TRACES

D.6.4
Midterm Meeting Report

20th January 2017
Author: Jacopo Leveratto, Francesca Lanz, POLIMI

TR –
AC E
S —

D6.4 – Midterm workshop: summary report
Description – Report on the Midterm workshop including programme, summary of thee issue discussed and other details.
Lead Beneficiary –POLIMI   **Due Month**: 24 (February 2017)

Summary: The Centre for Anthropological Research on Museums and Heritage of the Humboldt-Universität zu Berlin hosted the Midterm workshop of TRACES Research Project from Monday 25th to Friday 29th September 2017.
This document reports about the event programme and the related meetings, summarise the main issues discussed, and includes the docs and thought produced by the involved Partners as follow up of the workshop.

Table of Contents

TRACES Midterm workshop

Transmitting Contentious Heritage with the Arts: From Intervention to Co-production

The Centre for Anthropological Research on Museums and Heritage of the Humboldt-Universität zu Berlin hosted the Midterm Meeting of TRACES Research Project from Monday 25th to Friday 29th September 2017.

TRACES is a three-year project funded in 2016 by the European Commission as part of the Horizon 2020 Research and Innovation Programme. Through an innovative research methodology, TRACES investigates the challenges and opportunities raised when transmitting difficult pasts and the contribution of contentious cultural heritage in a process of reflexive Europeanisation grounded on self-awareness, on-going critical reflection, and dialogue across different positions.

By involving a multi-disciplinary team that brings together both established and emerging scholars, artists, and cultural workers, TRACES aims to develop a rigorous, creative, and all-round investigation on contentious cultural heritages in contemporary Europe experimenting with innovative research methodologies. To do so it has initiated a series of "Creative Co-Productions" in which artists, researchers, heritage agencies, and stakeholders collaborate on long-term projects to research selected cases of contentious heritage and develop new participatory public interfaces. Theoretical investigations will support and complement these art-based action researches, analysing and expanding their outcomes.

TRACES activities are aimed at identifying new directions for cultural institutions and museums, to effectively support them in transmitting contentious cultural heritage and contribute productively to evolving European identities.

The Midterm Meeting was a moment aimed at presenting the in-progress development of the project, as well as at gathering further stimuli for the research activities through debate and exchange with scholars, museum practitioners, cultural operators and policy makers.

www.traces.polimi.it

The TRACES Project

Title: TRACES | Transmitting Contentious Heritage with the Arts: From Intervention to Co-production

Abstract: TRACES is a three-year project funded in 2016 by the European Commission as part of the Horizon 2020 Research and Innovation Programme and focusing on challenges and opportunities raised when transmitting contentious cultural heritages in contemporary Europe. The Project deploys innovative research practices based on an artistic/ethnographic approach, and involves a multi-disciplinary team that brings together established and emerging scholars, artists, and cultural workers, in order to develop a rigorous, creative investigation on a range of contentious cultural heritages. To achieve this objective, TRACES has initiated a series of art-based action researches supported and complemented by theoretical investigations with the aim to eventually identify new directions for cultural institutions and museums to effectively transmit contentious cultural heritage and contribute productively to evolving European identities.

Project Duration: March 2016-February 2019 (3 years)

Project Coordinator: Prof. Klaus Schönberger, Universitaet Klagenfurt, Austria.

Funding scheme: European Union Horizon 2020. SOCIETAL CHALLENGES - Europe In A Changing World - Inclusive, Innovative And Reflective Societies. Reflective 2: Emergence and transmission of European cultural heritage and Europeanisation.

EU contribution: 2.303.858,75 – Grant Agreement 693857

www.traces.polimi.it
infoTRACES@polimi.it

TRACES is structured around five experimental Creative Co-Productions, supported and complemented by theoretical and empirical investigations pertaining to six research fields.

→ TRACES Research Fields

Artistic Research: Creative Co-Production beyond Intervention develops and analyses participatory methods and models of innovative contemporary creative collaborations between artists, researchers, heritage agencies, and their stakeholders.

Ethnographic Research on/with Art Production critically examines the collaborative processes between art and research, also in relation to challenges posed by the post-colonial legacy of museums' collections.

Research on Education and Stakeholder Involvement 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.

Performing Heritage: Creative Everyday Practices in Popular Culture 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.

Contentious Collections: Research on Material Culture of Difficult Cultural Heritage 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.

Dissemination and Communication activities are aimed at effectively communicating and promoting Project outcomes by researching and developing innovative infrastructures for knowledge communication in the field of heritage and museum studies.

→ TRACES Creative Co-Productions

CCP01 | ABSENCE AS HERITAGE | Mediaş, Romania
Team: Julie Dawson, Anda Reuben, Razvan Anton. Partner/Host: NGO Hosman Durabil.
Other institutions/partners: Mediaş Synagogue.

CCP02 | AWKWARD OBJECTS OF GENOCIDE | Krakow, Poland
Team: Erika Lehrer, Roma Sendyka, Wojciech Wilczyk, Magdalena Zych. Partner/Host: Centre for Memory Studies/Jagiellonian University.

CCP03 | CASTING OF DEATH | Ljubljana, Slovenia
Team: Alenka Pirman, Jani Pirnat. Partner/Host: Domestic Research Society. Other institutions/partners: The National and University Library, the Moderna Galerija Ljubljana, the National Museum of Contemporary History.

CCP04 | DEAD IMAGES | Vienna, Austria - Edinburgh, United Kingdom
Team: Tal Adler, Linda Fibiger, John Harries, Joan Smith, Anna Szoeke, Maria Teschler-Nicola. Partners/Hosts: University of Edinburgh, Natural History Museum, Vienna.

CCP05 | TRANSFORMING LONG KESH/MAZE PRISON | Belfast, Northern Ireland
Team: Martin Krenn, Aisling O'Beirn. Partner/Host: Ulster University.

→ TRACES Partners

Universitaet Klagenfurt – Institute for Cultural Analysis (A) Klaus Schönberger (Project Coordinator), Marion Hamm, Gisela Hagmair, UNIKUM

Politecnico di Milano – Department of Architecture and Urban Studies (IT) Luca Basso Peressut, Francesca Lanz with Suzana Milevska

Humboldt-Universitaet zu Berlin – Institute of European Ethnology (DE) Sharon Macdonald, Tal Adler, Regina Römhild, Anna Szöke

Universitetet I Oslo – Department of Social Anthropology (NO) Arnd Schneider, Leone Contini

Zürcher Hochschule der Künste – Institute for Art Education (CH) Carmen Mörsch, Nora Landkammer, Karin Schneider

Hosman Durabil (RO) Julie Dawson, Anton Razvan, Anda Reuben

Naturhistorisches Museum – Department of Anthropology (A) Maria Teschler-Nicola

The University of Edinburgh – Social Anthropology, Archaeology and the Edinburgh College of Art (UK) John Harries, Linda Fibiger, Joan Smith

Uniwersytet Jagiellonski – Research Centre for Memory Cultures (PL) Roma Sendyka, Erica Lehrer, Wojtech Wilczyk, Magdalena Zych

University of Ulster – Research Institute for Art and Design (UK) Aisling O'Beirn, Martin Krenn

Društvo za domače raziskave (SLO) Alenka Pirman, Jani Pirnat.

Midterm Meeting Preparation

The Midterm Meeting of TRACES Research Project was a moment dedicated to present the in-progress development of the project, as well as at gathering further stimuli for the research activities through debate and exchange with scholars, museum practitioners, cultural operators and policy makers. For this reason, it was articulated in different moments and events, including: a) **semi-public presentations** from each CCP and WP, b) **internal and semi-public workshops** about conceptual, methodological and organisational issues, and c) **a public event** about critical heritages and reflexive Europeanisation, in form of a joint-conference with the partner-project of CoHERE.

Due to this rich articulation, detailed guidelines to manage the meeting at best, have been defined and shared with partners three months before the meeting (see also attachment TRACES Mid-Term-Meeting Detailed Programme_Guidelines).

→ Presentations (CCPs and WPs)

The presentations had to be in front of the whole consortium with the invitation of stakeholders and collaborators. The presentations had to present current issues, open questions and first steps towards cross-over concepts (such as "reflexive Europeanisation", "the notion of contentiousness", "the way of understanding co-production"). After every presentation there had to be a round of comments, questions and feedbacks by the audiences.

→ Workshops

Each WP had to be responsible for the organisation of a workshop about the topic faced, by developing the design of small working groups (7- max 15 people) to discuss a relevant research issue. Each WP had thus to define a moderator, the possible guests (both partners and external stakeholders), the focus of the discussion and the development of the final outcomes, possibly determining how the debate could feed into published TRACES results. After the workshops, some plenary sessions had to be organised to bring together the ideas/results/questions of the working groups, and where possible, to conclude some common decisions and to define next steps.

→ **Public event**

As the TRACES public meeting was organised in form of a two-day international conference promoted in partnership with CoHERE and TRACES, a call for contributions was launched within the two consortiums, in order to gather emerging and established scholars from the two research programmes to discuss European heritage practices and narratives. Drawing on the two projects' research activities and preliminary findings, the contributions selected through peer review were included into three cross-thematic panels ("Neglected Heritages", "Performing heritage(s)" and "Heritage and Crisis"), which formed the very structure of the conference. Each speaker had to prepare a 15 min. multimedia presentation and to participate in a 15 min. Q&A Session.

The preparatory material of the Conference "Critical Heritages and Reflexive Europeanisation"

Midterm Meeting Minutes

The Centre for Anthropological Research on Museums and Heritage of the Humboldt-Universität zu Berlin hosted the Midterm Meeting of TRACES Research Project from Monday 25th to Friday 29th September 2017.

The first day was mainly dedicated to the CCPs' presentations of the issues, open questions, and overall-concepts to be discussed and developed in the workshops taking place in the following days. The two following days were devoted to the WP2 and WP4's presentations, and to a series of workshops, meant to discuss the main research topics from a conceptual, methodological and organisational point of view. On Thursday 28th and in the afternoon of Friday 29th, took place the TRACES's public event about critical heritages and reflexive Europeanisation, in form of a joint-conference with the partner-project of CoHERE, while the morning of Friday 29th was dedicated to the last workshop and to the general assembly, meant to conclude some common decisions and to define next steps.

[note: The whole meeting was audio-recorded by the by the team. The audio are available on the Project internal repository set on BASECAMP].

1st day >> 25th September 2017

→ 12:00 - 12:45 | **Welcome and registration**

→ 12:45 - 13:00 | **Opening by coordinator**
After the institutional greetings, the Project Coordinator Klaus Schönberger introduces the the CCPs presentations, explaining the format and its underlying motivation and aim.

→ 13:00 - 19:00 | **CCPs progress report**
In a session, moderated by Tal Adler, and open to TRACES partners and invited guests, the 5 CCPs are presented in the detail (45 min. + 15 min. of comments each one), introducing the issues, open questions, and overall-concepts to be discussed and developed in the workshops.
CCP1 - Absence as Heritage by Julie Dawson Presentation available at:
https://3.basecamp.com/3355652/buckets/777928/vaults/676839749 [for internal use only]

CCP2 - Awkward Objects of Genocide by Erika Lehrer Presentation available at:
https://3.basecamp.com/3355652/buckets/4044598/uploads/693844195 [for internal use only]

CCP3 - Casting of Death Alenka Pirman Presentation available at:
https://3.basecamp.com/3355652/buckets/4044598/uploads/693701219 [for internal use only]

CCP4 - Dead Images by John Harries Presentation available at:
https://3.basecamp.com/3355652/buckets/4044598/uploads/679923939 [for internal use only]

CCP5 - Transforming Long Kesh/Maze Prison by Aisling O'Beirn Presentation available at:
https://3.basecamp.com/3355652/buckets/4044598/documents/669769296 [for internal use only]

Excerpt from CCP2's presentation

2nd day >> 26th September 2017

The second day of the meeting was dedicated to internal debates and working moments, mostly conceived as workshops. The morning activities were reserved to TRACES Partners only, while the afternoon workshops were also open to invited guests.

→ 09:00 - 10:30 | **WP2 Presentation**

In this session, the work of WP2 was presented. After a brief introduction, Arnd Schneider and Leone Contini reported on their recent work in Rome (Bel Suol d'Amore: The Scattered Colonial Body: An ethnographic-artistic project on the contentious heritage from the former Italian Colonial Museum in Rome), which culminated in an exhibition in June/July 2017, in collaboration with the national ethnographic museum L. Pigorini/Museo delle Civiltà. Subsequently, the ethnographers Blaž Bajič, Matei Bellu, and Katarzyna Maniak reported on their work embedded with different CCPs. At the end of the session, a brief general discussion took place.

→ 10:30 - 12:30 | **Workshop1: Developing questionnaire**

The main aims of workshop 1, conducted by Suzana Milevska and Tal Adler were: to enable the CCP teams to compare and cross-reference the issues stemming out of their processes; to interact and discuss with the WPs the theoretical and practical issues pertinent to the CCP projects; to facilitate the completion of the collaboratively composed questionnaire (WP1's deliverable). After an introduction about the aims and urgency of the questionnaire, its methodology and the structure of the workshop, the workshop leaders formed some small groups to discuss and develop further five topics from the questionnaire (accessibility, representational regimes, collaboration, visualisation of data, politics/ethics). Afterwards a plenary session discussed the issues emerged from the previous group work.

→ 12:30 - 14:00 | **Lunch break**

→ 14:00 - 16:00 | **Workshop 2: Museological aspects, contentious collections (WP3+WP5 with participation of 3 ethic-board members)**

The main objective of workshop 2, facilitated by Karin Schneider, Anna Szöke and Nora Landkammer, and supervised by Sharon Macdonald, together with the ethics board members Janet Marstine and Robin Boast, was to analyse the "contentiousness" of collections from TRACES research actions. For this reason, months before the meeting, the organisers called the project partners to contribute documentation from their activities, illustrating a specific encounter (with visitors, with external guests in the research, or also with the research team itself or museum staff) in which a museum collection or object became difficult. According to the contributions, the workshop was organised in 7 different working groups, invited to say

one sentence about the material, to give a brief summary of the most relevant thesis as well as possible connections between them. The working groups had also to raise further questions and express possible indications for future interventions, which were commented and synthetized by the ethics board members.

→ 16:00 - 16:30 | **Coffee break**

→ 16:30 - 17:30 | **Plenary Session for workshop 1&2**
The session was dedicated to collectively discuss the outcomes of the workshops 1 and 2 in a comparative way, and to have feedbacks from the ethics board members. The participants commented the issues raised in the previous sessions and expressed some further indications.

