



**ASSOCIATION OF CRITICAL HERITAGE
STUDIES CONFERENCE:
CANBERRA 2-4 DECEMBER, 2014**

TIMETABLE

AND

ABSTRACTS



**Australian
National
University**



Centre for Heritage & Museum Studies

The Centre aims to promote and develop critical heritage and museum studies as an interdisciplinary area of academic analysis. We aim to stimulate new ways of thinking about and understanding the cultural and political phenomenon of 'heritage', and the way this interacts with cultural and public policy, management practices, cultural institutions and community and other grassroots expressions of identity, citizenship, nation and sense of place.

Our work has explored, amongst other issues, working with marginalised communities, social justice issues and social activism in museums, the commemorative and memorial practices of working class communities and the trade union movement, Aboriginal critiques of heritage, multiculturalism and museums.

We aim to attract postgraduate research and coursework students who are interested in pushing the boundaries of what critical heritage, museum studies, memory studies and public history and studies of tourism can do, and create a vibrant international and interdisciplinary community of scholars to pursue this vision.

The Centre is home to the Interdisciplinary Cross-Cultural Research (ICCR) program, with over 90 current PhD students. The program offers a unique opportunity for PhD students to explore both new and established modes of research and scholarship that aim to provide innovative insights into the different ways that cross-cultural relations and histories are constructed and represented.

Centre Staff Include: Professor Laurajane Smith, Associate Professor Kylie Message, Professor Howard Morphy, Professor Paul Pickering, Dr Sharon Peoples and Dr Sally May.

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Manifesto

This document is a preliminary manifesto – a provocation – presaging the creation of the Association of Critical Heritage Studies and its initial conference at the University of Gothenburg in 2012. We want to challenge you to respond to this document, and question the received wisdom of what heritage is, energise heritage studies by drawing on wider intellectual sources, vigorously question the conservative cultural and economic power relations that outdated understandings of heritage seem to underpin and invite the active participation of people and communities who to date have been marginalised in the creation and management of ‘heritage’.

Above all, we want you to critically engage with the proposition that heritage studies needs to be rebuilt from the ground up, which requires the ‘ruthless criticism of everything existing’. Heritage is, as much as anything, a political act and we need to ask serious questions about the power relations that ‘heritage’ has all too often been invoked to sustain. Nationalism, imperialism, colonialism, cultural elitism, Western triumphalism, social exclusion based on class and ethnicity, and the fetishising of expert knowledge have all exerted strong influences on how heritage is used, defined and managed. We argue that a truly critical heritage studies will ask many uncomfortable questions of traditional ways of thinking about and doing heritage, and that the interests of the marginalised and excluded will be brought to the forefront when posing these questions.

The study of heritage has historically been dominated by Western, predominantly European, experts in archaeology, history, architecture and art history. Though there have been progressive currents in these disciplines they sustain a limited idea of what heritage is and how it should be studied and managed. The old way of looking at heritage – the Authorised Heritage Discourse – privileges old, grand, prestigious, expert approved sites, buildings and artefacts that sustain Western narratives of nation, class and science. There is now enough sustained dissatisfaction with this way of thinking about heritage that its critics can feel confident in coming together to form an international organisation to promote a new way of thinking about and doing heritage – the Association of Critical Heritage Studies.

In doing so, the conferences and the association can build on and promote existing critical innovations and interventions in heritage.

What does this require?

- An opening up to a wider range of intellectual traditions. The social sciences – sociology, anthropology, political science amongst others – need to be drawn on to provide theoretical insights and techniques to study ‘heritage’.
- Accordingly to explore new methods of enquiry that challenge the established conventions of positivism and quantitative analysis by including and encouraging the collection of ‘data’ from a wider range of sources in novel and imaginative ways,
- The integration of heritage and museum studies with studies of memory, public history, community, tourism, planning and development.
- The development of international multidisciplinary networks and dialogues to work towards the development of collaborative research and policy projects.
- Democratising heritage by consciously rejecting elite cultural narratives and embracing the heritage insights of people, communities and cultures that have traditionally been marginalised in formulating heritage policy.
- Making critical heritage studies truly international through the synergy of taking seriously diverse non-Western cultural heritage traditions.
- Increasing dialogue and debate between researchers, practitioners and communities.
- The creation of new international heritage networks that draw on the emerging and eclectic critique of heritage that has given rise to Critical Heritage Studies.

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Summary timetable day 3 in landscape format insert here

ASSOCIATION OF CRITICAL HERITAGE STUDIES CONFERENCE: CANBERRA 2-4 DECEMBER, 2014

Day 1 Tuesday December 2

Registration from 8:00 (open all day)

Session time 9:00-10:30

Session: Welcome and Keynote

Room: COP Theatre

Session Chair: Laurajane Smith

Welcome to Country: Agnes Shea, Ngunnawal Elder.

Welcome: Professor Marnie Hughes-Warrington, Deputy Vice Chancellor

House Keeping announcements

Keynote 9:30: Denis Byrne: Critical proximity in heritage practice

Session time 11:00-1:00

Session: Heritage Diplomacy. Part 1

Theme: Theorising cultural heritage studies

Room: COP Theatre

Session Chair: Tim Winter (tim.winter@deakin.edu.au)

- The First Heritage International': rethinking global networks before UNESCO. Astrid Swenson (astrid.swenson@brunel.ac.uk)
- Heritage diplomacy: entangled materialities of international relations. Tim Winter (tim.winter@deakin.edu.au)
- Corporate Cultural Diplomacy and Cultural Heritage: Opening markets and safeguarding concessions in multicultural Russia. Gertjan Plets (gplets@stanford.edu)
- Define "Mutual": Heritage Diplomacy in the Post-Colonial Netherlands. Lauren Yapp (lyapp@stanford.edu)

Session: Contemporary Heritage Movements in Asia. Part 1

Theme: Critical approaches to heritage in Asia

Room: COP GO30

Session Chair: Tod Jones (T.Jones@curtin.edu.au)

- Conservation politics and on the edge of the state: heritage movements in Central Java, Indonesia. Tod Jones (T.Jones@curtin.edu.au)
- Heritage activism and the state in Contemporary Iran. Ali Mozaffari (a.mozaffari@curtin.edu.au)
- Regional and international connections in the local heritage movements in Penang, Malaysia and Medan, Indonesia. Imran bin Tajudeen (imran.tjdn@gmail.com)

Session: Dancing with the Intangible: Making Heritage more Critical through Corporeal Theory and Archival Choreographies

Theme: Intangible Cultural Heritage

Room: COP GO31

Session Chair: Astrid von Rosen (astrid.von.rosen@arthist.gu.se)

- Space, Voice and Your Artistic Practice. Marika Hedemyr.
- From Belatedness to Becomingness: A Dancerly Activation of the Archive: Astrid von Rosen.

- Walking in the Steps of Rubicon or, Taking an Autographic Turn: Marsha Meskimmon.
- Resonance. A Vibrating Re-Search: Monica Sand.
- Digital Dumps or Critical Archives? The Camera and Intangible Heritage: Linda Sternö.

Session: Materializing testimony: museums, heritage, and trauma. Part 1

Theme: Memory, Heritage and Museums

Room: HA GO40

Session Chair: Graeme Were (g.were@uq.edu.au)

- The Obstacles to Materializing Testimony: The Representation of the Forgotten Australians. Adele Chynoweth (adele.chynoweth@anu.edu.au)
- Perverse Archives. Gillian Whitlock (G.Whitlock@uq.edu.au)
- Objects of Remembrance: Momento Mori from the Canterbury Earthquakes. Lyndon Fraser (lyndon.fraser@canterbury.ac.nz)
- Museums, Tours, and War Memorials in Sarajevo. Emily Makas (emakas@uncc.edu)

Session: Inclusive Heritage and Human Rights in Asian Governance Contexts. Part 1

Theme: Human Rights and Ethics

Room: MORAN G008

Session Chair: William Logan and Ana Filipa Vrdoljak ([wl@deakin.edu.au](mailto:wlog@deakin.edu.au))

- Ethnicity, Heritage and Human Rights in the Union of Myanmar. William Logan ([wl@deakin.edu.au](mailto:wlog@deakin.edu.au))
- The Rights to Development and Cultural Heritage at Bagan in Myanmar. Anne Laura Kraak (akraak@deakin.edu.au)
- Heritage Listing as a Tool for Advocacy in Asia: UNESCO Regimes, Sovereignty and Self-Determination in International Cultural Heritage Law. Lucas Lixinski (l.lixinski@unsw.edu.au)

Session: Critical Heritage Studies in North America: Issues, Ideas and Forward Thinking

Theme: Theorising cultural heritage studies

Room: HA GO52

Session Chair: Michelle Stefano (michelle.stefano@maryland.gov)

- The Intangible Cultural Heritage of Industrial Boom and Bust: critical heritage work in the communities of the Sparrows Point Steel Mill of Baltimore, USA. Michelle L. Stefano (michelle.stefano@maryland.gov)
- Critical Reflections on Institutional Engagement with the Intangible. Meredith Holmgren (holmgrenm@si.edu)
- Between Intangible Cultural Heritage Studies and Intercultural Studies: Challenges and New Directions for Research. Laurier Turgeon (Laurier.Turgeon@hst.ulaval.ca)
- The Fusion of Law and Ethics in U.S. Cultural Heritage Management. Hilary A. Soderland (hsoderland@cantab.net)
- Key Considerations for Developing Effective, Community-based Heritage Policies in the US: A Call for a Real-Cultural-Politick and Applied Critical Heritage Studies. James Counts Early (earlyj@si.edu)

Session: Urbanism, Materiality and Heritage, standalone papers.

Theme: Urbanism, Materiality and Heritage

Room: COP GO39

Session Chair: Dewi (cut.dewi@anu.edu.au)

- The Historic Urban Landscape Paradigm and Cities as Cultural Landscapes: Critical Thinking on Urban Conservation. Ken Taylor (k.taylor@anu.edu.au)

- Viewing Bhadra: Of Pedestrian Vision and the Pleasurable City. Pooja Susan Thomas (poojathomas@iitgn.ac.in)
- Medan Merdeka.Teguh Utomo Atmoko (tiua@eng.ui.ac.id)

Session time 2:00-4:00

Session: Heritage Diplomacy. Part 2

Theme: Theorising cultural heritage studies

Room: COP Theatre

Session Chair: Tim Winter (tim.winter@deakin.edu.au)

- Heritage: National Identity, Globalisation and Cultural Diplomacy. Natsuko Akagawa (akagawa.n@gmail.com)
- World Heritage support and expert advice as cultural diplomacy in emergent Asia. Luke James (lukecjames@gmail.com)
- Genocide Memorialisation and International Diplomacy in Rwanda. John Giblin (johndgiblin@gmail.com)

Session: Contemporary Heritage Movements in Asia. Part 2

Theme: Critical approaches to heritage in Asia

Room: COP GO30

Session Chair: Ali Mozaffari (A.Mozaffari@curtin.edu.au)

- World Heritage Listing and Tourism in Chinese Cultural Heritage sites: A Case study in Ancient Villages in Southern Anhui – Xidi and Hongcun. Rouran Zhang (rouranzhang@live.cn)
- Re-theorising Architectural Heritage: Examining Its Roles in Heritage Process. Cut Dewi (cut.dewi@anu.edu.au)
- The Present Situation and Prospect of Chinese Historic Garden Heritage. Pan Zhou, Jiayu Wu and Yan Du (annaxiacuijun@gmail.com)

Session: Timeless performance: the transmission of gestures in artistic practices

Theme: Intangible Cultural Heritage

Room: COP GO31

Session Chair: Gabriel Gee (gabrielngee@gmail.com) and Michelle L. Stefano (mstefano@msac.org)

- Understanding 'Performance' in American Indian Pow Wows. Michelle L. Stefano (mstefano@msac.org)
- Erewhon Wasn't Built in a Day: the role of hapticity in the imagining, realisation and experience of the contemporary work of art. Jan Guy
- Surviving' gestures in the work of Alastair MacLennan. Gabriel Gee (gabrielngee@gmail.com)
- I'm only here for me Dad's sake: generational gestures in participatory art. Toby Juliff (toby.juliff@unimelb.edu.au)

Session: Materializing testimony: museums, heritage, and trauma. Part 2

Theme: Memory, Heritage and Museums

Room: HA GO40

Session Chair: Graeme Were (g.were@uq.edu.au)

- Many Threads: mending trauma in the museum. Jo Besley (j.besley@uq.edu.au)
- A Seismic Shakeup. Patricia Allan (patricia.allan@pg.canterbury.ac.nz)
- The Australian South Sea Islanders (ASSI) – a continuous presence in south-east Queensland, Kathleen Mary Fallon (falkm002@mymail.unisa.edu.au)

- Extended discussion

Session: Inclusive Heritage and Human Rights in Asian Governance Contexts. Part 2

Theme: Human Rights and Ethics

Room: MORAN G008

Session Chair: William Logan (wl@deakin.edu.au)

- The Politics of Minor Heritage: frameworks for reconciliation Anoma Pieris (apieris@unimelb.edu.au)
- Heritage protection law, cultural identity and rights in China. Stefan Gruber (stefan.a.k.gruber@gmail.com)
- World Heritage Sites on the Frontier and Boundary. Ana Filipa Vrdoljak (ana.vrdoljak@uts.edu.au)
- Extended discussion

Session: Heritage Outside In. Part 1

Theme: Multiculturalism, migration and diaspora

Room: COP GO29

Session Chair: Sybill Frank (sybille.frank@tu-berlin.de)

- 'All that we are' - Heritage Outside In and Upside Down. Roshi Naidoo (roshi.naidoo@yahoo.co.uk)
- The Heritage of Past Conflict as a Basis for the Negotiation of Identity and Diversity - The Case Study of a medieval anti-Jewish Massacre. Leonie Wieser (leoniewieser@gmx.net)
- Minority heritage in the making: The re-emergence of the desecrated Jewish cemetery of Thessaloniki in the public sphere. Esther Solomon
- Public memorialising and the making of heritage: the Chattri Indian Memorial. Susan Ashley (susan.ashley@northumbria.ac.uk)

Session: Circulation and marketization of things with history

Theme: Theorising cultural heritage studies

Room: HA GO52

Session Chair: Helene Brembeck (helene.brembeck@cfk.gu.se) and Ingrid Martins Holmberg (ingrid.holmberg@conservation.gu.se)

- Marketization of cultural heritage - framing value. Helene Brembeck (helene.brembeck@cfk.gu.se)
- Roots en route: Circulation of plants with history in private gardens. Katarina Saltzman (katarina.saltzman@gu.se)
- Circulation of Sites and Localities as Heritage. Ingrid Martins Holmberg (ingrid.holmberg@conservation.gu.se)
- Urban heritage as an infrastructure – localisation of the vintage- and second hand sector in Gothenburg, Sweden. Krister Olsson (krister.olsson@conservation.gu.se)
- Servicing the 'neo-renaissance traveller': boutiques hotels and the re-imagining of heritage for the creative class. Rowena Butland and Matthew Rofe (rowena.butland@unisa.edu.au)

Session: The furniture of the city: overlooked artefacts and creative heritage methodologies

Theme: Urbanism, Materiality and Heritage

Room: COP GO39

Session Chair: Jennifer Preston (JPreston@jpad.com.au)

- Erected for the Traveller's Convenience: mounting steps, upping stones and louping-on stanes Jennifer Preston jpreston@jpad.com.au
- Looking for the overlooked, experiencing the incidental: urban walking and other creative methodologies in critical heritage studies of the city. Naomi Stead (n.stead@uq.edu.au)

- Playground equipment – an undervalued cultural heritage worth discussing? Catharina Nolin (catharina.nolin@arthistory.su.se)
- Movable Topographies: Negotiating the built cultural heritage of Reykjavik’s city-centre. Ólafur Rastrick (rastrick@hi.is)

Session time 4:30-6:30

Session: Heritage Diplomacy. Part 3

Theme: Theorising cultural heritage studies

Room: COP Theatre

Session Chair: Tim Winter (tim.winter@deakin.edu.au)

- The Cannes Film Festival as a precursor of Heritage Diplomacy. Jose Antonio Gonzalez Zarandona (jose.gonzalez@unimelb.edu.au)
- From rags to riches: The (mis)fortunes of ‘The Archaeological Sites of the Island of Meroe’ World Heritage property in Sudan. Cornelia Kleinitz (cornelia.kleinitz@staff.hu-berlin.de)
- Digital Heritage Diplomacy and the Scottish Ten Initiative. Amy Clarke (amy.clarke@uq.edu.au)
- Extended Discussion

Session: Cross-cultural memory practices: Patyegarang in the archive, film, literature and dance.

Theme: Memory, Heritage and Museums

Room: COP GO30

Session Chair: Susannah Radstone (Susannah.Radstone@unisa.edu.au)

- Colonial Oblivion and Cross-cultural memory practices. Ross Gibson (ross.gibson@canberra.edu.au)
- Heritage and the literary-historical imagination: Reading Kate Grenville’s *The Lieutenant*. Susannah Radstone (susannah.radstone@unisa.edu.au)
- Becoming Tangible: Patyegarang on screen. Felicity Collins (f.collins@latrobe.edu.au)

Session: Asian Borderlands and the Regulation of Intangible Cultural Heritage

Theme: Intangible Cultural Heritage

Room: COP GO31

Session Chair: Alexandra Denes (alexdenes@gmail.com)

- Discourses About Intellectual and Cultural Property and Intangible Cultural Heritage in Asian Borderlands. Christoph Antons (christoph.antons@deakin.edu.au)
- Ethnic Minority Intangible Heritage in the Borderlands between China and its Southeast Asian Neighbours: Regulation and Reality. William Logan (wl@deakin.edu.au)
- Performing the Border: Intangible Cultural Heritage and the Containment of ethnic Khmer Identity in Thailand. Alexandra Denes (alexdenes@gmail.com)
- Preah Vihear Temple World Heritage: State, environment, border communities. Kimly Ngoun (ngounkimly@yahoo.com)

Session: Working class heritage

Theme: Class and Heritage

Room: HA GO40

Session Chair: Gary Campbell (gary.campbell2105@sky.com)

- Bogged in boganity: Class, place and heritage during Port Adelaide's waterfront renewal. Adam Paterson (adam.paterson@flinders.edu.au)
- ‘Tracking’ Working Class Heritage. Iain J. Robertson (irobertson@glos.ac.uk)

- Working Class Heritage as a cultural and political resource in the de-industrialised city
Ragnhild Sjurseike (ragnhild.sjurseike@uis.no)
- Humble heritage and the fragile fabric of East Ballarat. Ailsa Brackley du Bois
(abrackleydubois@federation.edu.au)

Session: Resource Frontiers: How Indigenous people, mining and heritage in Australia and the United States shape our nations

Theme: Human Rights and Ethics

Room: MORAN G008

Session Chair: Jane Lydon (jane.lydon@uwa.edu.au)

- Representing resource frontiers in Western Australia. Jane Lydon (jane.lydon@uwa.edu.au)
- The heritage of Indigenous people in resource industries in the Northwest. Alistair Paterson
(alistair.paterson@uwa.edu.au)
- Diminishment vs Development. Aileen Walsh (aileen.walsh@uwa.edu.au)
- "Mining is Our Heritage": Corporate Heritage Discourse and the Politics of Extraction in Michigan's Upper Peninsula. Melissa F. Baird (mfbaird@mtu.edu)

Session: Heritage Outside In. Part 2

Theme: Multiculturalism, migration and diaspora

Room: COP GO29

Session Chair: Susan Ashley (susan.ashley@northumbria.ac.uk)

- Competing representations of place: The Nyoongar Tent Embassy and the horizons of heritage. Shaphan Cox and Thor Kerr (s.cox@curtin.edu.au)
- Child in the World, World in the East End. Eithne Nightingale
(eithne.nightingale1@btinternet.com)
- Icelandic heritage in Brazil. Eyrún Eypórsdóttir (eye3@hi.is)
- Cultural Cartographies: A Century of Heritage-making in the Tr'ondëk/Klondike. David Neufeld (davidhneufeld@gmail.com)
- Negotiating the German Colonial Past in Berlin's African Quarter. Sybille Frank
(sybille.frank@tu-berlin.de)

Session: Critical Heritage Studies and emerging and received Asia-Pacific heritage sensibilities

Theme: Theorising cultural heritage studies

Room: HA GO52

Session Chair: Elizabeth Pishief (Elizabeth.Pishief@aucklandcouncil.govt.nz)

- Turning Over Old Ground: an examination of garden heritage within the curtilage of historic places in Aotearoa New Zealand. Susette Goldsmith (sgoldsmith@clear.net.nz)
- Putting theory into practice: the connect and heritage management in local government in Aotearoa New Zealand. Elizabeth Pishief (Elizabeth.Pishief@aucklandcouncil.govt.nz)
- Re-conceptualising protected areas: lessons from heritage management on Rangitoto and Motutapu islands, New Zealand. David Bade (David.Bade@aucklandcouncil.govt.nz)
- Locating scientific heritage in India: the case of an institution and its archive. Anwesha Chakraborty (anwesha.chakraborty3@unibo.it)

Session: Overlooking investigation: subtleties of inclusion and exclusion

Theme: Urbanism, Materiality and Heritage

Room: COP GO39

Session Chair: Anneli Palmsköld (anneli.palmskold@conservation.gu.se)

- Inclusion and Exclusion in Heritage Planning - the Case of Kiruna, Sweden. Jennie Sjöholm
(jennie.sjoholm@ltu.se)

- Enacting identity in the open spaces of Baghdad. Annelies Van de Ven (anneliesv@student.unimelb.edu.au)
- On the making of measured drawings of old buildings. Kina Linscott (kina.linscott@conservation.gu.se)
- In the mind of the maker: on analysing folk art textiles on a World Heritage site. Anneli Palmsköld (anneli.palmskold@conservation.gu.se)

Evening Session: COP Theatre

6:30-7:00 Reception (Drinks and light refreshments)

7:00-8:00 Opening of the Centre for Heritage and Museum Studies &

Keynote Address: Michael Herzfeld Accumulation and Elimination: Or, the Return to Rubbish

Day 2 Wednesday December 3

Session time 8:30-10:30

Session: Keynote Speakers

Room: COP Theatre

Session Chair: Laurajane Smith

Keynote: Zongjie Wu: Exploring Confucian Meanings of Cultural Heritage: The Case of Confucius' Homeplace

Keynote: Margaret Wetherell: The 'Turn to Affect' in Social Research – Towards a Practice Approach

Session time 11:00-1:00

Session: Rules of Engagement: uses and abuses of heritage expertise. Part 1

Theme: Theorising cultural heritage studies

Room: COP Theatre

Session Chair: Trinidad Rico (trinidad.rico@qatar.tamu.edu)

- The sacred cityscape: Expertise and the construction of religious architecture in Qatar. Trinidad Rico (trinidad.rico@qatar.tamu.edu)
- Thinking of heritage expertise as a building practice. Denis Byrne (d.byrne@uws.edu.au)
- Finding Local Expertise in the Post-Conflict Heritage Package. John Giblin (johndgiblin@gmail.com)
- Assembling the future: towards an ontological politics of heritage expertise. Rodney Harrison (r.harrison@ucl.ac.uk)

Session: Multiculturalism, migration and diaspora, standalone papers. Part 1.

Theme: Multiculturalism, migration and diaspora

Room: COP GO30

Session Chair: Janecke Wille (janecke.wille@anu.edu.au)

- The myth of Chinese market gardening in late Colonial and early Federation Australia. Hendrik Berrevoets (eberrev@deakin.edu.au)
- Beyond the rhetoric of an 'inclusive national identity': Understanding the potential impact of Scottish museums on public attitudes to issues of identity, citizenship and belonging in an age of migrations. Katherine Lloyd (Katherine.Lloyd@ncl.ac.uk)
- Governance of contested heritage in multicultural societies. Jeroen Rodenberg (j.rodenberg@vu.nl)

- Embarrassment, shame, pride and a claim to the birth of White Australia. Karen Schamberger (kschambe@deakin.edu.au)

Session: Rethinking Intangible Cultural Heritage in Asia. Part 1

Theme: Intangible Cultural Heritage

Room: COP GO31

Session Chair: Chair: Tzu-Yu Chiu (tzu-yu.chiu@anu.edu.au)

- Intangible Cultural Heritage in China. Yujie Zhu (yujie.zhu@anu.edu.au)
- Rethinking ‘Living Culture’: A Comparative Analysis of Framing Intangible Cultural Heritage in China and Japan. Christina Maags (maags@soz.uni-frankfurt.de) and Ioan Trifu (trifu@jur.uni-frankfurt.de)
- Rethinking authenticity in intangible cultural heritage safeguarding in China. Jay Junjie Su (junjies@deakin.edu.au)
- Embodied Heritage: ‘intangible’ nonetheless? Natsuko Akagawa (akagawa.n@gmail.com)

Session: Redressing Colonial Wrongs? Expanding the Legal, Historical, and Political Frame of Cultural Heritage Restitution Debate. Part 1

Theme: Human Rights and Ethics

Room: MORAN G008

Session Chair: Cynthia Scott (cynthiascott@earthlink.net)

- Solidarity, Cooperation, Goodwill: Understanding Post-Colonial Cultural Property Return from the Netherlands to Indonesia. Cynthia Scott (cynthiascott@earthlink.net)
- The Art of (Re)Possession: Congo, Belgium and the Debate over Cultural Restitution. Sarah Van Beurden (van-beurden.1@osu.edu)
- Colonial and Post-Colonial Discourses in the Restitution of the Axum Stele (Ethiopia). Lucas Lixinski (l.lixinski@unsw.edu.au)
- The Restitution of Land and the Repatriation of Law in the Caribbean. Amy Strecker (a.strecker@arch.leidenuniv.nl)

Session: Exploring ‘value’ in heritage value

Theme: Authenticity, aesthetics and value

Room: COP GO29

Session Chair: Elizabeth Carnegie (e.carnegie@sheffield.ac.uk)

- Drawing a line around value: Recognising the social construction of ‘significance’ and ‘insignificance’ in the management of the Angkor World Heritage Area. Rowena E Butland (rowena.butland@unisa.edu.au)
- Exploring Apocalyptic Values in Heritage Tourism. Hazel Tucker (hazel.tucker@otago.ac.nz)
- Heritage, politics, practice: heritage values’ role in defining the welfare state. Torgrim Sneve Guttormsen and Grete Swensen (torgrim.guttormsen@niku.no)
- Fiddle Dances as heritage: competing and coalescing regimes of value. Sarah Quick (squick@cottey.edu)

Session: Emotion, affect and empathy in museum and heritage studies. Part 1

Theme: Affect and emotion

Room: HA GO52

Session Chair: Gary Campbell

- Affect, Emotion and the Politics of Critical Heritage Studies. Laurajane Smith and Gary Campbell
- Heritage and Affectivity in Antiquarian Narratives of Fifteenth-Century England. Alicia Marchant (alicia.marchant@uwa.edu.au)

- Intimacy and heritage practice: a critique of ‘statements of significance’. Steve Brown (sbro6391@uni.sydney.edu.au)
- Ecologies of Memory - Affect and Heritage. Andrea Connor (connor_andrea@hotmail.com)

Session: Themes and issues in critical heritage: exploring the human and non-human animal relationship

Room: COP GO39

Session Chair: Hilda Kean

- Writing in or/and ignoring animals? A changing animal – human relationship in critical heritage? Hilda Kean (hildakean@hotmail.com)
- Exploring inter-species relationships at the National Museum of Australia. Martha Sear and Kirsten Wehner (Martha.Sear@nma.gov.au)

Session time 2:00-4:00

Session: Rules of Engagement: uses and abuses of heritage expertise. Part 2

Theme: Theorising cultural heritage studies

Room: COP Theatre

Session Chair: Trinidad Rico (trinidad.rico@qatar.tamu.edu)

- Different voices, different narratives - re-siting boundaries between 'us' and 'the other' in heritage writing. Anna Karlström (annakarlstrom@me.com)
- Enacting conservation: how heritage experts produce the Past. Sian Jones and Tom Yarrow (sian.jones@manchester.ac.uk)
- A tight rein: Knowledge, power and cultural heritage management in Port Adelaide. Adam Paterson (adam.paterson@flinders.edu.au)
- Do we really need to listen? On giving and getting in community-based heritage work in Sudan. Cornelia Kleinitz (cornelia.kleinitz@staff.hu-berlin.de)

Session: Multiculturalism, migration and diaspora. Standalone papers, part 2.

Theme: Multiculturalism, migration and diaspora

Room: COP GO30

Session Chair: Holly Anderson (holly.anderson86@hotmail.com)

- Monuments and the Multicultural City. Deidre O’Sullivan & Ruth Young (rly3@leicester.ac.uk)
- How is Heroic National Memorials paying homage to a remote collective past re-negotiated in present Multicultural Societies? Torgrim Sneve Guttormsen (torgrim.guttormsen@niku.no)
- Heritage and identity construction in the context of South Sudanese resettlement in Australia. Ibolya (Ibi) Losoncz (Ibolya.Losoncz@anu.edu.au)
- Settlement and (be)longing among South Sudanese Australians in Canberra. Janecke Wille (janecke.wille@anu.edu.au)

Session: Rethinking Intangible Cultural Heritage in Asia Part 2

Theme: Intangible Cultural Heritage

Room: COP GO31

Session Chair: Rouran Zhang (rouran.zhang@anu.edu.au)

- A Phoenix Reborn: Transforming Roles of Ritual in Gouliang Miao Village. Hua Yu (yuhuafish@gmail.com)
- Rethinking “Community” in the Heritagization of Mazu belief in China. Ming-Chun Ku (mcku@mx.nthu.edu.tw)
- Sustaining Chinese Intangible Cultural Heritage: The aura of Chinese folk culture and its dynamics in cultural industries. Jiabao Wang (kacx3wja@nottingham.edu.my)

Session: Disturbing Locations: Heritage and the mapping of minority and Indigenous traces

Theme: Memory, Heritage and Museums

Room: HA GO40

Session Chair: Susannah Radstone (Susannah.Radstone@unisa.edu.au)

- 'Black Jack' Speaks: The Strange Afterlife of Governor Arthur's proclamation boards to the Aborigines in the historical imaginary. Penelope Edmonds (penny.edmonds@utas.edu.au)
- A Delicate Menace: Contesting colonial settler heritage and the pastoral frontier through cultural artefacts and the transformative process of visual art. Sue Kneebone (sue.kneebone@gmail.com)
- The ASSI - a pilgrimage through their significant sites in Queensland. Kathleen Mary Fallon (falkm002@mymail.unisa.edu.au)
- 'Born to be a Stoway': graffiti, identity and placemaking at the North Head Quarantine Station, Manly. Annie Clarke (annie.clarke@sydney.edu.au)

Session: Redressing Colonial Wrongs? Expanding the Legal, Historical, and Political Frame of Cultural Heritage Restitution Debate. Part 2

Theme: Human Rights and Ethics

Room: MORAN G008

Session Chair: Andrzej Jakubowski (andrzej.jakubowski@eui.eu)

- Restitution and the Australian Experience 1970s to the Present Day: From Keeping Places to Digital Platforms. Ana Vrdoljak (Ana.Vrdoljak@uts.edu.au) and Phil Gordon (Phil.Gordon@austmus.gov.au)
- Critical heritage practice and the empire of the museum: new challenges of repatriation and restitution in Southern Africa. Ciraj Rassool (cirajrassool@gmail.com)
- Cultural Heritage Restitution and the Politics of Reconciliation. Andrzej Jakubowski (andrzej.jakubowski@eui.eu)
- Extended discussion

Session: What are we talking about when we talk about destruction in Heritage Studies?

Theme: Authenticity, aesthetics and value

Room: COP GO29

Session Chair: Antonio Gonzalez (habana33@gmail.com)

- Hollowed Ground: Where destruction becomes preservation in bioanthropology. Amanda Murphy (amanda.murphy@postgrad.manchester.ac.uk)
- Unmaking heritage. Gisela Welz (G.Welz@em.uni-frankfurt.de)
- Heritage claims and incompleteness of the things marked as 'heritage' in the cases from Turkey. Eisuke Tanaka (eisuket@gmail.com)
- Restoration and Renewal: The conservation of the cultural heritage values of earthquake-prone buildings. Moira Smith (Moira_c_s@hotmail.com)

Session: Emotion, affect and empathy in museum and heritage studies. Part 2

Theme: Affect and emotion

Room: HA GO52

Session Chair: Laurajane Smith (laurajane.smith@anu.edu.au)

- Guided Experience: Translation and Prosthetic Memory in the Holocaust Museum. Sharon Deane-Cox (sharon.deane@ed.ac.uk)
- Dark Shadows and National Identity: Remembering Death, Disaster and Critical Heritage in Australia. Elspeth Frew and Leanne White (LeanneK.White@vu.edu.au)
- Speaking for Landscape. Leanne Howard (l.howard@student.unimelb.edu.au)

- Distance and Affect in Heritage Conservation. Cameron Logan (cameron.logan@sydney.edu.au)

Session: Another Brick in the Wall? Critical approaches to heritage education

Theme: Pedagogy of Critical Heritage Studies

Room: COP GO39

Session Chair: Kerstin Stamm (kerstin.stamm@gmx.net)

Roundtable discussion: Rowena Butland, Rowena.Butland@unisa.edu.au; Jeff Cody, jcody@getty.edu; Andrea Witcomb, andrea.witcomb@deakin.edu.au.

Session time 4:30-6:30

Session: Rules of Engagement: uses and abuses of heritage expertise. Part 3

Theme: Theorising cultural heritage studies

Room: COP Theatre

Session Chair: Trinidad Rico (trinidad.rico@qatar.tamu.edu)

- In with the 'new', out with the bold? Conformity, new heritage and new cultural landscapes. Steve Brown (sbro6391@uni.sydney.edu.au)
- Struck by Lightning: rethinking the nexus between Indigenous Australian land management and natural forces. Brian Egloff (brian.egloff@canberra.edu.au)
- The aesthetics of local expertise in the World Heritage Committee locale. Luke James (lcjames@deakin.edu.au)
- Cultural heritage, Place-based development and the Village Development Coordinator as an Expert in rural Finland. Maija Lundgren (maija.lundgren@utu.fi)

Session: Citizen Heritage: provoking participation in place through digital technologies.

