Karin	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).

<p><b>Editorial Introduction</b> Short summary</p>	<p>Eds, ed. board</p>	
<p><b>1. Becoming Contentious</b> 3000 wds Institutional critique of contentious heritage from individual artistic interventions to participatory institutional critique and co-production</p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>Some quotes or comments from WP1 research needed for typographic elements</p> </div>	<p>WP1, Suzana</p>	<p>Abstract provided, no wordcount</p>
<p><b>2. Explaining CCPs: Tal’s perspective</b> 1000 - 2000 wds. Initiator of CCP concept. Outlines CCP concept from artist perspective. Artistic research, engagement with stakeholders, audience experience. Need: Explain benefits of long-term engagement. Possibly excerpts from videos. Photos?</p>	<p>WP1, WP5, CCP4, Tal</p>	<p>Offered at MTM workshop</p>
<p><b>3. Position of artist</b> Collaborative Chapter. Led by Alenka. Proposal to discuss this as part of SC evaluation effort: Week 1 - Alenka initiates a debate on Companion bc msg board. Blog post may serve as provocation, to be confirmed, contradicted or lead to new aspects. Week 2-3: Posting open for debate. Short stand-alone statements encouraged (up to 200 wds) Week 4: Alenka posts summary. Then: Alenka writes more-than-a-teaser, 2000 wds+, which is her own evaluation.</p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>Analytical piece by Alenka (1500 – 2000 wds, more? Photos?)</p> </div> <div style="border: 1px solid black; padding: 5px; margin-top: 5px;"> <p>May include boxes with statements from the debate or illustrating photos.</p> </div> <div style="border: 1px solid black; padding: 5px; margin-top: 5px;"> <p>Discuss with CCP3: Does “artistic craftsmanship” fit here? As a juxtaposition: an outside view on artist position? As reflection (Marion) on accuracy, for expl. UNIKUM checking every single nail in their landscape exhibition.</p> </div>	<p>CCP3, Alenka</p>	<p>Statement of Intent</p>

<p><b>4. Ethnographic perspective: Ethnography and Art</b>                  Theoretically grounded, generalised statements on Art/Ethnography/Contentious Heritage. What does ethnography/art co-production/collaboration bring to heritage work/ knowledge production / ... What did we learn from the TRACES “embedded ethnographer” /creative co-production practice? New Questions? Division of labour? Melting of boundaries? Etc.</p> <p>Includes quotes from WP2 book or materials, or stand-alone 3-page pieces by ethnographers</p> <table border="1"> <tr> <td><b>Ethnography/ Art</b> Substantial analytical text by Arnd, art/ethnography in relation to TRACES remit. Max 7000 wds</td> </tr> <tr> <td><b>5 Ethnographic reflections (tbc)</b> 1200 wds each? Short contributions by WP2 ethnographers</td> </tr> <tr> <td><b>Leone: see part 6</b></td> </tr> </table>	<b>Ethnography/ Art</b> Substantial analytical text by Arnd, art/ethnography in relation to TRACES remit. Max 7000 wds	<b>5 Ethnographic reflections (tbc)</b> 1200 wds each? Short contributions by WP2 ethnographers	<b>Leone: see part 6</b>	<p>WP2, Arnd</p> <table border="1"> <tr> <td>Arnd coordinates</td> </tr> </table>	Arnd coordinates	<p>Mentioned at MTM workshop, confirmed</p> <table border="1"> <tr> <td>To be clarified</td> </tr> </table>	To be clarified
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Arnd coordinates							
To be clarified							
<p><b>5. Cultural (?) perspective: Co-Production – challenges and potentials</b>                  Based on Klaus’ expertise in art/academic collaborations.</p> <table border="1"> <tr> <td>Analytical piece by Klaus, NN (2000-3000?)</td> </tr> <tr> <td>Boxes with comments, interview excerpts etc?</td> </tr> </table>	Analytical piece by Klaus, NN (2000-3000?)	Boxes with comments, interview excerpts etc?	<p>WP4, Klaus, NN</p>	<p>Offered</p>			
Analytical piece by Klaus, NN (2000-3000?)							
Boxes with comments, interview excerpts etc?							
<p><b>6. Institutional perspectives</b>                  “What are the effects of the TRACES collaboration with your institution”? ask City Museum and Uni-Libray (Ljubljana), Vienna Natural History Museum, Museums in Rome, Frankfurt, Krakow. Collect short statements from institutional actors, possibly interview-format? Institutional logic, confidentiality, copyright.</p> <table border="1"> <tr> <td>Teaser, overview of the perspectives</td> </tr> <tr> <td>WP2 Rome Museum</td> </tr> </table>	Teaser, overview of the perspectives	WP2 Rome Museum	<p>WP7 Karin, Gisi provide list of contacts</p> <table border="1"> <tr> <td>WP2, ask Leone</td> </tr> </table>	WP2, ask Leone	<p>Editorial proposal</p> <table border="1"> <tr> <td>Editorial proposal</td> </tr> </table>	Editorial proposal	
Teaser, overview of the perspectives							
WP2 Rome Museum							
WP2, ask Leone							
Editorial proposal							