→ 17:40 - 19:30 | **Workshop 3: Reflexive Europeanisation (WP5+WP4)**
The main focus of workshop 3, facilitated by Marion Hamm and Regina Römhild, was to engage with the diverse experiences, practices, and imaginations of making Europe as seen from the different TRACES field sites. This was meant as an opportunity to relate TRACES' work in different local and national settings to a wider European dimension. The process started months before the workshop, by posting on Basecamp some preliminary questions to invite discussion on possible European dimensions in the field sites of the CCPs (such as: Where do we find aspects of and potential for reflexive Europeanisation in our field sites? Which situations, objects, or activities relate to diverse European histories and presences?). During the workshop, after a short introduction, the points raised by each CCP were discussed together, and later summarized and developed in a plenary session.

3rd day >> 27th September 2017

The third day of the meeting, which was reserved to TRACES Partners only, was dedicated to continue the WPs' presentations and workshop activities.

→ 09:00 - 10:00 | **WP4 Presentation**
In this session, the work of WP4 was presented in an extensive way by Marion Hamm. The presentation focused on some conceptual terms related to the research, such as the ones of contentious heritage and agonism. In this regard, the presentation highlighted four relevant aspects to be further discussed: interaction, agency, relationality, and public performances and repertoires.
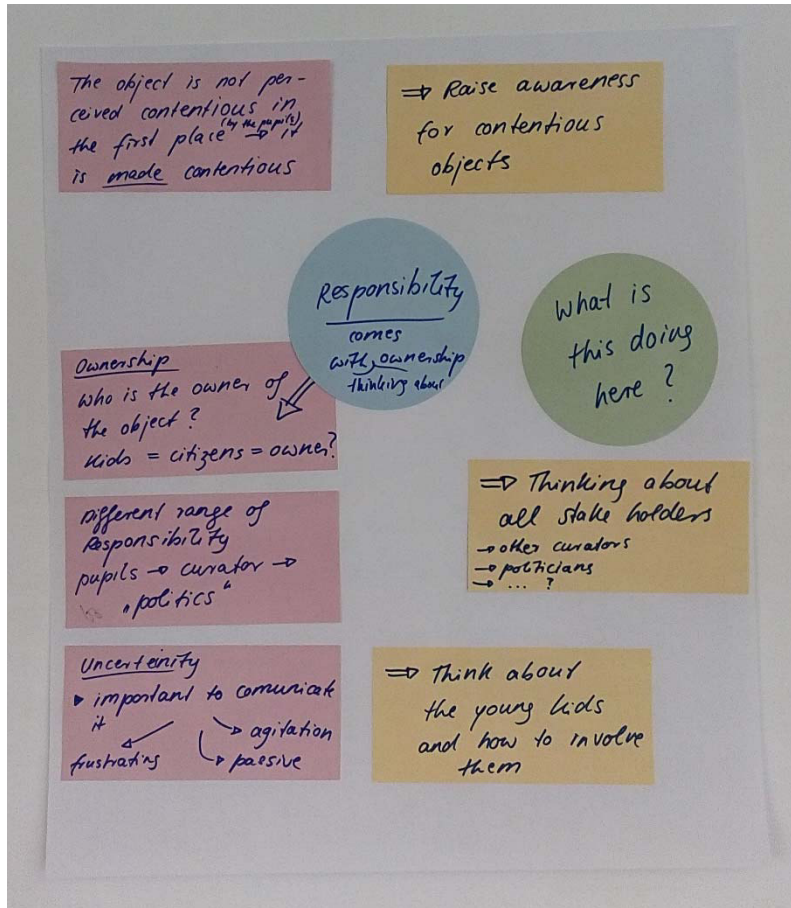
Working boards from Workshops 2 and 4

→ 10:00 - 12:30 | **Workshop 4: Making sense of field materials: Mobilising ethnographic methods to understand contentious heritage and creative co-production in trans-disciplinary heritage work**

The main aim of this hands-on workshop, conducted by Marion Hamm, Arnd Schneider and Klaus Schönberger, was to introduce elements of ethnographic methodology to transform experiences in the TRACES research process into transferrable knowledge. This included producing and analysing visual and textual field notes including sensual materials and impressions, preparing thick descriptions and/or hybrid records, and dealing with ethical issues. The focus of the work in small groups was to flesh out the TRACES concepts contentious heritage and creative co-production, basing on real TACES field materials provided by CCPs and associated ethnographers and WPs. The introduction highlighted elements of ethnographic methodology as outlined in the hybrid record document, which were discussed in small group sessions based on real field material from CCPs and associated ethnographers. The results and follow-up steps were documented and commented in a plenary session, meant to collect points for discussion in a wrap-up session.

→ 12:30 - 14:00 | **Lunch break**

→ 14:00 - 15:00 | **Plenary Session for workshop 4**

The plenary session following workshop 4, moderated by Marion Hamm and chaired by Karin Schneider, gathered the TRACES partners into three working groups, led by Marion Hamm, Arnd Schneider and Klaus Schönberger, in order to discuss three relevant issues coming from the analysis of CCPs' materials (Meaningful Materialities; Reading between the lines; Reflecting with visuals). The objective was to conduct exemplary analyses of field materials with a view to further development, and to train TRACES members in using elements of ethnographic methodology to reflect upon their research processes with the aim to produce relevant, transferrable knowledge. The working groups were invited to say one sentence about the material, to give a brief summary of the most relevant thesis as well as possible connections between them, but also to raise further questions and express possible indications for future interventions, which were commented and synthetized.

→ 15:00 - 15:45 | **Workshop 5a: Presentation of the concept of the final publication (manual) and introduction to working group (WP4)**

Workshop 5 was dedicated to the overall TRACES publication. WP4 and editorial board wanted to go for a dialogical format with different types of visual and textual contributions from all TRACES units. To achieve this, getting an idea on the preferred contributions from all TRACES units in form and content was crucial. Therefore, this workshop was about collectively "translating" the MTM discussions and research materials/ concepts/ narratives

into book chapters and contributions. Its main objectives were: to discuss findings, experiences and supporting concepts from the different research sites with "the big picture" in mind, by relating them to TRACES core concepts; to develop a shared vision for the book; to identify together ideas and proposals for possible contributions and collaborations from different TRACES units; and to clarify a realistic timeline for contributions and deadlines. The first part of the workshop, organized in a plenary session, focused on the presentation of the book concept, the expected audience, the possible chapters, and the time frame. After a collective discussion, the partners were divided in small working groups for the second part of the workshop.

→ 15:45 - 16:00 | **Coffee break**

→ 16:00 - 18:00 | **Workshop 5b: Working on concepts of the final publication (WP4)**
The definition of small working groups was aimed at identifying, discussing and bringing into interaction TRACES materials, discussions and supporting concepts. Working groups 1-5 were about the core TRACES concepts, which form the main chapters of the book. These groups translated discussions/research experiences into publication formats: supporting concepts, empirical material, framings, authors, types of contributions. Working group 6 discussed the general vision on where we want to go with the book, and how to achieve this.
1. Contentious Heritage
2. Co-Production (Institutions, communication, different interests, timings and expertise, formats to go public)
3. The Arts: Position and expertise (role of the artist, expectations as to artistic contributions)
4. Reflexive Europeanisation (Europe – a contested framework)
5. Transmission/knowledge production
6. The big picture: Where do we want to go with the book? Which audiences do we envisage? In which places do we see the book? How do we achieve this? What are the needs, what do we want to convey? Which title best expresses the big picture?

→ 18:00 - 19:00 | **Conclusive Plenary Session**
During the plenary session, the partners were able to define a new working title (*Contentious heritage and arts: A critical companion*), the expected audiences (peer, academic, practitioners), the schedule for the publication (final version September 2018), and the publisher (Sternberg Press). They also worked on conceptual/writing choices, opening a debate that is still ongoing.

4th day >> 28th September 2017

The fourth day of the meeting was dedicated to open the Conference "Critical Heritages and Reflexive Europeanisation", a two-day international public event promoted by the research projects CoHERE and TRACES, to call emerging and established scholars from the two research programs to discuss European heritage practices, narratives and their role in the current cultural context. The Conference, hosted by the Berlin Wall Memorial, was articulated through three cross-thematic panels ("Neglected Heritages", "Performing heritage(s)" and "Heritage and Crisis"), and completed by a keynote speech by Prof. Astrid Erll and a round table with museum researchers and practitioners, discussing post-colonial approaches to contentious collections. [http://www.traces.polimi.it/2017/07/13/critical-heritages-and-reflexive-europeanisation-traces-cohere-mid-term-seminar/]

→ 08.30- 09.00 | **Registration**

→ 09.00 - 09.30 | **Conference Opening and Welcome** Axel Klausmeier

→ 09.30 - 10.00 | **Introducing CoHERE and TRACES** Chris Whitehead and Klaus Schoenberger

→ 10.00 - 10.30 | **Coffee break**

→ 10.30 - 11.45 | **Cross-thematic Panel: "Neglected Heritages"** Chair: Luca Basso Peressut. Contributions by: Julie Dawson, Francesca Lanz, Rhiannon Mason, Ilaria Porciani

→ 11.45 - 12.45 | **Cross-thematic Panel: "Performing Heritage(s)" (1st session)** Chair: Klaus Schoenberger. Contributions by: Blaž Bajič, Mads Daugbjerg, Suzana Milevska

→ 12.45 – 14.00 | **Lunch break**

→ 14.00 - 15.15 | **Cross-thematic Panel: "Performing Heritage(s)" (2nd session)** Chair: Hans Lauge Hansen. Contributions by: David Clarke and Marianna Deganutti, Francisco J. Ferrándiz, Martin Krenn and Aisling O' Beirn, Zofia Wóycicka

→ 15.15 - 16.30 | **Cross-thematic Panel: "Heritage and crisis" (1st session)** Chair: Chris Whitehead. Contributions by: Chiara De Cesari, Hans Lauge Hansen, Wulf Kansteiner and Cristian Cercel, Arnd Schneider and Leone Contini

→ 16.30 - 17.00 | **Coffee break**

→ 17.00 - 17. 30 | **Cultural Heritage topics in the upcoming 2018-2020 H2020 work programme and European Year of Cultural Heritage 2018** Zoltán Krasznai

→ 17.30 - 18.15 | **Keynote Speech** Astrid Erll

5th day >> 29th September 2017

The morning of the fifth day of the meeting, reserved to TRACES partners only, was dedicated to the last workshop activities and to the final general assembly, which took place at the Centre for Anthropological Research on Museums and Heritage of the Humboldt-Universität. The afternoon, instead, was taken by the second part of the Conference "Critical Heritages and Reflexive Europeanisation" at the Berlin Wall Memorial.

→ 09:30 - 11:00 | **Dissemination workshop (WP6)**
The main objectives of this workshop, led by Francesca Lanz, were to clarify some aspects of the dissemination strategy of the research and to gather information from WPs and CCPs about the actions and the events promoted in this regard. After a brief introduction, pointing out some key concepts of dissemination (e.g. difference between dissemination and communication, target audiences and customised strategies) the partners were divided into working groups corresponding to WPs and CCPs, asked to fill in a form about the main features of their dissemination activities (the object, the audience, the purpose, the tool, the time). In the aftermath, a discussion followed about the implementation of specific strategies and tool to improve the project communication.

→ 11:00 - 12:30 | **General Assembly**
After the opening and welcome, the confirmation of quorum, and the approval of the agenda, the General Assembly of TRACES, chaired by Gisela Hagmair, discussed some copyright issues that had not been accounted for yet (e.g. define copyright rules for the TRACES-invented format of CCPs). Given the European Commission's request of adopting Open Access and Creative Commons tools, the Assembly approves the use of predefined legal templates studied upon the CCPs' and WPs' diversified needs. After a clarification about the use of Basecamp and some institutional repositories, the Assembly closed with the final remarks by the Coordinator highlighting the future steps of the research.

Critical Heritages and Reflexive Europeanisation

→   12.30 - 13.30 | **Lunch break**

→   13.30 15.00 | **Roundtable "Inside, outside and in-between: Decolonizing Engagements with Contentious Collections"** Statements: Bonaventure Soh Bejeng Ndikung, Tahir Della, Hodan Warsarme and Simone Zeefuik, Julia Binter**.** Responses: Chiara de Cesari, Stephanie Endter, Wayne Modest, Regina Römhild, Zuzanna Schnepf-Kołacz**.** Moderation: Erica Lehrer

→ 15.00 - 16.15 | **Cross-thematic Panel: "Performing Heritages" (3rd session)** Chair: Klaus Schoenberger. Contributions by: Tal Adler, Joan Smith and John Harries, Cristina Clopot, Areti Galani, Gabriella Arrigoni and Lia Galani, Rūta Muktupāvela and Valdis Muktupāvels

16.15 – 16.45 | **Coffee break**

16.45 – 18.00 | **Cross-thematic Panel: "Heritage and crisis" (2nd session)** Chair: Chris Whitehead. Contributions by: Susannah Eckersley, Lia Galani, Ayhan Kaya, Esther Poppe

18.00 – 18.30 | **Closing Remarks**

The roundtable at the Conference "Critical Heritages and Reflexive Europeanisation"

Midterm Workshop Follow Up

The week after the event, the conversations started during the Midterm Workshop continued on Basecamp, creating different message threads and organizing a thematic conference call. In particular, the partners have been invited to contribute to the emerging of relevant reflections concerning terminology and the transmission of heritages, with the final aim of building a shared thesaurus of key-terms about heritage, memory, research through art practices, Europe and Europeanization.

A Basecamp thread has been activated in this regard, and contributions are currently defining a living complex of conceptual topics that could be extremely fruitful for the research outcomes. The preliminary list of key-terms on which partners are working on includes – but is not limited to: Heritages (critical, relational, contentious, neglected); Memory (agonistic, competing, shared/multidirectional); Practices (co-production; reactivation); European-ization (Reflexive Europeanization; ...). A first preview of this work will appear in the upcoming number of TRACES Journal – TRACES #05 –, which will be entirely dedicated to this topic. An extended version, eventually, will constitute a crucial part of the final critical companion.

In this regard, another fundamental follow up of the Midterm Workshop is represented by the action activities (exhibitions, events, publications) discussed during the meeting, which will constitute the core of the research activities during the second part of the Project. The workshop represented an extremely relevant moment for catching up, planning and coordinating, also in terms of dissemination, the future steps of the research.