Theme: Digital heritage and social media

Room: COP GO30

Session Chair: Hannah Lewi (hlewi@unimelb.edu.au)

- Provoking co-production of heritage interpretation in Port Melbourne through digital technologies. Hannah Lewi, Wally Smith and Steve Cooke (hlewi@unimelb.edu.au)
- Community Visualisations? The authenticity and value of 3D digital technologies and objects. Stuart Jeffrey, Alex Hale, Cara Jones, Siân Jones and Mhairi Maxwell (s.jeffrey@gsa.ac.uk)
- Co-Curate North East: Creating Sustainable Routes for Communities in the North East of England to Digitally Transform and Co-Produce Open Cultural Resources. Katherine Lloyd (Katherine.Lloyd@ncl.ac.uk)
- Interconnecting Tangible, Intangible and Digital Culture: Mediated Memories and the Sydney Opera House. Cristina Garduno Freeman (cristina_gf@iinet.net.au)
- Critical Theory, Game-Based Learning and Virtual Heritage. Erik Champion (erik.champion@curtin.edu.au)

Session: What's wrong with this picture? Intangible cultural heritage in Switzerland

Theme: Intangible Cultural Heritage

Room: COP GO31

Session Chair: Ellen Hertz (ellen.hertz@unine.ch)

- Mountain herbs with 'Swiss quality': agricultural policies, niche market and heritage making. Julie Perrin (julie.perrin@unine.ch)
- Noise, frames and secrets: challenging intangible cultural heritage in three exhibitions. Mayor Grégoire (gregoire.mayor@ne.ch)
- Possibilities gone missing: The widening and narrowing of the Swiss heritage discourse. Silke Andris (silke.andris@unibas.ch)

- Swiss bank secrecy: a tradition in need of urgent safeguarding!!! Ellen Hertz (ellen.hertz@unine.ch)
- 'We, Exceptional Swiss Watchmakers!': Watch-Making as Swiss Patrimonial Know-How. Hervé Munz (herve.munz@unine.ch)

Session: Heritage, Memory and Loss

Theme: Memory, Heritage and Museums

Room: HA GO40

Session Chair: Roy Jones (r.jones@curtin.edu.au)

- Western Australia's disappearing 'shackie' settlements: a heritage or a memory? Roy Jones. (r.jones@curtin.edu.au)
- Mnemonic loss and heritage retention: exploring memorialisation in the Forest of Dean, (U.K.). Iain J. M. Robertson (irobertson@glos.ac.uk)
- Memory and the work of forgetting: telling protest in the English countryside. Carl J. Griffin (Carl.Griffin@sussex.ac.uk)
- Mourning the loss of place: The consequences of separation from identity defining places in Australian Aboriginal Everyday Life. Christina Birdsall-Jones (C.Birdsall-Jones@curtin.edu.au)

Session: Heritage: (re-)theorising rights, responsibilities and ethics

Theme: Human Rights and Ethics

Room: MORAN G008

Session Chair: Charlotte Woodhead (c.c.woodhead@warwick.ac.uk) and Andrzej Jakubowski (andrzej.jakubowski@eui.eu)

- Moral entitlement to cultural heritage. Charlotte Woodhead (c.c.woodhead@warwick.ac.uk)
- Local government responsibilities for heritage awareness and management in the current neoliberal environment: A South Australian case study. Anna Leditschke and Rowena Butland (ledam001@students.unisa.edu.au)
- Heritage Assemblages: Rights-based Struggles on Resource Frontiers. Rosemary J. Coombe and Melissa F. Baird (rcoombe@yorku.ca)
- On Defining Collective Rights to Cultural Heritage: An International Legal Perspective. Andrzej Jakubowski (andrzej.jakubowski@eui.eu)
- Temporal Consciousness under Threat? Archaeological Heritage and the Future of Tourism Maija Mäki (maija.j.maki@utu.fi)

Session: Emotion, affect and empathy in museum and heritage studies. Part 3

Theme: Affect and emotion

Room: HA GO52

Session Chair: Laurajane Smith

- From kisses to conservation. Aspects of materiality and emotions on material sacredness and sacred heritage in post-Reformation Sweden. Helena Wangefelt Ström (helena.wangefelt.strom@kultmed.umu.se)
- In the pathos of the Padres: California missions and affective heritage. Elizabeth Kryder-Reid (ekryderr@iupui.edu)
- Re-assembling Stones: examining farming practices of stone artefact collection and redistribution on Yorke Peninsula, South Australia. Belinda Liebelt (belindaliebelt@gmail.com)
- Extended discussion

Session: Critiquing Heritage Studies Curricula: A cross-national survey

Theme: Pedagogy of Critical Heritage Studies

Room: COP GO39

Session Chair: Phaedra Livingstone (phaedra@uoregon.edu)

- The critical, the practical, the personal: Ideas on heritage studies curricula. Susan Ashley (susan.ashley@northumbria.ac.uk)
- Critical Heritage Studies Curriculum in China. Yiping Dong (Yiping.Dong@xjtlu.edu.cn) and Andrew Johnston (andrew.johnston@xjtlu.edu.cn)
- Critical Heritage Studies Curriculum in South East Europe. Darko Babic (dbabic@ffzg.hr)

Evening: Conference Dinner

Time: 7:30

Venue: National Museum of Australia

Day 3 Thursday December 4

Session time 8:30-10:30

Session: The Historical Formation of Heritage Conceptions in Cultural Contexts. Part 1

Theme: Theorising cultural heritage studies

Room: COP Theatre

Session Chair: Lucie Morisset (morisset.lucie@uqam.ca)

- Session keynote: Apparatus or Community? Heritage as two visions of the Hereafter. Lucie K. Morisset (morisset.lucie@uqam.ca)
- Globality, locality and the national narrative in Mexico's heritage regulations and conservation. Josée Laplace (josee.laplace@gmail.com)
- The new Quebec's Cultural Heritage Act: moving toward heritage community and cultural identity. What are its effects on aboriginal heritage? Édith Prigent (collection2@mrvs.qc.ca)

Session: Reimagining Heritage in East Asia Part 1

Theme: Critical approaches to heritage in Asia

Room: COP GO30

Session Chair: Yujie Zhu, and Xiaoyang Zhu (yujie.zhu@anu.edu.au)

- Reimagining Heritage in China. Yujie Zhu (yujie.zhu@anu.edu.au)
- Chinese courtyard house. History, Principles, Implantation for contemporary community planning. I-Chen Li (janelee323@hotmail.com)
- Shangri-La Project: Ambivalence and Ambiguity of Intangible Heritage in Southwest China. Jundan (Jasmine) Zhang (jasmine.zhang@otago.ac.nz)
- The Turtle Garden: Negotiating and Representing Diasporic Imagination of Chinese Identities, Nation and Belonging in the Space of Museum. Cangbai Wang (c.wang6@westminster.ac.uk)

Session: Heritage in Conflict. Part 1

Theme: Conflict and destruction

Room: COP GO31

Session Chairs: Feras Hammami (feras.hammami@gu.se)

- Urban Resistance: New Heritage and Commons in Conflict Situations. Feras Hammami and Evren Uzer (feras.hammami@gu.se)
- Agonistic Heritage in Conflict-time and Beyond. Britt Baille (bab30@cam.ac.uk)

- 'Dispersed Objects': Postwar Ruins in Cyprus. Gisela Welz (G.Welz@em.uni-frankfurt.de)

Session: Crafting Authenticity. Traditional craftsmanship in the intersection of tangible and intangible heritage.

Theme: Communities, museums and heritage

Room: HA GO40

Session Chair: Gunnar Almevik (gunnar.almevik@conservation.gu.se)

- Craft Laboratory. Modelling of practice-led research, sharing and capacity building to sustain heritage crafts. Gunnar Almevik (gunnar.almevik@conservation.gu.se)
- Heritage on the surface? Investigating notions of tradition and efficiency in Swedish log-house production. Emlan Wolke (emlan.wolke@hotmail.se)
- Osmosis: Diffusion and the paradox of intervention in empirical transfer and tradition. Ross Berryman (ross.berryman@unimelb.edu.au)
- Down to earth. Eliciting the heritage of craft and community-based conservation in the Fujian Tulou. Gunnar Almevik and Qinghua Guo (gunnar.almevik@conservation.gu.se)
- Key Characteristics of Chinese Traditional Folk Architectural System and Research on Tangible and Intangible Elements in the System - Taking the Timber Architectural Craftsmanship in Fujian, South China, as Example. Yu-yu Chang (zyu0205@163.com)

Session: Intangible Cultural Heritage, standalone papers. Part 1

Theme: Intangible Cultural Heritage

Room: MORAN G008

Session Chair: Joanna Barrkman (joanna.barrkman@anu.edu.au)

- Characterising the threat to intangible cultural heritage as a 'wicked' problem: The case of endangered musical heritage. Catherine Grant (catherine.grant@newcastle.edu.au)
- Sign languages, Safeguarding and Deaf communities: Cochlear Implants, the 2003 UNESCO Convention and Identity Politics. Marc Jacobs (marc.jacobs@faronet.be)
- From Write Your Own History to heritage formation in South Africa after apartheid: Producing oral histories as intangible. Leslie Witz (lesliewitz@gmail.com)

Session: Reconceptualising experience through heritage. Part 1

Theme: Affect and Emotion

Room: COP GO29

Session Chair: Andrea Witcomb (andrea.witcomb@deakin.edu.au)

- Look, Listen and Feel – The role of the senses in producing cross-cultural experiences. Andrea Witcomb (andrea.witcomb@deakin.edu.au)
- Emotional engagement in heritage sites: We think therefore we feel. Sheila Watson (serw1@le.ac.uk)
- Border crossings and transcultural encounters in the touring exhibition. Lee Davidson (lee.davidson@vuw.ac.nz)

Session: Theorising cultural heritage studies, standalone papers. Part 1

Theme: Theorising cultural heritage studies

Room: HA GO52

Session Chair: Laura Armstrong

- The Foundation and Cultural Heritage. Suvi Heikkilä (suviheikkila@yahoo.com)
- Heritage as cultural imaginary. Malin Weijmer (malin.weijmer@conservation.gu.se)
- Gender and Heritage. Wera Grahn (wera.grahn@liu.se)
- Humans, animals and genetics – Living bodies as cultural heritage. Visa Immonen (visa.immonen@helsinki.fi)

Roundtable: Heritage and Tourism in SE Asia: reaching the tipping point?

Theme: Critical heritage and critical tourism studies

Room: COP GO39

Session Chair: Robyn Bushell (R.BUSHELL@uws.edu.au)

Roundtable panel: Russell Staiff; Bill Logan, Denis Byrne; Tim Winter and Alexandra Denes

Session time 11:00-1:00

Session: The Historical Formation of Heritage Conceptions in Cultural Contexts. Part 2

Theme: Theorising cultural heritage studies

Room: COP Theatre

Session Chair: Lucie Morisset (morisset.lucie@uqam.ca)

- Thinking heritage in the context of mobility. The case of the Armenian diaspora in Montreal and its virtual museum project. Marie-Blanche Fourcade (fourcade.marie-blanche@uqam.ca)
- From an individual patrimony to an English-oriented management of heritage: the Sephardic example. Jessica Roda (rodajessica@yahoo.com)
- From Monument to Heritage Community: Germany and Romania during and after Communism. Daniela Moisa and Jean-Sébastien Sauvé (dalimoisa@yahoo.com; jean-sebastien.sauve@kit.edu)
- Making Heritage and Setting Identity in Contemporary Romanian Rural World. Sonia Catrina (soniacatrina@gmail.com)

Session: Reimagining Heritage in East Asia. Part 2

Theme: Critical approaches to heritage in Asia

Room: COP GO30

Session Chair: Yujie Zhu and Xiaoyang Zhu (Yujie.Zhu@anu.edu.au)

- Buffer Zone as a Source of Meaning for the Inscribed Heritage - Family Lineages Surrounding the Mencius Temple. Ma Ni (manizju@163.com; lovexizi1109@163.com)
- Re-remembering a city: a case study of Keelung, Taiwan. Tzu-Yu Chiu (tzu-yu.chiu@anu.edu.au)
- Eco-Museum in China: Misunderstanding of conception and inappropriateness in implementation. Xiaomei Zhao (mayfishfish@gmail.com)

Session: Heritage in Conflict. Part 2

Theme: Conflict and destruction

Room: COP GO31

Session Chairs: Feras Hammami (feras.hammami@gu.se)

- Rethinking Demolition: reconciling cultural conflict in architectural heritage. Duncan Harding (dunc.harding@gmail.com)
- The National Museum of Aleppo in Times of Conflict. Andrew Jamieson and Youssef Kanjou (asj@unimelb.edu.au)
- Photographic archives as critical heritage: reading Kok Nam, Mozambican photographer. Patricia Hayes and Rui Assubuji (pnhayes@mweb.co.za)

Session: Forgetting and Remembering Heritage. Part 1

Theme: Memory, heritage and museums

Room: HA GO40

Session Chair: Paul Ashton

- Ethical forgetting, heritage values and significance. Tracy Ireland (tracy.ireland@canberra.edu.au)

- Remembering the Forgotten in Hay. Alison Atkinson-Phillips (Alison.Atkinson-Phillips@student.uts.edu.au)
- Redeeming Sites of Injustice: Human Rights and the Forgotten Australians. Jacqueline Z Wilson (jz.wilson@federation.edu.au)
- Recovering sites of migration – Collaborative Heritage Practice and Restorative Participation. Alexandra Dellios (alexandra.dellios@gmail.com)

Session: Intangible Cultural Heritage, standalone papers. Part 2

Theme: Intangible Cultural Heritage

Room: MORAN G008

Session Chair: Joanna Barrkman (joanna.barrkman@anu.edu.au)

- Transmitting Intangible Heritage: Shifts in Japan's Traditional Crafts. Voltaire Cang (vgcang@gmail.com)
- Heritage Lottery Fund's contribution to intangible cultural heritage in the UK. Eithne Nightingale (eithne.nightingale1@btinternet.com)
- Performing Salzburg's Intangible Heritage: Thomas Hörl's UNNESKO II. Claudia M. Stemberger (stemberger@artandtheory.net)

Session: Reconceptualising experience through heritage. Part 2

Theme: Affect and Emotion

Room: COP GO29

Session Chair: Andrea Witcomb (andrea.witcomb@deakin.edu.au)

- Affective experiences: the embodied performances of heritage making. Laurajane Smith (laurajane.smith@anu.edu.au)
- Affect, Memory, and Meaning in Archival Recordings of Yolngu Manikay. Peter Toner (ptoner@stu.ca)
- Affects of absence: Critically exploring experiences of a vanished town. Christina Lee (c.lee@curtin.edu.au)

Session: Theorising cultural heritage studies, standalone papers. Part 2

Theme: Theorising cultural heritage studies

Room: HA GO52

Session Chair: Alexandra Walton

- A Brick is not a Brick? Conversations on Critical Heritage and the Question of Architecture. Cristina Garduno Freeman (cristina_gf@iinet.net.au)
- 'All things are connected': the complexities of archaeological research within Ngarrindjeri ruwe (lands/waters). Kelly D. Wiltshire (kelly.wiltshire@flinders.edu.au)
- Just add heritage: an analysis of Australian Government sustainability policy using an 'anthropology of policy' approach. Veronica Bullock (veronica.bullock@anu.edu.au)
- Boundary Spanners, Cultural Heritage Brokers, Mediators and Facilitators: critical success (f)actors. Marc Jacobs (marc.jacobs@faronet.be)

Session: Authenticity and ambiguity: Facing sacred heritage and musealised sacredness. Part 1

Theme: Authenticity, aesthetics and value

Room: COP GO39

Session Chair: Anna Karlström (annakarlstrom@me.com)

- Holy Heritage - Meili Mountains. Sonja Laukkanen (sonjalaukkanen@hotmail.com)
- Temporality and morality in the heritage construction of Qatar. Trinidad Rico (trinidad.rico@qatar.tamu.edu)

- Understanding Authenticity: The role of tradition design in contemporary heritage management. Justin Hewitt (justin@hewittheritage.com)
- How was the Church of Sweden transformed into a national cultural heritage? Magdalena Hillström, Ola Wetterberg, Svante Beckman, Tobias Harding and Eva Löfgren (eva.lofgren@conservation.gu.se)

Session time 2:00-4:00

Session: Time, Space, Objects and Targets of Heritage.

Theme: Theorising cultural heritage studies

Room: COP Theatre

Session Chair: Marie-Blanche Fourcade (fourcade.marie-blanche@uqam.ca)

- Session keynote: Through History to Memory: how did Heritage reflect and help overcome social conflicts in Modern France? Jean-Yves Andrieux (jean-yves.andrieux@paris-sorbonne.fr)
- Quid Archives? Translating, framing, and constructing heritage fields in the World, with a diagnose in 'Belgium'. Marc Jacobs (marc.jacobs@faronet.be)
- Extended discussion

Session: Conflict, resilience, and researchers: self-reflections on heritage development as a reconstructive tool. Part 1

Theme: Conflict and destruction

Room: COP GO31

Session Chair: Daniel Laven, Ferras Hammami and Bosse Lagerqvist (daniel.laven@miun.se)

- Altering memory in the name of peace? Potentialities, limits and dangers of a cultural heritage approach to reconciliation in Colombia. Paolo Vignolo (paolo.vignolo@gmail.com)
- Tragic Past, Agreeable Heritage? The Volhynian massacres in 1943-44 and attitude to Polishness in Western Ukrainian-based intellectual polemic. Eleonora Narvselius (Eleonora.Narvselius@slav.lu.se)
- Heritage and Peace-Building? Reflections from Nablus, Nazareth, and the Israeli-Palestinian Conflict. Daniel Laven (daniel.laven@miun.se)

Session: Forgetting and Remembering Heritage. Part 2

Theme: Memory, heritage and museums

Room: HA GO40

Session Chair: Paul Ashton (Paul.Ashton@uts.edu.au)

- Forgetting the past. Elizabeth Bonshek (elizabeth.bonshek@canberra.edu.au)
- Forgetting and Remembering Children's Heritage. Kate Darian-Smith (k.darian-smith@unimelb.edu.au)
- Temporal Consciousness under Threat? Archaeological Heritage and the Future of Tourism Maija Mäki (maija.j.maki@utu.fi)
- Commentary : Remembering, forgetting and assembling heritage futures Rodney Harrison, (r.harrison@ucl.ac.uk)

Session: African Critical Heritage Studies.

Theme: Communities, museums and heritage

Room: MORAN G008

Session Chair: Herman Kiriama (hericonsult@gmail.com)

- Intangible Heritage in Conflict: Dying oral traditions amongst the Zulu people of South Africa and the spike in violence and suicide rates. Noleen Turner (turnern@ukzn.ac.za)

- Personal Memoir and Heritage: Mama Tabitha Kerubo. Herman Kiriama (kiriamah@yahoo.com)
- People, Space and Time: Understanding metaphors in sustaining cultural landscapes in traditional societies in Australia and Zimbabwe. Ashton Sinamai (asinamai@gmail.com)
- Regimes of Value in Ghana's Slavery Heritage: Power and the Interplay of Global, National, and Local Interpretations of History. Ann Reed (ann.reed@email.und.edu)

Session: Contesting the Centre: Heritage at the Periphery. Part 1

Theme: Theorizing cultural heritage studies

Room: COP GO29

Session Chair: Celmara Pocock (Celmara.Pocock@usq.edu.au)

- The challenge of representing local indigenous values in World Heritage. Celmara Pocock (Celmara.Pocock@usq.edu.au)
- Centres and Margins: shifting relations in the production of heritage in Scotland. Siân Jones (sian.jones@manchester.ac.uk)
- UNESCO, Nationalism and the Conflicts of Intangible Heritage Ownership in Western Asia. Bahar Aykan (aykanbahar@yahoo.com)

Session: Memory, Heritage and Museums, Standalone Papers. Part 1

Theme: Memory, Heritage and Museums

Room: HA GO52

Session Chair: Laura Armstrong

- Museums and the memory of the Great War: The Australian context. Guy Hansen (guy.hansen@nla.gov.au)
- Commemoration in Australia's Heritage Practice: How creating meaning can limit understanding. Katrina Lolicato (katrinalolicato@gmail.com)
- Material Matters: Reframing Melbourne's Shrine of Remembrance. Vicki Leibowitz (vicki.leibowitz@gmail.com)
- Museums and Mega-events: contributions and contradictions. Anna Woodham (a.l.woodham@bham.ac.uk)

Session: Authenticity and ambiguity: Facing sacred heritage and musealised sacredness. Part 2

Theme: Authenticity, aesthetics and value

Room: COP GO39

Session Chair: Anna Karlström (annakarlstrom@me.com)

- Bringing out the dead: Repatriated sacred objects in churches as Trojan horses. Helena Wangefelt Ström (helena.wangefelt.strom@kultmed.umu.se)
- Performing Heritage: Rethinking Authenticity in Tourism. Yujie Zhu (yujie.zhu@anu.edu.au)
- (Under)mining heritage: negotiating values in Northern Scandinavia. Bodil Axelsson (bodil.axelsson@liu.se)
- Sharing history: the artist, the historian and the tour guide in collaboration. Carol Roberts (cjr5711@bigpond.com)

Session time 4:30-6:30

Roundtable: epistemologies and praxeologies of heritage in different linguistic or cultural environments

Theme: Theorising cultural heritage studies

Room: COP Theatre

Session Chair: Lucie Morisset (morisset.lucie@uqam.ca)

- Panel: epistemologies and praxeologies of heritage in different linguistic or cultural environments
 - Jessica Roda (rodajessica@yahoo.com)
 - Jean-Sébastien Sauvé (jean-sebastien.sauve@kit.edu)
 - Daniel Moisa (dalimoisa@yahoo.com)

Session: Conflict, resilience, and researchers: self-reflections on heritage development as a reconstructive tool. Part 2

Theme: Conflict and destruction

Room: COP GO31

Session Chair: Daniel Laven, Ferras Hammami and Bosse Lagerqvist (daniel.laven@miun.se)

- Professional practices and bottom-up processes – conflicts or solutions? (Bosse Lagerqvist bosse.lagerqvist@conservation.gu.se)
- Actor-Network Theory and Military Relationships with Babylon. Diane Siebrandt
- Ethno-Sectarian Violence and Heritage Destruction: Bombing Mosques and Spikes in Violence in Iraq, 2006-7. Benjamin Isakhan (benjamin.isakhan@deakin.edu.au)

Session: Contesting the Centre: Heritage at the Periphery. Part 2

Theme: Theorizing cultural heritage studies

Room: COP GO29

Session Chair: Celmara Pocock (Celmara.Pocock@usq.edu.au)

- Touring the Urban Poor. John Giblin (johndgiblin@gmail.com)
- Living on the edge with bronze drums at the centre – challenging the positions of national and local heritage. Anna Karlström (annakarlstrom@me.com)
- Defending the hearth or national rebirth? Human and social rights in museums of the Mexican Revolution. Robert Mason (Robert.Mason@usq.edu.au)

Session: Memory, Heritage and Museums, standalone papers. Part 2

Theme: Memory, Heritage and Museums

Room: HA GO53

Session Chair: Holly Anderson (holly.anderson86@hotmail.com)

- Heritage and Responses to Loss. Jenny Gregory (jenny.gregory@uwa.edu.au)
- The imaginary ‘Tin Dragon’ in Tasmanian memory. Chunyan Han (chunyanhan@icloud.com)
- Community Engagement and Near Eastern Archaeological Collections. Youssef Kanjou and Andrew Jamieson (kanjou00@yahoo.com/asj@unimelb.edu.au)
- The Peasant - a legitimizing vehicle of the Romanian Autochthony. Sonia Catrina and Vintilă Mihăilescu (soniacatrina@gmail.com)

Evening: ACHS General Meeting

Time: 6:30

Venue: COP theatre

Nocturnal Animal Tour

Time: 7:30 (or end of General Meeting, whichever first)

Venue: Meet outside COP Theatre to walk to Botanical Gardens

ABSTRACTS

Day 1 Tuesday December 2

Session time 9:30-10:30

Keynote: Critical proximity in heritage practice

Denis Byrne, Senior Research Fellow, Institute for Culture and Society, University of Western Sydney. Maintaining our vision of Bali as an island paradise involves forgetting the excesses of post-1970s mass tourism but also involves deflecting our gaze from the mass killings that occurred on the island in 1965 following the Suharto coup in Jakarta. Heritage discourse has colluded in this deflection. A critical heritage practice calls on us to counter that move; to bear witness to the effaced lives of past others. But what, five decades after the events of '65, can bearing witness mean? In searching for and interrogating the traces of '65 a form of heritage practice emerges in which imagination and empathy become central to an effort to close the distance between our corporeal selves and the embodied persons of past others. Whatever else critical heritage practice aspires to, it should aim to resolve the tension between an embodied-subjective and the persistent demand that we maintain objective critical distance from our subject matter. Still on Bali but moving back from the events of 1965 to the site of a garden at Campuan which a young German artist, Walter Spies, began creating in 1927, critical practice takes on the character of flirtation.

Session time 11:00-1:00

Session: Heritage Diplomacy. Part 1 Room: COP Theatre

'The First Heritage Internationals': Rethinking global networks before UNESCO.'

Astrid Swenson, Lecturer in European History, Brunel University, London, astrid.swenson@brunel.ac.uk
The paper will offer a historical perspective to the role played by international agencies in the governance of culture and nature remains in the era since World War II. While most account of heritage internationalism focusses on the period since the foundation of UNESCO, the paper will place the tensions between nationalism and internationalism in a longer trajectory. Starting with the late 18th century, it will outline the formation of different international movements before the existence of international organisations, movements which were driven by diplomatic actors and civil society initiatives alike. Some pursued the ideas of world heritage, while others were more focused on strengthening national heritage policies through likeminded alliances. All reveal that international and national agendas remained in constant tension. While not disputing that the universalist language embraced was strongly Euro-and Western-centric, the paper also draws attention to the participation of non-Western actors in the late nineteenth century (in particular from China and Latin America) and problematises their disappearance from international gatherings in the interwar period. Adopting a long chronological perspective and paying attention to the multiplicity of internationalisms that co-existed (especially in the period between 1870 and 1939), the paper contributes to a better understanding of contemporary developments in three ways – firstly, it will reveal that the ties between heritage, conservation and diplomacy, at both the domestic and international level, go far deeper than generally thought and will suggest what changes and continuities can be observed over time. By looking at a period in which no single institution represented these links like UNESCO does today, it also suggests that a similar multi-actor perspective can be applied to the present; finally by discussing examples of heritage internationalism that were as much a bottom up than a top down processes, it suggests ways of paying more attention to the strength of individual agency against forms of authorised discourse.

Heritage diplomacy: entangled materialities of international relations

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Despite extensive debates around cultural diplomacy, the fields of international relations and diplomacy studies have paid very little attention to the material world as a constituent of international cooperation and engagement. Heritage diplomacy offers productive ways of thinking about how the physical world is both an enabler and benefactor of the ties and flows that have defined the modern era of globalisation. To conceptualise heritage diplomacy, the paper pursues those entanglements between the material and social,

material and material, which together transform heritage sites, microscopes, scanners and test-tubes into actants in the arena of international cooperation and diplomacy. It suggests that only a small number of sites and material technologies can become key pivot points around which states and aid agencies leverage engagement across national boundaries, and even fewer can move from the bi- to multi-lateral within brief moments of history. Finally, by framing heritage diplomacy within today's shifting global economy, the paper suggests important questions arise concerning how these materialities of heritage diplomacy may alter with the ascendancy of 'south-south' forms of cooperation, which purportedly claim to decentre the material and its technological knowledge practices. In exploring such themes, the paper seeks to offer an account of international heritage conservation that moves beyond the discursive, institutional critiques of UNESCO, which have dominated the analysis to date.

Corporate Cultural Diplomacy and Cultural Heritage: Opening markets and safeguarding concessions in multicultural Russia

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Cultural heritage and associated activities (conservation, excavation and dissemination) are popularly used as a soft power tools to mend fences between countries, cultivate a positive image and develop geopolitical and economical platforms for collaboration. Ultimately, cultural (heritage) diplomacy should be conceptualized as an integral part of a given actor's branding strategy and is a communicative process where one aims to transmit a positive image in an effort to build broad support for economic and political goals. As an intrinsically political practice that permeates scholarly research through funding schemes it both raises serious ethical dilemmas and financial possibilities. Research into cultural heritage diplomacy is mainly dominated by investigations into the agenda and honed geopolitical games of relatively influential nation states. However, the role of major companies in this highly relevant process remains largely ignored. Our heritage discipline is developing in a neoliberal world where multinational corporations are similarly craving for good relations with both countries and ethnic groups. Besides ecology and sport, also culture is popularly employed to build bridges and secure support for their particular economical agenda. Cultural heritage projects are not only funded because companies have to comply with the heritage legislation of a state party (e.g. rescue archaeology and consultation) but also in the context of their corporate social responsibility strategy. This paper will review the ethical implications of corporate cultural diplomacy based on an analysis of a series of case studies. Within this appraisal there will be specific attention on the role of corporate cultural diplomacy in the Russian Federation. In this newly developing economy that is characterized by a pro-business and growth policy, large concerns are skillfully using Siberian indigenous cultural heritage to secure support for large construction projects and resource extraction. Other examples from across the world will be briefly touched to further illuminate the intersecting landscapes and dynamics that define cultural heritage diplomacy.

Define 'Mutual': Heritage Diplomacy in the Post-Colonial Netherlands

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Since the late 1990s, the notion of 'mutual cultural heritage' – a notoriously slippery concept employed by some heritage professionals to describe the tangible and intangible testaments to the historical interactions between now-independent nations through past colonialism, trade, or other experiences of prolonged contact – has been bandied about within governmental circles in the Netherlands as a potential guiding theme for the cultural branch of the country's international policy framework. More recently, such discussions were formalized as the Mutual Cultural Heritage (MCH) Programme, an multi-million euro initiative of the Dutch Ministries of Foreign Affairs and Education, Culture and Science that facilitates an array of heritage preservation projects in designated 'priority countries' with which the Netherlands is deemed to share a significant history of cultural exchange *and* a significant interest in strengthening diplomatic relations today. With projects from Suriname to Indonesia and South Africa to Japan, the geographically wide-ranging yet thematically targeted MCH Programme offers a particularly rich case, one that highlights the diversity of approaches to heritage diplomacy that are often subsumed under the typical model of 'the West' funneling aid and assistance to 'the Rest', while also exemplifying key trends in the sphere of contemporary transnational heritage conservation work. Specifically, this paper will discuss two interrelated dimensions of the Dutch government's initiative: First, how the concept of 'mutual cultural heritage' itself and the projects that bear this label shed light on the particular (even peculiar) way that contemporary Dutch society understands its own colonial past; and second, how the ubiquitous language of 'expertise', 'capacity building', and 'knowledge sharing' in the discourse of the MCH Programme serves a specific strategy of political positioning vis-à-vis larger players on the global

stage with whom the Netherlands must today vie for influence, while also echoing a historical precedent in the earlier patterns of relations between the lowland nation and its then-colonies in the Caribbean and Southeast Asia.

Session: Contemporary Heritage Movements in Asia. Part 1.

Conservation politics and on the edge of the state: heritage movements in Central Java, Indonesia

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In the last decade, movements have coalesced across Asia aimed at collective challenges (to elites, authorities or cultural codes) by people with a common purpose and solidarity to protect and conserve heritage. Many of these heritage movements have now risen to prominence at the national scale. However, these movements have for the most part escaped the attention of heritage researchers for two reasons. First, heritage politics researchers have a preference for a site or group case study approach that, while rich in thick description, does not often analyse the internal dynamics and politics of heritage movements. Second, the concerning tendency in the canon of heritage research to characterise such movements as amateur, antiquarian and nostalgic (Davison, 2000; Hewison, 1987) has left heritage research with few appropriate tools to understand the practices of these movements. This paper provides an account and analysis of the dynamics and emergence of heritage movements in Central Java, Indonesia with the two goals of developing an understanding of the reasons heritage movements have grown in prominence in Indonesia, and developing a toolset for heritage movement analysis. In particular, I seek to explore the importance of the radical political changes in Indonesia and Central Java/Yogyakarta through adapting the concept of political opportunity structures from social movement theory. The focus of the paper will therefore be on how the internal dynamics of the heritage movement, their relationship with political elites and other groups, and external political circumstances relate to conservation politics.

Heritage activism and the state in Contemporary Iran

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This paper examines the formation of heritage movements in contemporary Iran by analysing examples of heritage activism in the country. Heritage activists are private citizens who act individually or come together to form groups in order to identify, raise awareness, advocate, and participate in protecting what they perceive as cultural heritage. Heritage movements are a relatively recent phenomenon in Iran. Their roots may be traced back to political opportunities provided through state reforms and its policies in relation to youth in the mid to late 1990s. Their first major appearance into the public sphere was in 2005 when they organised local and national protests against the construction of a Dam near a pre-Islamic World Heritage site in southern Iran. This paper will first outline the historical context leading to the emergence of contemporary Iranian heritage movements. Then, using data from fieldwork in three different provinces, it will examine some activists' attitudes toward framing and defining the cultural heritage. Such attitudes have implications for the socio-political role of cultural heritage as well as the country's official notions of nationhood and collective identity. The paper demonstrates that activism is expressed simultaneously at two scales. First, locally they affirm a certain version of collective identity and often allocate it within broader national narrative. Second, nationally, they critically engage a state ideology that has espoused an official preference for the history and heritage of the Islamic period (beginning since the 7th century CE) at the expense of its longer pre-Islamic period. In pursuing their goals activists retain an ambivalent relationship with the state ideology and its heritage bureaucracy, while sharing with them, albeit critically, some conceptual frames of reference. The paper concludes by making observations on the nature of this ambivalence and its implications for heritage movements.

Regional and international connections in the local heritage movements of multicultural cities: The case of Penang, Malaysia and Medan, Indonesia

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The cities of Penang, Malaysia and Medan, Indonesia, lying on opposite sides of the Straits of Melaka, possess heritage trusts that have remained independent from the state and that have acted as advocates for change in state heritage actions and policies; the two non-profit organisations are connected to each other while maintaining very different networks. While it is difficult to disentangle local community or ground sentiment, academic discourses, and the role of exposure to international and regional trends, these strands coalesce and are played out in the agency of individuals. This paper thus takes a semi-autobiographical approach to the unfolding of local heritage movements in Penang and Medan. It also takes cognizance of

both external support networks and funding agencies that are crucial to heritage bodies that retain their autonomy, and the engagement with the network of local community organisations and ultimately state agencies, including government investment bodies, which ensure the possibilities for local action and implementation. As secondary cities within their respective national boundaries today that had, however, prospered tremendously from commercial expansion under colonial-era regimes, the two cities have also striven to highlight aspects of their urban histories that distinguish them from state narratives, notably their colonial-era architecture and plural society legacies that loom large within their respective heritage milieu. The emphases in heritage narratives constructed for these legacies will be read through the perspective of individual actors central to the early history and continuing operation of the heritage trusts in Penang and Medan, particularly by comparing their different circuits of regional and international connections and exposure to heritage advocacy and management.

Session: Dancing with the Intangible: Making Heritage more Critical through Corporeal Theory and Archival Choreographies

Space, Voice and Your Artistic Practice.

Marika Hedemyr, Independent Choreographer.

In a short performance, I explore the relation between voice, space and structures available for my practice. Critically examining how outer conditions affect and are re-enacted in my doing, possible strategies for dealing with this complexity surface. Using the living traces archived in my body, I investigate and articulate these concerns through performance, spoken word and performative text. My presentation is part of the joint session ‘Dancing with the Intangible: Making Heritage more Critical through Corporeal Theory and Archival Choreographies’, featuring collaborative, corporeal as well as firmly theoretically-grounded activities in situ. The contributors employ the history of the Gothenburg-based dance group Rubicon, and their project ‘The Dancers of the City’ (1985–89) as a case study to demonstrate the potential of critical heritage studies to reanimate important, but ‘intangible’ histories and often excluded cultural expressions. By placing this example within the framework of critical heritage studies, we arrive at a trans-disciplinary and multi-modal approach to articulation, reflection and contextualization. Our approach belies the tendency in traditional aesthetics to dis-embodiment and too narrowly frame corporeal expressions as well as to marginalise women’s art and performance practice. The critical perspective for our research has been – and continues to be – formulated in an intrinsically collaborative process. As a group we are arguing that a dialogue between text-based theory and ‘artistic’ or ‘practice-led’ research (which cannot be wholly reduced to a text) is a key area for the development of critical heritage studies. In our joint session, we demonstrate this approach to critical heritage studies, by ‘performing’ the space of our session through dance, walking, dialogue, moving image, sound and other creative means. Our enquiry is not in opposition to traditional academic conventions or structures, but respects our own long experiences of critical work in the fields of art, artistic research, explorations of ephemeral practices, and a now globally-acknowledged feminist criticism premised upon finding ‘figurations’ for corporeality and lived dialogical experiences.