<p><b>Ethnographic Museum Krakow</b>                  Comments on statements from Ethnographic actors.                  interview format (move to part 4?)</p>	<p>CCP2,                  Magdalena</p>	<p>Confirmed                  Statement                  of intent</p>
<p><b>7. Dialogical approach</b>                  Reflection 200 – 1200 wds with Photos. This piece outlines                  the CCP5 method. It needs a home.</p> <div style="border: 1px solid black; padding: 5px;"> <p><b>Dialogical approach</b>                      Move – but where? In part 3, it could go in a box with                      Tal’s, Klaus’ or Suzana’s perspective. Or Part 1,                      participation?</p> </div>	<p>CCP5</p>	<p>Statement of                  intent                  provided</p>



## 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.

<p><b>Editorial Introduction</b> Short. What are practices and why are they relevant. Importance of reflecting on-the-ground experience.</p>	Eds, ed. board	
<p><b>2. The Medias Synagogue: An Exploration of Liminality in Jewish Space</b> Critical reflection on space, the compound, place and contentiousness, liminality. Spaces and Settings? 2000 wds</p> <div data-bbox="204 947 983 1149" style="border: 1px solid black; padding: 5px;"> <p><b>(Absent populations)</b> Quote/comment pointing to absent populations in a traditionally multi-lingual and pluri-cultural area. -&gt; integrate in liminality? Check Rastvan interview, report for quote.</p> </div>	<p>CCP1, Julie</p> <div data-bbox="1013 965 1190 1088" style="border: 1px solid black; padding: 5px;"> <p>CCP1, Julie, Rastvan</p> </div>	<p>Abstract provided</p> <div data-bbox="1249 965 1385 1088" style="border: 1px solid black; padding: 5px;"> <p>Discuss with CCP1</p> </div>
<p><b>3. Uses of Photography</b> Collaborative Chapter. 2000 – 4000 wds incl. teaser (800+) to summarise and theorise. Photography as performance and technique, a medium for critical reflexivity/engagement/distancing? Language of Photography? Visual anthropology. Why addressing contentiousness with photography? Can you photograph contentiousness?</p> <div data-bbox="204 1630 997 1675" style="border: 1px solid black; padding: 5px;"> <p><b>Analytical Overview (Marion)</b></p> </div> <div data-bbox="204 1675 997 1794" style="border: 1px solid black; padding: 5px;"> <p><b>Dialogical Photography</b> (200 – 600 wds, clarify) Comment / reflection</p> </div> <div data-bbox="204 1794 997 1989" style="border: 1px solid black; padding: 5px;"> <p><b>Fading Studies: Counter-Technological Processes of Memory-Making</b> On Sun-Printing. Photos and interview exist. Both artist and historian perspective. Technique as medium for engagement? Symbolic dimension?</p> </div>	<p>WP4, Marion (curator)</p> <div data-bbox="1013 1630 1217 1675" style="border: 1px solid black; padding: 5px;"> <p>WP4, Marion</p> </div> <div data-bbox="1013 1675 1217 1794" style="border: 1px solid black; padding: 5px;"> <p>CCP 5, Aisling, Martin</p> </div> <div data-bbox="1013 1794 1217 1951" style="border: 1px solid black; padding: 5px;"> <p>CCP 1, Rastvan, Julie</p> </div>	<p>Marion Proposal</p> <div data-bbox="1249 1675 1401 1765" style="border: 1px solid black; padding: 5px;"> <p>Statement of Intent</p> </div> <div data-bbox="1249 1794 1401 1883" style="border: 1px solid black; padding: 5px;"> <p>Abstract provided</p> </div>