Forthcoming events:

Un-expected Heritage_13th October 2017_International conference, Sant'Agata Former Prison, Bergamo (I)

Casting of Death_1st November-25th December 2017_Exhibition, Galerija Vzigalica|Match Gallery, Ljubljana (SL)

Museum in Waiting_May 2018_Exhibition, PS2 Gallery, Belfast (UK)

Dead Images_28th June-25th August 2018_Exhibition and International conference, Edinburgh College of Art, Edinburgh (UK)

Awkward Objects of Genocide_November 2018_Exhibition, Etnographic Museum, Krakow (PL)

Attachments

TRACES

TRACES Mid-Term-Meeting
Detailed Programme

25-29 September 2017 | Berlin, Germany

CARMAH - Centre for Anthropological Research on Museums and Heritage
Institut für Europäische Ethnologie,
Mohrenstraße 40/41, 10117 Berlin

→ **Monday 25th September | CCPs: Progress report**

For TRACES partners and invited guests. Moderator: Tal Adler

    12.00 – 12.45 | Small lunch (buffet), registration, welcome

12.45 – 13.00 | Opening by coordinator

13.00 – 14.00 | CCP1 Presentation (including 15 minutes comments)

14.00 – 15.00 | CCP2 Presentation (including 15 minutes comments)

    15.00 – 15.30 | coffee break

15.30-16.30 | CCP3 Presentation (including 15 minutes comments)

16.30-17.30 | CCP4 Presentation (including 15 minutes comments)

    17.30 – 18.00 | coffee break

18.00-19.00 | CCP5 Presentation (including 15 minutes comments)

→ **Tuesday 26th September | Working sessions and workshops**

Morning activities for TRACES Partners only. Afternoon workshops for TRACES partners and invited guests.

9.00 – 10.30 | WP 2 Presentation*

10.30 – 12.30 | Workshop1: developing questionnaire (WP1) – including coffee break

    12.30-14.00 lunch break

14.00 – 16.00 | Workshop 2: Museological aspects, contentious collections (WP3+WP5 with participation of 3 ethic-board members)

    16.00-16.30 | coffee break

16.30-17.30 | Plenary Session for workshop 1&2: report from the working-groups, ethic board feedback

17.40 – 18.40 | Workshop 3: reflexive Europeanisation (WP5+WP4)

18.45 – 19.30 | Plenary Session for workshop 3: report from the working-groups, discussion of results

→ **Wednesday, 27 September 2017**

Workshops and working session for TRACES Partners only

9.00 – 10.00 | <u>WP 4 Presentation</u>

10.00 – 12.30 | <u>Workshop 4:</u> data analysis sessions on CCP (and other) material*

    12.30 – 14.00 | Lunch break

14.00 – 15.00 | <u>Plenary Session</u> for workshop 4: report from the working-groups, discussion of results

15.00 – 15.45 | Workshop 5a: Presentation of the concept of the final publication (manual) and introduction to working group (WP4)

    15.45-16.00 break (coffee and cake)

16.00 – 18.00 | Workshop 5b: working on concepts of the final publication (WP4)

18.00 – 19.00 | Conclusive Plenary Wession: wrap up of the findings, agreements on concepts, next steps, next research questions, manual next steps

→ **Thursday, 28 September 2017 | CoHERE – TRACES Joint Conference – day I**
http://www.traces.polimi.it/2017/07/13/critical-heritages-and-reflexive-europeanisation-traces-cohere-mid-term-seminar/

→ **Friday, 29 September 2017**
Morning activities for TRACES Partners only.
Afternoon: CoHERE – TRACES Joint Conference – Day II

09.30 – 11.00 | Dissemination workshop (WP6): Data Management Plan, Communication and dissemination plan, interviews and working session – including coffee
11.00 – 11.45 | General Assembly and debate on: authorship of publications / concepts / art works
11.45-12.30 final remarks and next steps
13.00 – 18:30 | CoHERE – TRACES Joint Confenrence – day II
http://www.traces.polimi.it/2017/07/13/critical-heritages-and-reflexive-europeanisation-traces-cohere-mid-term-seminar/

GUIDELINES
DETAILS ON WORKING SESSIONS AND WORKSHOPS FORMAT

→ **Presentations (CCPs and WPs)**
The presentations are in front of the whole consortium.
The presentations (CCP and WP presentations alike) do not present projects but current issues, open questions and first steps towards cross-over concepts:
Cross-over concepts that are mentioned in the presentation could be "reflexive Europeanisation in our work", "the notion of contentiousness in our work", "the way we understand co-production". The presentations can take current discussions on BC into account (eg the discussion on contentiousness and language).

After every presentation there will be a round of comments, questions and feedbacks by the audiences. If an issue needs more extensive discussion, the moderation of the slot will write it down and define a workshop-session where this issue can be discussed.

* Note: In the context of the WP2 presentation the external ethnographers present their first findings.

→ **Workshops**
Every workshop
- will be organised in small working groups (7- max 15 people)
- defines a) moderator who takes care of time management, the focus of the discussion and the development of final outcomes to be presented in the plenary session and b) someone who takes minutes
- prepares a presentation of its final theses/open issues for the plenary session.

→ **Workshop / The small working groups**
- might include someone who gives an input or supervises the process: The responsible WP takes care for that.
- can include material to work on (data material, texts, images)
- can work parallel on different topics/foci or on the same question (depending on the objectives of the workshop).

If possible, the workshops or small working groups could define/determine how their debates will feed into published TRACES results (the final exhibition, one of the publications etc),

Along these guide-lines every WP is responsible for their own workshops (responsibilities are mentioned in brackets). This obligation includes
• developing and introducing the design of the small working groups: Where will they take place, what is the timeframe, what is the working method (e.g. text analyses, inputs, open-discussion, "world cafe"...)
• ensure that the small working groups understand their objectives, that they develop results and write minutes on the discussion
• ntroducing and contextualising the workshop and the small working groups in the beginning (in front of the plenary)
• taking care of the timeframe (that people come back to the next session on time etc)
• Pre-preparation of needed material (taking care that the material is ready for every small working group)
• inviting people who give inputs if necessary
• taking care that the outcomes are well documented, and where possible, responsibilities for further development or "post-production" are defined

The WPs researchers that are responsible for a workshop supervise the process eg to visit the working groups, comment on the discussion,...

* Note: Workshop 4 data analysis sessions on CCP (and other) material in small working groups including material /theses of findings of the 4 external embedded ethnographers and WP researcher. The small working groups could be moderated by the 4 ethnographers and supervised by Arnd & Marion & Klaus. The workshop also functions as training session of data analysing for those who are not familiar with it (WP4+WP2), including coffee break

→ **Plenary sessions**
In the plenary sessions the ideas/results/questions of the working groups will be brought together, discussed together, and where possible, common decisions will be concluded, next steps will be defined.
Every plenary session defines a moderator (the list of speakers and in particular on the focus and the development of the discussion and the conclusion), someone who

writes minutes, and a "time-keeper" who is responsible to take care that the discussion will be concluded in time.
The minutes will be shared for further project developments and outcomes as well as further workshop discussions

→ Semi-public
The CCP presentations, WP presentations (if the presenters want it) and the workshop on museological aspects (WP3+5) are semi-public. That means that stakeholders and collaborators are invited to participate. The invitations will be organised by those who are responsible for a workshop or presentation in collaboration with WP6

PREPARATION

As the CCP presentations should be focused on issues, open questions, and overall-concepts to be discussed and developed later in the workshop, the preparation include discussions with the CCPs and the workshop providers.

Everyone who attends the MtM should be familiar with the basics of each 'project' that can be found in the scientific report. (Or some of the presentations from the review meeting could be uploaded as a "common ground")

The external CCP researcher should share their first findings and theses in advance.

Everyone who provides a workshop is responsible for its preparation that includes
• if needed: invitation of people who give input for small working group
• communicate the objectives of the small working groups and the workshop in advance to everyone who attends the MtM
• providing preparation material such as texts, first theses and ideas on the questions to be discussed,…

The workshop on data analyses needs the selection of material to be discussed and the first development of conclusion out of this material.

The workshop on the final publication (aka Manual) needs the first concept of the manual provided.

Midterm Meeting list of participants

Participant Name	Affiliation	25 Sept	26 Sept	27 Sept	29 Sept
Leone Contini	Artist	1	1	1	1
Alenka Pirman	DRS	1	1	1	1
Jani Pirnat	DRS		1	1	1
Robin Boast	EAB	1	1	0	0
Janet Marstine	EAB	1	1	1	0
Julie Dawson	Hosman Durabil	1	1	1	0
Razvan Anton	Hosman Durabil	1	1	1	0
Alexandra Toma	Hosman Durabil	1	1	1	1
Francesca Lanz	POLIMI	1	0	0	1
Jacopo Leveratto	POLIMI	0	0	1	1
Cristina Colombo	POLIMI	0	0	1	1
Luca Basso Peressut	POLIMI	0	0	0	1
Suzana Milevska	POLIMI	1	1	1	1
Tal Adler	UBER	1	1	1	1
Anna Szöke	UBER	1	1	1	1
Regina Römhild	UBER	0	1	0	1
Sharon Macdonald	UBER	1	1	0	0
Katherine Kaplan	UBER	1	1	1	1
John Harries	UEDIN	0	0	0	1
Joan Smith	UEDIN	1	1	1	1
Linda Fibiger	UEDIN	1	1	0	0
Roma Sendyka	UJAG	1	1	1	1
Wojciech Wilczyk	UJAG	1	1	1	1
Magdalena Zych	UJAG	1	1	1	1
Erica Lehrer	UJAG	1	1	1	1
Aisling O'Beirn	ULster	1	1	1	1
Martin Krenn	ULster	1	1	1	1
Marion Hamm	UNI_KLU	1	1	1	1
Gisela Hagmair	UNI_KLU	1	1	1	1
Melanie Proksch	UNI_KLU	1	1	1	1
Klaus Schönberger	UNI_KLU	1	1	1	1
Blaž Bajič	University of Ljubljana	1	1	1	

Magnus Godvik Ekeland	University of Oslo	1	1	1	1
Arnd Schneider	UNIVERSITY OSLO	1	1	1	0
Nora Landkammer	ZHDK	1	1	1	1
Karin Schneider	ZHDK	1	1	1	1
Katarzyna Maniak		1	1	1	1

CoHERE-TRACES Joint Conference

Critical Heritages and Reflexive Europeanisation

28-29 September 2017 | Berlin

Berlin Wall Memorial – Bernauer Str. 119 (corner with Gartenstrasse), 13355 Berlin, Germany

The Conference "Critical Heritages and Reflexive Europeanisation" is a two-day international event promoted by the major EU-funded research projects CoHERE and TRACES, to be held in Berlin on September 28th and 29th hosted at the Berlin Wall Memorial.

During the symposium emerging and established scholars from the two research programmes will discuss European heritage practices, narratives and their role in the current cultural context . Drawing on the two projects' research activities and preliminary findings, the selected contributions will draw out the conference topics through three cross-thematic panels: "Neglected Heritages", "Performing heritage(s)" and "Heritage and Crisis". The conference will feature also voices from another EU-research project, UNREST, and from the European Commission. A keynote speech by Prof. Astrid Erll and a round table with museum researchers and practitioners, discussing post-colonial approaches to contentious collections, will complete the programme.

CoHERE - *Critical Heritages: Performing and Representing Identities in Europe* and **TRACES** – *Transmitting Contentious Cultural Heritages with the Arts: from intervention to co-production* are two three-year projects funded in 2016 by the European Commission as part of the Horizon 2020 Research and Innovation Programme, both focusing on the "Emergence and transmission of European cultural heritage and Europeanisation".

https://research.ncl.ac.uk/cohere/

www.tracesproject.eu

The **CoHERE** project seeks to identify, understand and valorise European heritages, engaging with their socio-political and cultural significance and their potential for developing communitarian identities. CoHERE addresses an intensifying EU Crisis through a study of relations between identities and representations and performances of history. It explores the ways in which heritages can be used for division and isolation, or to find common ground and 'encourage modern visions and uses of its past.' The research covers a carefully selected range of European territories and realities comparatively and in depth; it focuses on heritage practices in official and non-official spheres and engages with various cultural forms, from the living arts to museum displays, food culture, education, protest, commemorations and online/digital practice, among others.

We take a broad but delimited understanding of heritage (mindful of the notorious difficulty of assigning a consensus definition) as a representational, discursive and performative practice involving conscious attempts to valorise aspects of the past in the present. Within the purview of CoHERE, heritage can be official or unofficial, tangible or intangible, or mixtures of these. It may not always be a social good productive of perceived-to-be progressive identities, respectful intergroup relations or benign moral positions, suggesting the existence of plural 'heritages' that are sometimes in conflict with one another, rather than a monolithic 'common heritage'. Likewise, contemporary connections with events, cultures and sites from prehistory to the recent past may all be important for identity construction, and this is recognised in the temporal depth of the research.

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" 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 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.

CROSS-THEMATIC PANELS

Neglected Heritages

Why do some pasts slip into oblivion? How are practices of remembering and forgetting shaped? Might there be cases where 'forgetting' is the better option? When, how and why should these heritages be 'reactivated', represented and transmitted?

Performing Heritage(s): Critical Practices and Processes

In what ways may heritage practices, processes and enactments enable the performance of multiplicity, diversity or the 'subversive'? In what ways is heritage social and political practice? Can conflict-based, agonistic heritage practice be conducive to the creation of a new European imagination?

Heritage and Crisis

What roles can and should heritage play to address social division and crisis in Europe? How can heritage – and especially contentious, difficult and competing heritage – contribute to a "reflexive Europeanisation"? Should it? How is heritage imbricated in conditions of crisis (social, political, ideological, financial), and how can heritage practice react to crisis?

ROUNDTABLE

Inside, outside and in-between: Decolonizing Engagements with Contentious Collections

The roundtable will be dedicated to the colonial legacy in ethnographic (and other) collections, and more specifically to the relations, tensions and possible alliances between activist, scholarly and institutional positions working on decolonizing perspectives. How can critical engagement with contentious collections inside and outside institutions (museums, cultural centres, universities) can be brought in contact? How can alliances be built? Which obstacles and contradictions emerge in this process? With international guests as well as speakers from the Berlin context, the roundtable aims to connect international reference cases,current debates and activities in Berlin on colonial legacies and collections with research of TRACES and CoHERE partners. The discussion with researchers working on different cases of contentious heritage will enable an exploration of colonial heritage as a resource for national as well European self-reflection in the light of "multidirectional memories".