From Belatedness to Becomingness: A Dancerly Activation of the Archive

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The main focus of my contribution is to explore how dance can function as a critical perspective, as well as a constructive approach, to ‘ephemeral’ and ‘intangible’ heritage. Issues of safeguarding and preservation will be addressed through a dancerly activation and articulation of bodily as well as digital archives. My presentation is part of the joint session ‘Dancing with the Intangible: Making Heritage more Critical through Corporeal Theory and Archival Choreographies’, featuring collaborative, corporeal as well as firmly theoretically-grounded activities in situ. The contributors employ the history of the Gothenburg-based dance group Rubicon, and their project ‘The Dancers of the City’ (1985–89) as a case study to demonstrate the potential of critical heritage studies to reanimate important, but ‘intangible’ histories and often excluded cultural expressions. By placing this example within the framework of critical heritage studies, we arrive at a trans-disciplinary and multi-modal approach to articulation, reflection and contextualization. Our approach belies the tendency in traditional aesthetics to dis-embodiment and too narrowly frame corporeal expressions as well as to marginalise women’s art and performance practice. The critical perspective for our research has been – and continues to be – formulated in an intrinsically collaborative process. As a group we are arguing that a dialogue between text-based theory

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Walking in the Steps of Rubicon or, Taking an Autographic Turn

Marsha Meskimmon, Contemporary Art History and Theory, Loughborough University

My contribution to our shared project seeks to explore the interrelationships between the so-called ‘autobiographic’ turn in feminist art and theory and concepts of embodiment, corporeality and subjectivity within life-writing. Is it possible to dance, or draw, the bodily trace of the archive so to reinscribe, ‘autographically’, the gendered gestures of an ephemeral legacy? My presentation is part of the joint session ‘Dancing with the Intangible: Making Heritage more Critical through Corporeal Theory and Archival Choreographies’, featuring collaborative, corporeal as well as firmly theoretically-grounded activities in situ. The contributors employ the history of the Gothenburg-based dance group Rubicon, and their project ‘The Dancers of the City’ (1985–89) as a case study to demonstrate the potential of critical heritage studies to reanimate important, but ‘intangible’ histories and often excluded cultural expressions. By placing this example within the framework of critical heritage studies, we arrive at a trans-disciplinary and multi-modal approach to articulation, reflection and contextualization. Our approach belies the tendency in traditional aesthetics to dis-embodiment and too narrowly frame corporeal expressions as well as to marginalise women’s art and performance practice. The critical perspective for our research has been – and continues to be – formulated in an intrinsically collaborative process. As a group we are arguing that a dialogue between text-based theory and ‘artistic’ or ‘practice-led’ research (which cannot be wholly reduced to a text) is a key area for the development of critical heritage studies. In our joint session, we demonstrate this approach to critical heritage studies, by ‘performing’ the space of our session through dance, walking, dialogue, moving image, sound and other creative means. Our enquiry is not in opposition to traditional academic conventions or structures, but respects our own long experiences of critical work in the fields of art, artistic research, explorations of ephemeral practices, and a now globally-acknowledged feminist criticism premised upon finding ‘figurations’ for corporeality and lived dialogical experiences.

Resonance. A Vibrating Re-Search

Monica Sand, Swedish Centre of Architecture and Design, Stockholm.

In an experimental, site-specific, corporeal approach, Resonance has been developed through artistic practice and in research. Resonance occurs in time as the immaterial, continuous and elusive expressions of life, the movement and the rhythm of social content and meaning. Resonance (re-sonare=re-sounding) is the vibrating interrelation between body and space, and a multi-sensorial response to places and buildings as an art of resonating with/in/through the city. My contribution explores how The Dancers of the City – Rubicon – can come through as a living, vibrating, resounding memory in the urban places in which they performed. Thus, the city itself, the corporeal memories and actions, are perceived as archives that can be activated through re-search (=search again, going back) with walking, mapping and resounding. My presentation is part of the joint session ‘Dancing with the Intangible: Making Heritage more Critical through Corporeal Theory and Archival Choreographies’, featuring collaborative, corporeal as well as firmly theoretically-grounded activities in situ. The contributors employ the history of the Gothenburg-based dance group Rubicon, and their project ‘The Dancers of the City’ (1985–89) as a case study to demonstrate the potential of critical heritage studies to reanimate important, but ‘intangible’ histories and often excluded cultural expressions. By placing this example within the framework of critical heritage studies, we arrive at a trans-disciplinary and multi-modal approach to articulation, reflection and contextualization. Our approach belies the tendency in traditional aesthetics to dis-embodiment and too narrowly frame corporeal expressions as well as to marginalise women’s art and performance practice. The critical perspective for our research has been – and continues to be – formulated in an intrinsically collaborative process. As a group we are arguing that a dialogue between text-based theory and ‘artistic’ or ‘practice-led’ research (which cannot be wholly reduced to a text) is a key area for the development of critical heritage studies. In our joint session, we demonstrate this approach to critical heritage studies, by ‘performing’ the space of our session through dance, walking, dialogue, moving

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Digital Dumps or Critical Archives? The Camera and Intangible Heritage

Linda Sternö, Valand Academy, University of Gothenburg.

I contribute a practice-based exploration from a filmmaker’s perspective, on digital and visual documentation in the creation of new critical archives. I will be present in situ, documenting the session, at the same time as my previous documentary films are featured live during the session. My presentation is part of the joint session ‘Dancing with the Intangible: Making Heritage more Critical through Corporeal Theory and Archival Choreographies’, featuring collaborative, corporeal as well as firmly theoretically-grounded activities in situ. The contributors employ the history of the Gothenburg-based dance group Rubicon, and their project ‘The Dancers of the City ‘ (1985–89) as a case study to demonstrate the potential of critical heritage studies to reanimate important, but ‘intangible’ histories and often excluded cultural expressions. By placing this example within the framework of critical heritage studies, we arrive at a trans-disciplinary and multi-modal approach to articulation, reflection and contextualization. Our approach belies the tendency in traditional aesthetics to dis-embodiment and too narrowly frame corporeal expressions as well as to marginalise women’s art and performance practice. The critical perspective for our research has been – and continues to be – formulated in an intrinsically collaborative process. As a group we are arguing that a dialogue between text-based theory and ‘artistic’ or ‘practice-led’ research (which cannot be wholly reduced to a text) is a key area for the development of critical heritage studies. In our joint session, we demonstrate this approach to critical heritage studies, by ‘performing’ the space of our session through dance, walking, dialogue, moving image, sound and other creative means. Our enquiry is not in opposition to traditional academic conventions or structures, but respects our own long experiences of critical work in the fields of art, artistic research, explorations of ephemeral practices, and a now globally-acknowledged feminist criticism premised upon finding ‘figurations’ for corporeality and lived dialogical experiences.

Session: Materializing testimony: museums, heritage, and trauma. Part 1

The Obstacles to Materializing Testimony: The Representation of the Forgotten Australians

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The National Museum of Australia’s touring exhibition Inside: Life in Children’s Homes and Institutions was initiated and funded by the Australian Government and was the realisation of Recommendation 35 of the Senate Report Forgotten Australians: A report on Australians who experienced institutional or out-of-home care as children (2004). The Inside exhibition was based on the testimonies of Forgotten Australians, Former Child Migrants and the Stolen Generations. In this paper I argue that the Australian museums sector’s potential to fully support the Inside exhibition was subject to several ‘filters’ or obstacles. Inside as a government initiative may have been perceived as inappropriate interference in museum business. There is also anecdotal and published evidence to suggest that there is a fear that focus on the ‘Forgotten Australians’ may subsume the rights of, or deflect necessary attention away from, the Stolen Generations and the associated need for reconciliation. I will also argue that museum inclusion policy, when influenced by collection content, marginalises non-Indigenous, underclass culture and, in turn, the testimonies of Forgotten Australians. I conclude that the realisation of Recommendation 35 of the report Forgotten Australians illuminated current inclusion strategies within the Australian museums sector. I suggest that pluralism of discourse, subjectivity and modes of representation in exhibition programming will only be realised when people and their narratives, instead of objects and collections, are prioritised.

Perverse Archives

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In 2007-8 the Fryer Library at the University of Queensland acquired two of the largest collections of asylum seeker papers from Nauru 1: the Burnside Durham collection, and the Elaine Smith collection. These Fryer collections are one of the most significant archives available for research on asylum seekers in Australia now. These are collections that were produced in campaigns of humanitarian activism during

the Pacific Solution in 2001-7, principally by the ‘Spare Rooms for Refugees’ project, headquartered in Melbourne, and the ‘Rural Australians for Refugees’ organisation, headquartered at Port Macquarie. These activist groups organised networks for the exchange of letters, photographs, handmade items sent as gifts such as embroideries, dolls, many cards, and hundreds of the phone cards that were highly valued acquisitions for the people held in detention on Nauru. These are perverse archives, containing things that testify to the incarceration and dehumanisation of refugees. These are objects animated by networks of exchange: between asylum seekers and social activists in the first instance and now, a decade later, by their ongoing circulation in archives, art museums, and academic papers such as this. This paper will focus on one of these artefacts: a hand-drawn map of the detention centre drawn by the asylum seekers and sent to Elaine Smith early in 2002. This map is an extraordinary insight into the centre from the perspective of the detainees, and it becomes a mode of intercultural and humanitarian exchange and a tool for social activism on behalf of the asylum seekers. This is a testimonial artefact that suggests the resilience of the detainees and how they sought to occupy and transform this inhospitable space of exclusion on their own spatiotemporal terms, mapping a site not only of trauma but also of resistance. It contests representations of refugees as passive objects. In these terms the map appeals to the moral vocabulary embedded in humanism and its claims for recognition in terms of human rights and humanitarianism. However the map also opens other possibilities as a testimonial ‘thing’. To reconfigure it as an artefact in these terms is to suggest how it mobilises testimony to map violent geographies of traumatic memory, where the human and the nonhuman are entangled. These two maps of the detention centre coexist, held together in this testimonial artefact that draws out the imaginative geographies of the detention centre.

Objects of Remembrance: Momento Mori from the Canterbury Earthquakes

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On the 22 February 2011, 185 people lost their lives, and hundreds more were injured, as a result of a magnitude 6.3 earthquake in Christchurch. Since that date friends, family members and those touched by the disaster have continued to lay objects of remembrance at various locations in the city. These momento mori provide a poignant insight into processes of grief and mourning as well as evidence of personal and unofficial forms of remembrance in the wake of a disaster. This paper will consider the temporality of such items, drawing on the more than five hundred objects of remembrance collected so far by Canterbury Museum. In turn, it touches on the ethical issues involved in collecting and preserving such material before considering the meaning, resonance and symbolism of these objects and the way they contribute to our understanding of death, grieving and memorialisation. To conclude, we consider the challenge of representing trauma in a museum setting and the role of the museum as a space for social healing.

Museums, Tours, and War Memories in Sarajevo

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Sarajevo’s history in the past century has been marked by a series of violent ruptures: the 1914 assassination, the 1940s German occupation, and the 1990s siege of the city. Within Sarajevo today, the histories of these three twentieth-century conflicts play a significant role in the content of museums and walking tours catering to both locals and tourists. As the 1990s war is still a part of living memory, survivors are integrally involved in the presentation of information about that particular conflict today. Two Sarajevo institutions were founded in the late 1940s and charged with telling the city’s history. The Bosnian Historical Museum’s collections and exhibits were largely focused on the occupation and liberation of Sarajevo during World War II, and the 1914 assassination became a major component of the collections and exhibitions of the Museum of the City of Sarajevo. Following the 1990s war in Bosnia-Herzegovina and the slow recovery of these two museums, their collections and exhibits have been reorganized as the history of the city has been reframed in light of the fratricidal conflict and Bosnian independence. World War II is now of little interest and Franz Ferdinand’s assassination is now told within the context of the Austro-Hungarian period in Bosnia, including elaborate international celebrations marking the 100th anniversary this summer. In addition, in the early twenty-first century, both museums have become interested in telling both histories and memories of the 1990s war, though their presentation and engagement of its events vary. In addition, despite extensive coverage in the city’s existing two historical museums, proposals are being circulated to build a Sarajevo Siege Museum dedicated to telling survivors stories of and exhibiting artistic responses to the 1990s conflict.

Session: Inclusive Heritage and Human Rights in Asian Governance Contexts. Part 1

Ethnicity, Heritage and Human Rights in the Union of Myanmar.

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Heritage is formed and maintained (or neglected and abandoned) within a context of power relations between peoples at local, national and global levels. It is often called upon to serve the interests of the nation-state and dominant groups and actors within it. In post-colonial societies and states coming out of periods of military rule or international isolation, there is a potential to develop new, inclusive forms of heritage, although very often all one sees is the reinforcement of dominant group heritage and continued marginalisation of minorities groups and their heritage. This scenario connects with issues of individual and collective human rights, especially when intangible, embodied heritage is concerned. This paper considers these theoretical assertions in the case of the Republic of the Union of Myanmar, a British colony until 1948 before collapsing into a long period military rule and international pariah status from which the country has only recently begun to re-emerge. Even though new ideas are freely circulating in the print and digital media, books, conferences and consultancies to government agencies, Myanmar's tenuous governance arrangements vis-à-vis its ethnic composition make moves to create more inclusive conceptions of heritage difficult, however. The Myanmar (Burmese) remain the dominant ethnic group economically, culturally and politically, toeing a fine line between asserting neo-colonial and undemocratic central control over other ethnic groups and the strong central rule that is probably needed to hold the divergent parts of the Union together, boost the economy and improve living standards. Heritage in this context has played and continues to play a critical role in Burmese nation-building. Efforts in the 1990s to inscribe Bagan on the World Heritage List fell into disarray for a host of essentially political reasons, and the Myanmar government has tested UNESCO waters in 2014 with the nomination to the Pyu Cities. Also in 2014 a major national project began to collect, catalogue, document intangible heritage across all states in the Union as preliminary to ratifying UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. Drawing on recent field research in Yangon, Mandalay and northern Shan State, this paper sees potential of this project, on the one hand, to open up new lines of dialogue between Myanmar's various ethnic groups and strengthen human rights within the country. On the other hand, however, the paper does not dismiss the powerful ethnic politics that underlies the Myanmar state and its functioning.

The Rights to Development and Cultural Heritage at Bagan in Myanmar.

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The language of human rights has gained momentum in both heritage conservation and development, although their relationship remains a thorny issue. This is particularly the case when pursuing both a right to development and a right to cultural heritage. Tensions between heritage conservation and development are especially pronounced in developing countries where rapid changes often threaten heritage protection. This paper focuses on one such developing country, Myanmar, which is today at a historically important moment. In 2010, Myanmar emerged from four decades of isolation and is currently undergoing dramatic reforms and transformations, including an increased engagement with the international community and its standards. At this time of social, economic and political turbulence, Myanmar is taking steps to re-engage with the World Heritage system. Drawing on recent fieldwork at the ancient city of Bagan, a globally significant resource in need of international assistance, this paper critically examines the relevance and potential of international debates about human rights and heritage conservation on the ground in Myanmar. World Heritage listing of Bagan will lead to a new regime of spatial governance, a process that will raise difficult questions concerning conservation, development and the rights of the local population. Rapid tourism development is leading to an increase in hotels, restaurants and other tourist infrastructure; meaning gateway cities are likely to encroach on the archaeological remains. While money flows into the region, local aspirations will increase, but the extent to which this money trickles down to local communities remains to be seen. Given the likely directions and challenges, Bagan is a helpful example of the problems facing many World Heritage sites today and the paper thus addresses wider international debates about cultural heritage and human rights.

Heritage Listing as a Tool for Advocacy in Asia: UNESCO Regimes, Sovereignty and Self-Determination in International Cultural Heritage Law.

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In 2003, UNESCO approved the Convention for the Safeguarding of the Intangible Cultural Heritage. Merely ten years after its approval, it has been ratified by over 150 States. One of the safeguarding mechanisms under the Convention is the Representative List of the Intangible Heritage of Humanity, containing 167 manifestations of heritage at the time of writing. One of them is the ‘Buddhist Chanting of Ladakh: recitation of sacred Buddhist texts in the trans-Himalayan Ladakh region, Jammu and Kashmir, India, inscribed on the list in 2012. Standing for Tibetan culture in this region of India, this manifestation of heritage works as a means to showcase issues related to Tibetan autonomy (both within India and more broadly), relationship between Tibetan and Muslim cultures, and regional autonomy and accommodation of cultural minorities in the Indian State. This example of intangible heritage is used to discuss the role of heritage listing as a means to bring these issues to the fore in a supposedly ‘apolitical’ and almost ‘scientific’ body. The paper will discuss the many uses of the listing Ladakhi heritage, ranging from listing as a means for autonomy of the Ladakhi, towards one of their domination, or the exclusion of other minorities in the region. Listing could also be seen as a means to exert broader control over the minority and even the geographical area, given its function as a symbolic flag being planted in Ladakh. It could finally work as an important tool in managing the Kashmir conflict, at least in what affects Buddhists and the Ladakhi region. Overall, it is important to stress that community aspirations on the ground are political, and the paper will suggest this politics makes its way up to UNESCO, and the listing creates a moment in which the heritage and its meanings are subject to change in control. The control can shift either towards governments, or to dissenting communities. Heritage then serves as a tool of conformity or contestation, of taming or fueling dissent, of reinforcing, expanding or restricting accommodation for cultural minorities within a very multicultural State. The presentation will explore some of these issues, and use them as a means to inquire into the role of international law in opening or closing spaces for contestation, subversion and dissent. More specifically, can international heritage law be used as a means to facilitate self-determination? Or are international heritage instruments instead built in a way that can be interpreted as disingenuous, promising emancipation and participation of local communities, all the while allowing states to control heritage put at their disposal by communities who wish to have their heritage protected internationally? And, if listing creates rights (and obligations) to the nominating state, does it become a proxy for claims over otherwise contested territory?

Session: Critical Heritage Studies in North America: Issues, Ideas and Forward Thinking

The Intangible Cultural Heritage of Industrial Boom and Bust: critical heritage work in the communities of the Sparrows Point Steel Mill of Baltimore, USA

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In the media, statistics are frequently used to illustrate the increasingly-common cycle of industrial boom and bust in the US; the stories and memories of those affected by countless closures of manufacturing plants, mills, and factories are neglected in favor of numbers. In scholarly analysis, the story of industrial decline is often represented through a simplistic historical lens: broad brushstrokes are used to paint the patterns of boom and bust with little interrogation of local-level, personal, as well as shared, experiences of it. Nonetheless, how can the socio-cultural effects of *bust* be better conceptualized, shared and connected? The paper examines recent work conducted within the communities of the Sparrows Point Steel Mill (Baltimore County, Maryland), a mill that was the largest in the world for a significant portion of its 125-year life, and whose closure in 2012 is still felt by former workers and surrounding community members. Aligned with the aims of critical heritage studies, the project seeks to highlight that the stories of the working-class and of industry’s boom and bust are seldom told. Known as ‘Mill Stories’, the project began in early 2013, and its aim is three-fold: first, to examine the importance of the mill from the perspectives of former workers and local community members; second, to document the stories and memories of its community for the future; and third, to connect these distinctive experiences to the larger narrative of industrial boom and bust via a documentary film, the project’s website, and community discussion events. Here, the memories and stories of former workers and associated community members are framed as *living* heritage, or intangible cultural heritage. While the landscape will forever be changed,

as they currently dismantle and implode its complex of buildings, it is the intangible that lives on in the hearts and minds of those who knew it best.

Critical Reflections on Institutional Engagement with the Intangible

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While the field of critical heritage studies has steadfastly maintained its base within the academy, critical engagements have also proliferated among artists, practitioners, and cultural heritage professionals. Though much literature documents the critical heritage approaches of academics, the representation of those within cultural heritage institutions is decidedly less prevalent. Recently, calls for an integrated approach to examining critical heritage issues have gained traction, coinciding with burgeoning interest in critical engagement among cross sections of culture professionals in the United States. This paper examines the role of arts and cultural heritage professionals in defining, assessing, and reflecting on critical issues facing their work. What are the predominant contemporary themes of critical reflection? How are arts and cultural heritage professionals uniquely positioned to provide insight to heritage processes and policies? How are critical issues framed and communicated to peer networks in various institutional contexts? Drawing upon preliminary research from the Smithsonian Institution's pan-institutional project Intangible Cultural Heritage, this paper explores the multifarious approaches to critical engagement that result in complex outcomes for intangible heritage safeguarding.

Between Intangible Cultural Heritage Studies and Intercultural Studies : Challenges and New Directions For Research

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This presentation aims to re-theorize heritage studies in light of intercultural studies. Heritage has usually been conceptualized as a form of cultural transmission operating within the same culture, as buildings and objects being passed on from generation to generation, to create heirlooms, lineages, estates and nations. Heritage making or the process of 'heritagization', as some scholars have tagged it, has generally been presented as the production of continuity and permanency, and therefore a privileged means of the construction of identities. It has been rarely associated with interculturality and hybridity because the concept was too deeply rooted in materiality, stability, fixity and continuity, particularly in the identity politics of social class and the Nation, and not sufficiently considered as a dynamic resource of interactions, appropriation, re-appropriation, entanglement, creation, and renewal. Far from being fixed, heritage is continually made and remade by displacement and reinterpretations, gift giving and exchange between individuals and different cultural groups. The most highly valued heritage places, objects and practices are often appropriated from other cultures, and are, more often than not, contested, claimed by two or more different groups. A source of tension and conflict, heritage can also be a resource for negotiating new alliances, of sharing cultural properties and practices and of renewing social consensus and cohesion. In this paper, I wish to break with the traditional approach of heritage, rethink its contours and boundaries, in relation to intercultural interactions, negotiations and transactions. The work conducted for over the last forty years on heritage has focused on the protection and conservation of the material world, on the built environment and artifacts, to the point where the concept has become almost synonymous with material culture. More recently, it has spanned to include intangible forms and practices, such as traditional knowledge, oral traditions, rituals, festivals, song, music and dance, which has challenged scholars to consider it as a dynamic and living phenomena, and to remain more attentive the intercultural movement of traditional practices. By drawing on theoretical approaches in intangible cultural heritage and intercultural studies, I aim to rethink cultural heritage in terms translation, a concept better equipped to inform today's mobile and rapidly changing contemporary cosmopolitan society. My hope is also that the paper will contribute to a better understanding or the cognitive and ideological underpinnings of the 'tournament of value' (Appadurai 1986).

The Fusion of Law and Ethics in U.S. Cultural Heritage Management

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Archaeologists around the world face ethical dilemmas that are complex and that do not present easy solutions. Ethics and law entwine, yet jurisprudence endures as the global praxis for guidance and result. Global legal norms articulate 'legal rights' and obligations while codes of professional conduct articulate 'ethical rights' and obligations. This paper underscores how a rights-discourse has shaped the 20th

century discipline and practice of archaeology across the globe. It illustrates how both law and ethics have been, and still are, viewed as two distinct solution-driven approaches that, even when out of sync, are the predominant approaches that affect cultural heritage management. While both law and ethics are influenced by social mores, public policy, and political objectives, each too often in cultural heritage debates has been considered a separate remedy. As contemporary society becomes increasingly interconnected and seeks universal standards and best practices, the relationship between law and ethics continues to permeate discourse, discipline, and on-the-ground realities. Thus, a critical challenge is to re-align approaches to current dilemmas facing archaeology in a way that unifies the 'legal' and the 'ethical' to focus on 'cultural rights' and obligations and principles of equity and justice. This paper draws upon case studies from North America to address (1) how intangible attributes and concepts of culture relate to legal precedent and procedure; (2) how historical injustices and the colonial past still shape archaeology and the disposition of indigenous heritage; and, (3) how current geo-political crises that impel looting and illicit trafficking in cultural resources affect governmental policy, research agendas, and site management. These case studies effectively illustrate how law and ethics can coalesce to achieve a metric of 'cultural rights' and obligations that better guides difficult yet critical issues facing cultural heritage and archaeology in the 21st century.

Key Considerations for Developing Effective, Community-based Heritage Policies in the US: A Call for a Real-Cultural-Politick and Applied Critical Heritage Studies

James Counts Early, Director, Cultural Heritage Policy, Smithsonian Center for Folklife and Cultural Heritage

My major interest and concern as a professional cultural worker is how progressive critical heritage studies proponents work in diverse ways and distinct means to understand and effectively collaborate in community-based cultural-democratic negotiations of notions and practices of what is good, truth, and beautiful and sustainable in knowledge, skills, quality living, authority, public human and budget resource allocation, and peaceful and just existence for a cultural diverse humanity. Given the scale and diversity of the U.S. populace--citizen and residents--, including in its cultural heritage scholarly, and norm setting and budget support for arts and culture in communities, literally thousands of ideas and many hundreds of projects are out in the country and in various types of institutions. Without acknowledgement and serious interpretive debate about the sociology of power relations of U.S. cultural heritage citizen-driven and governance-setting cultural heritage policies, U.S. critical heritage studies can easily drift into insularity and a posture of complaint and critique and studiously avoid negotiation of cultural heritage policies as prime allies of cultural communities.

Session: Urbanism, Materiality and Heritage, standalone papers.

The Historic Urban Landscape Paradigm and Cities as Cultural Landscapes: Critical Thinking on Urban Conservation

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The later 1980s and early 1990s were particularly fruitful for the conservation discipline in terms of critical debate and understanding of the concept of heritage, in which also a comprehensive definition with an operational framework for Cultural Landscapes was elaborated. Next to guiding the conservation of physical elements under this new heritage category, it proved to be of significance also as a driver to re-think other heritage categories and their conservation principles that were established in earlier periods. One field of major impact has been urban conservation and the associated development of the Historic Urban Landscape (HUL) approach to urban conservation. The paper will discuss how the HUL idea espouses a recognition of the layering of significances and values in historic cities, deposited over time by different communities under different contexts (Bandarin & Van Oers (2012). It is an approach that relates closely to the cultural landscape concept and cities may therefore be categorised as a type of cultural landscape (Taylor 2014). Coincidental is the need to address how we can formulate and improve specific management processes for them. In turn this suggests that several issues need to be discussed and resolved, including:

- how the notion of landscape embraces, in particular, its importance as a repository of social history and community values;
- how the cultural landscape concept relates to the historic urban environment: what are the similarities and possibly differences that exist between the two;

- how the identity of a city consists of a plurality of identities and traditional value and belief systems, as expressed and maintained by resident communities;
- how to sustain and enhance this as a way to brand the city;
- which practical tools can be developed and integrated into urban landscape planning and conservation practice.

Viewing Bhadra: Of Pedestrian Vision and the Pleasurable City.

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This paper will examine the Redevelopment Plan of the Bhadra Fort-Teen Darwaza stretch (named the Bhadra Plaza) in the walled city of Ahmedabad, Gujarat, India. The Bhadra Fort is the citadel that Ahmed Shah built shortly after sanctifying the city of Ahmedabad that he founded in 1411. Envisaged as the ceremonial centre of the city in accordance with Islamic architectural doctrines, the Maidan-i-Shahi or the Fort precincts area came to be used for royal processions and ceremonies. However, over the years, as the city expanded and grew beyond the walled city of Ahmed Shah and his successors, this inner core of the city was perceived as a site of disease, backwardness, communal conflict and general residential decline. The Bhadra Project promises to transform the Fort precincts area into a site of pleasure as well as leisure combined with the opportunity to showcase the city's 'history'. In effect, the Bhadra project also promises an economic revitalization of the walled city area to seemingly include it in the production of the pleasurable city, one that is coherent, legible and structured. My reading of the textualities of this project taken up by the Ahmedabad Municipal Corporation (AMC) and Archaeological Survey of India (ASI) critically traces the rationale that enables the seamless integration of the walled city with the rest of the 'developed' parts of the city of Ahmedabad. I show that this integration is envisaged as consequent to the complete pedestrianization of the stretch between the Bhadra Fort and the Teen Darwaza. Indeed, the Bhadra Redevelopment Plan articulates pedestrianization as central to its very aesthetics. However, in naming the pedestrian as the logic of conservation as well as the restoration of use of the Bhadra Fort area, the project erases the materiality of its historical space, the history of its use. The pedestrian for whom Bhadra is being re-built is an urban product with leisure at disposal. Unlike Certeau's pedestrian whose ways of seeing offered a critique to the hegemony of the planner's eye, the figure of the pedestrian is now co-opted into the imagination of the Bhadra Plaza.

Medan Merdeka.

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Built heritage is not just monuments and buildings. Public space and places is also part of built heritage, and at the same time it is also part of urban form of the city. For Jakarta, which its urban form is so lacking of character, the restoration and conservation of its public open space and places and the creation of the ones, would be a big relief. Every global city has its landmark, a monument that represent it to the world. Medan Merdeka is supposed to be the landmark of Jakarta, the capital of Indonesia and a global city, not only the National Monument. Medan Merdeka was a 100 hectares grass covered square with the national monument in its center, located in the very heart of Jakarta. Today, Medan Merdeka is marginalized and converted into Taman Monas (National Monument Park). Its vast grass covered square was converted into a park with lots of big trees that hiding the National Monument, while its linear parks in the wide median of its boulevards that borders the square was turned linear gardens only to be looked at and enjoyed by passing cars. The form of the square, alun-alun, has been around for sometimes, in towns and cities, in this great archipelago. It, the alun-alun, has had witnessing the dynamic evolution and revolution of the societies that inhabited the lands now called Indonesia. No wonder that the founding father of this great country had made the Medan Merdeka the greatest and the biggest of it all in the 1960s. In the city filled with colonial built shared heritage, if the Medan Merdeka is restored, it will be a genuine built heritage of a modern nation of Republic of Indonesia, representing the local in global cities. Every day, people from all walk of life, including the visitors will pass by it. Its size will make them to appreciate and respect the greatness of the country. To improve the urban form of the city, not only historic buildings are restored and conserved, historic urban places and spaces too.

Session Time: 2:00-4:00

Session: Heritage Diplomacy Part 2

Heritage: National Identity, Globalisation and Cultural Diplomacy

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Developing from my original study (*Heritage Conservation in Japan's Cultural Diplomacy: Heritage, National Identity and National Interest*, Routledge 2014), this paper examines the role of heritage and how that intersects with national interest, cultural diplomacy and globalisation in a wider context by showing how countries utilise heritage projects in cultural diplomacy. The landscape of aid provider and aid recipient has been changing within the region as well as internationally as political and economic power relations are shifting in the globalised economy. My original research demonstrated heritage has become an increasingly important element in bilateral relations. More countries are utilising heritage projects as a means for cultural diplomacy, and heritage itself has become a focus for economic development and security. In the paper, I first illustrate this with a detailed examination of Japan and discuss the historical background on its heritage conservation movement in relation to nation building and its positioning in the region. The paper shows how, Japan's historical interest and recognised expertise in the area of cultural conservation expressed itself in terms of cultural diplomacy and its use as representing a form of soft power. I argue that this became the means for the transnational flow of ideas and cultural capital supporting Japan's international position in the global economy and international security arrangements. Taking the example of Vietnam as one of the recipients of Japan's cultural aid, the paper demonstrates how simultaneously, international support for heritage projects has played a central role in the ideological and economic processes of the country's nation building. By establishing the nexus between the politics of heritage conservation, national interest and cultural diplomacy, and questioning the apparent dichotomy in East – West heritage practice at a global level, this paper opens up new avenues to heritage research built upon my ongoing research on heritage diplomacy.

World Heritage support and expert advice as cultural diplomacy in emergent Asia

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Increasing politicisation of World Heritage processes has been linked to growing interest by emergent states in the Convention processes as a tool for soft power, especially in Asia. It has also been linked to an undermined role for expert advice in the Convention processes. To date, it appears the focus of emerging states' interest in the Convention has been the prestige and economic reward of having their own properties inscribed, rather than cultural diplomacy through bilateral support for other states' World Heritage aspirations. By contrast, established World Heritage states in the region such as Japan, Korea and, perhaps until recently, Australia have increasingly seen the World Heritage Convention through a lens of soft power achieved through support to developing countries in the region – a meeting of cultural diplomacy and overseas development assistance. This support has included direct bilateral assistance and funding through multilateral heritage bodies such as UNESCO, and has included a focus on 'upstream processes', the preparation of management and conservation regimes as a precursor to nomination and inscription. This paper will focus on the link between the processes at the World Heritage Convention described as a 'rush to inscribe' (Meskell 2011) with the quieter background activity which could be described as the 'rush to assist', and in particular track the role that expert advice has played in both processes and the implications for conservation offered by each approach.

Genocide Memorialisation and International Diplomacy in Rwanda

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Every year in Rwanda a week of national mourning commemorates the Genocide of Tutsi, a brutal episode that began on April the 7th 1994 and resulted in the murder of up to 1 million people in 100 days. The genocide was returned to the global stage in 2014 when world leaders joined Rwandans in marking the twentieth anniversary of this event. In Kigali, the capital city, two decades of political elites witnessed highly emotive and politically charged performances of the causes and events of the genocide that placed responsibility for this tragedy at the feet of the international community. By positioning themselves within the frame of this nationally and globally televised event, many world leaders acknowledged both a great human tragedy and the failure of their respective nations and organisations to recognise and stop the genocide. This collective international act of apology was the culmination of a decade of individual actual or implicit 'apologies' by political leaders such as Tony Blair, Nicholas Sarkozy, George Bush Jnr, and Ban Ki Moon. In the absence of the media appeal of a twentieth anniversary, these leaders individually 'apologised' at the Kigali Genocide Memorial; a site which contains the remains of 200,000 Rwandans and a museum that powerfully communicates an official blame narrative to 80,000 visitors each year. As a product of the last major anniversary, this memorial museum opened in 2004 and has since become the

focal point for a decade of diplomatic visits. This paper explores the use of the Kigali Genocide Memorial by national and political actors engaged in diplomatic apologies that aim to generate national post-conflict development and international cultural capital.

Session: Contemporary Heritage Movements in Asia Part 2

World Heritage Listing and Tourism in Chinese Cultural Heritage sites: A Case study in Ancient Villages in Southern Anhui – Xidi and Hongcun

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The tension between tourism and heritage is an ongoing discussion among scholars and has existed for a long time. The increase of tourism to a site following World Heritage listing has created a range of policy problems for both UNESCO and national governments, not least China. Asia is a region of extraordinary levels of cultural, religious and ethnic diversity, which often comes into conflict with UNESCO understandings of heritage. World heritage themes and frameworks, as well as the criteria for assessing the 'outstanding universal values' of World Heritage Site are Eurocentric. Due to the influence of UNESCO, countries from Southeast Asia tend to utilize similar assessments and management ideologies that derive from a European viewpoint. For locals this can create conflicts between locals' understanding of their sites and the discourse of local, national and international authorities, particularly in the context of world heritage listing. For domestic tourists this can be confusing resulting in the 'destruction' of heritage sites, at least from the point of view of western practiced-based perspectives. This paper explores the interrelationship between tourism and heritage with respect to a Chinese world cultural heritage site: the Ancient Villages in Southern Anhui – Xidi and Hongcun. Overall the paper aims to extend understanding of the way Chinese domestic tourists and local residents understand and use heritage sites, and map the tensions between their use, the World Heritage position and the Chinese Government's position on heritage value.

Re-theorising Architectural Heritage: Between Adaptive Reuse and Adaptive Reform

Cut Dewi, Centre for Heritage and Museum Studies, ANU and Department of Architecture, Syiah Kuala University, Indonesia, cut.dewi@anu.edu.au

This paper aims to re-theorize architectural heritage by taking into account the interrelationship of form and function. To do this I borrow from the work of Laurajane Smith who argues that heritage is a cultural process linked to activities of remembering and identity formation. This definition requires us to move beyond the idea that heritage is merely material and asks us to acknowledge the importance of how material culture is used. However, in debates over the idea of heritage as performance the importance of materiality, of form, can be obscured. Thus, I argue that the relationship between *form and function* should be central in understanding the significance and nature of architectural heritage. It is in the interrelationship of form and function, of material and its use, that architecture becomes a cultural tool in the facilitation of the activity of remembering and identity formation. The paper examines these issues with particular reference to remembering and identity formation in terms of cultural resilience in the face of natural disaster, drawing on examples from Banda Aceh post the 2004 Tsunami. In exploring the relationship between form and function the paper argues that the traditional architectural practices of *adaptive reuse* that stresses the importance of building form, neglects function and thus misunderstands the nature of heritage values, particularly in post-disaster contexts. Instead, the paper offers the idea of *adaptive reform* where by function is privileged to the extent that form may be altered to accommodate the resurrection of traditional uses. It is argued that this is practically important in post-disaster contexts and Southeast Asian cultural contexts where materiality is viewed as impermanent.

The Present Situation and Prospect of Chinese Historic Garden Heritage

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Historic garden is an architectural and horticultural composition of great interest to the public from the historical or artistic point of view. Chinese historical gardens, such as Royal Gardens, private gardens, temple gardens and college gardens, as an important component of ancient urban living and recreational space, not only impact urban form and transformation, but also are representative of Chinese culture.