<p><b>Close-Ups</b> 200 wds. Comment on the method.</p>	<p>CCP2, Wojciech</p>	<p>Confirmed</p>
<p><b>Reflexive? Artistic? Photography</b> 200 – 600 wds. Large Photo of skulls from Vienna museum. Why photography? Consequence of feelings? Of what? Connection to potential contentiousness? Process of making and displaying?</p>	<p>CCP 4, ask Tal, John, Jane</p>	<p>Proposal Marion</p>
<p><b>Photographic portraits of Death Masks</b> 200 – 600 words? More? Jani works with documentation photographer of Ljubljana museum museum on taking photographic portraits of death-masks</p>	<p>CCP 3, Jani</p>	<p>Statement of Intent Statement of Intent</p>
<p><b>4. Exhibiting, Collecting, Archiving</b> Collaborative Chapter. What is re-articulated or de-articulated through contentious collections/ exhibitions/ archives? Roma proposed an exhibition chapter. This chapter needs a curator, who looks for small contributions / facilitates the evaluation. Also someone to write a teaser or more. Invite Roma or WP5 (Anna, Sharon) to write a teaser. <b>Proposal to include this topic in overall evaluation. Ask CCP2,3, 4, 5 for statements to be included.</b></p>	<p>NN</p>	<p>Idea from Roma</p>
<p><b>Exhibition as essay</b> 200 wds. On collective curating</p>	<p>CCP2, Roma</p>	<p>Confirmed</p>
<p><b>Exhibition as research</b> 200 wds. On exhibition as process, interrogative and critical exhibition; exhibition as a dream</p>	<p>CCP2, Erica</p>	<p>Confirmed</p>
<p><b>Archive as repertoire</b> Aglaia expressed interest in Collections/Archives as repertoire.</p>	<p>CCP4, Aglaia tbc</p>	<p>Mentioned at mtm, ask her</p>
<p><b>Exhibition as experience/ multi-perspective opening</b> Marion wrote a blog-post on the CCP3 exhibition from an informed visitor perspective</p>	<p>WP4, Marion</p>	<p>Exists</p>
<p><b>Collections in Edinburgh/Berlin</b> Ask WP5, CCP4: Anna, Sharon, John, Joan, Linda</p>	<p>Ask WP5, CCP4</p>	<p>Mentioned in report, MTM</p>
<p><b>Exhibiting prison art in a prison</b> Bergamo prison and Long Kesh/Maze: Prisons as (in-) accessible heritage sites. Does this fit here?</p>	<p>Ask WP6, Francesca, Cristina</p>	<p>Mentioned in activity report</p>
<p><b>Museum Design and contentious heritage</b> “we carry out a research task in WP3 on museum design, display and difficult heritage”</p>	<p>Ask WP6, Francesca, Cristina</p>	<p>Mentioned on central hub</p>