CONFERENCE PROGRAMME

→ **Thursday 28th September**

08.30 – 09.00 | Registration

09.00 – 09.30 | Conference Opening and Welcome
       Axel Klausmeier

09.30 – 10.00 | Introducing CoHERE and TRACES
       Chris Whitehead and Klaus Schoenberger

10.00 – 10.30 | Coffee break

10.30 – 11.45 | Cross-thematic Panel: "Neglected Heritages"
       Chair: Luca Basso Peressut
10.30 – 10.45 | "Inconvenient Narratives: Fringe Jewish Communities of Transylvania"
       Julie Dawson
10.45 – 11.00 | "Architectural Intervention for the Valorisation of Neglected Heritages"
       Francesca Lanz
11.00 – 11.15 | "Bringing It Home: Rethinking the Politics of Belonging, Sameness and Difference
       in Museums in the Current European Political Climate"
       Rhiannon Mason
11.15 – 11.30 | "The Political Life of Everyday Objects in Forced Migration Museums"
       Ilaria Porciani
11.30 – 11.45 | Q&A Session

11.45 – 12.45 | Cross-thematic Panel: "Performing Heritage(s)" (1st session)
       Chair: Klaus Schoenberger
11.45 – 12.00 | "Re-enactment as a 'Process of Critical Thinking'"
       Mads Daugbjerg
12.00 – 12.15 | "Contentious Relations between Objects and Subjects"
       Suzana Milevska
12.15 – 12.30 | "Tentatively on Mediations of Death Masks"
       Blaž Bajič
12.30 – 12.45 | Q&A Session

12.45 – 14.00 | Lunch break

14.00 – 15.15 | Cross-thematic Panel: "Performing Heritage(s)" (2nd session)
            Chair: Hans Lauge Hansen
14.00 – 14.15 | "Soft Power and Dark Heritage: Multiple Potentialities"
            David Clarke and Marianna Deganutti
14.15 – 14.30 | "Multiperspectivity in War Museums: Possibilities and Limits"
            Zofia Wóycicka
14.30 – 14.45 | "Long Kesh: A Slow Release Process"
            Martin Krenn and Aisling O' Beirn
14.45 – 15.00 | "Mass Grave Exhumations as Sites of Contentious Heritage"
            Francisco J. Ferrándiz
15.00 – 15.15 | Q&A Session

15.15 – 16.30 | Cross-thematic Panel: "Heritage and crisis" (1st session)
            Chair: Chris Whitehead
15.15 – 15.30 | "Agonistic Remembering and Social Cohesion"
            Hans Lauge Hansen
15.30 – 15.45 | "Emotions and the Memory of War"
            Wulf Kansteiner and Cristian Cercel
15.45 – 16.00| "On European Memory and Racism"
            Chiara De Cesari
16.00 – 16.15 | "The Scattered Colonial Body: Working with Neglected Heritage in the Heart of Rome"
            Arnd Schneider and Leone Contini
16.15 – 16.30 | Q&A Session

16.30 – 17.00 | Coffee break

**17.00 – 17. 30 | Cultural Heritage topics in the upcoming 2018-2020 H2020 work programme
            and European Year of Cultural Heritage 2018**
            Zoltán Krasznai

17.30 – 18.15 | Keynote Speech
            Astrid Erll

→ **Friday 29th September**

11.00 – 12.00 | Guided visit to Berlin Wall Memorial site and exhibition

12.30 – 13.30 | Lunch break

13.30 – 15.00 | Roundtable "Inside, outside and in-between: Decolonizing Engagements with Contentious Collections"
　　　　　　Statements:
　　　　　　Bonaventure Soh Bejeng Ndikung, Tahir Della, Hodan Warsarme and Simone Zeefuik, Julia Binter
　　　　　　Responses:
　　　　　　Chiara de Cesari, Stephanie Endter, Wayne Modest, Regina Römhild, Zuzanna Schnepf-Kołacz
　　　　　　Moderation:
　　　　　　Erica Lehrer

15.00 – 16.15 | Cross-thematic Panel: "Performing Heritages" (3rd session)
　　　　　　Chair: Klaus Schoenberger
15.00 – 15.15 | "Bringing to Light: The Dilemmas of Displaying Contentious Historical Material"
　　　　　　Tal Adler, Joan Smith and John Harries
15.15 – 15.30 | "Performing Diversity in the Danube Delta, Romania"
　　　　　　Cristina Clopot
15.30 – 15.45 | "Some Historical and Contemporary Aspects of the Baltic Brand 'The Singing Nations'"
　　　　　　Rūta Muktupāvela and Valdis Muktupāvels
15.45 – 16.00 | "Emergent Heritage Dialogues"
　　　　　　Areti Galani, Gabriella Arrigoni and Lia Galani
16.00 – 16.15 | Q&A Session

16.15 – 16.45 | Coffee break

16.45 – 18.00 | Cross-thematic Panel: "Heritage and crisis" (2nd session)
　　　　　　Chair: Chris Whitehead
16.45 – 17.00 | "Populist Parties in Europe and their Imaginaries: The Quest for Legitimacy"
　　　　　　Ayhan Kaya
17.00 – 17.15 | "Processes and Challenges of Unlearning in an Ethnographic Collection"
　　　　　　Esther Poppe

17.15 – 17.30 | "UK and Greek Geography Curricula: A Conceptual Approach on Heritage and Identity
in Times of Crisis"
Lia Galani
17.30 – 17.45 | "Museums and Migration in Europe: Controversy, Crisis and Change?"
Susannah Eckersley
17.45 – 18.00 | Q&A Session

18.00 – 18.30 |Closing Remarks

TRACES

CoHERE

Critical Heritages: performing & representing identities in Europe

Critical Heritages and Reflexive Europeanisation

CoHERE-TRACES Joint Conference

28/29 September

2017

—
**Berlin Wall Memorial
Bernauer Str. 119,
13355 Berlin**

—
CROSS THEMATIC PANELS

- Neglected Heritages
- Performing heritage(s): critical practices and processes
- Heritage and crisis

EUROPEAN COMMISSION
European Research Area

TR–
A E
S—

CO
HERE

Critical Heritages: performing &
representing identities in Europe

Critical Heritages and Reflexive Europeanisation

28-29 September 2017 **Berlin**

CoHERE-TRACES Joint Conference

Critical Heritages and Reflexive Europeanisation

28-29 September 2017 **Berlin**

The Conference "**Critical Heritages and Reflexive Europeanisation**" is a two-day international event promoted by the major EU-funded research projects CoHERE and TRACES, to be held in Berlin on September 28th and 29th hosted at the Berlin Wall Memorial.

During the symposium emerging and established scholars from the two research programmes will discuss European heritage practices, narratives and their role in the current cultural context. Drawing on the two projects' research activities and preliminary findings, the selected contributions will draw out the conference topics through three cross-thematic panels: "Neglected Heritages", "Performing heritage(s)" and "Heritage and Crisis". The conference will feature also voices from another EU-research project, UNREST, and from the European Commission. A keynote speech by Prof. Astrid Erll and a round table with museum researchers and practitioners, discussing   post-colonial approaches to contentious collections, will complete the programme.

CoHERE - *Critical Heritages: Performing and Representing Identities in Europe* and **TRACES** – *Transmitting Contentious Cultural Heritages with the Arts: From intervention to co-production* are two three-year projects funded in 2016 by the European Commission as part of the Horizon 2020 Research and Innovation Programme, both focusing on the "Emergence and transmission of European cultural heritage and Europeanisation".

https://research.ncl.ac.uk/cohere/
www.tracesproject.eu

The **CoHERE** project seeks to identify, understand and valorise European heritages, engaging with their socio-political and cultural significance and their potential for developing communitarian identities. **CoHERE** addresses an intensifying EU Crisis through a study of relations between identities and representations and performances of history. It explores the ways in which heritages can be used for division and isolation, or to find common ground and 'encourage modern visions and uses of its past.' The research covers a carefully selected range of European territories and realities comparatively and in depth; it focuses on heritage practices in official and non-official spheres and engages with various cultural forms, from the living arts to museum displays, food culture, education, protest, commemorations and online/digital practice, among others.

We take a broad but delimited understanding of heritage (mindful of the notorious difficulty of assigning a consensus definition) as a representational, discursive and performative practice involving conscious attempts to valorise aspects of the past in the present. Within the purview of **CoHERE**, heritage can be official or unofficial, tangible or intangible, or mixtures of these. It may not always be a social good productive of perceived-to-be progressive identities, respectful intergroup relations or benign moral positions, suggesting the existence of plural 'heritages' that are sometimes in conflict with one another, rather than a monolithic 'common heritage'. Likewise, contemporary connections with events, cultures and sites from prehistory to the recent past may all be important for identity construction, and this is recognised in the temporal depth of the research.

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" 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 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.

The Programme

	Thursday 28th September
08.30 – 09.00	**Registration**
09.00 – 09.30	**Conference Opening and Welcome** Axel Klausmeier
09.30 – 10.00	**Introducing CoHERE and TRACES** Chris Whitehead and Klaus Schoenberger
10.00 – 10.30	**Coffee break**
10.30 – 11.45	**Cross-thematic Panel: Neglected Heritages**
	Inconvenient Narratives: Fringe Jewish Communities of Transylvania Julie Dawson
	Architectural Intervention for the Valorisation of Neglected Heritages Francesca Lanz
	The Political Life of Everyday Objects in Forced Migration Museums Ilaria Porciani
	Bringing It Home: Rethinking the Politics of Belonging, Sameness and Difference in Museums in the Current European Climate Rhiannon Mason
11.45 – 12.45	**Cross-thematic Panel: Performing Heritage(s)** | 1st session
	Re-enactment as a 'Process of Critical Thinking' Mads Daugbjerg
	Contentious Relations between Objects and Subjects Suzana Milevska
	Tentatively on Mediations of Death Masks Blaž Bajič

12.45 – 14.00	**Lunch break**
14.00 – 15.15	**Cross-thematic Panel: Performing Heritage(s)** | 2nd session
	Soft Power and Dark Heritage: Multiple Potentialities David Clarke and Marianna Deganutti
	Multiperspectivity in War Museums: Possibilities and Limits Zofia Wóycicka
	Long Kesh: A Slow Release Process Martin Krenn and Aisling O' Beirn
	Mass Grave Exhumations as Sites of Contentious Heritage Francisco J. Ferrándiz
15.15 – 16.30	**Cross-thematic Panel: Heritage and crisis** 1st session
	Agonistic Remembering and Social Cohesion Hans Lauge Hansen
	Emotions and the Memory of War Wulf Kansteiner and Cristian Cercel
	On European Memory and Racism Chiara De Cesari
	Ethnography of Artistic Co-Productions Arnd Schneider and Leone Contini
16.30 – 17.00	**Coffee break**
17.00 – 17. 30	**Cultural Heritage topics in the upcoming 2018-2020 H2020 work programme and European Year of Cultural Heritage 2018** Zoltán Krasznai
17.30 – 18.15	**Keynote Speech** Astrid Erll

	Friday 29th September
11.00 – 12.00	**Guided visit to Berlin Wall Memorial site and exhibition**
12.00 – 13.30	**Lunch break**
13.30 – 15.00	**Roundtable: Inside, outside and in-between: Decolonizing Engagements with Contentious Collections**
	Statements Bonaventure Soh Bejeng Ndikung, Tahir Della, Hodan Warsarme and Simone Zeefuik, Julia Binter
	Responses Chiara de Cesari, Stephanie Endter, Wayne Modest, Regina Römhild, Zuzanna Schnepf-Kołacz
	Moderation Erica Lehrer
15.00 – 16.15	**Cross-thematic Panel: Performing Heritage(s)** | 3rd session
	Bringing to Light: The Dilemmas of Displaying Contentious Historical Material Tal Adler, Joan Smith and John Harries
	Performing Diversity in the Danube Delta, Romania Cristina Clopot
	Some Historical and Contemporary Aspects of the Baltic Brand 'The Singing Nations' Rūta Muktupāvela and Valdis Muktupāvels
	Emergent Heritage Dialogues Areti Galani, Gabriella Arrigoni and Lia Galani
16.15 – 16.45	**Coffee break**

16.45 – 18.00	**Cross-thematic Panel: Heritage and crisis** 2nd session
	Populist Parties in Europe and their Imaginaries: The Quest for Legitimacy Ayhan Kaya
	Processes and Challenges of Unlearning in an Ethnographic Collection Esther Poppe
	UK and Greek Geography Curricula: A Conceptual Approach on Heritage and Identity in Times of Crisis Lia Galani
	Museums and Migration in Europe: Controversy, Crisis and Change? Susannah Eckersley
18.00 – 18.30	**Closing Remarks**

The Keynote Speaker

Astrid Erll is Professor of Anglophone Literatures and Cultures at Goethe-University Frankfurt am Main and initiator of the Frankfurt Memory Studies Platform (http://www.memorystudies-frankfurt.com/). She has worked on memories of the First World War, the Spanish Civil War, British colonialism in India and the Vietnam war. She is general editor of the book series *Media and Cultural Memory* (de Gruyter, since 2004), co-editor of *A Companion to Cultural Memory Studies* (with A. Nünning, 2010), *Mediation, Remediation, and the Dynamics of Cultural Memory* (with A. Rigney, 2009), and author of the introduction to memory studies *Memory in Culture* (Palgrave 2011) / *Kollektives Gedächtnis und Erinnerungskulturen* (2005, 3rd ed. 2017). She is part of the editorial boards of the journals *Memory Studies* (SAGE), *Sprachkunst*, and *Journal of Aesthetics & Culture* as well as of the book series *Memory Studies* (Palgrave). Ongoing projects include "Migration and Transcultural Memory: Literature, Film, and the Social Life of Media" (funded by DFG, http://www.memorystudies-frankfurt.com/projects/migration-and-transcultural-memory/) and "The Indian Ocean as Memory Space" (part of AFRASO, funded by BMBF, http://www.afraso.org/en/content/s4-b-indian-ocean-memory-space). In 2016, she received an "Opus Magnum" award by VolkswagenStiftung in order to work on her monograph "Odyssean Travels: A Literary History of Modern Memory" (https://portal.volkswagenstiftung.de/search/projectDetails.do?ref=91867).

The Cross-thematic Panels

Neglected Heritages

Why do some pasts slip into oblivion?

How are practices of remembering and
forgetting shaped?

Might there be cases where 'forgetting' is the
better option?

When, how and why should these heritages
be 'reactivated', represented and transmitted?

With contributions by

Julie Dawson
Francesca Lanz
Rhiannon Mason
Ilaria Porciani

Inconvenient Narratives: Fringe Jewish Communities of Transylvania

This presentation addresses the historic diversity of Jewish identities in Transylvania and questions why certain identities and their accompanying histories and heritages, both tangible and intangible, have prevailed in the popular imagination more so than others.

Transylvania was once home to a particularly diverse group of Jewish communities including Yiddish-speaking Hassidim in the north; assimilated, reform-minded Hungarian-speakers in the central urban centers and small towns; German-speaking conservative-leaning smaller communities in the southern Saxon towns; and, scattered across the province, isolated families dwelling in villages populated by a mixture of Saxons, Hungarians and Romanians. The cultural implications of this array of Jewish life have, however, never been concretely investigated. Rather, Transylvania Jewry is largely referred to either in terms of its Hassidic or assimilated-Hungarian character. Moreover, the fate of the communities during the Shoah could hardly have differed more starkly: under Hungarian rule, northern Transylvanian communities were deported to Auschwitz, while the southern communities, though victims of anti-Semitic persecution under the Romanian government, by and large escaped with their lives.

This paper looks at the challenges inherent in recalling heritages of fringe cultures within a minority population as well as the complexity of presenting Jewish war-time narratives that deviate from the expected or majority narrative. These outlying communities are neglected by academia and tourist organizations and nearly forgotten by local inhabitants. The presentation will highlight some examples of "lost" or "forgotten" heritage of southern Transylvanian Jews and present recent attempts in Medias to investigate and discuss Jewish war-time fate.