Chinese historic garden heritage is a one of the most typical heritage types. However, relevant research was deficient and there even has been no specific study discussing the existing condition and development tendency of Chinese Historic Garden Heritage. So this paper focuses on these. First of all, this study presents the protection process of the international historic garden heritage and summarizes that it is in architecture, technique, relic art, town planning or landscape design where the value of the historic garden heritages in the UNESCO World Heritage List lies. It is concluded the spatial distribution characteristics of regional concentration and the time distribution characteristics of long span as well. Additionally, the paper summarizes the development history and situation of Chinese historic garden heritages from a perspective of cultural relic protection, and concludes that their spatial distribution is widespread, highly clustered and uneven, and the time distribution is lasting long. Moreover, we generalize the present situation of Chinese Garden Heritages, and the shortage of its academic research and conservation practices. An outlook for the further development of historical garden heritage is made at the end.

Session: Timeless Performance: the Transmission of Gestures in Artistic Practices

Understanding ‘Performance’ in American Indian Pow Wows

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Pow wows are popular cultural events within indigenous communities throughout the US, where particular cultural beliefs and values are expressed in communal settings. Pow wows often feature musical and dance traditions that have specific meanings to certain tribes, and/or are expressive of pan-Indian traditions and beliefs. These gatherings, which sometimes can draw thousands of people, create settings where living traditions pertaining to regalia and crafts-making and food, among others, are also celebrated. Based on preliminary research at pow wows in Maryland, USA, the paper will examine their significance and meanings from the perspectives of their participants. Moreover, the concept of ‘performance’ in relation to heritage and identity will also be explored, as well as how indigenous traditions of the past have evolved to reflect contemporary ideas, values, and issues.

Erewhon Wasn’t Built in a Day: the role of hapticity in the imagining, realisation and experience of the contemporary work of art

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In the last decade there has been a great surge in scientific, philosophical and artistic research being done around senses other than vision. Those that have been relegated as less important to our experience of the world are now beginning to be understood as equally vital, working symbiotically with other senses and, in the case of the sense of touch, recognized as the very foundation of the way we see. Perhaps, it has been the rising intensity of our relationships with the computer in all its forms and the ‘nowhere’ space of the internet that rely so heavily on the visual image that has led to both this focussed interest in reconsidering how we are in the world and an emerging return or renewal in the visual/fine arts to notions of materiality and process.

This paper will examine the lasting affects on one’s reading or experience of a contemporary work of art that has been created from a position where the focus has, through the artist’s process and intentions, shifted away from the visual as dominant to an emphasis on the haptic. I will briefly consider this position through an historical lens turned on the works of some early modernists including sculptor Medardo Rosso before an analysis of the function of the haptic senses evident in many contemporary works today including the ceramic sculptures of Taiwanese artist Hsu Yung Hsu, the textile objects of Louise Bourgeois art and craft of my own practice.

‘Surviving’ gestures in the work of Alastair MacLennan

Gabriel Gee, Art History, Franklin University, Switzerland; gabrielngee@gmail.com

In 1977, at a crossroad nearby the Art College in Belfast, Northern Ireland, the artist Alastair MacLennan crossed the road at a pedestrian space designed for that purpose, repeatedly, in accordance with the light signals, for a whole ‘working day’. The performance work of MacLennan spans over a period of thirty years and his ‘actuactions’ (the artist’s preferred terminology) have taken many forms. Yet they share a common dual thread we see at play in the 1977 crossroad performance. MacLennan had studied Zen in Canada and the United States in the mid seventies. Slavka Sverakova underlined the importance of these studies as acknowledged by the artist: ‘The training in Zazen practice meant that ‘the attention to living

processes took over the need to engage in the making of art objects... In the activities of daily living, being and doing were inseparable. Events of the day were fused in relatedness.’¹ The aim of this paper is to explore this relatedness through the gestures and bodily consciousness in the work of McLennan. The actuation can be seen as being at an intersection of residual movements that are assembled into the present. On the one hand, there is the contemplative concentration that connects the artist to a vast layer of Zen practices; on the other hand, there are the specific forms of everyday movements, behaviours, as well as being-into-the-world that each performance explores. In looking at a number of MacLennan past performances, the paper will revert to the idea of *Nachleben* developed by the art historian Aby Warburg to discuss beside a ‘surviving of images’, an aesthetic mode of the ‘surviving’ of gestures.

I’m only here for me Dad’s sake: generational gestures in participatory art.

Toby Juliff, Victoria College of the Arts, Melbourne University; toby.juliff@unimelb.edu.au

In 2001 the British artist Jeremy Deller staged a re-enactment of the infamous Battle of Orgreave miners’ strike some 17 years previously. Drawing on historical archives, qualitative interviews and the choreography of historical re-enactment societies, *The Battle of Orgreave* (2001) also brought together the local community scarred by the lingering injustices of the original conflict. And whilst this ‘participation’ has been considered elsewhere for both its aesthetic and ethical questioning of re-enacting intangible heritage, what has thus far been elided is the generational affect. Fathers absent from the re-enactment would times be played by sons and nephews not present in 1984. This paper considers the ‘generational gesture’ at play in *The Battle of Orgreave* (2001) in light of intangible heritage discourses on authority and authenticity to argue that there is a further level of ‘specificity’ that has yet to be considered in this work.

Session: Materializing Testimony: Museums, Heritage and Trauma. Part 2

Many Threads: Mending Trauma in the Museum

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The Ration Shed Museum is a community museum located in the Aboriginal town of Cherbourg in southeast Queensland, Australia. The Cherbourg community started the Ration Shed in 2004 to share their history with the wider world. The message is one of pride and resilience; the history being shared is however, often difficult and traumatic, with themes of sustained, institutionalised racism and deprivation, abuse of human rights and the ongoing effects of devastating government practices such as Stolen Wages and the removal of children from their families. In representing these, the Ration Shed uses film, artwork, publications, performances and exhibitions as conduits of memory of, and for, Cherbourg people. In claiming space for Cherbourg memory, the museum seeks to counter historical and contemporary discourses that construct the community as tragic, intrinsically dysfunctional, a place ‘without history’. Sandra Morgan, chairperson of the Ration Shed puts it this way: ‘I think we have to reflect as far back as we can remember. To see the faces of our Elders; some of them are reminded of a lot of hurt, but they feel this museum is a healing place for them and I think that’s a big plus for us. ‘ Beyond presenting revisionist history, by working with Cherbourg memory the Ration Shed Museum actively tackles the destructive effects of individual and collective trauma and seeks to shape an optimistic future for Cherbourg using culturally safe methods of engagement that promote dialogue, reconnection and creativity. This paper will discuss the development of a recent Ration Shed exhibition called *Many Threads*, which deals with the traumatic history of Cherbourg women’s experiences as domestic workers. The exhibition materialised traumatic memory through the creation of sewn artworks on tea towels by a group of Cherbourg women. By tracing the complex processes of becoming that this exhibition entailed, examining in particular the mobilisation of testimony and witness in the yarning circle, the paper will show how the project enabled the women to give a new shape to the past and recompose a sense of self and community, which becomes so easily lost in the chaos of everyday and intergenerational trauma.

A Seismic Shakeup.

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Christ Church Anglican Cathedral, the city’s former icon and identity marker, now lies as a barricaded, crumbling heap in Christchurch’s post-earthquake, central Square. It is the focus of ongoing, acrimonious

controversy over whether it should be demolished, reconstructed or restored. This paper outlines the civic drama, with its principle themes of heritage, identity, space and place, hegemony, property rights, legality and economics. 'Remove not the Ancient Landmarks which thy Fathers have set' is pitted against 'this is our post-colonial moment, opportunity to break free of the past.' The paper argues that the earthquakes have shaken up various power elites, including 'the old boy's network', with the Cathedral's future being the test of the potency of these various assemblages.

The Australian South Sea Islanders (ASSI) – a continuous presence in south-east Queensland

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The history of over 200 years of colonialism and capitalism in Australia has created communities surviving varying levels of social suffering and intergenerational trauma. One such community is that of the Australian South Sea Islanders (ASSI) whose ancestors were 'brought' to Queensland, by fair means or foul, from 1863 until the late 1800s, to work as indenture labourers, primarily on the sugar plantations. Often referred to as 'the forgotten people' they have developed strategies to counter this term, survive as a distinct ethnic and cultural group and progress their three-point agenda to have their history, identity and contribution to Queensland and Australia acknowledged. One such strategy is the maintenance of, and creation of, their significant sites. These physical sites in the landscape hold the affect, memory and stories of the ancestors and the community. However, because South-east Queensland was the earliest region to which South Sea Islanders (SSI) were 'brought' and because the sugar industry moved to the more favourable soils and climates in the north, there has not been the same continuous presence of ASSI in the south-east region where SSI presence has largely been lost from public memory, erased and forgotten. (In 1868 the largest number of SSI was in south-east Queensland there being at least 410 in the Brisbane/Ipswich area and by 1881 there were over 800 in the South-east). This PowerPoint presentation brings to public memory a number of these significant sites and explores ASSI's affect and commemorations around these sites as they attempt to address their three main agenda points and communicate the complexity and magnitude of their social suffering and intergenerational trauma.

Session: Inclusive Heritage and Human Rights in Asian Contexts Part 2.

The Politics of Minor Heritage: Frameworks for Reconciliation.

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In post-war Sri Lanka, majoritarian expressions of a mono-cultural Sinhala-Buddhist heritage, underwritten by Orientalist scholarship, continue to influence cultural nominations. Minority, Tamil, Muslim and Aboriginal sites are conspicuously absent. The historic neglect of minority sites, their under-resourcing by government agencies and location outside national priorities create scenarios where the rigorous standards for cultural heritage nominations cannot be met. The ambivalent and sometimes hostile political and cultural reception of these sites creates additional barriers to their accommodation as representative spaces. Such issues alert us to critical pressures on national governance due to globalisation and the changing role of UNESCO in their facilitation or resistance. This paper focuses on the historical, political and demographic factors that adversely impact minority heritage sites and retard their selection for cultural heritage registers. It adopts the term, 'minor heritage' after Deleuze and Guattari's theorisation of minor literature as a revolutionary force, always political, representative of a fragile collective and yet with the capacity for de-territorialising embedded meta-narratives. Focusing on three specific scenarios: the unacknowledged Muslim population in the former Colonial Fort of Galle; the Aboriginal lands inundated by the Maduru Oya Reservoir scheme and the controversial tourist traffic to Buddhist sites in ethnically Tamil, Jaffna; it raises questions regarding heritage rights, minority representation and collective and, frequently, communal cultural values. Focusing on debates surrounding the selection, transformation and reception of these sites, it evaluates incipient strategies for sustaining 'minor heritage' and their capacity [or not] for cultural reconciliation. More importantly it raises concerns about culturally inscribed nominations that perpetuate socio-cultural inequities or advance marketisation.

Heritage Protection Law, Cultural Identity and Rights in China.

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The presentation explores the tension between the promotion and refinement of the right to one's cultural identity, the importance of discourse and enhanced public participation in heritage protection, and the general promotion of human rights in China. China's high rate of economic growth, dynamic change, and

the influence of globalisation are having many significant benefits for the development of the country and its people. However, some of the negative consequences are a growing threat to their cultural heritage and identities, while areas are being redeveloped, cultural goods and practices are exchanged and are beginning to blend, and remote areas are becoming more easily accessible. The decisive protection of cultural heritage is particularly important in such eventful times, as it endorses the survival of cultural identities, backgrounds, practices, and traditions in China, promotes cultural diversity, functions to improve the quality of life of local populations, and can also be a significant economic resource. In addition, it is also essential for the protection of human rights and intergenerational justice. Present decisions regarding the conservation or abolishment of cultural heritage and diversity will be made on behalf of future generations without their consultation and must therefore be made with utmost care and consideration. In this context, the presentation stresses the importance of adequate impact assessments, cultural heritage discourse, and enhanced public participation in and supervision of development projects that affect cultural values, community structures, or communal integrity. The same applies to the protection of the intangible cultural heritage of minorities and other culturally distinct groups through conservation projects and increased consultation and participation in development endeavours. The presentation will include several relevant case studies and examples from China and also comparative examples from other Asian countries.

World Heritage Sites on the Frontier and Boundary

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The World Heritage Convention seeks to speak to the universal importance of heritage sites through the role of the international community in their protection and management. Yet, the treaty itself remains focussed on and deferential to the state on whose territory the site is located. However, the World Heritage Committee has promoted the joint nomination of sites by multiple States Parties to move beyond this state focus and facilitate international cooperation. This paper considers how sites which straddle frontiers and boundaries between states have often been the most vulnerable to destruction and damage, with contestation concerning their identification, presentation and listing and the fate of local communities or those to whom the site is of cultural, religious or social significance ignored or shunned at best or silenced. By exploring one case study the Temple of Preah Vihear which straddles Thailand and Cambodia has highlighted the particular concerns around the frontier and boundary between states in the protection and management of cultural sites and objects in international law.

Session: Heritage Outside In part 1

'All that we are' - Heritage Outside In and Upside Down

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This paper will look at how the axis between heritage on the 'inside' and heritage on the 'outside' is imagined and produced, theoretically, politically and practically; and at how it is challenged and navigated by those on the outside, and by those occupying both spaces. Heritage discourses order and create identities on the 'outside', rather than simply giving voice to the historically marginalised 'out there'. Organisational categories are imposed upon the outsider, yet institutions are surprised when people express their discomfort with them. Rather than questioning the categories, these contestations are posited as tensions within communities or subgroup identities, leaving institutions to appear liberal, inclusive and ethnically neutral (Hall 2005). By privileging some outsider narratives and containing others, heritage culture signals to those who enter to participate which parts of their cultural identity to check at the door and which to foreground. And because participation is usually based on the idea of promoting anti-racism, tolerance, dignity or giving voice to marginalised peoples, the pressure to brush over the complexities of postmodern subjectivity is immense. Independent heritage-making is not simply a product of being ignored by the mainstream, but also a response to being 'made visible' by it in ways that reduce and diminish. I will focus therefore on those who use heritage to convey the 'whole picture' of the outsider, especially by inserting a politics of difference into major cultural histories where a consensus of meaning is already assumed.

The Heritage of Past Conflict as a Basis for the Negotiation of Identity and Diversity - The Case Study of a Medieval anti-Jewish Massacre

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This paper explores the role of an anti-Jewish massacre in medieval York in the negotiation of identity and diversity in our present changing societies. In 1190, 150 Jews were killed in a castle in York, England. This event is widely remembered in York today, having special significance for York's Jewish inhabitants, sometimes being interpreted as a piece in a greater story of suffering connecting the Jewish diaspora. This research however focuses on how diverse people engage in the construction of meaning around it. This qualitative research with a range of York's citizens shows that experiences of discrimination and persecution of the Jewish minority in the past hold an important reference factor for different religious minorities in the present. Some negotiate their identity as Jews with reference to the massacre and wider anti-Jewish persecution. Some Muslims similarly connect anti-Jewish discrimination with anti-Muslim behaviour now. This paper understands the role of critical heritage as a facilitator to express and communicate these different experiences; it thus provides an open space for deliberation where different groups, communities and identities can find representation and make meaning of the past as well as their role in the present. By exploring the particular function that this extraordinary event played in medieval Jewish and Christian communities' everyday lives, we can come close to understanding how a medieval massacre may enlighten how we live with minorities today. Heritage in a multicultural society is thus understood as not based around rigid concepts of identity and community, but a dynamic way of critically approaching the world – past and present – and negotiating our role in it.

Minority heritage in the making: The re-emergence of the desecrated Jewish cemetery of Thessaloniki in the public sphere

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In December 1942, a few months prior to the deportation of 60,000 Jews to Auschwitz-Birkenau, the huge Jewish cemetery of Thessaloniki containing 400,000 to 500,000 graves was desecrated. As the cemetery was located at the heart of the city impeding urban expansion, the Germans left the cemetery to the Greek local authorities. After some efforts made by the community members to transfer graves and human bones to land outside the city, the Greek municipal authorities sent hundreds of Greek workers to destroy the tombs. The cemetery was soon transformed into a vast quarry where Greeks and Germans sought gravestones for use as construction material. A few gravestones that had ancient Greek inscriptions were saved as they were handed to the Archaeological Service. After the end of WWII, gravestones from the above-mentioned cemetery dating from the 15th century onwards could be seen in all sorts of constructions: private houses, fountains, public streets or in restored churches. Today, they can still be seen in playgrounds, villas, hotels and tourist resorts, whereas the extended campus of the Aristotle University of Thessaloniki occupies the area of the desecrated cemetery. The memory of the historical cemetery gradually has faded out. The few members of the community who survived and returned to Salonica asked for no compensation. Thousands of students have graduated the local university without any information about the history and the significance of the area.

What is the place of the cemetery in the city's collective memory? What kind of 'memory wars' can be uncovered in the present social and political landscape of the city? Why has the city delayed the commemoration of its lost Jewish population and only recently have the University authorities agreed on the placement of a commemorative plaque in the central auditorium of the University campus for more than 60 years? What social values are the still-visible gravestones invested with? What is the role of the gradually re-emerging local Jewish voice of the city and how is this being accepted in a controversial time facing the emergence, on the one hand, of multiculturalism and the rise of neo-Nazism, on the other?

This paper will attempt to answer the above questions by exploring the way the desecrated cemetery and its dispersed stones are becoming a local, almost intangible, heritage of the city, through which local social memory is renegotiated in the present.

Public memorialising and the making of heritage: the Chattri Indian Memorial

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The Chattri Memorial is a public site that hosts and embodies official and unofficial heritage in a complex way. Standing on the edge of Brighton, UK in a once-remote part of the Sussex Downs, the Chattri Memorial was built in 1921 to honour Indian soldiers who fought on the Western Front during the First World War. As both a sacred place and a space of socio-cultural processes, the monument is an enduring testament of past values of heroism, but also more ephemeral practices of ritual and pilgrimage, including the annual memorial service held since the 1950's, followed by tea, an exhibition and socialising. The Chattri is a real and imagined space of history and remembrance, both material and immaterial. People hold, and may share, an affective sense of heritage that is generated, reflected, affirmed or unsettled in this

particular place. As a public space and as a public process, heritage here is an interaction of landscape, monument, politics, narratives, experiences, emotion, and memories as diversely understood by Indian descendants, local residents, ethnic organisations, military officials, and individuals performing a variety of identity roles. This ‘thick ‘ site of memorialisation -- an evocative physical location enlivened by ritual and affective practices -- presents a confluence of factors that enable a multi-layered analysis of the making of heritage. The proposed paper will document the many facets of the heritage production and consumption at work within memorialisation here on several temporal and social scales, using representational and non-representational analysis, and theorise the changing nature of ‘value’ implied in the material and immaterial spaces, forms and practices at play.

Session: Circulation and Marketization of Things with History

Marketization of Cultural Heritage – Framing Value

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In this paper we present the first findings from an ethnographic study of three cultural heritage sites in Gothenburg where commercial operations and leisure activities related to ‘re:heritage’ take place, such as second-hand stores, venues for used goods, vintage shops, retro boutiques, flea markets and auction houses. The focus in this presentation is on the qualification-valuation processes involved in the performance of cultural heritage markets. These insights are crucial for understanding the essential mechanisms of these markets: ‘the making of a taste for the past’ and ‘valuing the unique’; terms which encapsulates the reflexive process of quality and value creation evidenced in cultural heritage marketization (Karpik 2010). From this perspective, markets are studied as sites of multiple and sometimes conflicting sets of practices, and attention directed towards the forms markets take as a result of efforts to shape them. The overall focus is on the role of cultural heritage objects and how they are (re-) qualified and (re-) valued on the marketplace, and attention is directed at how goods become valued as commodities for sale ; i.e. the marketization of cultural heritage.

Roots en Route: Circulation of Plants with History in Private Gardens

Katerina Saltzman, Dept of Conservation, University of Gothenburg; katarina.saltzman@gu.se

Despite their rootedness, plants do move and are moved. This paper will discuss people’s relations to plants in motion, within and between gardens. Garden plants as well as other garden items are today circulated on a highly commercialised market with limited local connections. On this market, the demand for heritage related aspects, such as plant varieties with a historical record, is increasingly high. Gardens inevitably challenge boundaries and categorizations separating nature from culture. Plants are not always planted, they also move by themselves within and between gardens, through spreading seeds, winding roots or rhizomes. As such, they can be regarded as welcome contributions, or as fierce intruders that need to be controlled. In an on-going research project, examining interactions between people, plants and other actors in contemporary private gardens in Sweden, we have investigated how people relate to change and heritage in their home gardens, and how plants with a connection to the past are managed in relation to current trends as well as to the variability and dynamics of a living environment. The project is inspired by an Australian research project (Head & Muir 2007) on nature/culture relations in backyard gardens. Many garden owners have stories to tell about specific plants – eg grandma’s peony or the rhubarb from back home – often telling where it came from, how it has been cared for, and possibly also how it has been reproduced and spread to others. Such plants are often regarded as relics or souvenirs and might best be understood in terms of a private heritage making process. Parallel to the commercial activities connected to gardening, garden plants are also circulated in more informal ways. Many garden owners share seeds, bulbs, cuttings and plants from their own garden with others, either as gifts or selling them for example through the internet, and these specimens often come with a story. In this paper, I will discuss the uses of heritage in different kinds of circulation of plants with history, in connection to contemporary private gardens.

Circulation of Sites and Localities as Heritage

Ingrid Martins Holmberg, Dept of Conservation, University of Gothenburg; Ingrid.holmberg@conservation.gu.se

This paper explores the ways in which *urban sites and localities* qualify on the re:heritage market. Akin to what Thrift (2008:201) calls ‘the urban glue’ – a whole host of ‘activities of repair and maintenance’

constantly involving the general population – emphasis is in this paper put on the palette of generic practices of re-use of the urban fabric. The transformation of urban built environments into heritage is generally associated with middle class gentrification processes, involving investment in restoring and renovation of old inner city apartments as part of class constitution (Jager 1986) and entailing the establishment of second-hand stores, antiquities shops and art galleries as a new economic arena (Zukin 1982). While it has been claimed that gentrification needs to be contextualized within and derived from ‘rent gaps’ in the cycles of real estate exploitation (Smith 1986, 1996), other researchers instead have pointed at the ‘black box’ of gentrification in terms of ‘desire’ (Caulfield 1989) and of particular ‘historicizations’ (Holmberg 2006) that were merged in the late 1960’s from i) an urban politics of sanitization, ii) institutional restructuring within the official heritage sector, and iii) academic knowledge production directed towards objects outside of ‘the monument’. Pushing the transformation of urban built environments into heritage in the direction of mobility (Sheller & Urry 2006, Soderström et al 2013) this paper will depart from the notion of ‘circulation’. Circulation in this context entails 1) the reshuffling of spatial meanings, from an original function-based, into one based on heritage conceptions; 2) the real estate and property market where sales items (predominately homes) have become as a core hub for augmented market values through particular modes of presentation and spatial rearrangement that put at the fore the ‘heritage aspects’ of each sales items; 3) the increasing market for old building details or structures – such as used doors, windows and fittings, authentic paint or original tiles – intrinsically connected to particular know-how, skills and craft. Drawing on notions of tradition, ‘pastness’ and history, these different kinds of circulation meet in the reverential activities of renovation, restoration and maintenance of the built environment.

Urban Heritage as an Infrastructure – localization of the vintage and second hand sector in Gothenberg, Sweden.

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The paper aims at investigating how the vintage- and second hand sector is related to the urban heritage. In particular the paper intends to explore the locational choices made by second hand and retro shops, flea markets, vintage and antiquities boutiques in the urban fabric of Gothenburg, Sweden. Thus, one issue raised in the paper is how the urban heritage can function as an infrastructure for the development of this specific sector. The paper has a theoretical and an empirical part. In the first part the concepts of infrastructure and urban heritage are scrutinised, and thereafter the linkages between these two concepts is discussed in relation to location theory. The second part includes an explorative study of the vintage- and second hand sector in Gothenburg, foremost concerning the role urban heritage has for retail businesses within the sector. The empirical findings are in particular based on interviews with retail owners or representatives. The reasoning in the paper provides a base for refined hypotheses for further qualitative as well as quantitative studies. In conclusion, the paper discusses how the reuse of the built environment, hence, how the urban fabric seen as a heritage and an infrastructure, is connected to or interlinked with the circulation of material goods in the vintage- and second hand sector.

Servicing the neo-Renaissance Traveller: Boutique Hotels and the Re-imagining of Heritage for the Creative Class

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Heritage landscapes represent physical and emotional spaces where a variety of cultural values and meanings interweave to allow potentially (though often not) harmonious interpretations between people and place. With the exponential rise of mass tourism, those with an interest in conserving and managing heritage landscapes have had to turn their attention to the desires and impacts of non-local visitors. Existing research into cultural heritage tourism has focused predominantly on visitor experiences of the ‘public spaces’ of a heritage site and has tended to ignore the role that accommodation and associated lifestyle spaces play as key points of host-visitor interaction. This paper will examine the relationship between boutique accommodation and the values of their associated World Heritage area. Drawing upon observational data and interviews with service providers, this paper considers the production of boutique hotels and their associated lifestyle consumption spaces within the World Heritage town of George Town, Malaysia. Beyond the traditions of the business hotel, boutique accommodation appears to be increasingly positioned as servicing the creative class, or the ‘neo-renaissance traveller’ and those seeking a more ‘real’ or ‘authentic’ travel experience than that offered by the tools of mass tourism. The recent growth in

boutique accommodation, particularly that within the cultural heritage areas of Asia, intensifies the need to consider the role of the hotel as a performative space that potentially enhances visitor experiences of the heritage outside. In this paper we explore how these spaces create and present an imaginative sense of 'Asia' that is often in stark contrast to the contemporary context of the places within which they are located. In doing so, we seek to critique and reveal the constructed nature of boutique hotels as discursive spaces which deliberately seek to imaginatively 'jump scales' both spatially and temporally. Boutique hotels have become a ubiquitous part of the landscape of World Heritage sites and a critical space through which such sites are imagined, engaged with and consumed. The rise of the neo-renaissance traveller brings new challenges to the conservation and management of cultural heritage landscapes and it is through their multi-layered interactions with these places that we can consider their positive and negative impacts.

Session: The Furniture of the City: Overlooked Artefacts and Creative Heritage

Erected for the Traveller's Convenience: Mounting Steps, Upping Stones and Louping-on Stones

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During the period 1800 to 1930 horses were a principal means of private transport in Britain, North America and Australia and Mounting Steps were situated in the streets of many towns. They were used by the young, the old, the overweight, the drunk and women, forced by social expectations to ride side saddle, to mount their horses. They form part of a broad collection of generally now obsolete street furniture that was associated with the horse as a mode of transport and included hitching posts and horse troughs. Known also as upping stones, mounting blocks and in Scotland, Louping-on-stane, they were not just objects to aid mounting a horse but were also places of arrival and departure, of meeting and leave-taking of social interaction and of solitary contemplation. Drawing on historical literature, heritage listings, newspaper archives, tourist information, fictional references and current day web based geographical mapping projects, this paper investigates mounting steps as a piece of street furniture to develop an understanding of what practises mounting steps facilitated beyond their intended purpose of horse mounting, who used them and why and what their locations can tell us about the society in which they existed. Their significance for women who rode side saddle is examined and whilst the side saddle has a reputation for restricting the freedoms of women, the mounting block and hitching post played a role in women's freedom of movement in the public domain.

Looking for the overlooked, experiencing the incidental: urban walking and other creative methodologies in critical heritage studies of the city.

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How do we look for the overlooked artefacts of the city, how do we apprehend and appreciate them, feel their texture and understand their context? What other disciplines and practices might offer hints towards such a collector's sensibility, of detection and aesthetic openness? Critical tourism studies may offer some clues, with its attention to the bodily and sensual experience of the wide-eyed stranger. Art practice may offer some clues, especially the Situationist International's awareness of the forgotten and obsolete, its celebration of the banal, abject, and ordinary things of the city. And Critical Heritage Studies itself clearly offers some methodological clues, especially in its openness to affective and emotional dimensions, of people's attachments to and care for the city and its objects old and new. This paper will offer some meditations on creative methodologies in critical heritage studies, by reflecting on the hybrid research and art project Mapping Sydney: Experimental Cartography and the Imagined City. Reconsidering the theoretical framework and intentions of that project, its process and findings, its successes and failures, this paper will attempt to link some key ideas and methods in contemporary discourses on art, tourism, and critical heritage studies. These include an aesthetic regard for the artefactual objects of the city, but also for its apprehending subjects; a re-valuation of the lost, abandoned, and rejected places and furniture of the city; and an attention to accidental propinquities and chance encounters – the experience of the incidental.

Playground equipment – an undervalued cultural heritage worth discussing?

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After a long period of standardized solutions playgrounds are today again built more individually. However, playground equipment is seldom in focus in historical and cultural heritage perspectives. What

does playground equipment say about ideas of children and play, out of door games, identity, class and gender? And who were the authors of playground equipment? There is of course Isamo Noguchi's unrealized playground equipment for Ala Moana Park, Hawaii (1939), exhibited at MOMA's exhibition 'Century of the Child' in 2012, the adventure playground movement, introduced by the Danish landscape architect C. Th. Sørensen in the 1940s, and play sculptures from the 1950s. But what about more anonymous playground equipment like ordinary swings, slides, and sandpits? Not even in a child oriented country like Sweden, where Ellen Key in 1900 wrote *The Century of the Child*, or where the United Nations in 1958 organized an international conference on playground activities, do we know much about playground equipment as a cultural heritage. Some drawings, photographs, newspaper articles and books entitled *Girls' games* and *Boys' games* give us an introduction to the aims of the first playgrounds. Some adventure playgrounds are documented in essays and photographs, but the adventure playgrounds themselves are gone. And although playgrounds designed around 1900 are still in use, the playground equipment regularly has been changed because of wear and tear, security regulations, changing ideas about children's games, etc without being seen as anything worth protection or documentation. Is it possible to preserve or keep playground equipment that is discarded or out of fashion? Are there other creative methods for preserving different and changing ideas for playgrounds? Or will unrealized playground equipment on display at museums be what in the future can be used for studying playground materiality and questions related to children, class and identity in different types of societies?

Movable Topographies: Negotiating the built cultural heritage of Reykjavik's city-centre

Ólafur Rastrick, Institute for History, University of Iceland. rastrick@hi.is

The small wooden structures of downtown Reykjavik, dating from late 19th and early 20th century, form the oldest part of Iceland's capital. Until quite recently these houses were depicted as dispensable relics, symbolizing absence rather than existence of built local heritage. In the last few decades they have slowly and with several setbacks entered into the discursive realm of cultural heritage. Success stories of fights to save individual houses are matched by tales of lost battles, houses that have been demolished in name of progress and prosperity. Though these buildings are still being torn down, recent years have increasingly witnessed their relocation within the city centre, conservationists and cultural heritage authorities yielding to offers of restoration at a new site. Being small and easily movable these houses have become bargaining chips for property developers and city planning authorities. By moving the cottages around the city centre, renovating them and clustering together in neat picturesque streetscapes the effect of a clean and cosy past is generated pleasing both tourists and local residents. The paper explores the pros and cons of such relocations with reference to the negotiated value of these buildings for the local population. These issues have relevance for questioning the general purpose of preserving the buildings but more specifically relate to problems concerning how their relocation interacts with the local population's perception of the past and the interactive relationship between the tangible and intangible, given the role of the built environment as loci of memory and the cityscape as a place of remembering.

Session time 4:30-6:30

Session: Heritage Diplomacy. Part 3

The Cannes Film Festival as a precursor of Heritage Diplomacy.

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The Cannes Film Festival, which opened in 1946, is the most famous film festival in the world. Its influence can be seen on so many levels, economic, social, cultural and of course, within the film industry. This paper aims to analyse the Cannes Film Festival from the perspective of heritage diplomacy, due to the many characteristics that the festival in its second phase (approximately from 1955 to 1975) shared with the UNESCO's World Heritage Convention. These characteristics stem from a model of cultural neutrality which France has been playing for many decades now, and where it is seen as a traditional place to host cultural events such as the Cannes Film Festival. This paper will compare the process of nominating a place to the World Heritage List, to that of the Cannes Film Festival's ultimately winner of the coveted Palm d'Or, to build a prototype model that presents the Cannes Film Festival as a precursor of heritage diplomacy. In order to achieve this aim, this paper will also engage in critical heritage theory that analyses heritage as a tool that procures identity and how cinema is associated with it.

From rags to riches: The (mis)fortunes of ‘The Archaeological Sites of the Island of Meroe’ World Heritage property in Sudan.

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While the inception of the World Heritage ‘idea’ was tied to the salvage of the Pharaonic temples of Egyptian and Sudanese Nubia during the construction of the Aswan High Dam in the 1960s, the ‘beginning of the end’ of the World Heritage scheme has also recently been linked to the Middle Nile region. In a reversal of fortunes, the 2011 inscription of the Sudanese nomination ‘The Archaeological Sites of the Island of Meroe’ in the World Heritage List, supported by a ‘bloc of Arab and African states’, has caused controversy and dissonance on the global heritage level. The inscription of this serial property against ICOMOS’ expert evaluation has been portrayed as undeserved and as a sign of the erosion of the World Heritage concept as well as the growing politicisation of the World Heritage Committee’s decisions. This paper briefly examines the uneven process of ‘valorisation’ of ‘The Archaeological Sites of the Island of Meroe’ in national and global heritage contexts that culminated in their eventual inscription in the World Heritage List, and touches upon the ‘devaluation’ of this listing through more or less well founded contestations of its rightfulness. This is not the end of the story, however. A recent influx of serious amounts of funding from the Emirate of Qatar for research and protection work at archaeological sites in Sudan is now providing the financial cushion and political leverage for addressing many of ICOMOS’ original criticisms in respect to management and conservation planning at the ‘Island of Meroe’ sites. The paper examines the current process of ‘re-valorising’ the ‘Island of Meroe’ World Heritage property as part of the new Qatar-funded push for the study, protection and presentation of Sudan’s archaeological heritage. This process is accompanied by a rush of international heritage specialists and institutions into Sudan, which now offers better employment opportunities and conditions, and seems safer and politically stable, than neighbouring destinations, such as Egypt. To anyone who has been working in Sudan for any period of time, this new state of affairs should not only be highly ironic but also trigger questions as to the wider economic and geopolitical interests and entanglements that may have created the current, rather unlikely situation.

Digital Heritage Diplomacy and the Scottish Ten Initiative.

Amy Clarke, University of the Sunshine Coast (amy.clarke@uq.edu.au)

In 2009 the Scottish Government launched the Scottish Ten initiative, a digital heritage programme that was driven by advancements in 3D scanning technology. The aim of the Scottish Ten was to document Scotland’s five UNESCO World Heritage Sites as well as an additional five international heritage sites, the latter group being determined by the Government’s diplomatic agenda. Four of these international sites have now been scanned: Mt Rushmore (U.S.), Rani Ki Vav Stepwell (India), Eastern Qing Tombs (China), and the Sydney Opera House (Australia); the fifth international site has not yet been announced. The Scottish Government have recently instigated a second digital heritage project, the scanning of the Scottish conservationist John Muir’s homes in Scotland and California, and while this project is separate to the Scottish Ten it utilises the same technology and is accompanied by similar diplomatic rhetoric. The Scottish Government favours the use of these kinds of diplomatic engagements as an important part of its soft power agenda; under the devolution agreement Scotland is not permitted to engage independently in foreign affairs, but cultural and educational initiatives provide a loop-hole through which Scotland is able to forge international partnerships. The Scottish Government has acknowledged that the Scottish Ten initiative is part of a broader diplomatic agenda, and that the international sites included in the Ten are selected on the basis of their countries’ contributions to Scottish ambitions. The demonstration of Scottish expertise in the field of heritage documentation has also been a driving factor in these international engagements, as the Scottish Government is keen to promote its position at the forefront of what Scottish First Minister Alex Salmond refers to as the ‘digital diplomacy’ movement. These examples of digital heritage initiatives undertaken on an international scale raise a number of questions, and this paper will use the Scottish examples as a basis for highlighting several key issues that warrant further exploration. What are the benefits of digital heritage diplomacy to the instigating and recipient nations (or communities), and are these benefits short- or long-term? What are the risks, and how do these differ between instigating and recipient nations (or communities)? What role should international agencies such as UNESCO play in the governance and ongoing management of these digital programmes, or is it possible that these kinds of programmes circumvent the likes of UNESCO altogether? This paper aims to draw attention to an emerging area of heritage diplomacy, and in doing so, to foster discussion on the existing frameworks of governance and their ability to manage such diplomatic agendas in the future.