<p><b>5. Practices of structured openness</b>                  Collaborative Chapter. Teaser/ theory by Domestic Research Society. 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?  <i>Proposal to include this topic in SC evaluation exercise.</i></p> <table border="1" data-bbox="204 528 983 1070"> <tr> <td data-bbox="204 528 983 611"> <p><b>Domestic Research Society approach</b>                      Alenka Jani: Analytical piece, how long?</p> </td> <td data-bbox="1010 528 1219 611"> <p>CCP3</p> </td> <td data-bbox="1246 591 1390 752" rowspan="2"> <p>Statement of Intent</p> </td> </tr> <tr> <td data-bbox="204 611 983 768"> <p><b>Creative Postponing</b>                      UNIKUM story of postponing TRACES deliverable due to artistic belly-aches / transforming opera into prelude</p> </td> <td data-bbox="1010 611 1219 768"> <p>WP4, Marion</p> </td> </tr> <tr> <td data-bbox="204 768 983 1070"> <p><b>Timing: Pace of things</b>                      The title is a term-to-think-with found in CCP5 report. WP3 and CCP5 are planning an interview. Decide if pace of things goes in part 4 or part 5. Reflection by Marion on temporality in contentious heritage settings. Constraints and solutions/ best practices? How was the process in the teams organised and adapted?  <i>Include in overall evaluation?</i></p> </td> <td data-bbox="1010 768 1219 938"> <p>WP4, Marion                      WP3, CCP5,                      others?</p> </td> <td data-bbox="1246 752 1390 913"> <p>Statement of Intent</p> </td> </tr> </table>	<p><b>Domestic Research Society approach</b>                      Alenka Jani: Analytical piece, how long?</p>	<p>CCP3</p>	<p>Statement of Intent</p>	<p><b>Creative Postponing</b>                      UNIKUM story of postponing TRACES deliverable due to artistic belly-aches / transforming opera into prelude</p>	<p>WP4, Marion</p>	<p><b>Timing: Pace of things</b>                      The title is a term-to-think-with found in CCP5 report. WP3 and CCP5 are planning an interview. Decide if pace of things goes in part 4 or part 5. Reflection by Marion on temporality in contentious heritage settings. Constraints and solutions/ best practices? How was the process in the teams organised and adapted?  <i>Include in overall evaluation?</i></p>	<p>WP4, Marion                      WP3, CCP5,                      others?</p>	<p>Statement of Intent</p>	<p>CCP3 (and Marion)</p>	<p>Expressed interest</p>
<p><b>Domestic Research Society approach</b>                      Alenka Jani: Analytical piece, how long?</p>	<p>CCP3</p>	<p>Statement of Intent</p>								
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<p><b>6. Doing heritage with materiality</b>                  Engaging with materials in de- and rearticulating contentious heritages. Heritage as both process and object. Not sure where to put it. A 800 wd theory piece? A 2000 wd theoretical contribution on performativity and materiality, tangible and intangible heritage? Try to get boxes from others?  <i>Include in SC evaluation exercise?</i></p> <table border="1" data-bbox="204 1505 983 1955"> <tr> <td data-bbox="204 1505 983 1547"> <p>Intro (Marion)</p> </td> </tr> <tr> <td data-bbox="204 1547 983 1630"> <p>Excerpt from CCP3 Jani interview with death mask maker</p> </td> </tr> <tr> <td data-bbox="204 1630 983 1673"> <p>Photos from CCP5, ask for explanation</p> </td> </tr> <tr> <td data-bbox="204 1673 983 1715"> <p>Analysis WP4 ‘artistic craftspeopleship’ (Marion)</p> </td> </tr> <tr> <td data-bbox="204 1715 983 1798"> <p>Move CCP2 analytical contribution (Erica) from Part 2 here?</p> </td> </tr> <tr> <td data-bbox="204 1798 983 1881"> <p>Can CCP4 contribute something on contentious collections</p> </td> </tr> <tr> <td data-bbox="204 1881 983 1955"> <p>Can WP5 contribute something on Contentious Collections?</p> </td> </tr> </table>	<p>Intro (Marion)</p>	<p>Excerpt from CCP3 Jani interview with death mask maker</p>	<p>Photos from CCP5, ask for explanation</p>	<p>Analysis WP4 ‘artistic craftspeopleship’ (Marion)</p>	<p>Move CCP2 analytical contribution (Erica) from Part 2 here?</p>	<p>Can CCP4 contribute something on contentious collections</p>	<p>Can WP5 contribute something on Contentious Collections?</p>	<p>Marion, NN, ask all CCPs for input</p>	<p>Marion proposal</p>	
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## Part 5 | (Un)-Learning Contentious Heritages

This part is about practices and concepts of knowledge and transmission, with a view to audiences. 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.

<b>Editorial Introduction</b> Short.	Conveyors, eds, ed. board	
Where and when does un/learning contentious heritages take place? Education, research and knowledge production in the TRACES projects <i>Karin Schneider, Nora Landkammer</i>		
Audience and mediation research at the exhibition “Dead images” <i>Anna Szöke</i>		
Experiences of interactions with visitors at the exhibition “The Casting of death” <i>Alenka Pirman, Jani Pirnat, Karin Schneider</i>		
<b>The pace of things</b> <i>Martin Krenn, Aisling O’Beirn, Karin Schneider, Nora Landkammer (Interview/Conversation)</i> → Overlap with part 4 - decide		
<b>Doing action research in an ethnographic museum</b> <i>Karin Schneider, Nora Landkammer, Stephanie Endter</i>	WP3, Nora	Offered at MTM workshop
<b>Heritage guide perspective</b> Experiences of interactions with visitors at the Medias Synagogue <i>Alexandra Toma (possible Co-Author: Nora Landkammer)</i>	WP3, Nora with CCP1, Alexandra	Mentioned at MTM workshop
<b>(What happens in educational workshop situation?)</b> 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
<b>Museum Design and contentious heritage</b> “we carry out a research task in WP3 on museum design, display and difficult heritage” (move to part 4, exhibitions?)	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