Julie Dawson is a researcher and archivist for the Leo Baeck Institute (NYC/Berlin) and directs LBI's JBAT project, an ongoing survey of Jewish archives in Bukovina and Transylvania (2012-2019). She is off-site project director and grant writer for activities at the Mediaş synagogue in Transylvania and researcher for the EU-funded TRACES project taking place at the synagogue. She studied ethnomusicology, German studies and Jewish history and lives in Vienna with her family.

Architectural Intervention for the Valorisation of Neglected Heritages

Francesca Lanz is a Lecturer in Interior Architecture and Exhibition Design at the Department of Architecture and Urban Studies of Politecnico di Milano. Since 2006 she has been teaming up with different POLIMI departments, collaborating to several national and international research projects and teaching activities investigating the role and evolution of interior architecture in the context of the current socio-cultural scenario and evolving living behaviors. Most recently, her research activities focused on museum and heritage studies, with a focus on museography and exhibition design theory, critic and practices. In particular she has been contributing to the EU funded research projects MeLa - European Museums in an age of migrations (2011-2015) and TRACES – Transmitting contentious cultural heritages with the arts (2016-2019).

The paper draws on the assumption that the remains of former prisons constitute a difficult and neglected heritage, which is often ignored in order to remove it, at least metaphorically, whenever preservation laws, economical consideration, or even architectural and urban contexts, did not permit to do so physically. Indeed many of the oldest prisons that have been more or less recently closed across Europe remain where they were, despite forgetting practice. They are often completely or partially abandoned, misused, and subject to negligence eventually contributing to urban decay. Their spaces talk about freedom, punishment, incarceration and an often inhumane system, about the changing position about what legal of what is not. Their complexity is not only related with their meanings and memories, but also with their architectural features. These complexes indeed are usually quite large and ancient architectures inherently closed and introverted and developed with a rigid spatial layout. All that makes them difficult to handle from a social, economical, programmatic and design point of view.

The paper argues that former prisons may be regarded as a heritage, which is often forgotten or invisible to a wider public but that bears unexploited historical, social architectural and cultural values. By analysing selected emblematic examples of adaptive interventions on former prisons and focusing on design based strategies and approaches to their reuse, it will expand upon the chances and challenges posed by the urgent question of how to preserve and valorise this overlooked architectural heritage.

Bringing It Home: Rethinking the Politics of Belonging, Sameness and Difference in Museums in the Current European Political Climate

Rhiannon Mason is Professor of of Heritage and Cultural Studies, and Head of the School of Arts and Cultures of Newcastle University. Rhiannon's interests encompass: critical museology, national identity, place-identity, cultural theory and migration. Her research focuses on understanding the role of heritage and memory institutions, practices and discourses in mediating public understandings of people's histories, cultures and identities in civic spaces. She is interested in whose memories and whose heritages attain public validation and how does this afford opportunities for belonging or not?

Historically, museums have operated to sort, categorise and materialise hierarchies of differences, particularly along racial, ethnic, and national lines. The politics of difference arising from such practices have been extensively critiqued within museum studies and practice. In countries like the UK, we find ourselves in a new moment where public discourses around difference and diversity are being recast again in increasingly racist and xenophobic terms. Whereas much consideration has been given to museums and the politics of difference, this paper considers how we should rethink issues of self, sameness, and belonging in the museum in relation to the current European political climate.

The Political Life of Everyday Objects in Forced Migration Museums

Ilaria Porciani teaches Modern and Contemporary History, History of the 19th Century, and History of the Historiography. She has published widely on the history of nationalism, historiograhy, universities, and education. She is presently working on museums and on the political use of food. She is the leader of WP6 (Horizion 2020 CoHere) on food and identity. She is a member of the Board of the PhD program on History, Cultures and Global Politics, of the GAT for the promotion of advanced research of the University of Bologna, of the Bologna Institute for Adanced Studies, of the Institue of Higher Studies of the University of Bologna.

Private is political. In the museums of the forced migrations everyday objects represent nostalgia for the lost home and fatherland, and play a very political role in asking for recognition and political visibility of the former displaced persons.

In the 3 contested and 'difficult' museums of the forced migration of the Italians from the north Eastern border after World War II hoes and rakes, stoves, pans and tupperware, beds and portraits, shipped in 1946 by the migrants from Pola to the hangars of the Trieste harbor, set the stage for questioning the borders between public and private, while highlighting the complex concept of source community behind those collections.

They point out how crucial it is to represent the narrow and often shared spaces in which every family was forced to live in the camps, as opposed to the private and homey domestic spaces they had in their former homes, in a "little fatherland" lost forever.

They highlight the complex and very political role of the link between family and nation in the case of forced migrations.

This paper will investigate the Museum of the Istrian, Dalmatian and Fiume civilization, the Fiume Museum archive in Rome, and the Museum of the Padriciano Camp near Trieste. It will also compare them with the museums of the Harkis in France and of the Vertriebene in Germany.

Performing Heritage(s) Critical Practices and Processes

In what ways may heritage practices, processes and enactments enable the performance of multiplicity, diversity or the 'subversive'?

In what ways is heritage social and political practice?

Can conflict-based, agonistic heritage practice be conducive to the creation of a new European imagination?

With contributions by

Tal Adler, Joan Smith and John Harries
Blaz Bajic
David Clarke, Anna Bull and Marianna Deganutti
Cristina Clopot
Mads Daugbjerg
Francisco Ferrándiz
Areti Galani, Gabi Arrigoni and Lia Galani
Martin Krenn and Aisling O' Beirn
Suzana Milevska
Rūta Muktupāvela and Valdis Muktupāvels
Zofia Woycicka

Bringing to Light: The Dilemmas of Displaying Contentious Historical Material

Tal Adler is an artist and researcher currently working at the Humboldt University, Berlin on the Horizon2020 project TRACES. From 2011-2016 he worked at the Academy of Fine Arts, Vienna on the art-based research projects 'MemScreen' and 'Conserved Memories' (FWF PEEK). For over two decades he has been developing methods of participatory artistic research for engaging with difficult pasts and conflicted communities in Israel/Palestine and in Europe.

John Harries is a senior teaching fellow in Social Anthropology at the University of Edinburgh. His research concerns the memory and materiality with particular reference to contemporary politics of identity in postcolonial settler societies. In the context of his work, he has become increasingly interested in the exploration of the affective presence and emotive materiality of human remains. He is also involved in the Dead Images Creative Co-production, which is part of the TRACES project.

Joan Smith is a painter and printmaker and is a lecturer in the School of Art at ECA. Her research focuses on links between art and science with particular reference to historic objects used for teaching. She is currently working on several research projects that work between the arts, social sciences and humanities to explore anatomical specimens, both human and animal. Amongst these is the Dead Images Creative Co-production.

In the Natural History Museum of Vienna these is a display of more than 8000 skulls ordered upon shelves as one would books in a library. This skeletal diaspora is a remainder from a time when learned Europeans collected skulls from far and wide, often following in the wake of the violent dispossession of indigenous peoples. Our proposed contribution emerges from ongoing academic-artistic involvement with this gathering of human remains through which we seek to enable a critical interrogation of the histories that are both disclosed and occluded by this osteological library. At the heart of this project is the intention to display a full-sized photograph of the display.

In our contribution we wish to specifically reflect on our intention to display this photograph. This reflection turns of the question of ethics of making visible, of "bringing to light." There is, we will suggest, a profound ambivalence to this process. Bringing problematic histories to light is paradigmatically considered to be a good and necessary, a counter to a politics of forgetting or aphasia. Yet, in bringing these histories to light, we risk reproducing forms of violence and dispossession that are materialised in making and keeping of collections of human remains. Once we admit this ambivalence, the question, which we address in our contribution, is how those who are working with and displaying contentious material may craft exhibits which question themselves and the circumstances of their own making.

Consistent with our ways of working this contribution will take the form of a performative event which will reflect on these issues in both an academic and artistic register. The particular focus of this event will be on ways of seeing and not seeing, of veiling and bringing to light and the affective and ethical possibilities and problematics that inhere in our ambitions to make that which is hidden visible.

Tentatively on Mediations of Death Masks

Blaž Bajič, B.Sc. in ethnology and cultural anthropology, is a student of interdisciplinary doctoral studies in ethnology, cultural and social anthropology at the Department of Ethnology and Cultural Anthropology, Faculty of Arts, University of Ljubljana. His principal fields of interest are the anthropology of space and place, anthropology of art, and popular culture. In TRACES, he participates as an ethnographer in the Creative Co-Production "Casting of Death" and thus contributes to the work-package "Ethnographic Research on/with Art Production".

In Slovenia, much like elsewhere in 19th and 20th century Europe, death masks of "great men," principally of politicians, artists, and scientists, served as means of promoting societal and political projects, namely nationalisation and bourgeoisation. While the practice of casting of death masks continues to this day, it is by no means as socially important as it used to be. This is arguably also evident in recent removal of death masks from museum and memorial collections. Overwhelming majority of all death masks is thus "hidden" or perhaps better yet, "forgotten" in the depots of museums and galleries.

When "rediscovered" and again brought into public, death masks are thus not simply transmitted ready-made but actively mediated, i.e. investigated and reinterpreted. Moreover, the masks are re-embedded into a concrete social context, where numerous actors with potentially conflicting perceptions and interests may further negotiate meanings of death masks on the whole, or of certain specific masks.

In the context of TRACES, the members of the investigative artistic and curatorial collective *Domestic Research Society* have – in cooperation with historians, museologists, art historians and an anthropologist – undertaken precisely the above mentioned tasks. On the basis of my participation in the group as the anthropologist, I ask how, if at all, the practices of investigating, presenting and representing death masks in an evidently multidisciplinary and experimental setting afford social multiplicity, subversion or consensus. I present *Domestic Research Society*'s work, and the work of its collaborators, by way of a short ethnographic description, but offer only provisional observations and conclusions as the work is still ongoing.

Soft Power and Dark Heritage: Multiple Potentialities

David Clarke is Senior Lecturer in the Department of Politics, Languages and International Studies at the University of Bath. He has published on the politics of memory, memorial museums and cultural memory, particularly in relation to constructions of victimhood. He is also a co-investigator on the Horizon2020 project UNREST.

Anna Cento Bull is Professor of Italian History and Politics at the University of Bath, UK. She is also main investigator for Bath on the Horizon2020 project UNREST. She has published widely on the Lega Nord, the legacy of terrorism in Italy and, more recently, on agonistic memory. Recent publications include: *Ending Terrorism in Italy*, with Philip Cooke, Routledge 2013; 'The role of memory in populist discourse: the case of the Italian Second Republic', *Patterns of Prejudice*, 2016, 50: 3, 213-31; 'On Agonistic Memory' (with H. L. Hansen), in *Memory Studies*, Jan 2016 (online); October 2016 (print); 'Working through the violent past. Practices of restorative justice through memory and dialogue in Italy', in press, *Memory Studies*.

Marianna Deganutti is a Research Associate at the Department of Politics, Languages & International Studies at the University of Bath, where she works on the Horizon 2020-funded project 'Unsettling remembering and social cohesion in transnational Europe (UNREST)'. She completed her Ph.D. at the University of Oxford. She has published in the area of exile, identity, border studies, plurilingualism, self-translation.

While positively connoted tangible cultural heritage is widely recognized as an asset to states in their exercise of soft power, the value of sites of 'dark heritage' in the context of soft power strategies has not yet been fully explored. This paper offers a theoretical framework for the analysis of the multiple soft power potentialities inherent in the management and presentation of sites of past violence and atrocity, demonstrating how the value of these sites can be developed in terms of place branding, cultural diplomacy and state-level diplomacy. The relationship between dark heritage, soft power and the search for 'ontological security' is also explored, highlighting how difficult pasts can be mobilized in order to frame positive contemporary roles for states in the international system. Drawing on this theoretical framework, the paper offers an analysis of the case of the Soča valley in Slovenia and the presentation of the site of the First World War battle of Kobarid in a dedicated museum. Through this case study, the paper underlines the particular role of dark heritage for the national self-projection of a new and small state in the context of European integration.

Performing Diversity in the Danube Delta, Romania

Cristina Clopot is a Research Assistant at the Intercultural Research Centre, Heriot-Watt University (Edinburgh, UK) working on CoHERE project. Her work explores the intersection of heritage studies, folklore and anthropology, with a particular interest for intangible and ethnic heritage. She has recently completed a PhD thesis on the heritage of Russian Old Believers in Romania. Recent publications include "Liminal Identities of Migrant Groups: The Old Russian Believers of Romania" (in *Landscapes of Liminality, Rowman and Littlefield*) and "Gender, Heritage and Changing Traditions: Russian Old Believers in Romania" (with Prof. Máiréad Nic Craith in *Gender and Heritage: Performance, Place and Politics*, Routledge).

The Danube Delta has been portrayed as a multicultural heaven for centuries (Ascherson, 1995), an image that is continuously endorsed today for internal and external audiences. With populations of Old Believers, Ukrainians, Bulgarians, Tatars, Greeks, and others, living together in villages and cities in the area, diversity has long been part and parcel of everyday lives. With the pace of life disrupted in the post-socialist period, traditional occupations such as fishing have become unsustainable (Ivan, 2017). Some of the villages and cities in the region have turned to tourism as an alternative, and have developed a booming economy of small-scale tourism (Soare, Zugravu and Costachie, 2012b; Constantin, 2015; Ivan, 2017), based on homestays, local cooking, fishing and sightseeing trips. The focus of this talk will be on a related phenomenon, the growth of festivals of different types. As key means for attracting tourists (Kirshenblatt-Gimblett, 1998), festivals offer opportunities for the display of diverse heritages, strengthening belonging (Gibson et al., 2011) and boosting pride in locality (Kozorog, 2011). Such events often include presentation booths, folkloric shows, parades, as well as culinary products from different ethnic groups.

Based on the fieldwork observations at different festivals and media coverage, this talk will analyse the common themes observed across such events. The analysis will reflect on festivals as cultural performances, defined by Kapchan (1995, p. 479) as 'aesthetic practices - patterns of behavior, ways of speaking, manners of bodily comportment-whose repetitions situate actors in time and space, structuring individual and group identities'.

Re-enactment as a 'Process of Critical Thinking': Problems and Potentials in Reviving Europe's Past through Performance

Mads Daugbjerg, MD is Associate Professor of Anthropology at Aarhus University. His primary research concerns the intersections of cultural and natural heritage, experiential tourism and national and transnational identity and memory practices. He has extensive fieldwork experience from a string of projects in Denmark and the USA, especially around historical battlefields and other former sites of war. MD's publications include co-edited special issues of *The International Journal of Heritage Studies*, of *History and Anthropology*, and of *Critical Military Studies*. His monograph *Borders of Belonging: Experiencing History, War and Nation at a Danish Heritage Site* came out from Berghahn in 2014.