Session: Cross-cultural memory practices: Patyegarang in the archive, film, literature and dance.

Colonial Oblivion and Cross-cultural memory practices.

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During the first four years of the British military occupation and subsequent colonisation in the country around Sydney Harbour (1788-91), Marine Lieutenant William Dawes compiled notebooks recording a significant portion of the local language as well as everyday behaviours that ranged from communal ceremonies to personal intimacies. He was advised by several Eora, the local people, and most notably by Patyegarang who shines in the notebooks. At the time the notebooks were composed, she was a remembering subject, teaching Dawes – implicitly rather than explicitly – about the memory-systems that produced Eora knowledge-continuity. Even as the unwritten local language was 'captured' on the page by Dawes, he also tried to understand how the language was more than just the sound of words that seeped to nothing in the air. The language was also a system of proxemics – people to people – plus movement in the form of rule-governed group-assemblage, walking, fishing, dancing, canoeing, plus song plus touch. As communication in the present and into the future occurred among the Eora, memory was constantly engaged, never 'written' but constantly inculcated in the individual and communal corps of the Eora.

Heritage and the literary-historical imagination: Reading Kate Grenville's *The Lieutenant*.

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Kate Grenville's much praised novel *The Lieutenant* offers a fictionalised account of William Dawes's encounter and amity with a young local woman, Patyegarang. As one of a range of cultural texts and practices now remembering this almost forgotten relationship, *The Lieutenant* builds towards revised understandings and representations of Australia's cultural heritage that include full acknowledgment of the nation's indigenous peoples and their cultures. But since literature works according to its own highly specific strategies, *The Lieutenant* offers an opportunity to consider the agency of the literary in the production of intangible (counter) heritage. Described as a novel 'aglow with empathy', *The Lieutenant*'s narrative and linguistic strategies combine to proffer to readers an imaginary and empathic connection with the historical figures of Dawes and Patyegarang. But as well as deploying its own literary strategies, *The Lieutenant* engages with language in other ways. Along with its story of friendship between two figures, and through imagined conversations between Dawes and Patyegarang, the novel also stages an encounter between two languages—the soon to be dominant language of English spoken by the British naval fleet and the endangered, or 'heritage' language spoken by Patyegarang. In *The Lieutenant*, literary narrative and narration coalesce to produce an intangible (counter) heritage text constituted through an imagined, empathic encounter with life lived in another language.

Becoming Tangible: Patyegarang on screen.

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In the carefully managed release of videos promoting Bangarra Dance Theatre's 2014 production, Patyegarang, the dancer in the title role, Jasmin Sheppard, is shown visiting the State Library of NSW to view the library's online copy of the notebooks of Lieutenant William Dawes, *The Languages of New South Wales*. Now viewable on various screens – from library monitors and broadcast television to public screens and mobile devices – Dawes's handwritten phrases have become instantly recognizable to those who take an interest in work on settler-colonial relations in Australia. While some researchers have travelled to London to touch the notebooks themselves, Jasmin Sheppard's experience of seeing rather than touching the written page is more typical of how we bring historical things closer today. But what kind of contact is at stake in bringing things from the colonial past into the present, and making them tangible through screen and sound, performance and movement? Drawing on screen theory's interest in the sensory, haptic and muscular body, this paper will look at how Patyegarang is 'becoming tangible' through the projection, embodiment and performance of Dawes's words.

Session: Asian Borderlands and the Regulation of Intangible Cultural Heritage

Discourses About Intellectual and Cultural Property and Intangible Cultural Heritage in Asian Borderlands.

Prof. Christoph Antons, School of Law, Deakin University (christoph.antons@deakin.edu.au)

Recent disputes about intangible cultural heritage between neighbouring countries in Southeast Asia demonstrate how highly political heritage has become in a part of the world that is culturally strongly interconnected, but where countries compete for cultural tourism and the preferential use of dances, songs and other forms of intangible cultural heritage. Increasingly, media commentators and politicians use legal language to express such claims for preferential or exclusive use. Most frequently, it is argued that communities and/or nations 'own' cultural expressions as their intellectual and/or cultural property. Although these two terms refer to very different legal mechanisms with completely different institutional histories, the concepts are often lumped together and used interchangeably. Different 'epistemic communities' of intellectual property lawyers, international lawyers, human and indigenous rights activists propose different frameworks that make it increasingly difficult to find consensus. The paper reviews the different arguments and argues that development policies and industrialisation lead to increasing standardisation and state regulation that may ultimately disempower those communities at the grassroots level that were supposed to benefit from different forms of legal 'protection'.

Ethnic Minority Intangible Heritage in the Borderlands between China and its Southeast Asian Neighbours: Regulation and Reality.

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Ethnic groups straddle China's international boundary in most directions. This is particularly striking in China's southern borderlands where ethnic peoples such as the Meo/Hmong and Dai/Shan have long lived but are now divided by China's boundary with Vietnam, Laos, Thailand and Myanmar, their tribal and family units severed and their cultures falling under policies and practices enforced by the dominant ethnic groups in each of the nation-states. Using recent field research in China's Yunnan Province, the Lao Cai Province of Vietnam and Myanmar's northern Shan State, this paper explores the cross-boundary differences in intangible heritage management policies and practices. It identifies points of collaboration and conflict, both actual and potential, between neighbouring states in their management regimes. The efforts of the various national governments to fix the location of intangible cultural heritage through legal mechanisms are described but counterbalanced by outlining ways in which the boundary remains relatively porous and that ethnic minorities make use of national and international heritage programs to their own advantage, indeed maintaining a degree of agency that bypasses centralising nation-building projects.

Performing the Border: Intangible Cultural Heritage and the Containment of ethnic Khmer Identity in Thailand.

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The 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (ICHC) marks a significant paradigm shift in the definition and management of heritage. Challenging the 'authorized heritage discourses' (Smith 2006) which neatly circumscribe heritage according to national and ethnic boundaries, the ICHC encourages member states to submit multi-national nominations to share the responsibility of safeguarding living practices which cross political borders. Looking at the case of kantruem – a genre of folk music found among ethnic Khmer in Thailand as well as among the Khmer of Cambodia – this paper exposes the enduring obstacles to the recognition of 'shared heritage' in a region where nation-building and national security during the Cold War era were contingent upon the containment and management of ethnic and cultural difference. In the case of Thailand, the official inscription of kantruem on the national list of Intangible Cultural Heritage (December 2012) serves to reinforce rather than erode these boundaries. Drawing on fieldwork in Surin Province, Thailand, this paper aims to demonstrate that in spite of the Thai state's emphasis on containment and the internalization of nationalist idioms by many ethnic Khmer, kantruem is nonetheless a hybrid, border-crossing genre which defies the dominant regimes of heritage classification.

Preah Vihear Temple World Heritage: State, environment, border communities.

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Preah Vihear Temple, which is situated close to the Cambodian-Thai boundary line, was listed as a World Heritage Site under the sole management of Cambodia on 7 July 2008. The Cambodian government celebrated the temple world's heritage status as a national victory and as a moment of Cambodia's national pride. One week later, both Cambodia and Thailand deployed several thousands of troops to contest over an area of land adjacent to the temple and the military standoff remained tense until Yingluck Shinawatra's Pheu Thai Party won the July 2011 national election in Thailand. During the years of the border tension, Prime Minister Hun Sen's government intensified roads construction and installed broadcasting and telecommunication networks linking the once quiet and isolated border province of Preah Vihear with Phnom Penh and with Cambodia's other important regional centres. The government also facilitated new settlements in the border region. While several academic works on Preah Vihear Temple focus on the historical, political, military, and legal dimensions of the border temple conflict between both countries, I examine how different state and non-state actors in Cambodia have manipulated the temple's world heritage status for their own gains. I also explore popular perspectives of Cambodian border communities near the Preah Vihear Temple. Drawing on my fieldwork in Cambodia in 2012 and 2013, I argue that the Preah Vihear Temple's world heritage status has significantly benefited the ruling elites' domestic political and economic agendas. While the original aim of the world heritage status is to protect and preserve the cultural and natural heritage, the irony is that it has greatly increased deforestation and land grabbing in the border region, which has severely undermined the cultural landscapes of forest-dependent communities in the temple region.

Session: Working class heritage

Bogged in boganity: Class, place and heritage during Port Adelaide's waterfront renewal.

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This paper examines the relationship between class, heritage and place in the context of the predominantly working class, but gentrifying neighbourhood of Port Adelaide. Despite recent interest in class in heritage studies research, there has been relatively little consideration of the way in which class features in heritage practice during gentrification. Exceptions to this, however, are the work of Gadsby and Chidester (2011) in Hampden, Baltimore and Morell (2011) at Es Barri, Mallorca. In each of these cases research found that the working class identity of neighbourhoods was discursively rendered 'past', to make way for capitalist production of surplus value for middle class consumption. The purpose of the examination presented in this paper was to develop an understanding of the ways in which class and place intersected in Port Adelaide and how the identities of residents, visitors, producers and consumers of 'the Port' were constituted through discourse and material practices. The examination was undertaken using discourse analysis of semi-structured interview transcripts, newspaper articles, newsletters, flyers and responses as well as qualitative data gathered during structured interviews. Statistical analysis of closed questions from the semi-structured interviews was also undertaken. The combined analyses identifies how class is used to discursively position individuals and groups in relation to the Port and its heritage, and how class is implicated in debates over Port Adelaide, its future and the role of cultural heritage within the gentrified Port. The analysis presented in this paper builds on the understandings provided by previous research (Gadsby and Chidester 2011; Morell 2011), identifying alternative and more diverse understandings of how class features in heritage discourses and practices associated with gentrification

'Tracking' Working Class Heritage.

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The train leaves at 13.10. Cherry and White striped chests strut down the steps onto the platform, anticipating beer, chips and victory. They talk of past defeats, glorious violence (on the pitch) of 'Digger' Morris, 'Teaguey' and 'Big' and 'Little Fids': of a heritage of club, players and game. They will be drawn from the less-celebrated parts of town, will be only two (not six) degrees of separation from those who run out onto the pitch and empathise strongly with 'a game for all sizes'. This is an emphatic and celebratory Heritage From Below. These are the paradigmatic stereotypes of the supporters of one particular, working class rugby union club. It is a club which revels in the myth of its working class heritage and celebrates

this past in a distinct ‘from below’ style that is at odds with much of that of the rest of the English Premier League. This is also one critical and much re-enacted facet of the heritage of the current author. This paper, however, seeks to engage with only one part of this performative process of identity re-affirming: the initial train journey and walk to the ground which begins the match-day ritual. The central concern of this paper – which takes the form of that journey – is with what we might understand as an everyday and quotidian sense of inheritance from the past. The argument will be made that if we are to see this journey as encapsulating and performing the ‘stuff’ of working class heritage, then any form of memorialisation cuts across the grain and disrupts that which is most vital: the everyday performance of heritage meaning. Take the disused signal box or rusty, abandoned rails: it is this, lacking any form of recognition, conservation or preservation and subject to graffiti tags and vandal rocks, which is the most vital and apt form of working class heritage. It requires nothing else.

Working Class Heritage as a cultural and political resource in the de-industrialised city

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Working class heritage as a cultural and political resource in the de-industrialised city

The paper addresses issues of representation, authenticity and identity processes in urban space by investigating the relevance of class as a concept to identify discourses of heritage articulated in processes of urban planning. Urban planning is a significant arena for identifying and defining cultural heritage. Material heritage is assigned value and preserved in the planning processes, but the processes also reveal what Smith (2006) identifies as the existence of other forms or meanings of heritage which exist in western societies, but outside the frames of what she identifies as Authorized Heritage Discourse (AHD). The planning of public space can be considered as ritualised processes involving constitution of identities and social relations, and where creations of unity and otherness take place (Augé 1998). The AHD in Norway is favouring strategies promoting identities of places in the sense of Place Images, and thus contribute to the blurring of social and cultural complexities in places and cities. Informed by works on class and heritage, for instance by Smith et al (2011), the paper discusses how the concept of class contributes to explore this complexity. Results from investigations in the city of Stavanger, Norway, show how experiences, histories, memories and cultural practices of a working class community are used as cultural and political resources in contemporary planning processes. Instead of using the concept ‘working class’ as an already constituted group, defined by the researcher, the paper explores how notions of identity, unity and self-understanding is developing in such processes. By using references to class combined with other concepts like ethnicity and national identities, a dissonant past reveals dissonance in the present. The alternative discourse of Working Class Heritage confronts the AHD of the city and throws light on processes of inclusion and exclusion in heritage work in other parts of the city as well. This gives new insight into what ‘Working Class Heritage’ can be in a contemporary de-industrialised city.

Humble heritage and the fragile fabric of East Ballarat.

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East Ballarat, in Victoria’s central Goldfields, is where the Eureka Stockade rebellion occurred in 1854, which is a poignant theme in narratives of Australian democracy. Despite this highly historic working neighbourhood being subsequently neglected, its character is very much treasured by its diverse and increasingly altered local communities. Consideration will be given to the various contested meanings of this expansive but fragile residential space in place and time, and the contemporary challenges to built heritage posed by the encroaching development of this area for medium density residential use. This paper argues that the fragile built fabric of East Ballarat has tangible value as an authentic exemplar of humble heritage, and that its careful management is integral to the narrative of Australian social history. Ultimately, this paper seeks to illuminate possibilities for the preservation of parts of East Ballarat, and some suburban streets in particular, as living museum style street-scapes highlighting the working class heritage of the past for socio-cultural education. This usage steps outside of traditional heritage and national narratives as it privileges a working class community and a radical moment in Australian history.

Session: Resource Frontiers: How Indigenous people, mining and heritage in Australia and the United States shape our nations

Representing resource frontiers in Western Australia.

Prof. Jane Lydon, Wesfarmers Chair in Australian History/Winthrop Professor, University of Western Australia (jane.lydon@uwa.edu.au)

Marcia Langton's 2012 Boyer Lectures, *The Quiet Revolution: Indigenous People and the Resources Boom*, sparked heated public debate: Langton argued that Aboriginal life today is fully commensurate with a modern economy, seeking to reverse the historical misconception that Aboriginal Australians are 'primitive' and unable to participate in the modern world. However, controversial aspects of her analysis include her rejection of the environmental movement and 'the left', historically considered champions of the Aboriginal cause, and her praise for a new alliance with mining companies. Critics suggested that her 'simplistic narrative of goodies and baddies based on an equally simplistic political geography' unfairly labelled the Left as 'racists'; they pointed out that she had failed to disclose significant funding she had received from mining interests (e.g. Frankel 2013). Supporters praised her rejection of historical stereotypes of Aboriginal Australians as abject - a powerless, downtrodden, oppressed minority (e.g. Skelton 2013). This paper considers the Aboriginal involvement in historical extractive industries of the West via visual representations and popular debate and the role these have played - historically and in the present - in securing opinion and shaping policy. The first Western sightings and images of Australia were made upon its western coast, and perceptions of the West, and particularly north-western WA, have continued to shape debates about national and regional identity, race relations and Australian culture.

The heritage of Indigenous people in resource industries in the Northwest.

Prof. Alistair Paterson, University of Western Australia (alistair.paterson@uwa.edu.au)

The history of the Northwest Australia is essentially one of resource industries and parallel processes of culture contact. By considering this history in a continuum it is possible critically review the role of heritage places and locations in the (1) definition of heritage places over time, (2) the recognition of Aboriginal workers, and (3) the potentials of a long-term approach to this contemporary critical aspect of Australia's history.

Diminishment vs Development.

Aileen Walsh, School of Indigenous Studies, University of Western Australia (aileen.walsh@uwa.edu.au)

The legacy of colonialism, of colonial ideologies is still being played out all over the world. It has shaped the lives of the coloniser and the colonised. Colonial ideology and its corrosive counterparts, racism and prejudice perpetuated a reign of ignobleness – as a newspaper correspondent wrote with regard to the Western Australian pearling industry in 1875, 'The thirst for shells for pearls, for success, in fact, brutalises and unchristianizes the pearling speculator or 'driver' ... 'No dark man's life is valued in the economising of that life, but the utmost amount of diving must be sucked out of the man, kill him or not; for who knows who will be his owner next season!' This paper explores the value of spirituality and respect, both eroded by the narcissism of colonialism and its counterpart – capitalism. In an era where we grapple with the post-modern rhetoric of post colonialism this paper explores how trans global multi nationals can be viewed in terms of the Emperor's new clothes.

'Mining is Our Heritage': Corporate Heritage Discourse and the Politics of Extraction in Michigan's Upper Peninsula.

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This paper examines the politics of extraction as it is played out in the deindustrialized landscapes of Michigan's Upper Peninsula and Northern Wisconsin. Known today as the Copper Country, the region experienced rapid growth due to the mining boom in the 1800s and later suffered social, environmental, and economic collapse when the mines closed. The communities within the Lake Superior watershed continue to grapple with the social, environmental and economic consequences of the mining boom and bust. Today this region is the centerpiece of a resurgence of mining ventures (copper, iron, and sulfide) that are heralded by multinational global mining corporations as a way to revitalize rural communities. The politics of extraction are in full view in this transboundary region (state and international) with Native groups, citizen scientists, transnational mining corporations, environmental NGOs, state and federal agencies, and so on, negotiating issues around environment, indigenous land rights, economic growth, and land owners' rights. The Kennecott Mineral Company (under parent corporation Rio Tinto) and the Keweenaw Bay Indian Community, for example, are engaged in a contentious debate over land rights, identity, and mining of their sacred landscapes, Eagle Rock (or Miji Zii Wa Sin). How do corporate

engagements around heritage (both natural and cultural) affect access to land, sovereignty and control of identity?

Session: Heritage Outside In. Part 2

Competing Representations of Place: the Nyoongar Tent Embassy and the Horizons of Heritage

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This paper examines how the legal rights of Aboriginal citizens to gather and camp at a state-registered Aboriginal Heritage Site in Perth were ignored by the government of Western Australia. In early 2012, police conducted increasingly violent raids to evict the Nyoongar Tent Embassy from the Matagarup sacred site during its gatherings to raise awareness about a state plan to radically extinguish native title to Nyoongar country. The Nyoongar Tent Embassy – through this gathering – was able to engage the complexities of heritage form both outside and in. While the Embassy sought protection from the state to camp on the island – as articulated ‘in’ the state Aboriginal Heritage Act (1972) – their presence on the island operated as a performance of sovereignty and a right to self-governance ‘outside’ the realm of heritage discourses authorised by the city’s popular news media. While the Embassy’s central location allowed many informative stories about place, naming, ritual and heritage to be conveyed to visitors, much of this was lost in popular media reporting of events. Instead of interrogating the problem of police being mobilised to evict law-abiding Aboriginals, media and state authorities concentrated on how to remove these ‘unwelcome guests’ blighting the city.

Heritage Lottery Fund’s contribution to intangible cultural heritage in the UK

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When UK government officials were asked in 2012 about the UK’s attitude to intangible cultural heritage they confirmed they had no plans to sign the UNESCO Convention 2003. However they affirmed their belief in the importance of intangible cultural heritage and their support of HLF’s work in providing funding of intangible cultural heritage to the tune of over £200 million over the last decade. An analysis over the last year of HLF programmes indicate substantial investment by HLF in all the areas identified by UNESCO – oral traditions including language and dialect, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe and the knowledge and skills to produce traditional crafts. Over £70 million has been spent on oral history programmes, 70% of them run by the community and voluntary sector. The way that HLF funds programmes is very much in accord with the spirit of the UNESCO’s approach with communities being able to define what is their living heritage. The aspirations of the different communities are also in tune with UNESCO’s belief in the importance of intangible cultural heritage i.e. to transmit and preserve skills that would otherwise be lost, to contribute to a sense of identity and belonging, to increase intergenerational and intercultural understanding and maintain cultural diversity within a global context. Evaluations carried out by grantees and the HLF also point to significant social impact of such programmes. What is interesting is that HLF is funding this work within a policy vacuum except within Scotland which has been more pro active. Recent policy documents such as the Museum Association’s paper *Museums Change Lives* make no specific reference to intangible cultural heritage. Also past important documents like *Delivering Shared Heritage – Mayor of London’s Commission on African and Asian Heritage (2005)* similarly made no specific reference to intangible cultural heritage. The overwhelming emphasis of even the most enlightened within the mainstream sector is on the tangible – the objects within our museums, the buildings within our environment. It is clear that those whose heritage and voice is not acknowledged or represented within the mainstream are turning to the Heritage Lottery Fund as perhaps the only resource. What does this say about the future of heritage within the UK? Can the HLF play a role in helping to fill a policy vacuum, in influencing the mainstream and helping to bring both the tangible and the intangible together? I will be able to draw on my year’s work (part time) at the Heritage Lottery Fund, show the extent of the work with diverse communities across the UK funded by HLF and also share the reflections of HLF round table discussions with key players within the UK – grass roots organizations, museum and heritage professionals, policy makers and academics.

Icelandic heritage in Brazil

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In 2013 the Brazilian city of Curitiba and the Icelandic town of Akureyri made agreement of becoming sister cities. The idea of the agreement was originally introduced by the Brazil Iceland heritage association in Curitiba with the justification that there existed cultural and historical ties between these two locations.

The Brazil Iceland heritage association was established in 1999 and was the first organized venue in Brazil for Brazilians of Icelandic descent. One of the association aims has been reconnection with the 'motherland' in diasporic sense even though Icelandic traditions and language has long got lost among the descendants of the Icelandic immigrants in Brazil. This sister cities agreement, as well as the newly established contact between Icelandic descendant Brazilians and the Icelandic community, can be viewed as heritage making as well as authentication of Icelandic cultural roots in Brazil. My paper will focus on heritage making of the members of Iceland Brazil association and how rooted identities are shaped in new ways to engage and translate the past. Heritage making can be seen as a social imaginary that is used to define collective identity and it can be stated that the members of the Brazil Iceland heritage association are manipulating their history to emphasize their 'Europeness' and thus whiteness in contemporary post-colonial Brazil.

Cultural Cartographies: A Century of Heritage-making in the Tr'ondëk / Klondike

David Neufeld, Yukon & Western Arctic Historian, Parks Canada (retired); davidhneufeld@gmail.com
Yukon First Nations characterize the implementation of their recent treaty (1993) with Canada as 'Mapping the Way.' The mapping describes the century long path of a marginalized people working to remain connected to a rapidly changing world and to publically assert their identity, interests and values in coherent and meaningful ways. The Tr'ondëk Hwëch'in, from the Dawson City region of central Yukon, have been among the most active of the Yukon First Nations in this effort. The overwhelming weight of the Klondike gold rush and its subsequent high profile national commemoration by Canada effectively made them almost invisible. The Tr'ondëk Hwëch'in's diverse and innovative cultural responses over the past century illustrate the broad range of heritage-making carried on from outside national narratives of meaning. James Tully's notions of the fight for freedom and the fight of freedom are recognizable in the Tr'ondëk Hwëch'in use of diplomatic ceremonies, cultural displays, adaptations of the annual round of their subsistence activities, and even in the adoption of selected western tools of cultural expression as forms of Revanche. Their success in this 'Outside In heritage-making' is evidenced in their current leadership of a World Heritage Site nomination for the region. The paper will review the character and heritage-making strategies developed and implemented by the Tr'ondëk Hwëch'in over the last century within the framework of landscapes proposed by Arjun Appadurai.

Negotiating the German Colonial Past in Berlin's African Quarter

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In 1899, the fast-growing city of Berlin named two of its newly-built streets 'Togo Street' and 'Cameroon Street'. Togo and Cameroon had been proclaimed the first German colonies in 1884. By 1958, 22 Berlin streets had been named after African regions that had been colonized by the German Empire, or after German colonial outposts, or German colonial protagonists in Africa. Even after the end of German colonial rule in 1918, Berlin's African Quarter represented a permanent topographical staging of the (former) African colonies and of Germany's continuing claim to power over the so-called 'dark continent'. It was as late as in 2004 that several NGOs called for renaming those streets in the African Quarter that carried the names of German colonial despots, and to name them after African resistance fighters against German colonial rule instead. Their initiative started a fierce, still ongoing dispute over the collective interpretation of the German colonial past, and in particular over the question as to whether, and how, this past should be commemorated in the German capital's public space. This paper will present the relevant actors involved in the dispute over the local, national and global status of Berlin's African Quarter and of German colonial rule, and the arguments these actors engaged in. Based on documents and interviews, it will dwell on questions of political representation, of concern, and of legitimacy to speak. Conceptualizing heritage as a contested social process of past-based meaning-production in the present (cf. Hall), this paper will theorize both the ways in which a (non-Western) ethnic minority group seeks to win recognition in a (Western) majority society, and the manifold spatial scales of heritage places that are being engaged in the production of meaning.

Session: Critical Heritage Studies and emerging and received Asia-Pacific heritage sensibilities

Turning Over Old Ground: an examination of garden heritage within the curtilage of historic places in Aotearoa New Zealand.

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At its inception in the mid-twentieth century the premier guardian of Aotearoa New Zealand's heritage – the New Zealand Historic Places Trust (NZHPT) – focused largely on the protection of built historic heritage. Gardens do not feature among its early priorities. In the twenty-first century Heritage New Zealand Pouhere Taonga (formerly NZHPT) has significant responsibilities for new heritage gardens, largely through their association with protected buildings as heritage curtilage. This paper explores this garden making practice as a vehicle of intangible cultural heritage and examines its intersection with the knowledge and values inherent in the cultural landscape of Aotearoa New Zealand. Taking one curtilage garden as an example it demonstrates how the creative process of garden making in this instance has come to focus on the tangible expression of the yeoman settler's Arcadian vision at the expense of other complex and interdependent values and sensibilities embedded in the landscape, resulting in a disconnection of people and place. The paper proposes a reconsideration of the practice of new heritage garden making within a much broader and more inclusive intangible heritage framework.

Putting theory into practice: The connect and heritage management in local government in Aotearoa New Zealand.

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This paper concerns developments in Aotearoa New Zealand since the settling of many of the historical Treaty of Waitangi grievance claims that have created opportunities to put recent theoretical understandings of heritage into practice in Auckland. Elizabeth Pishief proposes a refined understanding that heritage is comprised of three tangible elements: person, performance and place, animated by the intangible 'connect'. This understanding has enabled methodologies for cultural heritage management to be developed that align with and fulfill the requirements of the heritage legislation and the expectations of heritage practitioners. However, more importantly these methodologies provide ways for the Maori world view (Te Ao Maori) and for Maori understandings of heritage (as cultural landscapes) to be elevated in the decision-making and management process rather than demoted by the legislation and the experts. I will use findings from recent work with Maori in Auckland to demonstrate that by practicing theory heritage practitioners are able to respond more sensitively, and practically, to the emerging and to the received heritage sensibilities in Aotearoa New Zealand.

Re-conceptualising protected areas: lessons from heritage management on Rangitoto and Motutapu islands, New Zealand.

David Bade, Built and Cultural Heritage Policy Team, Heritage Unit, Auckland Council, New Zealand (David.Bade@aucklandcouncil.govt.nz)

This paper concerns the tensions and conflicts arising in the management of cultural heritage in protected areas with high natural heritage values, or which are becoming natural through ecological restoration. Often, in an effort to present an image of 'naturalness', cultural heritage features in protected areas may be neglected, under-acknowledged, or even removed. This issue is an emerging heritage sensibility and is of concern for cultural heritage managers in the Asia-Pacific region, but particularly in the New World. In this paper I argue that to overcome these obstacles and achieve a co-existence of natural and cultural heritage conservation, protected areas should be re-conceptualized, along the lines of indigenous and non-modern thinking, as places with a plurality of heritage values which all deserve protection. In this way, cultural heritage in protected areas should – and can – be conserved while also preserving the natural heritage cherished in these areas. Lessons from Rangitoto Island (a Scenic Reserve) and Motutapu Island (a Recreation Reserve undergoing ecological restoration) are used to illustrate this argument.

Locating scientific heritage in India: the case of an institution and its archive.

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India's growing image as a major engineering power requires the following questions to be asked: what is the scientific and technological heritage that helps India nurture an enviable number of engineers? Has it been a one-way process of knowledge transfer from Anglo-Saxon traditions, or has there been genuine local contribution? As historians of science, Dhruv Raina, Kapil Raj and Deepak Kumar argue, the process has been one of co-creation. When the first engineering college was established, there was not a well-defined curriculum for teaching the subject. As is evident from the archives of Indian Institute of Technology (IIT), Roorkee, the discipline took shape in the notes and writings of professors who were operating in a distinct Indian context which shaped the teaching of it. One example can be found in Derbyshire's (1995) account about the contribution that the typical Indian terrain had on civil engineers in

the nineteenth century. The rivers of India with their seasonal swellings challenged bridge-building activities and forced civil engineers to come up with new solutions. My premise is that knowledge production is embedded within a social and cultural matrix, and furthermore, scientific knowledge and its contributors cannot be separated with surgical precision. The history of engineering in India, as a multiple-way knowledge transfer, can be traced in the online archives of IIT Roorkee, and my proposal is that these archives constitute an important intangible cultural heritage, an argument which fits into the emerging political interest in defining India's traditions. If we take a glance at the UNESCO list regarding the same, we find relatively fewer examples of scientific heritage inscribed there. My intention here is also to examine the UNESCO guidelines regarding what constitutes intangible heritage, and how the available content fits (or not) with them.

Session: Overlooking investigation: subtleties of inclusion and exclusion

Inclusion and Exclusion in Heritage Planning - the Case of Kiruna, Sweden.

Jennie Sjöholm, Luleå University of Technology, Sweden, jennie.sjoholm@ltu.se

The built cultural heritage is currently being redefined in Kiruna, a mining town in the northernmost part of Sweden that is being relocated due to the expanding mining industry. Extensive parts of the town's buildings, including the town centre, will be either demolished or moved to enable the mining, which inevitable will change also the built cultural heritage. In this paper, a cultural heritage analysis of Kiruna, finalised during spring 2014, is scrutinised. Consultants, procured by the municipality, have made the analysis. The intention is that recommendations based on the analysis will be decided on by the Town Council and implemented in the municipality's planning documents. The aim of this paper is to examine which parts of Kiruna's built environments that are interpreted as cultural heritage and which historic aspects that are emphasised in the municipality's cultural heritage analysis. The main question is whether the cultural heritage analysis merely reinforces already designated built cultural heritage, or if it includes a strategy to widen the concept of 'built cultural heritage' in Kiruna's plan to relocate substantial parts of the town. The methodology and source material used in the cultural heritage analysis are studied, as well as the procurement specification and the competence fields represented by the consultant group and the municipality representatives. The theoretical framework is based on the concept of an authorised heritage discourse (Smith 2006) and the notion that built environments may be recognised as official heritage whereas equally important places may be unacknowledged in planning documents (Harrison 2013). A premise is also that material heritage may have a vast definition, as suggested by UNESCO's Recommendation on the Historic Urban Landscape (2011). A preliminary conclusion of the paper is that prevalent ideas of what built cultural heritage is are reinforced through the heritage planning, where previous planning documents have a huge influence on present interpretations. The forced urban transformation of Kiruna also encourages a limitation of the designated heritage, as there are competing ideas of how the town should be developed and in which way heritage buildings should be relocated.

Enacting identity in the open spaces of Baghdad.

Annelies Van de Ven, University of Melbourne (anneliesv@student.unimelb.edu.au)

In my paper for this session I will explore open space as a way to understand the city. Analysing how it is created by and simultaneously a creator of national identities, primarily focussing on the case of Baghdad. The study of urban space has long been dominated by that of built space, especially architecture and monumental art. In the recent cognitive turn in historical studies, the urban fabric has come to stand in reciprocal relation to its inhabitants. As the users, past and present, shape space through their understanding of the material world, their living within it also shapes them. Especially significant in opening this field has been the conceptualisation of urban structures as imbued with agency, the ability to interact with the human body by channelling its sensory perception of reality. An element often forgotten in such studies is that of open space. By relegating open spaces to the category of empty space, we fail to recognize its physical quality and its centrality to the way we move through cities. The planning of open spaces guides our experience of cities just as much as that of buildings or parks, defining our feeling of place belonging within the urban landscape and vis-a-vis the community that inhabits it. The historiography of the city of Baghdad, is one of many that fall into this trap. Since its intensive burst of modernisation in the 1970s, it has received a great deal of scholarly interest, ranging from urban ethnographies to architectural analyses. This transformation of Baghdad from a medieval sprawl into a city conforming to the Western urban model, was seen as the physical manifestation of the developing sentiments of nationalism and modernism promoted by the Ba'athi regime. However, very few, if any,

academics have reflected on the way in which the reformation and repurposing of open space effected this change. Even before the Ba'athist came to power, through participatory engagement of the populous, these spaces were being used to construct or subvert the ideologies of the emergent nation-state. Therefore I advocate bringing the constructivist concept of space, as an expanse with which we dynamically engage in time, back into the study of urban landscapes. Rather than just being an empty area circumscribed by built features, it should be seen as something with an equal capacity to create boundaries. In this sense it can be constructed and engaged with just as the tangible objects that exist alongside it. I will show the power of phenomenological approaches in exploring how these spaces had the power to transform both local identities and the city within which they operated, forming an integral part of the urban fabric. In order to illustrate this I will be focussing especially on the example of public parades and demonstration in 20th century Baghdad.

On the making of measured drawings of old buildings.

Kina Linscott, University of Gothenburg (kina.linscott@conservation.gu.se)

Transforming materials into buildings is an important cultural activity and the traces and results of these activities can, from a historical perspective, be studied through the materials and structures themselves. Questions with cultural and architectural perspectives; about the formed materials and the relations and tensions between these and the body and volume of a building, are included in such interpreting processes. Today 3D scanning is often used instead of, or in combination with, the making of projected drawings to examine a building. However when an old building is approached by means of various tools these create quite different outcomes. The questions about the reality cannot be answered in one single way. The paper discusses the significance of the situation when the matter (a building) is approached. Two different tools used for examination are brought in to be compared: 1) the making of measured drawings and 2) the making of 3D scans. In the first case the material reality is examined by an individual and translated into "maps" on paper directly at the site. In the second the matter is approached by laser beams and the "hits" are registered as a point cloud in a scanner. How do these two ways to approach reality relate? How are they connected, where do they overlap? How do they differ? Investigations of a Swedish 12th century church roof structure, using both these two different tools, are an example. The paper is inspired by the Dutch ethnographer Annemarie Mols' questions about how reality could be seen as multiple (Law & Hassard 1999:74-89). To understand the processes and complex relationships in the church attic I wish to draw on the view that different versions of reality reflect not only peoples' perspectives or are the results of construction processes, but that when manipulated by means of different tools, the non-permanent reality can appear in a multitude of versions. The investigations made by hand are guided by the concept of "analytical measured drawing" as introduced by the Danish architect Erik Hansen. Hansen points out that in the making of analytical drawings "no line can be put on the paper until the researcher has made clear what it means" (Hansen 2000:18). When following this rule the researcher asks questions about what should be included- drawn- and what should be left out and thereby gets actively involved with the matter. The result of such a process has been negotiated and depends on the one hand on the researchers experience, skill and purpose and on the other hand on the matter, which offers possibilities. However precisely how are we being responsive to the sensory impressions that are made conscious? Being there, in the interface, the traces and layers are often vague and the focus seems to be constantly moving. Is it on/in the material? Is it in the senses of a body or in the memories or experience of an individual?

In the mind of the maker: on analysing folk art textiles on a World Heritage site.