<p><b>Editorial Introduction</b> Short overview of chapter, photo</p>	<p>Eds, ed. Board</p>										
<p><b>Reflexive Europeanisation</b> Collaborative chapter? Include in Overall Evaluation? How is this different from the piece in Part 2/ Concepts?  Group with “European imagination”? Populism?</p>	<p>Regina tbc, Maybe Marion</p>	<p>offered at MTM workshop</p>									
<p><b>Beyond “Europe”</b> Empire, post-colonialism. Migration. Relational approaches. Reference to museums/institutions and everyday practices (WP4 – colonial heritage/black heritage).</p> <table border="1" data-bbox="204 1077 986 1512"> <tr> <td data-bbox="204 1077 986 1200"> <p><b>Taking the B out of Brixton (Marion)</b> On aftermath of colonial heritage and gentrification. Case study</p> </td> <td data-bbox="1013 1077 1141 1200"> <p>Marion</p> </td> <td data-bbox="1220 1061 1391 1184" rowspan="4"> <p>Proposal</p> <p>Mentioned at MTM workshop (Aglaia)</p> </td> </tr> <tr> <td data-bbox="204 1200 986 1317"> <p><b>Bel Suol d’Amore: The Scattered Colonial Body (Leone)</b> This exhibition at Museo delle Civiltà in Rome resulted from collaboration between Arnd and Leone.</p> </td> <td data-bbox="1013 1200 1141 1317"> <p>Leone tbc</p> </td> </tr> <tr> <td data-bbox="204 1317 986 1433"> <p><b>Reflection on Bel Suol d’Amore</b> Aglaia expressed interest in a reflection. Contrasting with Leone’s perspective?</p> </td> <td data-bbox="1013 1317 1141 1433"> <p>Aglaia tbc (WP5)</p> </td> </tr> <tr> <td data-bbox="204 1433 986 1512"> <p>Restitutions of human remains</p> </td> <td data-bbox="1013 1433 1141 1512"> <p>Ask Anna tbc</p> </td> </tr> </table>	<p><b>Taking the B out of Brixton (Marion)</b> On aftermath of colonial heritage and gentrification. Case study</p>	<p>Marion</p>	<p>Proposal</p> <p>Mentioned at MTM workshop (Aglaia)</p>	<p><b>Bel Suol d’Amore: The Scattered Colonial Body (Leone)</b> This exhibition at Museo delle Civiltà in Rome resulted from collaboration between Arnd and Leone.</p>	<p>Leone tbc</p>	<p><b>Reflection on Bel Suol d’Amore</b> Aglaia expressed interest in a reflection. Contrasting with Leone’s perspective?</p>	<p>Aglaia tbc (WP5)</p>	<p>Restitutions of human remains</p>	<p>Ask Anna tbc</p>	<p>Ask WP2 Arnd. Poss. Input from WP5 (Anna?) and WP4</p>	<p>Title of WP2 conference: Global Traces</p>
<p><b>Taking the B out of Brixton (Marion)</b> On aftermath of colonial heritage and gentrification. Case study</p>	<p>Marion</p>	<p>Proposal</p> <p>Mentioned at MTM workshop (Aglaia)</p>									
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<p>Restitutions of human remains</p>	<p>Ask Anna tbc</p>										
<p><b>Heritages in Populist Europe ?</b> The role of heritage amongst populist actors, counter strategies from below.</p>	<p>Marion</p>	<p>Proposal, to be discussed</p>									
<p><b>Towards a European Imagination</b> Imagining Europe from the margins and conflicts. Making Europe real.</p>	<p>Klaus</p>	<p>Offered</p>									

<b>Stakeholders and Policies</b> 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
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## Part 7 | Conclusion

### | Glossary (optional)

Depending on participation of TRACES colleagues

Impact		
Deliverable		
Stakeholder		
Exploit		
Dissemination		
Sustainability		
Resilience		
Vulnerable		
Consent		
Confidentiality		
Dissemination		
Authorship		
Prearity		
Budget		

### | Bibliography

### | Register

## Additional Contributions | Illustrative or Interactive typographic Elements

These are excerpts from existing 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. They can be assigned to the various parts as typographic elements.