This paper discusses the concept and practice of historical re-enactment in European heritage and memory contexts, taking my cue from the idea of historian and philosopher of history C.G. Collingwood that re-enactment can be viewed as 'a process of critical thinking' (published posthumously in 1946). Historical re-enactment – the costumed performances of past events such as battles, marches or speeches, often staged by amateurs – has had a predominantly bad academic press. Critical scholars have pointed to such spectacles' frequent lack of contextual depth, problems of misrepresentation, and/or the impact of participants' present agendas. However, another thread of theory, emerging mostly from performance, film and drama studies, has taken a different analytical approach. Here, re-enactment is viewed as a methodological tool with a critical potential to nuance conventional understandings of chronology and remembrance; a way of 'working through' the past that can be utilized for triggering or teasing out different and sometimes difficult memories. This may, for instance, include participants in documentaries or live performances coming together to revive and re-animate existing scripts in attempts to reconcile or complicate 'official' memories or narratives. It is this second strand of academic work that serves as my primary inspiration. Without ignoring the important critiques that have been levelled at re-enactment and 'living history' interpretation, I want to consider the possible critical and progressive potentials of the genre. Utilizing case material from European and beyond, I hope to carve out a space for a reflexive and explorative academic engagement with re-enactment and related performances.

Mass Grave Exhumations as Sites of Contentious Heritage

Francisco J. Ferrándiz is tenured researcher at the Spanish National Research Council (CSIC). He has a Ph.D. in social and cultural anthropology from UC Berkeley. Since 2002, he has conducted research on the politics of memory in contemporary Spain, analyzing the exhumations of mass graves from the Civil War (1936-1939). He has published *El pasado bajo tierra: Exhumaciones contemporáneas de la Guerra Civil* (Anthropos/Siglo XXI, 2014), co-edited *Necropolitics: Mass Graves and Exhumations in the Age of Human Rights* (UP Press, 2015), and has articles in *American Ethnologist, Anthropology Today, Critique of Anthropology, Journal of Spanish Cultural Studies, Ethnography* and others.

Mass grave exhumations have become in the XXIst century, hand in hand with always evolving human rights practices and the increasing prestige of forensic aesthetics and logic in deciphering the past, heritage sites of the outmost importance for understanding the irruption of former conflicts in postconflict societies, both in Europe and around the world. Based on UNREST's field research on exhumations in Spain, Bosnia and Poland, this presentation outlines the potential of exhumations, understood as sophisticated and critical memorial performances, to create new avenues for displaying multiple and conflicting relationships with the traumatic past.

Emergent Heritage Dialogues: Mobilising the Symbolic Currency of the Past on Social Media Photo-sharing Platforms

Areti Galani is a Lecturer in the department of Media, Culture, Heritage, at Newcastle University, UK, specialising in digital cultural heritage. She holds qualifications in Museology and Computing Science and has curated projects in Greece and the UK. She has led the design, development and evaluation of digital interactive installations in UK museums and a series of web apps for Rock Art sites in rural Northumberland. Areti is Co-I in the Horizon 2020 project CoHERE, where she investigates how digital practices affect dialogue around heritage in the context of European identity/s.

Gabi Arrigoni is a Research Associate in the Horizon 2020 project CoHERE at Newcastle University, UK. She is interested in the fields of Digital Culture, Digital Heritage and practice or design-based methodologies. She has a PhD in Digital Media researched at Culture Lab, focused on the notion of artistic prototypes and the practice of artists working in technology-oriented labs.

Lia Galani is an Assistant Professor of Teaching Geography in the Department of Education, in the National and Kapodistrian University of Athens, Greece. She is the co/author of 13 books and textbooks, 5 curricula volumes, educational material, software and publications in refereed journals and conference proceedings.

Social media have the capacity to host unstructured and spontaneous processes of identity-building around heritage and place, which do not directly align with traditional heritage concerns. Drawing on the qualitative analysis of a large dataset of geotagged user-generated images, we discuss how notions of Europe and Heritage are interwoven in online visual dialogues about socio-political debates in two European squares.

The paper reflects on the limited use of tags such as 'Europe' in the images in the dataset. It subsequently focuses on how understandings of heritage and Europe are mobilised online within current political tensions, debates or protests. The paper discusses two case studies: The first one exemplifies how classical heritage, embodied by a statue of Pericles in Athens, is symbolically used as part of a pan-European activist intervention supporting free speech in Belarus. The second example illustrates how a dramatic WWII historical event – the public display of the dead body of Mussolini and his entourage – is re-inscribed in recent photographs from the same location to trigger debate on current political issues.

The paper highlights how online users mobilise the symbolic currency of heritage through acts of curation spanning on-site and online spaces and audiences. Consequently, heritage-related images are used to stimulate dialogic behaviours, such as inviting other users' commentary, instigating critical reflections and circulating knowledge. These emergent heritage practices are characterised by curated and affective modes of negotiating the nexus place-heritage-identity, in which traces of the past gain new political and emotional relevance in reference to the contemporary socio-political climate.

Long Kesh: A Slow Release Process

Martin Krenn, born 1970, is an artist, filmmaker and lecturer at the University of Applied Arts in Vienna, Austria. He graduated in Electronic Music at the University of Music and Performing Arts, Vienna, in 1996 and holds a M.A. from the University of Applied Arts, Vienna, since 1997. He was awarded a Ph.D. by Ulster University in 2016. Krenn has had numerous international exhibitions. His work is represented by Gallery Zimmermann Kratochwill, Graz.

Aisling O' Beirn's sculptural work explores space as a physical structure and political entity by making and animating objects relating to observed and theoretical structures being studied by contemporary astronomers and physicists. Much of her recent research, facilitated by various observatories in Ireland is an extension of previous work on the relationship between the politics of place uncovering the tensions between disparate forms of official and of unofficial information. O' Beirn has exhibited nationally and internationally,

Our illustrated paper will discuss our dialogical art approach as a method to engage meaningfully with considering the future of sites of contentious cultural heritage. We will address the relationship between timescale and invisible process' in the making of a co authored artwork. Our context is working with a range of people who have had a first hand experience of the now closed Long Kesh prison where political prisoners from opposing political groups were housed during the period of the recent conflict in Northern Ireland. The events are still very much within living memory. The future of the prison site is disputed and agreement on its future is one of the red line legacy issues that needs to be addressed in order for a new Stormont executive to be formed. The participants in the project have a spectrum of differing political stances ranging from ex prisoners (both loyalist and republican) to women visitors and a member of the Board of Visitors.

Much of the time spent on the project to date has been making contact with potential participants, a process that has been time consuming and invisible but critical to the development of the project. In tandem with forging contacts, often via word of mouth, there has been a constant process of refinement of our project concept in response to conversations we have been having with people and the ever-shifting political climate. The political contexts and tensions over identity and legacy that dictate the future of the jail are not just localised concerns. The constant and uncertain twists and turns of Brexit now throw into sharp relief questions regarding Europeaness. Whilst our project, on initial consideration, seems to deal with an historical issue, the challenges of the process reveal that this is still a live and current issue that calls for responsive encounters. Ours is not a static process but a dialogical engagement that can address possible futures by attending to present realities.

Contentious Relations between Objects and Subjects

Suzana Milevska is a visual culture theorist and curator from Macedonia. She is Principal Investigator at the Politecnico di Milano (Horizon 2020 project TRACES). She was the Endowed Professor for Central and South European Art Histories at the Academy of Fine Arts in Vienna. Milevska initiated the project Call the Witness-Roma Pavilion, Venice Biennale (2011). Milevska published the book *Gender Difference in the Balkans* (VDM Verlag, 2010), and edited the reader *On Productive Shame, Reconciliation, and Agency* (SternbergPress, 2016). She was a Fulbright Senior Research Scholar and holds a PhD in Visual Cultures from Goldsmith's College. In 2012, Milevska won the Igor Zabel Award for Culture and Theory.

The presentation will focus on different models of critical and performative art practices which contemporary artists proposed when dealing with contentious cultural heritages. I want to propose to shift the focus of research from merely looking at the objects of "contentious heritage" towards the contentious relations between subjects and objects. There could be no contentious heritage and contentious objects as such without taking into account the clashes between various interests, desires and aspirations of individuals, groups, communities and political bodies towards the cultural heritage objects. Therefore I want to argue that it is urgent to shift the discussion from the objects of cultural heritage towards the contentious relations between subjects (e.g. producers, interpreters, institutions and other stakeholders of cultural heritage) and objects (art works, public art, monuments, vernacular objects, or architectural objects) because these relations reflect the general social relations of production and reproduction.

Although the role of contemporary artists is instrumental for transformation of these relations, not all artists and art works dealing with contentious cultural heritage have managed to expose the inner contradictions of cultural heritages. I find necessary to point some successful examples of critical artistic strategies and models which explore the potentials for changing and dismantling the previously established problematic relations stemming out cultural, ethnic, racial, gender, sexual, or class hierarchies. Furthermore I want to extrapolate what makes some artistic practices (e.g. participatory art and research, collaboration, and coproduction) more appropriate and relevant for the process of critical transmission of difficult cultural heritage than other artistic practices.

Some Historical and Contemporary Aspects of the Baltic Brand 'The Singing Nations'

Rūta Muktupāvela is Doctor of arts (PhD) in Theory of Culture, Professor and Rector of the Latvian Academy of Culture.

Valdis Muktupāvels is Doctor of Arts (PhD), Professor of ethnomusicology and Director of the Baltic Sea Region studies MA programme at the University of Latvia, corresponding member of Latvian Academy of Sciences.

At the moment European cultural heritage is succesfully represented by various regional local cultural practices such as slow food, DIY, ideas of green lifestyle, folklore festivals and celebrations, which are frequently used in nation branding process.

The label of the Baltic countries is "the singing nations", as it was just the collective singing tradition, inherited as late as in the 19th century from German-speaking Central European countries, that has become one of the most powerful instruments of human mobilization in the process of the formation of nation-states.

Neither in the beginning of statehood, nor during the singing revolution of the late 1980s and early 1990s, nor at the moment, preparing for the celebration of the centennial, Lithuanian, Latvian and Estonian national identity is hardly imaginable without singing, that has become personified through collective performance, named the Nationwide Song and Dance Celebration. Actually, this Celebration consists not only of grand choral concerts once in five years being organized in capital cities. Not less important aspect of the Celebration is the cultivation of creativity and notions of local identity in the period between the consecutive festivals. This includes different regional activities of the local amateur art groups, they are crafting their own traditional costumes, jewellry, symbolic artifacts etc, and this is why the Song and Dance Celebration can be interpreted as a social movement, whose functional aspects are associated with the acknowledging of national identity, with their own initiative and self-organization, as well as with the promotion of social inclusion, which is one of the functional goals of the intangible cultural heritage.

Multiperspectivity in War Museums: Possibilities and Limits

Zofia Wóycicka is a researcher at the Center for Historical Research Berlin of the Polish Academy of Science. She studied history and sociology at the University of Warsaw and the Friedrich-Schiller University Jena. Wóycicka did her PhD at the School for Social Science at the Polish Academy of Science. She worked at the Educational Center of Polin - Museum of the History of Polish Jews (2007-2011) and as exhibition curator at the House of European History/Brussels (2011-2015). She authored amongst others *Arrested Mourning. Memory of the Nazi Camps in Poland, 1944-1950*.

The principle of multiperspectivity is generally recognized in modern history didactics and finds increasingly a way into historical museums and exhibitions. It is also a constitutive element of an 'agonistic' approach to history and memory. In fact, many European museums stress their multi-perspective approach. This is especially true for war museums, where conflict and violence are at the core of the narrative. However, when looking into detail this multivocality is being interpreted in various ways.

The presentation looks at three World War I and World War II museums analyzed within the HORIZON2020 project Unsettling Remembering and Social Cohesion in Transnational Europe (UNREST), all established or refurbished after 1990: Historial de la Grande Guerre in Péronne (France), the German-Russian Museum Berlin-Karlshorst (Germany) and the Military History Museum/Dresden (Germany). It examines what exactly the museum curators understand by a multivocal museum narrative. Referring to the categories of multiperspectivity (Multiperspektivität) and controversiality (Kontroversität) developed by Germen history didactics it asks, if such a narrative includes only featuring different experiences and viewpoints "from the time" or also presenting diverse – often competing – current historiographical interpretations. It also looks at the museological tools used to convey the different standpoints. Finally the presentation discusses briefly the problems and limits of introducing multiperspectivity in museums also asking which viewpoints are taken into account and which are being silenced or neglected.

Heritage and Crisis

What roles can and should heritage play to address social division and crisis in Europe?

How can heritage – and especially contentious, difficult and competing heritage – contribute to a "reflexive Europeanisation"?

Should it?

How is heritage imbricated in conditions of crisis (social, political, ideological, financial), and how can heritage practice react to crisis?

With contributions by

Chiara de Cesari
Susannah Eckersley
Lia Galani
Hans Lauge Hansen
Wulf Kansteiner and Cristian Cercel
Ayhan Kaya
Esther Poppe
Arnd Schneider and Leone Contini

On European Memory and Racism

Chiara de Cesari is an anthropologist and assistant professor in European Studies and in Cultural Studies at the University of Amsterdam. She is currently finishing a book titled *Heritage and the Struggle for Palestine*, under contract with Stanford University Press. She is also co-editor of *Transnational Memories: Circulation, Articulation, Scales* (de Gruyter, 2014, with Ann Rigney). She has published widely in journals such as *American Anthropologist* and *Memory Studies*. Her research broadly focuses on memory, heritage, and broader cultural politics and the ways in which these change under conditions of globalization, particularly the intersection of cultural memory, transnationalism and current transformations of the nation-state. She is also interested in the globalization of contemporary art and forms of creative institutionalism and statecraft. Her most recent project explores the making of a new European collective memory and heritage in relation to its blind spots, with particular reference to the carceral heritage of Italian colonialism in Libya.

This paper explores a paradox at the hearth of what is commonly called European memory or heritage, as this discourse is both embraced and simultaneously denied by the most diverse actors in Europe today. I will argue that in spite of heightened political fragmentation, and the resurgence of deeply parochial nationalisms, Europe is increasingly imagined across multiple sites as a bounded memory community, however fuzzy and fundamentally contested the content of this memory may be. As the case of PEGIDA and its modular, transnational diffusion shows, the paradox is that it is also nationalist populist forces that mobilize the idea of a shared, homogeneous European past and often legitimize themselves by donning the mantle of European values. By European heritage, I understand both an institutional project by the EU to promote a shared European memory and broadly circulating, dominant ideas about it. In this paper, I will first discuss the relationships between these two forms of European memory – discussing examples such as the museums of Europe and right wing populist discourse. Secondly, I will investigate the entanglement of what scholars call cultural racism and dominant ideas of 'European heritage' as they are mobilized and widely circulated in the public sphere by EU institutions as well as other political forces. Following the call of scholars such as Ann Stoler, this paper is an attempt to position 'race' at the hearth of memory studies.