Anneli Palmsköld, University of Gothenburg (anneli.palmskold@conservation.gu.se)

To make things, to transform materials into objects, is an important cultural activity and the traces and results of these activities can from a historical perspective be studied through cultural heritage objects. The main issue discussed in this paper is how to investigate material objects such as textiles from a craft perspective, when asking questions concerning making processes and relations between the maker and the material. The textiles used as examples have been parts of the interiors in decorated farmhouses in Hälsingland in Sweden from the 18th and 19th Centuries, since 2012 a World Heritage site. To understand and interpret these interior textiles the concept of folk art has been used, and the techniques, materials and design have been explained as typical from the area. They have also been considered as women's contribution to the interiors, as textile techniques as weaving and embroidering has been executed by women. Since there are very few written documents expressing these creator's point of views and their thoughts about the making processes and the resulting objects, the traces of the skilled crafters is to be found in their creations – the textile objects. The paper is inspired by the american folklorist Henry

Glassie who raises the question "What is art?" when analysing ceramic production and carpet weaving in Turkey (Glassie 1999). When asking this simple question he points out that objects and their makers are part of different contexts. To be able to understand the objects and the making processes one has to analyse the culture and the significant ideas on art and aesthetics. Tim Ingold's theories on how crafters and the materials they are using communicate and how they are thinking through making, is another theoretical inspiration (Ingold 2013). Which ideas led to the actual textile objects? What did the textiles express and communicate in the contemporary context? What was in the mind of the maker? Different stages in the methodological process to answer these questions will be discussed.

7:00 Keynote: Accumulation and Elimination: Or, the Return to Rubbish

Prof. Michael Herzfeld, Harvard University

What counts as heritage has expanded exponentially in recent years. Previously disregarded detritus suddenly becomes sentimentally or archaeologically valuable cultural property; everyday items, sold at garage sales or in flea markets, accrue new value through the creation of a fictive social bond; and once collapsing domestic architecture is now recuperated as heritage housing, sometimes with disastrous consequences for indigent inhabitants. While Michael Thompson's 'rubbish theory' accounts for the process of converting discarded items into valuable assets, we should also seek to understand the social basis of selection in factors of class, power, and access; not all rubbish becomes heritage, and some that does blocks other forms of heritage formation. Even with that selectivity, however, we face a tidal wave of heritage materialization. Is the solution digitization? If it is, how (if at all) could digitization compensate for the attachment to place and to the physicality of objects? How can we prevent those abuses of power that often lead to the obliteration of non-canonical heritage? As we diversify the range of what is recognized as heritage, and of who are recognized as its rightful owners or guardians, and as people start to experience the pressure of excessive accumulation (encouraged, moreover, by the same neoliberal policies and practices that also destroy or expropriate cultural property), what ethical policies can prevent a dangerously selective reversion of heritage to rubbish? To respond to such questions, the critical study of heritage must reject (or at least analyze) two alluring but dangerous dichotomies: formal/informal and theoretical/practical. Both are products of the same Eurocentric intellectual heritage that exemplifies and reflects the dominant global hierarchy of value.

Day 2 Wednesday December 3

Session time 8:30-10:30

Keynote: Exploring Confucian Meanings of Cultural Heritage: The Case of Confucius' Homeplace

Prof. Zongjie Wu, Institute of Cross-Cultural Studies, Zhejiang University, China, zongjiewu@zju.edu.cn

How does Confucian antiquity conceptualize heritage for its moral vision of governance? How did Confucian scholars in premodern China attach meanings to heritage sites and organize them into living cultural space? In what way could Confucian discourse of narrating the past be operated today to explore and reveal the depth of the past continuing for thousands of years? Dr. Wu's lecture explores Confucian approach to the conceptualization of heritage sites by presenting his recent research projects in Quzhou and Zoucheng, both cities noted for their connection to Confucius and his family lineage. The projects engaged with investigation of local neighbourhood and heritage sites and the interpretation of oral histories and archival text. The present speech will demonstrate how Confucian discourse of heritage could be appropriated to interweave discursive fragments of the past in the exploration of the present value of cultural transformation, where meanings and insights are felt holistically by heart in the subtle textualization of human activities. By doing so the boundaries between material and non-material heritage, and that of natural or cultural, and authentic or imaginary are blurred to embrace the past while actively engaging the present.

Keynote: The 'Turn to Affect' in Social Research – Towards a Practice Approach

Prof. Margaret Wetherell, Psychology, The University of Auckland, New Zealand

In recent years social researchers have become increasingly dissatisfied with discourse and the study of talk and texts as the dominant mode for their work. There is a new curiosity about the roller coasters of passion, contempt, patriotism, hate and euphoria that power public life and an explosion of research on emotion, memory, influence and suggestion in disciplines as diverse as political science and cultural

geography. How do social formations grab bodies? How to explain people's emotional investments and the depth of their attachments? This talk will sketch out the 'turn to affect' and the 'non-representational' through a critique of current perspectives such as Brian Massumi and Nigel Thrift's 'mash-ups' of Deleuze, Spinoza plus experimental psychology and Eve Sedgwick and Adam Frank's use of the writings of Silvan Tomkins. Against the flow of 'the turn', I will argue for a practice approach to investigations of emotion and affect in social life recognizing the deep entanglement of meaning making (semiosis) and affect.

Session time 11:00-1:00

Session: Rules of Engagement: uses and abuses of heritage expertise. Part 1

The sacred cityscape: Expertise and the construction of religious architecture in Qatar.

Trinidad Rico, Texas A&M Qatar and UCL Qatar (trinidad.rico@qatar.tamu.edu)

One of the most fascinating aspects of the rapid construction that takes place in Gulf cities is the construction of significant spaces that speak to the vision of the future, while establishing firmly a unique identity in the region and in the world. This significance is manifested through the highlighting of traditional values, uniqueness and innovation, resulting in the protection of existing or re-imagined heritage forms. However, a less discussed aspect of this process is the design and incorporation of sacred spaces, which are integral to the wellbeing and authenticity of Gulf cities. This paper discusses the process of defining, designing, discussing and building three mosques and an Eid prayer ground in the redevelopment projects of Doha, Qatar. This paper aims to highlight these projects as the products of complex networks of inter-cultural and inter-disciplinary agents and dialogues, in consideration of the multi-national involvement of designers and developers that interact with local visions, needs and beliefs. As these initiatives compete with the politics of aesthetics, designers and developers must navigate a sensitive yet highly significant type of specialized. This paper discusses challenges and approaches to facilitate and enhance existing and future dialogues, as the realm of the sacred is constructed.

Thinking of heritage expertise as a building practice.

Denis Byrne, Institute for Culture and Society, University of Western Sydney (d.byrne@uws.edu.au)

One of the great elisions effected by heritage expertise in Asia is that in which the supernatural disappears from view. I examine this in the context of old temples to popular gods in Taiwan and old Buddhist temples in Thailand which have become the subject of a kind of heritage conservation which, wilfully or otherwise, is blind to the numinous, supernatural forces which embody and animate these religious structures. The denial of the supernatural in post-Reformation Western culture constitutes a key element of the background in which this elision is enacted but in the context of Asia it is amplified by the anti-superstition movements that were central to the twin projects of modernity and the nation-state formation in the Asian sphere. In its pejorative attitude to the supernatural, heritage practice/expertise carries forward the anti-superstition campaign. As an antidote to this malaise it is suggested we think in terms of the building, elaboration, restoration, and conservation of temples as engaging two expert fields, those of religious practice and heritage practice. Both of them, to the extent that they produce the materiality of temples, are 'building practices'. The religious devotee is in a sense a constant builder, whether acting in partnership with gods who crave glamorous temples or acting in accordance with an ethic in which temple-building accrues merit to the devotee. Heritage expertise, for its part, embodies the myth that it doesn't produce and build; that rather it stabilises and conserves that which has already been built. This fiction is readily exploded when we notice that, in practising on temples, heritage expertise has created something new in the form of secular structures whose fabric is inert (rather than miraculous), structures that can be encompassed by the rationalist mind (indeed they spring from Cartesian ontology). In thinking of heritage expertise as a building practice among other building practices, we reposition it in a non-hierarchical relationship to religious practice. We might go further and envisage a practice of heritage that finds the supernatural-miraculous efficacy of old temple fabric no more surprising or challenging than the post-humanist idea of material vibrancy.

Finding Local Expertise in the Post-Conflict Heritage Package.

John Giblin, British Museum (johndgiblin@gmail.com)

Following the end of the Northern War (c. 1986 – 2006), heritage is being activated in Uganda by a variety of international, national and local experts to facilitate local community economic, social and political post-conflict reconstruction and development. In this landscape, heritage academics and national museum staff have combined forces with national and international developmental agencies and local residents committees. This multi-national assemblage of experts have high expectations for the heritage spaces they are creating – they are to assist in local transitional justice by providing emotionally and symbolically significant sites for truth telling events, they are to facilitate local emotional healing by becoming stages for theatrical performances, they must educate the next generation of locals about conflict, and they must provide local economic development through national and international tourism. However, in these transnational contexts, which are unavoidably influenced by the economic and political power of INGOs, foreign researchers, and national agencies, it is pertinent to question what is local and what is a derivative of the wider post-conflict reconstruction and development industry. To explore flows of post-conflict heritage expertise, this paper thus discusses the author's ongoing research at Pabbo, a recently 'closed' but not abandoned Internally Displaced Persons (IDP) Camp in Northern Uganda where residents and others are conceptually and actually recycling camp remains into heritage for local community post-conflict reconstruction and development. In summary, the paper suggests that although the initiatives in Northern Uganda are part of wider post-conflict heritage package, produced by forms of self-referencing authorised heritage expertise, they are also locally specific, innovative, and dynamic creations.

Assembling the future: towards an ontological politics of heritage expertise.

Rodney Harrison, University College London (r.harrison@ucl.ac.uk)

Rather than rehearse what have become well known arguments regarding the indivisibility of 'nature' and 'culture', this paper considers the implications of the expanded field which is created for 'heritage', as one of the principal arenas in which this modern division has been maintained, when this dissolution is taken as given. I do so against the background of the issues raised by the acknowledgement that we live in a geological era in which what we once took for granted as the 'human' and 'non-human' have also become folded together in complicated ways. I will make particular reference to a new research programme 'Assembling alternative futures for heritage' which is concerned with exploring the ways in which specific forms of value, and indeed, the 'future' itself, is assembled in a broad and heterogeneous variety of 'alternative' domains—from nuclear waste disposal sites, to seed banks, frozen ark projects and endangered language conservation projects—and the potential for the development of innovative knowledge transfer across such domains to highlight the connections between that which we have conventionally called 'cultural heritage' and other issues of contemporary and future ecological and social concern. In particular, I explore the ways in which acknowledging such an expanded field has implications for breaking down established models of heritage expertise and explore the dialogically democratic forms which might flow from an acknowledgement of a more complicated, blended field of heritage, in which 'cultural heritage' becomes simply one amongst many different forms of caring for and assembling the future.

Session: Multiculturalism, migration and diaspora, standalone papers. Part 1.

The myth of Chinese market gardening in late Colonial and early Federation Australia.

Hendrik Berrevoets, Deakin University (eberrev@deakin.edu.au)

Approaching migration and re-settlement experiences as 'exile' shifts our focus from categorising individuals and groups according to their country of origin to an analysis of the interrelationships between the host society and the settlers. In this presentation I will use the concept of 'exile' to critically examine White Australia's contemporary understanding of Chinese market gardeners during the late colonial and early Federation period (1880s – 1920s) and to provide an alternative reading of this heritage. The history and heritage of the Chinese in Australia has been relatively well researched. However, despite the prominence of Chinese market gardeners at the time only a few heritage studies have explicitly examined market gardening. These studies identified the characteristics of these gardens with reference to the gardeners' cultural background and country of origin in order to situate them within Australia's multicultural history. The consequences of constructing market gardening in terms of the gardeners' 'country of origin' is that their heritage is presented as 'Chinese' and separated from that of White

Australians. As such it is seen to have little relevance for understanding Australia's settlement history and reproduces colonial narratives of both 'Australian' and 'Chinese' identity. 'Exile' redirects our analysis of Chinese market gardening away from culture and country of origin to inter-cultural relationships, as points of contact between the Chinese and other Australians. The use of 'exile' as a heuristic device shifts our view of market gardening as evidence of a Chinese cultural presence to a system of food production. Reconceptualising Chinese market gardening this way suggests that it enabled the Chinese to engage in a livelihood that was relatively free of harassment compared to other occupations such as furniture making. Furthermore, it highlights that Chinese market gardeners made it possible for White Australians to satisfy their nutritional and cultural demands for 'British' fruit and vegetables. This reinterpretation shows that the experiences of exiled and host-society are closely interconnected and should be understood as Chinese history and heritage of Australia rather than Chinese history and heritage in Australia.

Beyond the rhetoric of an 'inclusive national identity': Understanding the potential impact of Scottish museums on public attitudes to issues of identity, citizenship and belonging in an age of migrations.

Katherine Lloyd, Newcastle University, UK (Katherine.Lloyd@ncl.ac.uk)

This paper contributes to an emerging body of international research that interrogates the normative assumptions within heritage studies regarding the ability of museums to facilitate attitudinal changes to cultural difference. The potential for museums to foster inclusive identities and facilitate intercultural understanding has become a pertinent issue for European policy makers in recent years, as evidenced in the aims of the EU-funded research programme MeLa*: European Museums in an Age of Migrations. The case of Scotland—where questions of national identity dominate the public sphere in the context of debates on constitutional change—provides a useful prism through which to consider these issues. Research undertaken with visitors at the National Museum of Scotland as part of the MeLa* research programme has shown that while stories that highlight the historical heterogeneity of place can be found throughout the displays, these are often ignored, forgotten or overlooked by visitors. A deeper understanding of not only how individuals respond to heterogeneous conceptualisations of place but the reasons why visitors may ignore or indeed 'resist' institutional representations of place as constructed and shifting is therefore needed if museums are to contribute to public debates about migration and identity. This paper seeks to address this through bridging the gap between research on heritage, place and identity at the level of the individual with studies that focus on the institutional construction of identity within the museum. It analyses how young people in schools across Scotland utilised concepts of 'place' negotiated issues of migration, diversity, heritage and national identity and draws upon these findings in order to critically reflect upon the responses of visitors to displays at the National Museum of Scotland. The insights gained through this approach are then utilised to identify some of the potential challenges and risks that museums in Europe, and indeed further afield, may face when addressing issues of migration, identity and belonging.

Governance of contested heritage in multicultural societies.

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With immigration from the former Dutch colonies in the West-Indies to the Netherlands came new sensitivities about long-standing and institutionalized heritage practices stemming from the colonial era. For example, 'Zwarte Piet', the Dutch Santa Claus' (Sinterklaas) blackfaced companion, slowly became subject to controversy because immigrants from the West-Indies often perceive this figure – to be encountered everywhere in The Netherlands during the first days of December – as highly menacing and insulting. However, to large parts of the rest of the population – more than two million people signed a pro Zwarte Piet petition – he forms an essential part of their heritage and identity. In the controversy, the involved parties refer to the historical roots of the tradition and use perceived historical relations between Sinterklaas and Zwarte Piet as arguments against or in favour of the Zwarte Piet figure. As the 'Zwarte Piet' case illustrates, cultural heritage can be surrounded with a high degree of cultural contestation. Mark Howard Ross (2007) has studied many instances of such contestation, and finds it is not easily ended, as any compromise might be perceived to be a threat to one of the parties' identities. The way in which heritage policies may lead to social exclusion are already well explored in heritage studies (e.g. Waterton, 2010). However, what is less understood – both theoretically and empirically – is the role of government in making heritage more inclusive in situations where the Authorized Heritage Discourse (Smith, 2006) is challenged. In response, this paper studies the way government tries to moderate conflicts over contested

heritage through the Zwarte Piet controversy, where both parties acknowledge government as a legitimate actor in solving the problem, and reconstruct the arguments made by the involved parties and government actors for their respective positions and actions. As such, we contribute to the theories pertaining to heritage and cultural contestation.

Embarrassment, shame, pride and a claim to the birth of White Australia.

Karen Schamberger (kschambe@deakin.edu.au)

The Lambing Flat riots were a series of violent riots led by European miners against Chinese miners from 1860 to 1861 on the Burrangong goldfields in NSW. The riots are often interpreted as having contributed to anti-Chinese immigration legislation in the Australian colonies and to the White Australia policy enacted after Federation in 1901. During the riots, the European miners carried a banner painted with the words 'Roll Up, Roll Up, No Chinese'. The banner is now owned and exhibited by the Lambing Flat Folk Museum in Young, NSW and a modern replica has been used in re-enactments of these riots in recent years. In 2011, the 150th anniversary of the Lambing Flat riots, a number of Chinese Australians called for an apology for the anti-Chinese immigration legislation in both the colonies and the nation. Once able to have pride in claiming to be 'The Birth of White Australia', 'this local museum and country town have struggled to understand themselves and their past as part of a modern multicultural nation. This is especially the case now with increasing interactions with Chinese Australians who also want to be acknowledged as having a major role in the formation of the Australian nation. Using a combination of object biography (Kopytoff 1986) and assemblage theory (Latour 2005) to trace the life story of the banner, this paper will explore the ways in which the Lambing Flat Folk Museum and the town of Young have dealt with their 'difficult heritage' (Macdonald 2009). How do we understand and discuss the historical and contemporary exclusion of particular groups of people in a multicultural society when the primary mode of representation in museums and in commemorations is about inclusion?

Session: Rethinking Intangible Cultural Heritage in Asia. Part 1

Intangible Cultural Heritage in China.

Yujie Zhu, Post-doctoral Fellow, Australian Centre on China in the World, ANU (yujie.zhu@anu.edu.au)

China was one of the earliest countries to ratify the UNESCO 'Convention for the Safeguarding of the Intangible Heritage' in 2004. Subsequently, promotion and preservation of intangible cultural heritage in China has occurred through a number of policies and practices at the national, provincial and local levels. Along with national implementation of the Law on Intangible Cultural Heritage, a series of national survey, and the Intangible Heritage Inheritor List, the government employs cultural traditions to enhance nation building, ethnic solidarity, and social harmony. Intangible heritage in China has become another form of authorized discourse to organize and formulate local folklore, performing arts, rituals, and social practices into a unified national body of knowledge. Many other actors besides the State participate in this national and regional campaign including business operators, scholars, tourism investors, and local community groups. Private collectors organize cultural museums to represent local living heritage. University scholars and academic institutes develop research projects to support local governments for the development and promotion of local culture. Various new terms relating to intangible heritage have emerged in the public media to fulfill the modern Chinese desire to search for authenticity in conjunction with the influx of modernity and industrialization, such as 'yuanshengtai wenhua' (the original and natural state of culture) or 'huotai yichan' (living heritage). A growth of ethnic tourism – targeting domestic and international tourists - has motivated a search for and consumption of living culture especially in the minority areas. A range of understandings, interpretations and representation of intangible heritage have emerged in China. These practices are not isolated but arose from different value systems which make specific claims to cultural heritage against the background of China's political, social and economic transitions. To better understand the ongoing heritage campaign phenomenon in China, this paper will focus on the interplay of multiple actors to examine the different forms and values of intangible heritage. I wish to explore: how does the Chinese State adapt the UNESCO Convention to fulfill its national goals? How do scholars support local governments for nomination, documentation and conservation? How does local industry utilize the branding of 'intangible heritage' and produces various commodities to satisfy the imaginaries of modern urban consumers? How this notion impacts local community and shape their value system and identity? This paper aims to explore the dynamics of intangible cultural heritage circulating as adaptation, legalization, governance, imagination, representation, and consumption.

Rethinking ‘Living Culture’: A Comparative Analysis of Framing Intangible Cultural Heritage in China and Japan.

Christina Maags (maags@soz.uni-frankfurt.de) and Ioan Trifu Goethe University Frankfurt (trifu@jur.uni-frankfurt.de)

The adoption of the UNESCO Convention on Safeguarding Intangible Cultural Heritage (ICH) in 2003 was the result of long-lasting debates on institutionalizing a new and additional notion for the international definition of cultural heritage. East Asian states played a forerunner role in pushing for domestic awareness of ICH, being among the first to join the UNESCO convention and putting the protection and promotion of ICH on their political agenda. Nevertheless, the introduction of the convention faced, in this region like elsewhere, vastly different domestic circumstances, notably when comparing the Chinese and Japanese contexts. In China, the ratification of the UNESCO convention marked the start of a series of large-scale state initiatives, while in Japan it complemented an already rich and decades-long experience in regard to the definition and preservation of ICH. However, beyond institutions and regulations, what precisely constitutes ICH in China and Japan remains unclear. This paper therefore poses the question of how the understanding of this new framework has been shaped in the public sphere during the past 10 years and why variations occur in both countries. Taking a political science perspective, our paper presents a comparative frame analysis of the Chinese and Japanese discourses by examining a variety of materials such as official documents and media reports. On the basis of our research findings, we argue that the framing process within the public sphere provides the essential reference for ICH protection and promotion which may take the form of social mobilization, revitalization of local identity and development of new forms of tourism.

Rethinking authenticity in intangible cultural heritage safeguarding in China.

Jay Junjie Su, Deakin University (junjies@deakin.edu.au)

China, having been an active player in the Intangible Cultural Heritage (ICH) campaign since 2001, builds its national ICH regime on the existing folklorist enterprise and long enshrined UNESCO’s World Heritage conservation doctrines. Noticing the divergence between China’s official ICH discourse which emphasizes nationalism, national unity building and socialist ideological cultivation and UNESCO’s discourse which concerns ICH inheritors’ rights and agency, this paper underscores that the crux of emerging theoretical and practical problems lies in the understanding of authenticity. On one hand, China upholds ‘keeping authenticity ‘ as a key principle in its 2011 Laws on Intangible Cultural Heritage and regional regulations, so inevitable, the change of ICH, largely in the form of commodification in tourism is considered as harming the ‘authenticit’ or ‘original ecological culture’ or ‘value ‘ of ICH. On the other hand, authenticity is still regarded as a controversial concept in the international ICH discourse, in particular, authenticity is regarded as ‘not relevant’ to ICH in 2004 Yamato Declaration on Integrated Approaches for Safeguarding Tangible and Intangible Heritage. While the concept of authenticity used in heritage field has shifted to some extent to a ‘constructivist approach ‘ after the 1994 Nara Conference on Authenticity, it is still largely affected by the conventional ‘object approach ‘ which adopts etic external judgments to assess the absolute and static value of other people’s heritage. At the same time however, it is clear that cultural rights, cultural diversity and continuity are the key words in UNESCO and international ICH discourse. Reflecting on the history of ICH in UNESCO discourse, the appeal of Human Rights-based Approach in heritage studies which highlights the cultural rights of heritage custodians, and the current theoretical discussion of constructive and existential authenticity in tourism studies, the author therefore interrogated China’s national and regional ICH documents, interviewed the Naxi ethnic minority ICH inheritors engaging tourism in World Heritage Lijiang ancient town, China and visited the government ICH officials at local, municipal and provincial levels. It is finally concluded in this paper that it is imperative and significant to develop a new concept of ‘authenticity’ in ICH field both in UNESCO and China to allow cultural evolution in order to safeguard people’s cultural rights, agency, and subjective experiences which are central to the meaning and value of ICH.

Embodied Heritage: ‘intangible’ nonetheless?

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While the concept of intangible heritage has become widely known in global heritage discourse, criticism of attempts to frame protocols of ‘intangible’ heritage by intergovernmental organisations such as UNESCO is ongoing. Along with highlighting the negative impact of designating places as World Heritage, the ICH Convention has given rise to, if not reinforced, the emergence of clusters of anti-UNESCO critics. In this paper, I will show how the concept has generating such critical attention by discussing the crucial principle underlying the original meaning of the concept of ‘intangible heritage’ or ‘immaterial heritage’. Since the term ‘intangible’ in English has received much critical attention, it is necessary to look at how the word ‘intangible’ is translated and the concept of intangible heritage is used in other countries where English is not the first language. In this discussion, I critically examine the perceived dichotomy of ‘East’ and ‘West’ division by applying a post-colonial perspective. Discussion for the word ‘intangible’ to some extent resembles the discussion on ‘authenticity’ that took place in 1994. However in 1994, it was the ‘Asian’ in particular the Japanese usage of the concept and different interpretation of the word in the heritage conservation field that was being questioned. Two decades on, just when the global heritage community had come to acknowledge and thought it had understood the different meaning accorded by its ‘Asian’ counterpart, another term has come to haunt it once again. This time, it is ‘intangible’, which now came armed with Japanese, ‘Asian’ and ‘African’ political, institutional and financial support... In this paper I argue that the understandings of these terms, ‘authentic’ and ‘intangible’ are closely related. I show why that is the case and therefore discuss the crucial principle underlying the original meaning of the concept of ‘intangible heritage’ or ‘immaterial heritage’ and why this needs critical investigation. I discuss this from two perspectives: that of terminology and how these words are culturally embedded, and secondly, as a facet of a continuing political game.

Session: Redressing Colonial Wrongs? Expanding the Legal, Historical, and Political Frame of Cultural Heritage Restitution Debate. Part 1

Solidarity, Cooperation, Goodwill: Understanding Post-Colonial Cultural Property Return from the Netherlands to Indonesia.

Cynthia Scott, History, PhD candidate, Claremont Graduate University (cynthiascott@earthlink.net)

The independence of Asian and African countries in the aftermath of the Second World War brought with it claims for the return of cultural property from European museums, obtained during periods of colonial domination. For the Netherlands, such questions have troubled foreign policy-makers and cultural authorities, from the time of independence negotiations with Indonesia in 1949, until today. However, by returning items from the famous ‘Lombok Treasure ‘ and other collections in the 1970s, the Netherlands seemed to be one of only a handful of states willing to make selective returns to its former colonial possession. Dutch officials, in particular, cultivated a largely positive reputation for voluntarily handing over cultural property to what became Indonesia’s National Museum, despite objections by Dutch museum authorities. Little is known, however, about how Dutch officials established this reputation nearly thirty years after events of the tumultuous revolution and early independence eras. This paper will build on published reports about the return of the ‘Lombok Treasure ‘ by exploring the impact of Dutch and UNESCO publicity on historical understanding of the Netherlands-Indonesia returns. By looking at the interplay between Dutch and UNESCO narratives of returns made in the 1970s, this paper will reveal that the Netherlands’s good reputation for successful bilateral negotiation with Indonesia reflected a subtle interplay of diplomatic approaches that have had a lasting impact on how we understand the Netherlands-Indonesia returns to this day.

The Art of (Re)Possession: Congo, Belgium and the Debate over Cultural Restitution.

Sarah Van Beurden, Ohio State University (van-beurden.1@osu.edu)

Between 1977 and 1982, the Belgian Royal Museum for Central Africa in Belgium sent a total of 1,042 museum objects of Zairian origin to the Institute for National Museums in Zaire (today’s Democratic Republic of Congo). This paper will explore the history behind these transfers, and the contention

between Belgium and its former colony over the meaning of these returns. While Belgium cast this return as a gift to its former colony that took place in the context of an extended program of cultural cooperation driven by Belgium's politics of 'development cooperation,' in Zaire they were seen as the result of a campaign for cultural restitution that went back to the negotiations about the country's decolonization. The historical perspective that this paper will develop traces the history of Zaire's demands for restitution back to changing perceptions about the value and role of cultural heritage, and traditional art in particular, in the late colonial era. I will argue that the development of a rhetoric about 'cultural guardianship' by the late colonial state led to the development of cultural restitution demands by the Congolese state and public in the context of the country's decolonization. Debates about cultural heritage and demands for cultural restitution became important aspects of Congolese interpretations of decolonization, and played a considerable role in the national and international politics that were central to the construction of the cultural sovereignty of the postcolonial Zairian state.

Colonial and Post-Colonial Discourses in the Restitution of the Axum Stele (Ethiopia).

Lucas Lixinski, School of Law, University of New South Wales (l.lixinski@unsw.edu.au)

The Axum Stele (or Obelisk, as it is popularly known) is a large monument that originally sat in Axum, Ethiopia, as a memento of an old and powerful civilization. In the Italian Conquest of Ethiopia, it was taken to Rome by Mussolini's troops, and it stood for several years in front of the Italian Ministry of the Colonies. This building later became the seat of the United Nations Food and Agricultural Organization, with the Stele still standing in front of it. Eventually, the monument was returned to Ethiopia, in a negotiation involving not only the governments of Italy and Ethiopia, but also, most notably, UNESCO and the African Union. This paper examines discourses around the restitution, reassembly and 'reinauguration' of the stele in Ethiopia, relying on official statements and media reports and analysis from these two countries, but also UNESCO and major international news agencies. It will use these documents as a means to investigate the extent to which the vocabularies of decolonization and of the law (particularly international law) have been used in this context, as opposed to vocabularies of 'friendship', 'comity' and 'cooperation'. It will ask who, in these discourses, the 'owner' of the stele was, who its 'steward' was, and in whose name the stele was being returned.

The Restitution of Land and the Repatriation of Law in the Caribbean.

Amy Strecker, Faculty of Archaeology, University of Leiden (a.strecker@arch.leidenuniv.nl)

While it is true that the restitution debate has developed substantially since World War II, this is not necessarily the case for the Caribbean islands. Although archaeological and ethnographic objects belonging to Caribbean states have long been expropriated, the restitution debate has not played as essential a role in post-colonial discourse in the islands as in other former colonies. This is due to many reasons: first, most of the cultural objects outside the Caribbean and in European collections pre-date 1492 and are perceived to be culturally linked to Pre-Columbian rather than the present day multi-ethnic Caribbean societies. Second, the remaining indigenous communities on the islands are concerned with issues other than the restitution of cultural objects. Against the traditional historical narratives of extinction, the islands' First Peoples are focused on legal recognition, land issues and access to cultural objects within the state, rather than the return of objects from foreign lands. Based on legal analysis and ethnographic research conducted in Trinidad, Dominica and St. Vincent, this paper will compare the situation in the Caribbean islands with regard to the land, law and culture of indigenous peoples in the post-colonial state. In particular, it will be argued that colonial legacies exist with regard to the islands' First Peoples and that the law itself should be 'repatriated' in redressing colonial wrongs.

Session: Exploring 'value' in heritage value

Drawing a line around value: Recognising the social construction of 'significance' and 'insignificance' in the management of the Angkor World Heritage Area.

Rowena E Butland, University of South Australia, Rowena.butland@unisa.edu.au

The concept of scale is embedded within heritage discourse. The way we think about heritage value and those who perceive it, has been fundamentally linked to levels of significance and communities (agents) described as 'local', 'national' or 'global'. In constructing a heritage site or area, some form of boundary between the 'significant' and the 'insignificant' is created: a level or scale of importance is applied to the landscape. Similarly, the way that human, environment and heritage relationships are interpreted to create heritage places can be considered a dialogue of scale. Heritage researchers and professionals,

acknowledge that heritage sites are not simply placed upon an empty canvas, but are objects and spaces 'plucked' from the contemporary landscape, and given value by the population interpreting the object. A post-positivist awareness within heritage discourse recognises that individuals and communities will potentially deviate in the way that they position heritage in relation to contemporary spaces, through highly variable, evolving and individualised historic and modern meanings. From a pluralistic approach to heritage, this paper will investigate how scales of value (significance and agents) are socially and culturally constructed within the discourse of cultural heritage management by different stakeholders to suit management, political, social, and economic agendas. It will focus on the Angkor World Heritage Area: the first UNESCO World Heritage site to have a highly defined spatial Zoning and Environmental Management Plan. Through an analysis of stakeholder perceptions and conceptualisations of value, authenticity, and landscape, the paper will illustrate how the boundaries between the 'significant' and the 'insignificant' are continually recreated in the process of cultural heritage interpretation and management.

Exploring Apocalyptic Values in Heritage Tourism.

Prof. Hazel Tucker (hazel.tucker@otago.ac.nz) and Eric J. Shelton, (eric.shelton@otago.ac.nz), Department of Tourism, University of Otago.

An increasing sense that we are 'living in the end times' (Žižek 2010), which draws on an apocalyptic narrative, has been theorized by a range of contemporary scholars, particularly in Sociology and Cultural Studies. The metaphor of apocalypse possesses a melancholic aesthetic which, when combined with tourism's Romantic consumption aesthetic, creates a politics of saving the past for the future. We argue in this paper that this process is demonstrated particularly clearly in what is known as 'last chance tourism' (Lemelin et al., 2012), which includes heritage tourism: 'Heritage implies a threat of loss and the need to preserve or conserve against an inevitable sense of deprivation' (Rowlands, 2002, p.110). This apocalyptic aesthetic within heritage tourism usually is conflated with the concept of dystopia, a chronic, intensely unpleasant future world. Always underlying this apocalyptic thought, we argue, is the concept of authenticity; that there is a natural order to the world that, if breached, leads to a state of lesser aesthetic and therefore reduced ideological value. Thus, producing an apocalyptic narrative, grounded as it must be in the notion of past, present or forthcoming loss, is an act either of conservative politics, holding the line, or reactionary politics, seeking a return to the past despite the fact that the past can never again be available, unmodified. In illustration, UNESCO World Heritage listings, being filled with the language of fragility, endangerment and vulnerability, clearly promote the idea of a need to safeguard and preserve, thereby conveying an apocalyptic narrative. This paper explores apocalyptic values in relation to heritage tourism and argues that, born out of anxieties regarding modernity and global capitalism (Alsayyad 2004), the heritage tourist, as Romantic consumer, adopts a particularly apocalyptic subject position.

Heritage, politics, practice: heritage values' role in defining the welfare state.

Torggrim Sneve Guttormsen (torggrim.guttormsen@niku.no) and Grete Swensen, Norwegian Institute for Cultural Heritage Research

The idea of the welfare state is commonly grounded in the principles of how the state can facilitate equal access to common goods, universal social rights and solidarity. These principles are defined as the core values of the welfare system in the Nordic countries, and are presumed to be more than just public-sector service provision. On the basis of the core values within the grand democracy discourse it is relevant to ask in which ways heritage is to be defined as a significant aspect of the Nordic welfare societies. In the heritage discourse much attention has been paid to public opinions and uses of heritage, and the dissonances of heritage between authorised and non-authorised heritage discourses. The paper aims to go one step further by asking how heritage can be considered as welfare and promote public values and act as a democratic resource. Who is getting or not getting public access to heritage and why? How are heritage values and practices disseminating democratic ideals and values? How are democratic decision making in the Nordic countries at work in heritage practises? Are democratic ideals camouflaged or contested in power practices?

Fiddle Dances as heritage: competing and coalescing regimes of value.

Sarah Quick, Cottey College, US (squick@cottey.edu)

This paper considers the process by which music/dance performances and the genres they represent, in this case Native peoples' fiddling and step dancing, become more or less valued as heritage. The politics of state recognition set the stage for these music/dance forms being recognized and attached to distinct ethnic identities such as 'the Métis' in Western Canada. Nevertheless, performers and performances

currently circulate in a complexly mediated terrain of plural identities, aesthetics, and social loyalties. These performances enact and encode values deemed significant to the performers and their audiences; yet depending on the setting these values may not always be commensurate between the performers themselves or between the performers and their audiences. While these performances fit most neatly under the Canadian state's national and more regional sponsorship and appreciation of all things heritage-related, they also intersect with other sometimes competing regimes of value: stage and media entertainment industries as well as authorship and copyright regimes. This paper examines historical and recent performances wherein such contradictions between heritage regimes and other regimes of value are focused into sharp relief.

Session: Emotion, affect and empathy in museum and heritage studies. Part 1

Affect, Emotion and the Politics of Critical Heritage Studies.

Prof. Laurajane Smith, Centre for Heritage and Museum Studies (laurajane.smith@anu.edu.au), ANU and Gary Campbell, independent scholar (gary.campbell2105@sky.com)

Affect and emotion, like memory before it, has recently become the focus of analysis in heritage studies and indeed the wider social sciences. It may be argued that it has become the latest fashion in research agendas. An accoutrement of this turn in research has been an increasing focus on post-human theoretical frameworks. This paper, drawing on over 10 years of audience research in museums and heritage sites, reviews the turn to emotion in heritage studies and argues that any engagement with affect and emotion needs to be based on a pragmatic approach that starts from an understanding that not only are emotions cultural and socially mediated, they have moral and political consequences and impacts. If we accept that heritage is political, that it is a political resource used in claims for recognition and struggles against misrecognition, then understanding how the interplay between emotions and remembering are informed by people's culturally and socially diverse affective responses must become central in a politically informed critical heritage studies.