Museums and Migration in Europe: Controversy, Crisis and Change?

Susannah Eckersley is a Lecturer and Senior Research Associate in Museum, Gallery & Heritage Studies at Newcastle University, UK, with research interests in dark heritage (in particular in relation to German history); memory and identity; the heritage of migration, diversity and representation; cultural policy; museum architecture and built heritage. She was a researcher on the European Commission funded €2.8m FP7 project, MeLA: European Museums in an Age of Migrations from 2011-2014, and is Deputy Project Co-ordinator of, and Co-investigator on, CoHERE: Critical Heritages – performing and representing identities in Europe, funded by the European Commission with €2.5m under Horizon 2020.

While museums internationally attempt to address the contemporary migration and refugee crisis, the German response has not only been unique politically, but arguably has unique roots in Germany's own difficult history and the collective, social memory of historical migrations both within and into Germany. This has had serious political consequences, acting as a catalyst for previously unseen large-scale public displays of divisions within German society and politics (for example PEGIDA and the AfD). However, it may also be a catalyst for change within society and in museum practices, recognising the need for and value of dialogue both within and beyond the confines of the museum. The recent influx of refugees and migrants is inevitably changing German society at a speed and in ways which had perhaps not been considered, but which open up the possibility - and the necessity - for new ways of thinking about belonging and identity.

The relationship between Germany's history of responding to refugee and migration crises and the German political reaction to the contemporary situation in Europe has been acknowledged, however its impact on museum representations and activities has not yet been addressed. Examples from various German museums will be analysed to uncover different approaches to addressing controversial topics (such as migration) in museums, and how crisis may be a catalyst for change.

UK and Greek Geography Curricula: A Conceptual Approach on Heritage and Identity in Times of Crisis

Lia Galani is Assistant Professor of Teaching Geography and Member of the Department of Education, of National and Kapodistrian University of Athens, Greece. She is the author-coauthor of 13 books and textbooks, 5 curricula volumes, educational material, software and publications in refereed journals and conference proceedings. Her main research interests are: a) the transformation of the geography content into school knowledge; b) the design of teaching-learning sequences on several areas of geography knowledge; c) the multimodal representation of geography concepts; d) interactive maps e) pervasive and AR games; f) children and design of urban community spaces using new technologies.

This paper is a critical discussion on how European identity and heritage are transmitted in education. It examines if / how the European meanings of cultural heritage and identity, which are described in EU policy documents, are presented in official education strategies described through school Geography curricula.

Researchers use three variables to examine the UK and Greek Geography Curricula:

a) The idea of Britishness / Greekness and Europeanness: After the Brexit in the UK or after the debt crisis and refugee crisis in Greece, Europeanness came to be questioned. The document examines if despite the strengthening of the sense of Britishness or of Greekness during the last years, the sense of being European is still widespread and the like in the United Kingdom and Greece and evaluates the role that curricula play on that.

b) The concept of 'sense of place' and its role in people's lives to build personal geographies and to understand European identity. A sense of place enables students to recognise the unique identity of a place; to link the characteristics of the natural environment and the activities that take place there; to notice the distinctive contribution made by the motivations, beliefs, values and attitudes of people.

c) The idea of the "European Other": To be part of a Union means that people are aware that what happens across Europe affects all people living in the same socio-economical region; It also stresses the importance of feeling empathy toward "European others" (geographically and socially distant people).

Agonistic Remembering and Social Cohesion

Hans Lauge Hansen is Professor MSO of Spanish, Aarhus University. He is specialized on the topics of contemporary narrative and cultural memory studies, and has published on the contribution of narrative to the construction of cultural identities and communities in the Spanish speaking world. Director of the collective research project La memoria novelada - La contribución de la literatura a la construcción de identidades culturales en España about the Spanish novel on the Civil War and Francoism written after the turn of the Millennium (2011-15), WPL and vice director of the Horizon 2020 project "Unsettling Remembering and Social Cohesion in Transnational Europe (UNREST, 2016-19) and vice director of the research programme Uses of the Past at Arts/AU. Recent publications: 'On Agonistic Memory', *Memory Studies* 9:4 2016 (co-authored with Anna Cento Bull), 'Modes of Remembering in the Spanish Memory Novel', *Orbis Litterarum* 71:4 2016, *La memoria novelada III: Memoria transnacional y anhelos de justicia*, 2015 co-edited with JC. Cruz Suárez and A. Sánchez Cuervo, Bern: Peter Lang 2015, *Conflictos de la memoria - Memoria de los conflictos,* co-edited with L. Cecchini, Copenhagen: Museum Tusculanum Press, 2013.

Unresolved conflicts of the past undermine the social coherence and trust within the different European societies, and affect the reliability of established institutions at all levels, including the level of the European Union. In times of economic and social crisis, this problem becomes acute. The hegemonic memory discourses used to commemorate the conflicts of the past from the point of view of the nation states, has traditionally been antagonistic in the sense that one nation states version of the conflict would differ in a rather fundamental way from the memory discourse of the opposite part. Different phenomena have contributed to the creation of another top-down memory discourse on the European history of the 20th Century, the cosmopolitan narrative, hegemonic among European elite and institutions. Chantal Mouffe criticises Cosmopolitanism of being the tamed and paralyzed political left's alternative to Thatcher's "There is no alternative". The problem with the consensus seeking Cosmopolitan model is, according to Mouffe, that it "leaves vital political questions unanswered for populist nationalists, racists, and fundamentalists to seize upon" (Mouffe 2005). This means that, if Mouffe is right, the European elite and the Union's institutions are in part themselves responsible for the neo-nationalist turn we have experienced since the outbreak of the economic crisis in 2008, and that what Mouffe calls an agonistic alternative will be necessary in order to regain confidence and enthusiasm in relation to the European project. This paper discusses what that would mean in terms of heritage and cultural memory.

Emotions and the Memory of War: An Exhibit at the Ruhrmuseum Essen

Wulf Kansteiner is Professor of History at Aarhus University. His research focuses on collective memories of Nazism and the Holocaust in film and television, the narrative structures of historical writing, and the intellectual history of trauma theory. He is the author of *In Pursuit of German Memory: History, Television, and Politics after Auschwitz* (2006); co-editor of *The Politics of Memory in Postwar Europe* (2006), *Historical Representation and Historical Truth* (2009); *Den Holocaust erzählen: Historiographie zwischen wissenschaftlicher Empirie und narrativer Kreativität* (2013) and *Probing the Ethics of Holocaust Culture* (2016). He is also co-founder and co-editor of the Sage-Journal *Memory Studies*.

Cristian Cercel is postdoctoral researcher in the Institute for Social Movements at Ruhr University Bochum. His research interests are politics of memory and politics of identity, minority politics, museum studies, Central and Eastern European history. He is currently completing a book manuscript titled *Romania and the Quest for European Identity: Philo-Germanism without Germans*, due to be published by Ashgate. He is also list editor and review editor of *H-Nationalism*.

Drawing on recent literature in memory studies, which argues in favor of developing a so-called agonistic mode of remembering, our paper lays down the principles and the concept of an agonistic exhibition dedicated to wars in the twentieth century. In the first part of the paper, we explicate the relationship of "agonism" and of the "agonistic mode of remembering" with contemporary memory regimes. Building on this, we then make a case for the need to configure museal representations of war according to the tenets of agonism and ask what sort of implications would this have. The next steps are carving out a set of principles for an agonistic exhibition and fleshing out a concrete concept compatible with these principles.

Populist Parties in Europe and their Imaginaries: The Quest for Legitimacy

Ayhan Kaya is Professor of Politics and Jean Monnet Chair of European Politics of Interculturalism at the Department of International Relations, Istanbul Bilgi University; Director of the Jean Monnet Centre of Excellence; and a member of the Science Academy, Turkey. He received his PhD and MA degrees at the University of Warwick, England. Kaya was previously a Jean Monnet Fellow at the European University Institute, Robert Schuman Centre for Advanced Studies, Florence, Italy, and adjunct lecturer at the New York University, Florence in 2016-2017. He previously worked and taught at the European University Viadrina as Aziz Nesin Chair in 2013, and at Malmö University, Sweden as the Willy Brandt Chair in 2011. He is specialised on European identities, Euro-Turks in Germany, France, Belgium and the Netherlands, Circassian diaspora in Turkey, the construction and articulation of modern transnational identities, refugee studies in Turkey, conventional and nonconventional forms of political participation in Turkey, and the rise of populist movements in the EU. Kaya is recently working on a manuscript about the populist political style in Europe.

Today, the state of the scientific community is not that different from the one in the late 1960s with regards to the definition of the term "populism". So far, many studies have been conducted and written on the issue. Rather than having a very comprehensive definition of the term, the scholars could only come up with a list of elements defining different aspects of populism such as anti-elitism, anti-intellectualism, and anti-establishment; affinity with religion and past history; racism, xenophobia, anti-Semitism, anti-Islam, anti-immigration; promoting the image of a socially, economically and culturally homogenous organic society; intensive use of conspiracy theories to understand the world we live in; faith in the leader's extraordinariness as well as the belief in his/her ordinariness that brings the leader closer to the people; statism; and the sacralisation of the people. Based on the findings of the interviews conducted with the supporters of major populist parties in Europe hit by global financial crisis as well as the on-gong refugee crisis, this paper aims to reveal the ways in which the populist parties in France, Germany, Greece, Italy, the Netherlands, and Turkey draw on different imaginaries, traditions, heritages and pasts. Some parties in Europe gain support by linking themselves with fascist and Nazi past. Some parties gain legitimacy through the perceived threat from Islam. Some others endorse an Evangelical/Christian fundamentalist rhetoric. Some establish their legitimacy through Euroscepticism. And some parties build up their legitimacy through an Islamist ideology and a perceived threat originating from unidentified enemies outside and within. The main premise of this paper will be that populist parties in different national settings are often inclined to follow a path-dependent lineage to choose their rhetoric and discourses to mobilize their constituents.

Processes and Challenges of Unlearning in an Ethnographic Collection: Action Research at the Weltkulturen Museum Frankfurt

Esther Poppe is an artist and educator, born in Soltau, Germany and raised in South Africa and Botwana. She studied arts at the University of Arts and Design Offenbach and the Academy of Fine Arts in Mainz. Her inter- and multidisciplinary work explores the frontiers of painting, installation, performance and the curatorial. Recent exhibitions and projects include SHARED SPACES at the Kunstverein Aschaffenburg, the group show KONVERGENZ EINE ANNÄHERUNG VON HÄNGENDEM UND LIEGENDEM in the Nassauischer Kunstverein in Wiesbaden, a collaborative workpiece Score 1,2,3 presented at VOID OPEN SOURCE in Athen(GR) and the collaborative founding of the Project space Membrane "How does it feel to be a visitor" situated in Kassel in the Framework of Aneducation, Dokumenta 14. Since 2013 she is a freelance educator at the Weltkulturen Museum Frankfurt, where she currently conducts action research in the framework of TRACES.

If the museum is a post-colonial space, can it be a place for unlearning colonial heritage? While the debate on the future of Ethnographic Museums in longstanding, there is a lack of practice-oriented research on critical approaches in museum's learning programmes. What does it mean to address those questions that concern us, the colonial entanglements of objects and images, the questions of ownership, with the participants of learning programmes? What can we learn from antiracism work and activism? The education team at Weltkulturen Museum Frankfurt, in collaboration with Karin Schneider and Nora Landkammer (Zurich University of the Arts) is conducting an action research programme in the framework of TRACES, searching for strategies to open spaces of conflict and negotiation in museum learning. The research team, Stephanie Endter, Esther Poppe, Julia Albrecht, Nora Schön, Berit Mohr, Beatrice Barrois, Anton Tscherpe and Kristina Rüger, analyses their practice through participant observation and develops experimental formats. Among the case studies, the programme "Disturbing images" invites participants to engage with the photographic archive of the museum. Being disturbed by images, as well as actively disturbing them is the focus of the programme when participants discuss anthropometric photography, reflect on subject-object relations in photographs and analyse the continuities of the colonial gaze in current media images. The presentation will discuss the challenges and questions arising in the practice of "unlearning in progress". Especially we will ask how colonial images should be dealt with in the educational process, how the context they appear in informs this process and if they should be approached at all.

The Scattered Colonial Body: Working with Neglected Heritage in the Heart of Rome

Arnd Schneider is Professor of Social Anthropology at the University of Oslo. He has collaborated in research with artists in Corrientes, NE-Argentina, as well as in Paraguay, a project funded by the British Academy (2005, 2006), the Department of Social Anthropology, University of Oslo (2008, 2009), and the European Science Foundation, HERA Programme 'Creativity and Innovation in a World of Movement' (2010 - 2012). He is now a collaborative partner of TRACES.

Leone Contini has studied Philosophy and Cultural Anthropology at Universitàdegli Studi di Siena. His research - mainly focused on intercultural frictions, conflict andpower relations, displacement, migration and Diasporas - borrows the tools of contemporary anthropology in order to short-circuiting spheres of common feelings and significance through the use of lecture performances, collective interventions in public space, textual and audio-visual narratives, blogging and self-publishing.

In this short presentation Arnd Schneider and Leone Contini will report on their recent research and exhibition project (as part of TRACES), 'Bel Suol d'Amore – The Scattered Colonial Body' where investigated they investigated collections of the former IsIAO - Istituto Italiano per l'Africa e l'Oriente (The Italian Institute of Africa and the Orient), including the former African Colonial Museum – now in storage in the National Museum of Ethnography L. Pigorini (Museo delle Civiltà), and other institutions in Rome. Their fieldwork also included interviews with former settlers of Libya (a former Italian colony), and the critical artistic representation of family memories and practices (e.g. food) against a more general background of amnesia around this period in Italian society. A central focus of the exhibition are the facial plaster masks, executed during expeditions by Italian anthropologists to Libya, in the 1920s and 1930s, often with an agenda of scientific racism. In a series of performances, and installation devices these masks are critically examined, constructed and reconstructed in the exhibition, and like other elements of research and exhibition open up the discussion of this kind of neglected heritage and museum institutions in today's post-colonial context in Italy and beyond.

The
Round-
table

Inside, Outside and In-between: Decolonizing Engagements with Contentious Collections

How can critical engagement with contentious collections inside and outside institutions (museums, cultural centres, universities) can be brought in contact?

How can alliances be built?

Which obstacles and contradictions emerge in this process?

With contributions by

Julia Binter
Chiara de Cesari
Tahir Della
Stephanie Endter
Erica Lehrer
Wayne Modest
Regina Römhild
Zuzanna Schnepf-Kołacz
Bonaventure Soh Bejeng Ndikung
Hodan Warsarme and Simone Zeefuik

Inside, Outside and In-between

The roundtable will be dedicated to the colonial legacy in ethnographic (and other) collections, and more specifically to the relations, tensions and possible alliances between activist, scholarly and institutional positions working on decolonizing perspectives. How can critical engagement with contentious collections inside and outside institutions (museums, cultural centres, universities) can be brought in contact? How can alliances be built? Which obstacles and contradictions emerge in this process? With international guests as well as speakers from the Berlin context, the roundtable aims to connect international reference cases, current debates and activities in Berlin on colonial legacies and collections with research of TRACES and CoHERE partners. The discussion with researchers working on different cases of contentious heritage will enable an exploration of colonial heritage as a resource for national as well European self-reflection in the light of "multidirectional memories".

Concept and Organisation

Nora Landkammer (TRACES Workpackage "Education and Stakeholder Involvement")

Regina Römhild (TRACES Workpackage "Contentious Collections")

Karin Schneider (TRACES Workpackage "Education and Stakeholder Involvement")

Anna Szöke (TRACES Workpackage "Contentious Collections")

In collaboration with CoHERE

Statements

Bonaventure Soh Bejeng Ndikung, curator, S A V V Y Contemporary (http://www.savvy-contemporary.com/)

Tahir Della, Initiative Schwarze Menschen in Deutschland

Hodan Warsame and Simone Zeefuik, #Decolonize the Museum (https://vimeo.com/164082870)

Julia Binter, curatorial fellow, Kunsthalle Bremen, exhibition "The Blind Spot. Bremen, Colonialism and Art", 05.08.2017 - 19.11.2017

Responses

Chiara de Cesari, European Studies and Cultural Studies, University of Amsterdam (researcher at CoHERE)

Stephanie Endter, head of education, Weltkulturenmuseum Frankfurt (researcher at TRACES)

Wayne Modest, Head of the Research Center for Material Culture, the research institute of the Tropenmuseum, Museum Volkenkunde and Africa Museum (researcher at CoHERE)

Regina Römhild, Institute of European Ethnology, Humboldt University Berlin (researcher at TRACES)

Zuzanna Schnepf-Kołacz, Organization of Research Projects, POLIN Museum of the History of Polish Jews (researcher at CoHERE)

Moderation

Erica Lehrer, Department of History, Concordia University, Montréal (TRACES Creative Co-Production "Awkward Objects of Genocide")

Notes

CoHERE-TRACES Joint Conference
Critical Heritages and Reflexive Europeanisation

28-29 September 2017 | Berlin
Berlin Wall Memorial – Bernauer Str. 119 (corner with Gartenstrasse), 13355 Berlin, Germany

	Surname	First Name	Affiliation	Role	E-mail	28.09	29.09
1	**Adler**	Tal	UBER	TRACES	mumintal@gmail.com		
2	**Anton**	Razvan	Hosman Durabil	TRACES	antonrazvan80@yahoo.com		
3	**Arrigoni**	Gabi	UNEW UK	CoHERE	Gabi.Arrigoni@newcastle.ac.uk		
4	**Bajič**	Blaž	University of Ljubljana	TRACES	bajic.blaz@gmail.com		
5	**Barrois**	Beatrice	Weltkulturen Museum Frankfurt	Self-registered	beathai@hotmail.com		
6	**Basso Peressut**	Luca	POLIMI	TRACES	luca.bassoperessut@polimi.it		
7	**Baur**	Joachim		Invited Guest			
8	**Baur**	Joachim		Self-registered	baur@die-exponauten.com		
9	**Berger**	Stefan	RUB	UNREST	Stefan.Berger@ruhr-uni-bochum.de		
10	**Berner**	Annelie	CIID	CoHERE	a.berner@ciid.dk		
11	**Binter**	Julia		Invited Guest			
12	**Binter**	Julia		Self-registered	julia.binter@gmail.com		
13							
14	**Blees**	Johanna		Self-registered	blees@posteo.de		
15	**Blume**	Judith	Universitat Gottingen	Self-registered	blume@kustodie.uni-goettingen.de		

	Surname	First Name	Affiliation	Role	E-mail	28.09	29.09
16	**Bockaj**	Gabika	UBER	Self-registered	gabika.bockaj@hu-berlin.de		
17	**Bozoglu**	Gonul	unew UK	CoHERE	g.bozoglu2@ncl.ac.uk		
18	**Cabadağ**	Nazlı		Self-registered	nazlicabadag@gmail.com		
19	**Cento Bull**	Anna	University of Bath	UNREST	A.Bull@bath.ac.uk		
20	**Cercel**	Cristian	RUB	UNREST	cristian.cercel@ruhr-uni-bochum.de		
21	**Clarke**	David	University of Bath	UNREST	d.clarke@bath.ac.uk		
22	**Clopot**	Cristina	HWU UK	CoHERE	c.clopot@hw.ac.uk		
23	**Colom**	Francisco	CSIC	UNREST	f.colom@csic.es		
24	**Colombo**	Cristina	POLIMI	TRACES	cristinaf.colombo@gmail.com		
25	**Contini**	Leone	WP2- Artist	TRACES	leone.contini@gmail.com		
26	**Craith**	Mairead Nic	HWU UK	CoHERE	m.niccraith@hw.ac.uk		
27	**Crugel**	Ioana	ENCC	CoHERE	ioana.crugel@encc.eu		
28	**Darrow**	Sonya		Self-registered	sonyadarrow@gmail.com		
29	**Daugbjerg**	Mads	AU	CoHERE	mads.daugbjerg@cas.au.dk		
30	**Dawson**	Julie	Hosman Durabil	TRACES	juliegdawson@gmail.com		
31	**de Cesari**	Chiara	UvA	CoHERE	c.decesari@uva.nl		
32	**Deganutti**	Mariana	University of Bath	UNREST	M.Deganutti@bath.ac.uk		

	Surname	First Name	Affiliation	Role	E-mail	28.09	29.09
33	**Della**	Tahir		Invited Guest			
34	**Djomo**	Silvain		Self-registered	silvaindjomo@yahoo.fr		
35	**Duespohl**	Martin	Humboldt Forum	Invited Guest			
36	**Eckersley**	Susannah	UNEW UK	CoHERE	susannah.eckersley@ncl.ac.uk		
37	**Ekeland**	Magnus	UiO	TRACES	magnusek@student.sv.uio.no		
38	**Endter**	Stephanie	Weltkulturen Museum	Invited Guest			
39	**Erll**	Astrid	Frankfurt Univerity	Invited Guest			
40	**Farrell-Banks**	David	Newcastle University	Self-registered	D.S.Banks2@newcastle.ac.uk		
41	**Ferrandiz**	Paco	CSIC	UNREST	paco.ferrandiz@cchs.csic.es		
42	**Fibiger**	Linda	UEDIN	TRACES	Linda.Fibiger@ed.ac.uk		
43	**Fox-Rosen**	Benjy	Univ Wien	Invited Guest			
44	**Fradcourt**	Ariane	Dpt of culture-Ministry of Brussel Belgium	Self-registered	ariane.fradcourt@cfwb.be		
45	**Galani**	Areti	UNEW UK	CoHERE	areti.galani@ncl.ac.uk		
46	**Galani**	Lia	NKUA	CoHERE	lia.galani@gmail.com		
47	**Galli**	Carla Sofia		Self-registered	carla.sofia.galli@gmail.com		
48	**Gerbich**	Christine	UBER	Self-registered	christine.gerbich@hu-berlin.de		
49	**Ghezzi**	Caterina	Bologna University	Self-registered	ghezzicat@gmail.com		

	Surname	First Name	Affiliation	Role	E-mail	28.09	29.09
50	**Goesswald**	Udo	Museum Neukoelln	Invited Guest			
51	**Groschwitz**	Helmut	Bavarian Academy of Sciences and humanities	Self-registered	groschwitz@volkskunde.badw.de		
52	**Hagmair**	Gisela	UNI_KLU	TRACES	gisela.hagmair@aau.at		
53	**Hamm**	Marion	UNI_KLU	TRACES	marion.hamm@aau.at		
54	**Harries**	John	UEDIN	TRACES	J.Harries@ed.ac.uk		
55	**Jethro**	Duane		Self-registered	djethro@gmail.com		
56	**Kansteiner**	Wulf	Aarhus University	UNREST	wk@cas.au.dk		
57	**Kaya**	Ayhan	IBU TR	CoHERE	ayhan.kaya@bilgi.edu.tr		
58	**Kempinski**	Aglaja	UEDIN	TRACES	KAglaja.Kempinski@ed.ac.uk		
59	**Klausmeier**	Axel	Berlin Wall Memorial	Invited Guest			
60	**Kockel**	Ullrich	HWU UK	CoHERE	u.kockel@hw.ac.uk		
61	**Krasnai**	Zoltan	EC REA	Invited Guest			
62	**Krenn**	Martin	ULster	TRACES	martkrenn@gmail.com		
63	**Kristensen**	Troels Myrup	AU	CoHERE	tmk@cas.au.dk		
64	**Landkammer**	Nora	ZHDK	TRACES	nora.landkammer@zhdk.ch		
65	**Lanz**	Francesca	POLIMI	TRACES	francesca.lanz@polimi.it		

	Surname	First Name	Affiliation	Role	E-mail	28.09	29.09
66	**Lara**	Daniel J.P.		Self-registered	daniel.lara@megabrands.com.br		
67	**Lauge Hansen**	Hans	AU	UNREST	romhlh@cc.au.dk		
68	**Lehrer**	Erica	Concordia University	TRACES	erica.lehrer@gmail.com		
69	**Leveratto**	Jacopo	POLIMI	TRACES	jacopo.leveratto@polimi.it		
70	**Macdonald**	Sharon	UBER	TRACES	sharon.macdonald@hu-berlin.de		
71	**Mäkinen**	Katja	University of Jyväskylä	Self-registered	katja.a.p.makinen@jyu.fi		
72	**Maniak**	Katarzyna	CCP2 - ethnographer	TRACES	maniakkaska@gmail.com		
73	**Mason**	Rhiannon	UNEW UK	CoHERE	rhiannon.mason@ncl.ac.uk		
74	**Mavrikaki**	Evangelia	UoA	CoHERE	emavrikaki@primedu.uoa.gr		
75	**McAtackney**	Laura	Aarhus University	TRACES	laura.mcatackney@cas.au.dk		
76	**Milevska**	Suzana	POLIMI	TRACES	suzanamilevska@gmail.com		
77	**Modest**	Wayne	SNMW	CoHERE	wayne.modest@wereldkulturen.nl		
78	**Mohr**	Berit	Weltkulturen Museum	Invited Guest			
79	**Muktupavela**	Ruta	LAC	CoHERE	rm@latnet.lv		
80	**Muktupavels**	Valdis	LAC	CoHERE	vm@lu.lv		
81	**Ndikung**	Bonaventure Soh Bejeng		Invited Guest			
82	**O'Beirn**	Aisling	ULster	TRACES	a.obeirn@ulster.ac.uk		

	Surname	First Name	Affiliation	Role	E-mail	28.09	29.09
83	**Pflüger**	Carolin		Self-registered	capflueger@googlemail.com		
84	**Pirman**	Alenka	DRS	TRACES	alenka.pirman@gmail.com		
85	**Pirnat**	Jani	DRS	TRACES	ivanpirnat4@gmail.com		
86	**Poppe**	Esther	Weltkulturen Museum	Invited Guest			
87	**Porciani**	Ilaria	UNIBO IT	CoHERE	ilaria.porciani@unibo.it		
88	**Proksch**	Melanie	UNI_KLU	TRACES	Melanie.Proksch@aau.at		
89	**Pupeter**	Ellen		Self-registered	ellen.pupeter@gmx.de		
90	**Puzon**	Katarzyna	UBER	Self-registered	katarzyna.puzon@hu-berlin.de		
91	**Quinckenstein**	Małgorzata	CHR PAS	UNREST	malgorzata.quinckenstein@cbh.pan.pl		
92	**Rinaldi**	Beatriz		Self-registered	beatrizrinaldi@gmail.com		
93	**Römhild**	Regina	UBER	TRACES	regina.roemhild@hu-berlin.de		
94	**Schasiepen**	Sophie	Academie of Fine Arts Vienna	Self-registered	sophie.schasiepen@gmail.com		
95	**Schneider**	Arnd	UNIVERSITY OSLO	TRACES	arnd.schneider@sai.uio.no		
96	**Schneider**	Karin	ZHDK	TRACES	karin.schneider40@gmail.com		
97	**Schnepf-Kołacz**	Zuzanna	POLIN Museum	CoHERE	zkolacz@polin.pl		
98	**Schön**	Nora	Weltkulturen Museum	Invited Guest			

	Surname	First Name	Affiliation	Role	E-mail	28.09	29.09
99	**Schönberger**	Klaus	UNI_KLU	TRACES	klaus.schoenberger@aau.at		
100	**Sendyka**	Roma	UJAG	TRACES	rsendyka@gmail.com		
101	**Seyfried**	Monika	CIID	CoHERE	m.seyfried@ciid.dk		
102	**Smith**	Joan	UEDIN	TRACES	joan.smith@ed.ac.uk		
103	**Srisinurai**	Siriporn	Humboldt University, Berlin	Self-registered	spss1449@gmail.com		
104	**Szöke**	Anna	UBER	TRACES	anna.szoeke@hu-berlin.de		
105	**Tecmen**	Ayse	BILGI	CoHERE	ayse.tecmen@bilgi.edu.tr		
106	**Tietmeyer**	Elisabeth	Museum for European Cultures	Invited Guest			
107	**Tietmeyer**	Elisabeth	Museum Europäischer Kulturen - SMB	Self-registered	e.tietmeyer@smb.spk-berlin.de		
108	**Tinius**	Jonas	CARMAH/HU Berlin	Self-registered	jonas.tinius@gmail.com		
109	**Toma**	Alexandra	Hosman Durabil	TRACES	alexandra.toma87@gmail.com		
110	**Tscherpe**	Anton	Weltkulturen Museum	Invited Guest			
111	**Von Oswald**	Margareta	UBER	Self-registered	margareta.von.oswald@hu-berlin.de		
112	**Vukcevic**	Jovana		Self-registered	jo.vukcevic@gmail.com		
113	**Warsame**	Hodan		Invited Guest			
114	**Webster**	Thereza	UNEW UK	CoHERE	thereza.webster@ncl.ac.uk		

	Surname	First Name	Affiliation	Role	E-mail	28.09	29.09
115	**Whitehead**	Chris	UNEW UK	CoHERE	chris.whitehead@ncl.ac.uk		
116	**Wilczyk**	Wojciech	UJAG	TRACES	Wojtek.wilczyk@gmail.com		
117	**Woycicka**	Zofia	CHR PAS	UNREST	zofia.woycicka@cbh.pan.pl		
118	**Yılmaz**	Ayşegül	Istanbul Bilgi University	Self-registered	aysegul.yilmaz@gmail.com		
119	**Zeefuik**	Simone		Invited Guest			
120	**Zych**	Magdalena	UJAG	TRACES	zych@etnomuzeum.eu		