Heritage and Affectivity in Antiquarian Narratives of Fifteenth-Century England.

Alicia Marchant, researcher, ARC Centre for the History of Emotions, (alicia.marchant@uwa.edu.au)

This paper examines intersections between the history of heritage and the history of emotions. Through an analysis of a select group of antiquarian writers of fifteenth-century England, including John Hardyng (d.1465), William Worcester (d. c.1482) and John Rous (d.1492), I will question what was understood by the term 'heritage' in the fifteenth century? What effect did emotional regimes have on the way heritage was valued in that period? All three writers are known to have travelled widely in England, Scotland and Wales, producing multiple chronicle histories and antiquarian works that provide detailed physical descriptions of various material remains of the past. Monuments, buildings and objects are described, and historical and legendary contexts for the remains are denoted; William Worcester states, for instance, that 'Tintagel Castle, a very strong one near Camelford, where Arthur was conceived, is in ruins.' The heritage value of the crumbling Tintagel, according to Worcester, lies in its connection to King Arthur, and indeed, within a context of nationhood, to a foundational past that has been lost. In this paper I will examine the underlying emotional processes that contributed to the selection of the particular sites of heritage described, and the history of the heritage site narrated. It will consider personal influences affecting the writer, such as patronage considerations, and specific emotional attachments to places and communities.

Intimacy and heritage practice: a critique of 'statements of significance'.

Steve Brown, University of Sydney, sbro6391@uni.sydney.edu.au

In Australian heritage practice, the 'statement of cultural significance' is a keystone of management decision-making. Constructed via a thresholds-based values approach, statements of values typically present as empirical, expert and emotionally detached. In this paper I advocate for the careful and context appropriate inclusion of intimate expressions of heritage as personal experience. To argue the case, I draw on work undertaken at Old Currango, a pastoral homestead in the Southern Alps region of Australia, and theories of attachment, affect and assemblage. By applying experiential understanding, narrative structure and auto-ethnography, I consider how statements of heritage values can express the power of the personal in ways that elicit empathy and engage communities.

Ecologies of Memory - Affect and Heritage.

Andrea Connor, PhD candidate, Transforming Cultures Research Centre, University of Technology, Sydney (connor_andrea@hotmail.com)

How does affect animate heritage? And how do heritage landscapes mobilize affect? This paper considers the issue of 'affecting heritage' in relation to current debates within the humanities and social sciences regarding the agency of things, not only their representational status, what they mean, but also their capacity for other forms of 'work.' A theoretical shift, often identified in the literature under the rubric of 'New Materialisms' or 'Non-Representational Theory' has seen a move towards a more relational ontology, highlighting the processual and contingent character of things as they are animated and re-animated in relation to a shifting network of associations. This expanded field of enquiry encompasses a more distributed notion of agency and the potential for material culture to work as 'co-producer' in sustaining the durability of particular social relations or what Judith Butler calls a 'generalizable affective structure.' Theorizations of affect, by cultural theorists such as Sara Ahmed, have also been important in understanding how things may acquire forms of mediating agency that allows them to become 'sticky' to mobilize public feelings and effect forms of collective and individual attachment and shared recognition. What might this theoretical shift offer Heritage Studies, a discursive field that has traditionally privileged the unique authenticity of the original and the belief that heritage value inheres in the materiality of the artefact? (Smith 2006: 11-31) In this paper I consider what might be at stake through a very concrete, historical example, the destruction and reconstruction of the Old Mostar Bridge in Bosnia. Using recent work by Bruno Latour, and Sara Ahmed this paper considers the interstitial production of affect as a form of 'gathering' or 'assemblage' of temporal, spatial and material forces and interests that coalesce to re-animate the destroyed object as a socially significant, culturally relevant, presencing thing.

Session: Themes and issues in critical heritage: exploring the human and non-human animal relationship

Writing in or/and ignoring animals? A changing animal – human relationship in critical heritage?

Hilda Kean Adjunct professor, Australian Centre for Public History, UTS and honorary research fellow, Ruskin College, Oxford, hildakean@hotmail.com,

When the representational Animals in War memorial was erected in London's Park Lane in 2004 it was portrayed inaccurately as the first commemoration of animals in warfare. Far from animals being absent from the commemorative landscape they are often so ubiquitous that they are overlooked as subjects of analysis. Specific named animals form part of different cultures' national identity such as Greyfriars' Bobby in Scotland, Balto in the United States or Simpson's donkey in Australia. Animal Studies scholars have recently suggested that non-human animals have been employed symbolically and so extensively that in many instances they have almost disappeared as animals. Certainly the apparent distinctiveness of the depiction of 'real' animals such as Maida the dog living with Walter Scott or Boatswain, the Newfoundland dog who was the companion of Lord Byron have changed over the years into generic representation of canine fidelity. Even when a living named animal has been depicted standing or sitting alone nevertheless the rationale for their creation has often been rooted in 'an absent' human figure. While statues such as Trim the cat in Sydney's Macquarie Street or Humphrey the cat in London's Bloomsbury area privilege the individual animal their prime function is a commemoration of a particular human. This paper both discusses the phenomenon of animal memorialisation while exploring the potential of the work of some practitioners to create commemorative material that explicitly scrutinises the animal-human relationship.

Exploring inter-species relationships at the National Museum of Australia.

Kirsten Wehner, Head Curator, People and the Environment, National Museum of Australia, Kirsten.Wehner@nma.gov.au and Dr Martha Sear, Senior Curator, People and the Environment, National Museum of Australia, Martha.Sear@nma.gov.au

The National Museum of Australia's People and Environment program is currently exploring how material culture records and illuminates the histories of human relationships with non-human species. A particular focus is on how non-human lives are embodied in museum collections. Museums have historically collected plants and animals through the practice of natural history, a framework that reduces individuals to 'specimens' – as exemplars of the physical characteristics of their species, their evolutionary histories and their environmental niches. However, if non-human species are considered as

having agency and individuality that relates to their physical bodies, this approach might re-signify collections and open up new avenues for museums.

Key research questions for our work include:

- How have cultural, ecological and affective relationships between humans and non-humans, as species and/or individuals, been conceptualised, constructed and practised in Australia?
- How have Australian places and lives been shaped, understood and experienced through particular human and non-human relationships and interactions?
- How can non-human agency be conceptualised and how can it be represented by or embodied in museum collections, including objects collected in the natural history mode?

This paper will explore some answers to these questions, with a focus on projects relating to the re-positioning the Museum's Australian Institute of Anatomy collections in relation to contemporary ecologies, the presentation of rabbit-themed collections in online forums, and a major temporary exhibition exploring the inter-twined lives of horses and humans in Australia.

Session time 2:00-4:00

Session: Rules of Engagement: uses and abuses of heritage expertise. Part 2

Different voices, different narratives - re-siting boundaries between 'us' and 'the other' in heritage writing.

Anna Karlström, Uppsala University, Sweden (annakarlstrom@me.com)

Expertise in the heritage field nowadays aims at being inclusive; involving a multitude of voices, interdisciplinary approaches and methods adapted and developed to suit every specific situation. Despite this, there are boundaries between object and subject, between 'us' and 'the other', created by us as we define the other in a language and structure that is part of and constitutes the predominant discourse. On the one hand ethnographic methods are used to understand how people live with heritage and to document a multitude of voices surrounding heritage, but on the other hand the collected material is interpreted and presented within the frames of traditional scientific research. This presentation suggests that there are different discourses running parallel and not intermingling with each other; one heritage discourse that is established and valid within a western scientific context, and another founded in more local perceptions about heritage definitions and values. I consider that one of the main challenges within the field of heritage research is to bridge this discourse divide. How should interdisciplinary approaches form heritage practice so that we can be structurally inclusive in the way we write about heritage? 'Interdisciplinarity consists in creating a new object that belongs to no one', wrote Roland Barthes decades ago. With this perception of interdisciplinarity as a point of departure, the presentation focuses on the boundary and explores if and how this in-between-space that belongs to no one can bridge (rather than divide) us and the other in heritage writing.

Enacting conservation: how heritage experts produce the Past.

Prof. Sian Jones, Manchester University, sian.jones@manchester.ac.uk and Tom Yarrow, Durham University, t.g.yarrow@durham.ac.uk

Conservation mediates our experience of heritage and what is inherited by future generations. Attempting to secure 'the real thing' for present and future 'publics', conservation policies remain largely wedded to a number of tenets rooted in modernity, including the idea that 'authenticity' is inherent in heritage objects. The applied conservation literature tends to focus on the identification of methods and techniques to further specific goals and address concrete problems. In contrast, academic commentaries influenced by recent cultural theory have cast a critical gaze on the whole conservation project, deconstructing its central principles and creating a gulf between conservation practice and 'critical heritage studies'. While these critiques usefully question assumptions about authenticity as an inherent and essential property, a focus on policy and discourse has tended to foreclose appreciation of the complexity of conservation practice. In this paper, we draw on a collaborative ethnography with Historic Scotland to explore how the principles and policies of heritage conservation are negotiated in the daily, localised practices of conservation. We suggest that these practices are framed by different kinds of expertise that do not simply provide diverse forms of knowledge about a stable object. Rather, distinct skilled practices create different objects of

attention, that have to be aligned with one another to effect specific interventions. International conservation instruments and national policy documents may pre-suppose an ontology of monuments and buildings as stable unified objects of intrinsic value. However, unruly forces of erosion and deterioration, as well as complex histories of modification and former campaigns of conservation, constitute sources of instability and disorder that practitioners are acutely aware of. Thus we argue that conservation practice creates a space in which the multiplicity and instability of the objects of conservation are exposed and negotiated.

A tight rein: Knowledge, power and cultural heritage management in Port Adelaide.

Adam Paterson, Flinders University, adam.paterson@flinders.edu.au

This paper presents an analysis of knowledge and power in cultural heritage management (CHM) during Port Adelaide's 2002-2011 waterfront renewal. The relationship between knowledge and power in archaeological practice has been most extensively studied by Laurajane Smith (2004) using the concept of governmentality. 'Governmentality' is, at its essence, a theory of rational government that identifies the strategic deployment of expert knowledge's that are reliant on measurement and objectivity to make populations governable. Smith's (2004) analyses trace the intersections of expert values and those held by Indigenous groups in negotiations and contestations over access to and rights over material culture. Smith also identified a need to examine the limits of archaeological authority in CHM, particularly 'in negotiations with those economic interests who often subvert and overrule archaeological values and aspirations' (Smith 2004:198). This paper presents such an examination, using discourse analysis to examine the deployment of expert knowledge by government to mediate in disputes over cultural heritage in Port Adelaide during development led waterfront renewal. The analysis aims to answer the question: In development led contexts, is professional heritage expertise empowered and, if so, was this empowerment at the expense of community values? The data analysed were gathered during an ethnographic study and include field notes, key informant interviews, newspaper articles, permits, newsletters, emails and Heritage Council minutes. The analysis focusses on the historic Jenkins Street boat yards paying close attention to the use of discourses in objectifying archaeology and heritage in particular ways, but also recognising the impact of the material realities of legislation and funding on negotiations over heritage. The outcome of the analysis is a new understanding of power relations during CHM and the role of governmentality in shaping stakeholder interaction, constraining the ability of community groups and heritage professionals' to realise cultural heritage outcomes.

Do we really need to listen? On giving and getting in community-based heritage work in Sudan.

Cornelia Kleinitz, Institute of Archaeology, Humboldt Universität zu Berlin, cornelia.kleinitz@staff.hu-berlin.de

The paper reflects on a recent surge in community outreach programmes in Sudan that – contrary to the 'traditional' top-down approach to archaeology and heritage practice in the country – appear to support dialogic, if not bottom-up, heritage practices. Encounters between archaeologists and members of local communities are now often documented and promoted within the expert community, and to the wider public, in form of photos showing experts and locals engaged in apparent dialogue. But what do these encounters really entail and what are we actually talking about? Expert driven conversations usually revolve around the explanation and promotion of the respective archaeological activities and research results, one aim being the protection of (usually pre-Islamic) archaeological sites from local use that may compromise their physical integrity, mostly due the extension of farmland. While the protection of archaeological sites and the generation and sharing of knowledge from research can be deemed to benefit all, including local society, external experts seem to profit most directly from the protection of the object of their study and from furthering their own research interests and publication plans. In the context of Sudan, community outreach programmes are a major step forward. However, they have the inherent danger that communication is rather one-sided, with clearly defined roles of who is the teacher and who is taught. The present 'rules of engagement' thus cement rather than bridge the (external) expert 'giver of knowledge' and local 'recipient of knowledge' dichotomy and, it can be assumed, do little to promote archaeology as anything other than an alien heritage practice backed by international, national and state laws and regulations. A recent pilot project on Mogrart island in the north of Sudan has addressed the question of how local and (external) experts' interests and agendas can be brought into a fruitful dialogue by placing 'external experts' in the role of the listener and learner and local partners in that of the teacher or 'local expert'. One segment of the project ended up tracing family histories and their material correlates, especially the modification but also the curation of mudbrick compounds and dwellings in

living memory. A second project segment involved participatory GIS mapping of the contemporary social landscape of Mograt. While these were themes and exercises that were driven by our local partners, the project has provided us with valuable insights into their daily lives and the roles their heritage plays in these. Taking the local 'heritage themes' identified as a point of departure, it may become somewhat easier now to collaboratively develop approaches to increasing and sharing our respective 'expert' knowledges of the 'living heritage' and the archaeological, pre-Islamic heritage of the island for each other's benefit.

Session: Multiculturalism, migration and diaspora. Standalone papers, part 2.

Monuments and the Multicultural City.

Deidre O'Sullivan, lecturer (dmo@le.ac.uk) and Ruth Young, senior lecturer, (rly3@leicester.ac.uk)
School of Archaeology and Ancient History, University of Leicester

This paper aims to explore some of the current understandings of the ways in which monuments acquire meanings and relevance within multicultural cities. This relevance may be achieved through practices and use, external validation, adherence to local development and regeneration policies, or context specific circumstances which widen the significance of monuments within a particular place. We will explore some of these issues, and their relevance to perceptions of cultural value. In this context monuments may be seen simply as public places or things which are perceived to encode collective values. We will consider whether buildings for example which have high degrees of relevance to particular communities in a multicultural society may acquire broader municipal and cultural significance. Our focus of research has been religious buildings, particularly those of South Asian faiths in Leicester and our research is currently part of a wider project supported by the AHRC scoping the nature of cultural values in contemporary Britain.

How is Heroic National Memorials paying homage to a remote collective past re-negotiated in present Multicultural Societies?

Torggrim Sneve Guttormsen (torggrim.guttormsen@niku.no) and Grete Swensen, Norwegian Institute for Cultural Heritage Research

The idea of the welfare state is commonly grounded in the principles of how the state can facilitate equal access to common goods, universal social rights and solidarity. These principles are defined as the core values of the welfare system in the Nordic countries, and are presumed to be more than just public-sector service provision. On the basis of the core values within the grand democracy discourse it is relevant to ask in which ways heritage is to be defined as a significant aspect of the Nordic welfare societies. In the heritage discourse much attention has been paid to public opinions and uses of heritage, and the dissonances of heritage between authorised and non-authorised heritage discourses. The paper aims to go one step further by asking how heritage can be considered as welfare and promote public values and act as a democratic resource. Who is getting or not getting public access to heritage and why? How are heritage values and practices disseminating democratic ideals and values? How are democratic decision making in the Nordic countries at work in heritage practises? Are democratic ideals camouflaged or contested in power practices?

Heritage and identity construction in the context of South Sudanese resettlement in Australia.

Ibolya (Ibi) Losoncz, RegNet, Australian National University (Ibolya.Losoncz@anu.edu.au)

Australia is a home for more than 30,000 South Sudanese Australians most of whom came for resettlement in the last 10 years. One of the concerns consistently voiced by the Sudanese Australian community is a strong sense of not being respected. This paper develops an argument that the community's strong sense of disrespect is linked to a range of systemic barriers or threats from the government and its authorities to pursue and cultivate aspects of their heritage that are fundamental to their identity construction in Australia. Members of the Sudanese community see education and employment as the main pathways to inclusion in their new society and to regaining their dignity lost in forced migration. But their efforts to obtain employment are often thwarted by structural impediments. As a consequence they feel robbed of the opportunity to participate and to attain respect in their new environment. The experience of being prevented from fully realising identities to which they aspire in their new society has heightened the importance of preserving heritage values and structures within Sudanese families. These structures, while giving form and meaning to family members, have become

highly contested in their new cultural environment both from within and outside the Sudanese community. Lack of cultural knowledge and understanding of the reasons for non-compliance with Australian family law among Sudanese parents led to inappropriate interventions by authorities undermining Sudanese family structures. Members of the Sudanese community have become threatened and distrustful that authorities were eroding their families' future and the heritage virtues underpinning their cultural and self-identities. Their call for respect is an expression of grievance and protest to assert their right of realising their identities in their new country.

Settlement and (be)longing among South Sudanese Australians in Canberra.

Janecke Wille, Australian National University (janecke.wille@anu.edu.au)

Contemporary theories on belonging in a settlement process explore issues of security and connectedness in a new country while at the same time acknowledging a longing for back 'home'. However, integration policies that focus on cohesion, multiculturalism and national values often neglect the significant impact people's heritage has in shaping belonging in the present. This work explores South Sudanese understandings of longing and belonging through presenting their settlement experiences in Canberra. It elaborates on existing literature exploring how experiences of participation in settlement contexts influence refugees' place-making and their development of belonging. The study uses narratives from qualitative interviews with 21 South Sudanese men and women in different stages of their settlement process. The study found that experiences of mutual accommodation encourage a belonging to present time and place through acknowledging the need to reconcile one's past within the present. The findings suggest that recognition of agency through multiple role identities in a variety of contexts encouraged belonging in present time and place, whilst expressions of identity-loss arising from limited participation in the wider society strengthened a longing for their everyday past where roles, social practices, institutions and structures were known. Through analysing belonging as the interplay between self, agency and structural positioning the study proposes that personal and community experiences of recognition in a receiving country encourage belonging while misrecognition or non-recognition strengthen people's longing towards their previous lives in South Sudan.

Session: Rethinking Intangible Cultural Heritage in Asia Part 2

A Phoenix Reborn: Transforming Roles of Ritual in Gouliang Miao Village.

Hua Yu, Institute of Linguistics, Shanghai International Studies University (yuhuafish@gmail.com)

This paper analyzes how the interpretation of ritual was contested and utilized across cultural contexts in modern China, taking the Miao village of Gouliang in West Hunan Tujia and Miao Autonomous Prefecture as a case study. It traces how ritual practices were transformed by imperial Qing officials in mid 19th century, demonized and denounced as feudal superstition during Cultural Revolution (1966-1976), exploited as cultural resources for ethnic tourism since the early 20th century and involved in the evaluation system of intangible heritage in the 21st century. Tracing the ritual practices in different historical and cultural contexts, the paper examines how the state imagined and managed ritual, and intersected with how people used it in everyday life and tourism. I argue that due to the state's imagined vision of ritual in tourism, the state's control over popular ritual performance is rather loose in PRC China, compared with that in imperial Qing dynasty. Local people exert their autonomy by maintaining their ritual tradition in their silent everyday life.

Rethinking 'Community' in the Heritagization of Mazu belief in China.

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'Community involvement' is one of the major mechanisms in safeguarding Intangible Cultural Heritage (ICH). Yet, in the processes of heritagization, what does the term 'community' refer to? In order to answer this question, this paper analyzes the heritagization of Mazu belief in China by first discussing the various levels of community reconstruction, and then by exploring the complexity and implications of 'community' to safeguard ICH in China's context. Mazu belief is popular in southeastern China and in overseas Chinese communities. Although it was once officially considered as feudal and superstitious and forbidden in Mao's China, it has been revived since the late 1970s. Mazu belief and customs were inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2009 following the efforts of local actors who mobilized state-sponsored heritage discourses about ICH, re-

categorized Mazu-related practices as ICH items, and used the notion of community as a safeguarder in preparing nomination to the Representative List. This paper points out that in the heritagization of Mazu belief has several different meanings applied to the term ‘community’. First, it refers to religious communities that are composed of religious groups of local or overseas believers. Second, to resident communities (villages), and finally to political communities composed of social organizations with administrative functions. This paper also argues that some of the above types of community have been reshaped in the interplay of cultural authority and ritual economy in the heritagization of Mazu belief.

Sustaining Chinese Intangible Cultural Heritage: The aura of Chinese folk culture and its dynamics in cultural industries.

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The past decade has seen the revival of Chinese intangible cultural heritage (CICH), and CICH has changed from being regarded as an “impediment” to Chinese progress to a protected national treasure. Recent research on Chinese intangible cultural heritage concentrates mostly on traditional music, performances, ritual festivals, and the “authenticity” of cultural heritage and the function of cultural industries are major issues in both tangible and intangible cultural heritage conservation. However, the question of whether folk arts are identified as tangible or intangible cultural heritage to be safeguarded remains contested in the global context, and folk arts have not been a matter of discussion in Cultural Studies. Thus, even though Chinese folk arts are classified as intangible cultures in China, an open-ended definition of CICH leads to the lack of Chinese folk arts in academic analysis on CICH preservation and more importantly on the sustainability of CICH. In this paper, I focus on two factors that impact the sustainability of Chinese intangible cultural heritage: the aura of Chinese folk culture and the cultural industries. Firstly, I argue that Chinese folk culture does have an aura which is constructed and reinforced discursively for achieving the preservation of Chinese intangible cultural heritage through two case studies, namely Chinese paper-cut and Jingdezhen Porcelain. Such aura of Chinese folk arts is needed in order to raise public awareness of the greatness of their own culture; thus, they can appreciate it, preserve it and eventually achieve its sustainability. Secondly, conflicts in the cultural industries are analyzed in terms of five stakeholders’ mapping regarding Chinese intangible cultural heritage conservation (policy-makers, institutional experts, artists, businessmen and consumers), cultural policy-making, and culture itself evaluating. I critique the Law of Intangible Cultural Heritage of People’s Republic of China, examine tensions between economic and cultural development, and propose rethinking the relationship of heritage and tradition as far as cultural heritage preservation is concerned. I conclude that the achievement of preserving Chinese intangible cultural heritage is dependent on both the aura of Chinese folk culture and these paradoxes and contradictions in the cultural industries.

Session: Disturbing Locations: Heritage and the mapping of minority and Indigenous traces

'Black Jack' Speaks: The Strange Afterlife of Governor Arthur's proclamation boards to the Aborigines in the historical imaginary.

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Governor Arthur's Proclamation boards to the Aborigines (1829/30) were produced in the midst of a violent colonial frontier in Van Diemen's Land. Today they possess great cultural resonance and are some of the most recognisable and potent symbols of the colonial era in Tasmania. In Australia, they have been enshrined as objects of national heritage significance, and are regularly featured as national ‘treasures’. Yet there has been little critical reflection, not only on the broader transcolonial conditions that produced them, but also on the afterlife of the imagery with the settler historical imagination. This paper reflects on the way the boards were so quickly historicised and rendered as objects of ‘heritage’ value within three decades of their creation, from the mid to late 19th century, yet for over a century simultaneously forgotten and strangely dislocated from the conditions that produced them. Drawing in themes of memory and forgetting, the paper traces the endurance and shifting resonance, or fraught afterlife, of the imagery of these ‘conciliation boards’ in the settler historical imagination over one 170 years, especially as revealed in souvenirs and Tasmaniana. Lastly, the paper considers the works of Aboriginal artists Gordon Bennett and Julie Gough. These artists’ interventions may be understood as creative postcolonial counter-mappings that both remember and subvert established narratives of colonisation and conciliation, but also as expressions that provoke new conversations about history, heritage, and the past in the present, especially within a new yet nevertheless troubled paradigm of reconciliation.

A Delicate Menace: Contesting colonial settler heritage and the pastoral frontier through cultural artefacts and the transformative process of visual art.

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Naturally Disturbed was an exhibition and research project in the field of visual arts that explored the history and impact of pastoralism at Yardea Station, a sheep property that my settler forebears once managed in the Gawler Ranges in the north-west of South Australia. Field trips to the Gawler Ranges became a type of personal pilgrimage from which to explore and implicate my own colonial settler heritage in the social and environmental effects of pastoralism. Small pioneer museums en route to Yardea also led me to examine how white settler culture has remembered itself while providing small but critical clues to help piece together fragments of information found among my own family's photos and archives. With a long Aboriginal history and only one hundred and fifty years of grazing, the Gawler Ranges provided a provocative location for revealing the rapid effects of dispossession since white settlement. In consultation with Kokotha Mula Nations Land Council, Aboriginal artefacts from the South Australia Museum dating back to the period of early contact in the Gawler Ranges were integrated into the exhibition. These performed as powerful reminders from a time when the lives and traditions of the original custodians of the Gawler Ranges were changing dramatically as a result of the incursions of white settlement. Through my creative practice I used the transformative processes of photomontage and bricolage as a way to convey loss, myths and silences from this contested and disturbed landscape. The final exhibition, *Naturally Disturbed*, aimed to unsettle colonial settler assumptions by allowing for a more socially responsive imagination while bringing attention to the forgotten or silenced other.

The ASSI - a pilgrimage through their significant sites in Queensland.

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The history of over 200 years of colonialism and capitalism in Australia has created communities surviving varying levels of social suffering. One such community is that of the Australian South Sea Islanders ('Kanakas') whose ancestors were 'brought' to Queensland, by fair means or foul, from 1863 until the late 1800s, to work as indenture labourers, primarily on the sugar plantations. Often referred to as 'the forgotten people' one of the strategies that has enabled this community to survive as a distinct ethnic and cultural group is the maintenance of, and creation of, their significant sites. These physical sites in the landscape hold the memory and stories of the ancestors and the community. I undertook field work, engaging with ASSI communities from the Tweed Region to Cairns, in order to document these significant sites of historical remembrance. This presentation is a pilgrimage through these sites with their memories and stories.

'Born to be a Stoway': graffiti, identity and placemaking at the North Head Quarantine Station, Manly.

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Like other colonial/settler nations Australia has embraced a series of tropic narratives that work to define, constrain and maintain constructions of national identity, heritage and practice. Border protection, quarantine and immigration are three closely related and enduring themes of colonial and contemporary Australia alike. Today, Australian political debate is consumed by the issues of border control and illegal immigration via boats from Indonesia, and every traveller is confronted with the strict quarantine regulations that regulate both visitors and returning residents alike. Quarantine was an act of enforced isolation and medical supervision, used by British colonial authorities and later by Australian governments to manage and control the introduction of infectious diseases. Quarantine stations such as that located at North Head, Manly were initially built as specialist institutions. Over time, however, as the need for mass quarantine declined, the facilities at North Head were used for other forms of social regulation and welfare. These included a detention centre for illegal immigrants, an evacuation centre after Cyclone Tracy and as a nursery for 'Operation Babylift' during the Vietnam War. At North Head an enduring tradition of memorialisation, commemoration, and in some instances, resistance to the conditions of isolation and confinement is found in the mark-making practices of people held there from the 1830s to the 1970s. In this paper we will focus on the 1970s graffiti drawn on the internal walls of building A20 by illegal immigrants waiting for deportation back to their countries of origin. Originally the staff canteen built in the 1920s, the building labelled as A20 was re-configured in the 1970s to serve as a temporary detention centre for illegal immigrants, largely from the Pacific and island south-east Asia. Unlike the earlier inscriptions from the Quarantine era which were created outside on the open, the mark-

making activities in A20 are located in internal spaces. Written in pencil, biro felt-tip pens (textas) and scraffito, media readily available to detainees, they occupy a very different emotive and affectual register to the sandstone inscriptions created by migrants, passengers and ships' crews in the nineteenth and early twentieth centuries. In contexts of detention and deportation, what might otherwise seem like an incidental signature or set of initials becomes a profound declaration of identity and presence. The performative nature of the mark-making process, and its reiterative character attest to the continual 're-use' of the Quarantine Station as the stage for acts of remembrance, placemaking and identity formation.

Session: Redressing Colonial Wrongs? Expanding the Legal, Historical, and Political Frame of Cultural Heritage Restitution Debate. Part 2

Restitution and the Australian Experience 1970s to the Present Day: From Keeping Places to Digital Platforms.

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Effective efforts at the international level for the regulation of the transfer and return of cultural property are vitally important to the success of any domestic laws to protection and regulate cultural objects. Yet, these multilateral initiatives have been riddled with conflicting priorities and agendas between states known in shorthand as 'source' and 'market' countries and unrelenting suspicion between these camps. It is a divide that was especially stark during the period of decolonisation in the 1960s and 70s. This division is laid bare by the tensions (and emotional investment) in the usage of words such as 'return' or 'restitution' and is reflected in the text of the 1970 Convention, the UNESCO Intergovernmental Committee on Restitution or Return and the 1995 UNIDROIT Convention. There is a reason why there has been an insistence on the usage of certain words and resistance to their application by others. In international law, certain words reflect the application of particular rights and obligations and an assessment of acts engage them. But this assessment does not only relate to the acts of states in respect to each other but also to how they have behaved towards individuals and non-state groups. This paper lays out the background to this recurring debate over terminology in respect of the recovery of cultural objects and looks beyond it to how it must now extend to encompass not just relations between states but also between states and non-state entities using examples from the Asia Pacific region and the exploring the experiences of Australian museums over the last quarter century.

Critical heritage practice and the empire of the museum: new challenges of repatriation and restitution in Southern Africa.

Prof. Ciraj Rassool, University of the Western Cape, South Africa, cirajrassool@gmail.com

This paper is about the work of 'undoing empire' through multi-directional, cross-cutting projects and processes of human remains repatriation that have been under way in southern Africa in the last few years that address South Africa's multiple colonial histories, with Europe and Namibia. Firstly, it presents a discussion of the significance of the negotiations, rituals and peculiarities of the return to South Africa from Vienna of the remains of Klaas and Trooi Pienaar. This is based upon research into the circumstances of their deaths, illegal disinterment and transportation to Austria amid a wider history of human remains collecting in southern Africa by Rudolf Pöch, appointed as the first professor of Anthropology in Austria. As South African museums have sought to democratise, the challenges of addressing legacies of colonial, racial human remains collecting in museums have been enormous, with the presence of remains predominantly from the vast expanse of the Trans-/Gariab region of the Northern Cape and South Africa's former colony, Namibia. In thinking about these multiple colonialisms of being colonised and coloniser and having a further internal colonialism of collecting between areas and districts in the empire of the modern museum and its human remains collection, this article asks about the effects of deaccessions and returns on the reconfiguration of region, nation and district. This article is also about an emerging field of critical heritage practice in South Africa, interested in tracking the impact of historical research on public policy on museums and human remains. It emerges precisely out of an instance of the practice of critical heritage by scholars whose research on the trade in human remains in South Africa at the start of the 20th century influenced the return of the Pienaars' remains to South Africa as well as the emergence of policies and more proactive practices on human remains collections in South Africa. More broadly, this paper presents an argument for an understanding of empire as premised upon extractive, hierarchical and stratified relations of knowledge, and of an 'empire of knowledge' having been founded on disciplinary rituals of expeditions, fieldwork and collecting, as well as appropriations of

corpses, body parts, skeletal remains and artefacts between continents and across borders. Empire can thus productively be understood – beyond its territorial, spatial and geopolitical conventions – as the primary epistemology of modernity expressed through its ‘representational machines’ and institutions. Indeed here I will argue that the modern evolutionary museum of the ‘exhibitionary complex’ is the primary site of the formation and reproduction of empire. And it is this epistemological order that is potentially undone by human remains repatriation and not merely reformed through the ethics of a new humanitarianism. Proceeding from grave goods to artefacts assembled (often illegally) and transported with human remains on the same wagons, trains and ships, it is also possible to ask similar questions about the future of cultural artefacts in museums. This is not just a matter of reallocating artefacts to territories of origin through piecemeal, administrative claims. Rather, it is an interrogation of the integrity of museums as collecting institutions, especially when the discourse of the museum as collection and preservation comes under scrutiny. More widely, thus, this study is also concerned with understanding the effects of returns from the museum store on the institution of the modern museum itself as involving not merely a process of ethical restoration, but perhaps a more significant epistemic step in challenging the enduring legacies of empire.

Cultural Heritage Restitution and the Politics of Reconciliation.

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On 30 August 2008, Italy and Libya concluded the Treaty on Friendship, Partnership and Cooperation. This, accompanied by various investment agreements and contracts, was meant to put an end to the dispute between the two countries and to Libya’s claims relating to Italian colonialism. More importantly, it was also intended to facilitate the normalization of relations with the Libyan dictatorship in the broader framework of economic and political co-operation, following years of the regime’s international isolation. The same day, the Prime Minister of Italy, Silvio Berlusconi handed over to Libya’s leader, Muammar al-Gaddafi, the statue of Venus of Cyrene – an artwork long-claimed by Libya. Thus, the handing over of the Venus of Cyrene constituted a symbolic conclusion of the previous controversies, and the promise of future productive co-operation in the retrieval of the dispersed cultural patrimony of the former Italian colony – today an important regional business partner. This paper attempts to explore the current use of cultural heritage restitution as a handful political instrument in contemporary international relations. It will argue that the return of certain cultural material, removed during colonialism, usually pursued in terms of a voluntary gesture, serves to accommodate various interests of states, including those of merely scientific, political and economic nature. Therefore, the acts of restitution do not seem to be intended to recognize and/or enforce legal and moral rights of formerly colonized peoples to their cultural heritage dispersed in the past. In fact, their *ex gratia* character indicates that cultural heritage restitution constitutes rather an element of a broader vocabulary of diplomatic gifts. In such a light, this paper will discuss the illusive nature of current restitution debate in the postcolonial context.

Session: What are we talking about when we talk about destruction in Heritage Studies?

Hollowed Ground: Where destruction becomes preservation in bioanthropology.

Amanda Murphy, University of Manchester, UK, amanda.murphy@postgrad.manchester.ac.uk

Biological anthropologists are sometimes portrayed as being complicit in the destruction and even desecration of burials in the course of historic cultural resource management projects. This is largely owing to public unawareness of corporate insistence upon cemetery clearance and the fate of bodies removed via non-archaeological means. In reality, it is rare for archaeologists in the US and UK to be allowed to participate in the relocation of historic cemeteries at all. Exhumation contractors, who commercial interests may legally employ for this purpose, regularly separate family interments, disarticulate individuals with heavy machinery, and disregard meaningful ethnic or religious considerations during reburial. Ironically, public perception renders this destruction ‘more respectful’ of mortuary heritage than archaeological research. It is often communities, who were disenfranchised in life, which receive delicate archaeological treatment and heritage-considerate reburial, while more well-to-do descendant groups advocate for the extraction of their ancestors by laymen. Modern western perceptions of mortality require ‘the dead’ to remain largely invisible once buried. Ambivalence about the sacredness of the corpse in an increasingly secular society may lead to the rejection of scientific scrutiny, no matter how deferential, as unacceptable invasion. Conversely, literal destruction may be embraced if it is performed out of sight.

Unmaking heritage.

Prof. Gisela Welz, Goethe University Frankfurt, G.Welz@em.uni-frankfurt.de

While it is widely recognized that heritage is 'made', the reverse movement of 'unmaking' heritage - when heritage status is revoked, taken away, or simply overridden by other concerns - has hardly ever been theorized as a cultural operation. The notion of destruction as it is prevalent both in policy discourse and in heritage research is often infused with normative assumptions about continuity through time as a property of material object and is sometimes also indicative of a certain 'confusion of evanescence with disappearance' (Kirshenblatt-Gimblett 2006). Taking the susceptibility of heritage sites, artefacts, and events to both discursive and material erasure into account, the paper will attempt to theorize 'destruction' by taking up the suggestion that objects can migrate 'across different spheres of values and framings of significance' (Skrydstrup 2004). This notion, developed against the backdrop of material culture studies, implies that artefacts may circulate in and out of heritage status, both within the lifespan of a single artefact, or with categories of objects whose status may change through time and differ between cultures. This ties in with the observation that heritage-ness is no innate quality of artefacts or relics but is generated by knowledge practices and governance technologies that identify, designate and value them as heritage. How heritage sites or artefacts are manipulated discursively and physically, and to consider that what counts as 'demolition' or 'defacement' for some social actors may be seen as 'restoration' by others is a good starting point for a critical discussion of the as-yet under-theorized concept of 'destruction' in the context of critical heritage studies.

Heritage claims and incompleteness of the things marked as 'heritage' in the cases from Turkey.

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This paper explores how destruction is distinguished from protection in the heritage claims and how the fragmented state of the objects marked as 'heritage' play a role in making such a distinction. When objects and sites marked as 'heritage' are at risk of destruction, or when they are being destroyed, those concerned with heritage protection (heritage experts, international organisations and the media etc.) articulate significance of heritage and its protection. In particular, taking destruction as opposed to protection, they tend to emphasize the value of heritage. Moreover, destroyed or fragmented heritage objects themselves also work to decide what it means to be heritage. For example, because of its ruined state caused by the atomic bombing in 1945, Hiroshima Peace Memorial has obtained significance as 'negative heritage' that shows the legacy of tragedy at war (cf. Meskell 2002). However, it is important to note that while the 'destruction' of heritage has, in general, strongly negative connotations, the relationship between protection and destruction is not fundamentally opposed. They are processes that transform sites and objects according to certain aims (Holtorf 2005). In this respect, what should be explored is in what context the distinction between protection and destruction is made in the heritage discourse and how the fragmented heritage objects works to produce and enhance such distinction. Focusing on various heritage claims in the cases from Turkey (such as looting archaeological sites, repatriation claims, claims against development projects), this paper explores in what way the distinction between protection and destruction works in such claims, and considers the role of the incompleteness of the objects in question in enhancing their value as 'heritage'. Through this, this paper attempt to suggest that fragmented cultural objects tell us more about significance of heritage than those in complete state.

Restoration and Renewal: The conservation of the cultural heritage values of earthquake-prone buildings.

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Critical Heritage Studies challenges the conventional stress on the intrinsic value of tangible heritage objects, and argues that heritage value is found in the intangible cultural processes that surround things. Consequently, authenticity is seen as pluralised and dependent on the cultural concerns, and aspirations, of local stakeholder communities. There is, however, a substantial gap between the Critical Heritage Studies theorisation of authenticity and materiality, and the application of a pluralised and dematerialised theory of authenticity in heritage practice. This is problematic when heritage professionals continue to rely on arguments about material authenticity, when there are other conflicting drivers for change in the built heritage landscape. In many New Zealand cities there are streetscapes where buildings have been identified as both 'earthquake-prone' and 'heritage'. Earthquake-prone building status indicates a building that must be strengthened or demolished to meet current building safety standards, and heritage status indicates a building where change is managed by local authority rules and regulations. The term

'earthquake-prone heritage' is therefore inherently conflicted, with a requirement for demolition or alteration, as well as for conservation. This paper will explore the use of lightweight replica ornament to reconstruct decorative features on earthquake-prone heritage buildings that have been damaged or removed over time. This will be set within the context that restoration has traditionally been a contested approach to the conservation of built heritage, particularly when heritage values and authenticity are considered to be intrinsic only to original or historic built fabric. The transition in heritage from a focus on the conservation of built fabric, to a broader concept of the conservation of cultural heritage value, allows for the reconciliation of significance with a cultural requirement for safety in the built environment. Furthermore where the built environment is considered to be a mixed material social collective, and where heritage value is re-theorised in terms of sense of place, this allows for restoration to be re-conceptualised as a way to maintain, repair, renew and replenish heritage value. The value of this approach is that heritage then becomes concerned with the management of a living urban landscape that remains relevant to its source communities, rather than simply the mechanical process of 'preserving' the redundant cultural relics of the past.

Session: Emotion, affect and empathy in museum and heritage studies. Part 2

Guided Experience: Translation and Prosthetic Memory in the Holocaust Museum.

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This paper hopes to initiate a discussion between Translation Studies, Memory Studies and Heritage Studies on the role of translation in Holocaust memory museums, paying particular attention to the various ways in which translation functions as a mediator of embodied meaning. For many, using translated audioguides, interacting with translated exhibition material and watching subtitled testimonies or documentaries provides a fundamental means of accessing the stories of the survivors and victims on both a cognitive and emotional level. But, although such texts are frequently explored in and understood through translation, little attention has been paid to the epistemological, ethical and phenomenological implications of translation as a guiding force for the visitor. For, like memory, translation is subject to the work of loss and distortion, even as it continues to serve as an indispensable instrument of perpetuation. This paper aims to encourage more sustained and critical thinking about the potentialities of translation, both positive and negative, for shaping the way in which the visitor engages bodily and emotionally with memory museums. Specifically, it will draw on Landsberg's notion of 'prosthetic memory' in order to discern whether and to what effect translation modifies how the visitor 'takes on a more personal, deeply felt memory of a past event through which he or she did not live' (2004: 2). Conceptually, prosthetic memory lends itself to an exploration of the various ways in which technological practices in the museum can bring the visitor physically closer to the past and develop ethical awareness of the events of the Holocaust. Its scope will subsequently be broadened in order to acknowledge that translation functions as an additional mediator in this process. For the purposes of illustration, examples will be provided from translation as implemented in various memorial sites in France, including the Oradour-sur-Glane Remembrance Centre and the KL-Natzweiler Museum at Struthof. In short, this paper proposes a new approach to understanding how museums and translation come together to guide the affective experience of the visitor.

Dark Shadows and National Identity: Remembering Death, Disaster and Critical Heritage in Australia.

Elsbeth Frew and Leanne White (LeanneK.White@vu.edu.au)

At the 70th anniversary commemorative event of the war-time attack on Darwin, the then Australian Prime Minister Julia Gillard described the 1942 attack as 'Australia's Pearl Harbour' in terms of the impact on the nation, and she noted that the attack still informed the country's military preparations (Murphy, 2012). This event can be described as a dark commemorative event (Frost and Laing, 2013) as it was staged to commemorate a significant tragic occurrence in Australia's history. Frost and Laing (2013) also note that there is a lack of research on dark commemorative events. As such, this paper will examine three contemporary commemorative dark events to explore the relationship between these types of emotional events and Australian national identity. In earlier research we noted that national identity and the interpretation of sites of tragic events had been largely overlooked in the academic literature. These intersecting areas are strongly related and are worthy of significant analysis (White and Frew, 2013). Our presentation will examine the commemorative events associated with three incidents which occurred on Australian soil namely, the 70th anniversary of the WWII bombing of Darwin in 2012, the 175th

anniversary of the Myall Creek Massacre in 2013, and the 10th anniversary of the Port Arthur Massacre in 2006. The paper will address the following question: What do these dark commemorative events reveal about Australia's national identity? The case study approach will examine secondary data, records and artefacts to consider both the manifest and latent content of specific texts, scrutinising them for constructions of national identity and the generation of associated emotions. This detailed analysis will help to create a more comprehensive impression of how Australia and its people are imagined and remembered via these dark and often highly emotional events.

Speaking for Landscape.

Leanne Howard, University of Melbourne, l.howard@student.unimelb.edu.au

As repositories of human history and heritage, landscapes are dynamic lived-in places. Landscapes are places of contestation where authority and control have been enacted. Yet, landscape involves the emotions and lives of ordinary people and, as numerous examples will attest, this emotional dimension is often ignored or perceived as irrelevant where cultural landscape management is concerned. Drawing on case study research in Australia and Ireland, this paper considers the impact communities have had in influencing cultural landscape management and heritage conservation. Moving beyond the management rhetoric of community participation, prevailing governance structures and the voices of heritage practitioners this paper draws on the voices (oral testament) of communities in situ to explore richer and more nuanced landscape meanings. Motivation to contest and a moral imperative to speak for landscape arises from these personal heritages, concluding that profound and immutable community contributions to cultural landscape management are made from outside the formal management structures of government and agency.

Distance and Affect in Heritage Conservation.

Cameron Logan, University of Sydney, cameron.logan@sydney.edu.au

In his influential 1998 survey of the expanding heritage field, David Lowenthal noted that while 'history remains remote; personal immediacy is a heritage hallmark'. In contrast, in his recent *book On Historical Distance*, the historian Mark Salber Phillips has suggested that history does not remain remote in any simple sense. Historians, he argues, have always deployed a range of techniques for either bringing their reader closer to their subject or declaring a decorous and clarifying distance. The converse can be claimed for heritage. While it does operate powerfully and affectively through creating a sense of personal attachment and immediacy, it does not do so always and everywhere. Like historical representation generally, heritage presentations in fact rely on a range of strategies for distancing the past as well as for bringing it close. Drawing on debates about the appropriateness of registering historic places from the recent past, this paper analyses the different ways in which temporal distance and affective attachment are deployed in such debates. It suggests that the relationship between temporal distance and affective distance is far from straightforward in heritage. What the paper strives to understand is not how many years in the past a building or place should be before we consider registering it as a historic place, but how are our affective connections to place are mediated by ideas of distance and proximity.

Session: Another Brick in the Wall? Critical approaches to heritage education

Roundtable discussion: Rowena Butland, Rowena.Butland@unisa.edu.au; Jeff Cody, jcody@getty.edu; Andrea Witcomb, andrea.witcomb@deakin.edu.au.

The aim of this session shall be to critically evaluate and to debate today's ethics and politics of education in heritage.

Session time 4:30-6:30

Session: Rules of Engagement: uses and abuses of heritage expertise. Part 3

In with the 'new', out with the bold? Conformity, new heritage and new cultural landscapes.

Steve Brown, University of Sydney (sbro6391@uni.sydney.edu.au)

Archaeologists are familiar with the 'new archaeology' of the 1960s. Pop music fans will recollect the 1970s/80s 'new wave' that emerged from first-wave punk. Now these things are old news. In the social sciences and humanities we seem to be in the midst of 'new-turns': new heritage, new cultural landscapes, new animism, new materialism. If new is an adjective meaning fresh, recent, novel, different from the old

and even untried, then what is new about the new-turns in the field of heritage studies? In this presentation I examine and contrast constructions of ‘new heritage’ and ‘new cultural landscapes’. My concern is how the new approaches provide pathways that lead heritage practitioners away from authorised and standardised regimes of practice and into bold new worlds of enquiry. My hope is for creativity, my fear is of a new conformity.

Struck by Lightning: rethinking the nexus between Indigenous Australian land management and natural forces.

Brian Egloff, University of Canberra, brian.egloff@canberra.edu.au Heritage management regimes in Australia have been shaped by an interpretation of indigenous fire practices and about what is natural and what is cultural in the environment. This paper critiques assumptions that fire in the early historical record is cultural and explores the implications of this for Indigenous heritage management and land management in Australia today. The dominant discourse is a safe and easily grasped upon narrative of caring for country that except in a few instances glides over what must have been a highly complex relationship between Aboriginal stewardship and natural forces. Dissatisfaction with assertions that all sightings of smoke or fire during the first decades of the British colonial invasion were expressions of caring for country, has led to a close examination of other kinds of cultural causes for fire and smoke as well as an assessment of the likelihood that at least some of the ignitions ascribed to Indigenous practices were caused by lightning. The 2009 Jingarra Rocks fire, inland from Bega and in close proximity to grasslands referred to in the colonial narrative, is described as a case study.

The aesthetics of local expertise in the World Heritage Committee locale.

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An important emerging question in World Heritage scholarship is how to locate and give voice to the local expert. This paper explores how this question is linked to the issue of what counts as expertise at the annual transnational World Heritage Committee meeting. It is not only that certain specific people are licensed to perform the role of heritage expert with ‘official’ status. Nor is it just that heritage expertise may be increasingly marginalized as nation states exert political will (Meskell 2014). This paper will argue that heritage expertise itself has doubtful status as the dominant form of expertise in this particular forum. As the World Heritage Convention reaches middle age, its annual showpiece meeting has developed a distinctive culture, and an expertise privileging international diplomatic and rhetorical skills adapted to both performance and back room negotiation. This paper will employ the concept of an ‘aesthetics of expertise’ used by Hodžić to analyse knowledge at the cultural boundaries of science and politics in global public health {Hodžić 2013} as a highly relevant way to approach knowledge practices in the World Heritage system. As places entering the World Heritage Committee process are transformed into texts and simulation, so too is their local expertise challenged to translate into forms of expertise that count at the Committee meeting. While this could be seen to challenge the primacy of place as the subject of the Convention, it could open new opportunities to recognise the World Heritage Committee as a locale itself with a local expertise, and from this recognition to better articulate claims of expertise, including those local to World Heritage properties, into this locale.

Cultural heritage, Place-based development and the Village Development Coordinator as an Expert in rural Finland.

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In this presentation I address the significance and future of cultural heritage, social networks, grass-roots village action and the importance of regional democracy in place-based development work in rural Finland. I consider how the above factors can be used as tools/models in local rural development and in analysing the concept of cultural heritage. The paper draws on rural research and the author’s own empirical example (doctoral thesis in progress) to examine the Finnish village community as a place in which people’s local identity and daily lives, village action and social and functional interaction between residents are important factors in preserving the cultural heritage and vitality of rural areas.

Session: Citizen Heritage: provoking participation in place through digital technologies.

Provoking co-production of heritage interpretation in Port Melbourne through digital technologies.

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The past decade has witnessed new forms and influences of community participation and collaboration around heritage sites and areas through the creative design and deployment of digital and mobile technologies and media. In this presentation, we draw a parallel with citizen science to explore the notion of citizen heritage as a distinctive form of participation and a catalyst for designing new digital techniques. As distinct from more open forums of public commentary inspired by the rise of social media, citizen heritage is taken to imply individuals contributing fragments of 'evidence' that cumulatively furnish new readings of place. We explore and discuss this precept through reporting early progress on a project to represent urban heritage in the City of Port Philip, Melbourne. The project provokes the question of how to accommodate and mark different forms of contribution including personal records and memories, public commentary, local historical societies, and the perspectives of historians placing evidence in a broader context.

Community Visualisations? The authenticity and value of 3D digital technologies and objects.

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There have been over two decades of research and development of digital visualisation technologies in the heritage sector. Approaches that utilise photogrammetry, laser scanning, 3D modelling, and real time virtual reality have become standard practice in heritage conservation, management and presentation. However, it is expert forms of knowledge and/or professional priorities that invariably inform digital visualisation approaches. Furthermore, digital visualisations produced in professional heritage sectors rarely include forms of community-based knowledge and social value in the recording exercise. Consequently, the resulting digital objects often fail to engage communities as a means of researching and representing their heritage; at worst they are perceived to be disconnected, clinical and/or irrelevant. The consequent low levels of community use and re-use, let alone production, of these resources raises questions about the authenticity and value of the resulting digital objects. This paper focuses on the ACCORD project, which seeks to stimulate community co-design and co-production of 3D heritage visualizations. Funded through the AHRC's Connected Communities and Digital Transformations themes, ACCORD is producing a permanently archived open-access dataset of community co-produced 3D digital models of heritage places. Expressions of social value and community-produced contextual documentation gathered in the recording exercise and form part of an integrated archive with the co-produced models. We will reflect on the nature of the relationships between community groups, digital heritage professionals and the outputs they have created. Recent work suggests that physical replicas and reproductions of historic objects can acquire authenticity, but that this is partly dependent on relations of production and consumption. The question is, if communities are involved in the co-production and co-design do the resulting digital heritage visualisations acquire greater value and authenticity? Moreover, how does the process of co-production impact of people's relations to the tangible and intangible dimensions of heritage places? Drawing on preliminary analysis of the ACCORD fieldwork we will attempt to shed light on these conundrums.

Co-Curate North East: Creating Sustainable Routes for Communities in the North East of England to Digitally Transform and Co-Produce Open Cultural Resources.

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The use of existing social media platforms by institutions to share collections with the public and encourage users to comment, contribute to and even curate their own online collections through social bookmarking tools has becoming increasingly common. There are also a growing number of community run websites that provide the opportunity for community-generated knowledge to be shared with the wider public. The emergence of single-access point, large scale data-sharing platforms such as Europeana have the potential to further empower users to repurpose heritage resources for their own needs, by making data more readily available to those without specialist research skills or the ability to physically access heritage resources. These developments offer the potential to facilitate a new generation of 'citizen researchers', who are able to easily access heritage resources that are relevant and meaningful to them. However, the degree to which the public is aware of such resources, feel confident accessing heritage material or understand how they can use such material is debatable. While digital technology has the potential to facilitate more equitable relationships between communities and traditional heritage institutions such as museums, libraries and archives, it may also lead to further power imbalances between those with the skills to utilise such resources and those who do not already possess the necessary digital and/or research

skills. This paper addresses the following questions: how can different communities most effectively access, co-curate and contribute to museum collections and archives to enhance their own identity and sense of place? And how can communities, particularly within an informal learning context, be supported in designing appropriate pedagogical methodologies to exploit museum, library and archive collections and community-held heritage in different learning contexts? These questions are addressed in relation to the experiences of the 'Co-Curate North East' project, which is funded by the United Kingdom's Arts & Humanities Research Council (AHRC) scheme for Digital Transformation in Community Research Co-Production.

Interconnecting Tangible, Intangible and Digital Culture: Mediated Memories and the Sydney Opera House.

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On the 30th of November, 2008, Australia awoke to news that Jørn Utzon, architect of the Sydney Opera House, had died. In the days that followed thousands of people sent heartfelt emails to the management of the Opera House, prompting them to provide an online space for the people to express their sentiments, for the architect's life, and for this iconic work of modern architecture, which since 2007 has been recognised as World Heritage site. Over seven hundred tributes were posted to the Utzon Memorial website. These personal contributions reveal an intertwining of the building's historical narratives with the autobiographical narratives of individuals. The tributes are directed to Utzon, and interestingly also to his most renowned masterpiece, the Sydney Opera House. Analysing the content of the tributes demonstrates the way in which part of the building's social value is as a cultural locus for important events, transformational memories and narratives of collective identity. The tributes themselves, however, also reveal the way such values are articulated through embedded rituals of commemoration and embodied in acts of remembering through the affordances offered by this online memorial space. This paper explores an 'institutional' instance of social media and analyses the content of contributions, as well as the way these online artefacts can mediate collective relationships, time and experience. Drawing on the work of heritage scholars such as, Rodney Harrison, Laurajane Smith, Emma Waterton and Annie Clarke, alongside José van Dijck's concept of mediated memories and scholarship on the culture of connectivity, the paper speculates on the way social media platforms make the affective qualities of heritage sites tangible, thus revealing the interconnection between tangible, intangible and digital forms of culture.

Critical Theory, Game-Based Learning and Virtual Heritage.

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Expanding on observations on essential components of games, by Thomas Malone, this paper critiques essential features in prominent theories of serious games, and compares them to prominent features of commercial computer games that could be used for history and heritage-based learning. These theories and components are analyzed in order to develop heuristics that may help future the specific requirements of serious game design for interactive history and digital heritage. Games as pedagogical tools are indisputably growing in popularity; many cultural heritage projects have harnessed game technology and techniques. The heritage projects may use a game engine or be games in the fuller sense of the word and there have been recent surveys on games appropriate to cultural heritage (Mikovec et al, 2003). As a counter the burgeoning interest in games, there have also been papers warning of game ideas applied to cultural heritage leading to disastrous results (Leader-Elliott, 2003). How can we develop more useful and robust criticism in this field when so many projects are based on large-scale research grants that don't reward learning from failure? At the very least we need to improve the way we evaluate the learning benefits of virtual heritage. If it is serving the purpose of heritage, then it cannot be only to impress people, it has to motivate but also educate people.

Session: What's wrong with this picture? Intangible cultural heritage in Switzerland

Mountain herbs with 'Swiss quality': agricultural policies, niche market and heritage making.

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As a consequence of the ratification of the 2003 UNESCO Convention, practices of gathering and cultivating 'wild' herbs have recently been consecrated as intangible cultural heritage by the Swiss government. Beyond an interpretation in terms of 'continuity' or 'rupture', this paper uses the concept of translation in order to highlight the transformations - sometimes discreet, sometimes explicit - undertaken

by a variety of national and international political and economic actors, transformations which participate in the stabilization of these practices as a national emblem.

Noise, frames and secrets: challenging intangible cultural heritage in three exhibitions.

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With its trilogy of exhibitions entitled Bruits (Noise), Hors-champs (Off screen) and Secrets, the Neuchâtel Ethnography Museum (MEN) challenges the very possibility of exhibiting intangible heritage through a focus on the problems of selection, preservation and loss. Inaugurated on October 2, 2010, Bruits was constructed around an interrogation into the ways in which human societies have historically perceived, organized, archived and exposed that most intangible of their cultural productions: sound. Hors-champs, which opened on November 3, 2012, focused primarily on the constructions and uses of images in anthropology, exhibiting how drawing, photography, film and the exhibit itself – through the use of images in three dimensions - are a matter of point of view, of framing, of choice. With Secrets, which will open in the spring of 2015, the intangible will be at the core of the debate. This presentation will focus on how elements from the Swiss inventory of intangible cultural heritage can, cannot and have been exhibited in these three projects, placing the visitors squarely before the theoretical challenges raised by this new cultural product and the new demands it makes on museums.

Possibilities gone missing: The widening and narrowing of the Swiss heritage discourse.

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The search for the 'living traditions' – the official Swiss substitute for 'intangible heritage' – took a promising start. The Federal Office of Culture (FOC) aimed to actively involve the public in the inventory process. One strategy was, for example, that people could directly add their ideas onto a website. Maybe more surprisingly than using a bottom-up approach and means of mass communication, the official living traditions website featured an image of b-boying among those of folk dance, folk music and Schwingen (Swiss wrestling). Yet while all the so-called 'folklore' examples made it on the Inventory of Living Traditions in Switzerland, the b-boy has vanished from the FOC's website and did not appear on any cantonal list. This presentation will take the (gone-) missing b-boy as a starting point into a debate on concepts of urban and regional heritage within Switzerland and discuss consequences of the omission of international or glocal heritages from the discourse.

Swiss bank secrecy: a tradition in need of urgent safeguarding!!!

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In designing a comprehensive research project on Switzerland's implementation of the UNESCO 2003 Convention for the Safeguarding of Intangible Cultural Heritage, we have been careful to include items of cultural expression that sit more or less comfortably with the ideal-typical picture of ICH. One of the most provocative and thought-provoking of these is Switzerland's 'tradition' of bank secrecy, currently under fire from all corners and for all intents and purposes abandoned. In our research design, we attempt both to take the idea of bank secrecy as a Swiss tradition seriously and to use it as a means to spotlight the 'cultural cleansing' that the UNESCO framework accomplishes. On the serious side, we are conducting interviews and reviewing secondary sources in order to identify bank secrecy's cultural foundations. Surprisingly for non-Swiss and for Swiss under the age of 30, these practices were associated with a series of principles and values that were long portrayed by bankers, and viewed by many citizens, as central to Switzerland's identity as a nation (freedom from government intervention, discretion, voluntarism). Our study thus attempts to: (1) tease out the explicit values, implicit knowledge and embodied know-how that being a competent 'bearer' of this tradition required; (2) understand how this knowledge and know-how were transmitted from generation to generation (of bankers, but in the case of family-held banks, also of family members); (3) identify the codes of conduct that allowed for the creation of trust between clients and their bankers, each of which was in the position to extort the other; and (4) understand the material practices and objects by which sums of money were transported across national boundaries, and made invisible to national and international fiscal authorities. On the side of critique, we wish to highlight how the UNESCO ICH framework empties societies of all of their unappealing cultural elements, retaining only the quaint, poignant and innocent. It is difficult to think of an item on the current lists of UNESCO ICH that is explicitly concerned with how money circulate in society, an exclusion that virtually eviscerates the notion that ICH is central to 'identity and a sense of continuity', as Art. 2 of the Convention would have it. Likewise, none of the items recognized by UNESCO deals explicitly with the

relation between customary activities and the law, another gaping lacuna. Finally, the Swiss bank secrecy example allows us to highlight the relations between different aspects of society: saving traditions requires money that can be redistributed to minorities such as Swiss farmers; saving landscapes and monuments requires land and space that is free from the pollution, clutter and disorder of industrial modernity. The money Switzerland has earned from allowing its bankers to participate in depriving other countries of their (legitimate or illegitimate – that is another question) tax revenues has made quite a pretty picture out of this country.

‘We, Exceptional Swiss Watchmakers!’: Watch-Making as Swiss Patrimonial Know-How.

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In the current discourse of numerous actors involved in Swiss watch-making (practitioners, brands, engineers, representatives of museums and tourism, public authorities, politicians), Swiss watchmakers have always been indisputable masters of chronometry, beginning with the birth of this activity within the current borders of Switzerland four centuries ago and continuing right up to today. Their exceptional know-how is based in precision, accuracy, patience and passion. This same excellence drove them rapidly to transform Swiss watches into an international export, recognized throughout the world. Finally, it is this same excellence that is thought to have allowed Swiss watchmakers to survive the many crises experienced over the course of this history, crises from which they emerged stronger and more innovative than their competitors. And it would seem that recent statistics indeed testify to the remarkable success of this industry. In 2013, the Swiss watch-making industry employed more 58'000 people and reported exports valued at 23 billion Swiss francs, making it the country's third largest export sector, after pharmaceuticals and machine-tools. I argue, a bit provocatively in relation to the point of view defended by the Swiss watch-making world, that if watchmaking is still practiced so successfully in Switzerland today, it is not so much because of the nature of watch-making know-how as for economic and political reasons... reasons that remain more temporary and thus more fragile than those evoked by key actors in the Swiss watch-making industry.

Session: Heritage, Memory and Loss

Western Australia's disappearing 'shackie' settlements: a heritage or a memory?

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The 'shackie' holiday settlements of the Western Australian coast have long provided treasured memories for the diverse demographic that has enjoyed this recreational /lifestyle choice. However, most of the physical reminders of these settlements have now been removed or are under imminent threat. For much of the twentieth century these shacks provided several generations of holidaymakers with inexpensive access to an idyllic, and perhaps a quintessentially Australian, leisure experience. In recent decades, however, most of these informal – and frequently illegal – settlements have either been bulldozed or subsumed into 'mainstream' coastal towns and suburbs. This presentation will use the archival and personal memories of 'shackies' over a range of locations and time periods. It will, however, focus on documentation and interview material on the fight for survival by two of the last remaining shack settlements, on the coast north of Perth, the state capital, Wedge and Grey. In an interesting turn of political events of particular relevance to this conference this fight has recently encompassed a bid by the shackies' community associations for the heritage listing of their two settlements.

Mnemonic loss and heritage retention: exploring memorialisation in the Forest of Dean, (U.K.).

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The role of the memorial is to provide a mental and material anchor for time in space. Through an understanding of a shared inheritance from the past, they provide individuals and communities with a sense of common, experienced identity. This, certainly up until the most recent past, was a national identity. In the last 25 years, however, memory and the identity work it does, has become, at one and the same time, both more global and more local and, indeed, more likely to celebrate a world view at odds to that of the hegemonic. Perspectives such as these are fully represented in the memorials to land disturbances on the island of Lewis in the Highlands of Scotland. And yet, as has most recently been argued, these very material mnemonics are as much shrines to the ghostly hauntings of a long-vanished world as they are to actions designed to re-assert that world. Similarly, we are forced to consider the impact and affect of the equally ghostly hauntings of monuments that no longer attract an audience to the 'theatre of memory'. Working through some of the most recent work in landscape studies and with a

memorial to the most serious (in terms of loss of life) mining accident in the Forest of Dean coalfield, this paper will explore one critical aspect of the dialectic represented by mnemonic loss and heritage retention, starting with the question: what 'memory work' can be done by a monument nobody visits?

Memory and the work of forgetting: telling protest in the English countryside.

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A sine qua non of heritage is the understanding that the interplay between recall and the material produces memories, that memory is not a given but something that is created. This understanding matters not only in theorizing the work of heritage today but also in the functioning of communities in the past. As Wood (2013) notes, early modern people took great care in remembering the things that mattered to them, both through cultures of collective recall but also through material mnemonics in the landscape. Memory mattered because it did political work in establishing claims to individual and collective rights. It was, such an analysis suggests, the wellspring of custom. But individuals and communities also needed to forget. As is well understood in the context of genocide and trauma studies, disasters, social dislocations, and individual trauma could be so devastating for the continued existence of the community that such events were not actively recalled, rather their memory was repressed. As Connerton (2009) suggests then, while forgetting is memory's other, it is also an important constituent part in the making of memory. Against this need to forget was the continual reminder of all pasts as grooved in the bodies of the people and as written in the symbolism of their material worlds, sites of tragedy never being totally (culturally) erased. In this way, the paper suggests, we might usefully understand bodies and other matter as bearing the characteristics inherited of past tragedies, something akin to a cultural form of Lamarckism. The paper offers an initial attempt to think through how against such markers of traumatic pasts, English rural communities in the long eighteenth century attempted both to forget and to reinscribe the past in usable ways. In so doing, it analyses how communities responded to episodes of community breakdown, detailing such protest practices as food rioting – the archetypal eighteenth-century protest – enclosure rioting and incendiarism. The paper goes on to conclude that forgetting not only required work but also required the community to constantly (and selectively) deny their own pasts.

Mourning the loss of place: The consequences of separation from identity defining places in Australian Aboriginal Everyday Life.

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The terms of Australian Aboriginal identity are bound up in attachments to the extended kin group and to those places which the kin group views as being integral to group identity. In Aboriginal narratives of the lifeworld, these places are perforce integral to the cultural construction of the self. While in the main, the land containing these places has been lost generations ago, there are still cases in which places of identity have been lost during the life time of the current membership of kin groups and the lives of individuals. What are the consequences of this present day loss of place for the people who experience that loss? How do these differ for Aboriginal individuals who find themselves in a condition of placelessness? This paper explores these questions through two case studies. One is a woman who was fostered out at a very young age. The second is a set of kinfolk who are part of an extended kin group originating in the Swan Valley region near the Western Australian state capital city of Perth. In both cases the result of becoming placeless in Aboriginal terms was the choice of a homeless lifestyle.

Session: Heritage: (re-)theorising rights, responsibilities and ethics

Moral entitlement to cultural heritage.

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Museums across the world are stewards of certain cultural heritage objects that were acquired during colonial times and in circumstances where there was clear inequality of power. Some museums may have been unaware of the objects' tainted provenance and acquired them in good faith, but still today are faced with repatriation requests from claimant communities or individuals. Frequently the manner in which these requests are dealt with involve ethical determinations because in many instances the passage of time means that any legal claim would be barred under statutes of limitation. Codes of ethics published by organisations such as the International Council of Museums and the UK's Museums Association guide the way in which museums handle claims, but governments and museums are developing their own frameworks for resolving claims based on moral grounds. But on what basis are these moral claims made

and resolved? Is there a developing acceptance of an underlying moral entitlement to objects which are strongly linked to communities or of which the original owners were dispossessed? Can consistent principles be identified from the decisions that have been made? This paper will seek to answer these various questions and to critically assess the developing concept of moral title to cultural heritage objects held by museums.

Local government responsibilities for heritage awareness and management in the current neoliberal environment: A South Australian case study.

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The recent emphasis towards a neoliberal style of governance within Australian society has forced many Federal, State and local government agencies and institutions to reassess and redefine their duties and responsibilities in the provision of services to the public. One such service is the delivery of urban planning as both a strategic and development approval service. Within the Australian context, heritage management is one such provision of the urban planning process, often undertaken by those who have little to no formal training in heritage and its conservation ideas. Considering this, this paper seeks to assess and question the role of local government agencies, including urban planners, in facilitating heritage awareness and provision for their local communities. This includes what ethical responsibilities these local authorities hold to their constituents and what this means for the future of local heritage management in the Australian context. The case study of Adelaide, South Australia will be utilised for this paper. In South Australia, as with most Australian states, properties deemed of local heritage significance are allocated by the local government authority, such as a municipal Council. The owners of these properties ultimately have a substantial responsibility to maintain these buildings, often at personal financial loss. This raises further questions of the rights and responsibilities attributed to the local government and local urban planner in heritage management, as well as that of the individuals and communities affected.

Heritage Assemblages: Rights-based Struggles on Resource Frontiers.

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Critical heritage studies appropriately positions heritage within a wider field of global institutions, discourses, and power relations. In this vein, we draw upon ethnographic studies in Australia, Papua New Guinea, Romania and Madagascar to show how heritage claims increasingly emerge on 'resource frontiers' in new terrains of contestation involving local residents, state bodies, resources, extractive industries, and corporate investors. These struggles attract the attention of a new range of interlocutors including international industry associations and environmental NGOs, who attempt to locate and appeal to more general principles and universal norms to govern conduct that implicates heritage values. General industry principles of corporate social responsibility are articulated concomitantly with a wider range of international cultural rights principles as the rights and responsibilities of 'communities' become politicised. Global heritage institutions like the IUCN, we suggest, increasingly find themselves serving as mediators in these 'scaled up' struggles which promise to become more heated, precisely because of the new policy emphasis on extractive industry by internationally organized Indigenous Peoples. Nonetheless, we will argue that if the principles of indigenous rights provide the most capacious set of protections, the entire human rights tradition is being 'mined' for new political resources for 'communities' with culturalised attachments to lands transformed by extractivist enterprise. Ultimately we argue that we need to move beyond critiques which focus primarily upon the ways in which heritage does or does not faithfully represent actual histories and culture as it is experienced, or communities as they see themselves, to understand the work that heritage is doing in conditions of neoliberal governmentality for diverse agents seeking multiple audiences in performative utterances in various policy venues at multiple scales. We must pay more attention to the 'publics' that heritage rallies, the accounting norms through which it may become an offset, and the industry groups and NGOs for whom its citation and site location provides places for new investment, while critically exploring the assemblages of actors, institutions, rhetorical resources, and legitimating logics of these new, highly politicised heritage landscapes. The presentation is based on a 25 page manuscript forthcoming in a Companion Guide to be published by Wiley Blackwell.

On Defining Collective Rights to Cultural Heritage: An International Legal Perspective.

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The intersection of law and culture has long been an exclusive concern of legal anthropology and sociology of law. In recent years, it has however become an expanding field of investigation across different disciplines of legal studies. The relevance of the reciprocal, inherent relationship between law and culture arises from the epistemological assumption that culture carries the regulative force of legal practices and norms. In other words, law is produced through negotiations among a number of actors and stakeholders, representing different cultural traditions and identities, who voice their own, sometimes contradictory, interests. Such an interplay is particularly visible in the field of collective rights and the protection of cultural heritage. Indeed, the protection and preservation of cultural heritage is nowadays more often perceived as a part of the safeguarding of human dignity, and an important component of the promotion and protection of all human rights, including the full realization of cultural rights. Most commentators tend to conceptualize such rights as group or community (collective) rights. This tendency however meets certain criticism as individual and community concerns with regard to culture and cultural heritage may be different, and cultural rights may sometimes lie in between both interests. Apparently, this is the case of the right to cultural heritage. In such a light, the paper endeavours to map the collective dimension of this right in the current international legal framework. It recalls that a number of references to cultural heritage have emerged both in international human rights and cultural heritage legal instruments. Thus, the link between cultural heritage, cultural diversity and cultural rights has been strengthened. Importantly, the right to cultural heritage has been developed within the legal framework concerning the rights of minorities and indigenous communities. Yet, whereas the topic of collective cultural rights of minorities arises from a traditional concept of protection of cultural integrity of vulnerable groups against dominating majority, the indigenous rights go much further - they are often aimed not only at re-conceptualizing the protection of culture and cultural heritage of such peoples (especially against its commercialization), but also at proving the tools for redress of past cultural wrongs. Alongside these community and group rights, certain new collective rights to cultural heritage have also emerged in relation to the interests and values enjoyed by the international human community as a whole. Having discussed the holders and the content of collective rights to cultural heritage under international law, the paper proposes a synthetic typology of such rights. Finally, it discusses whether these rights, listed in relevant international instruments, entail concrete obligations on states and their organs, or they just constitute certain political commitments in respect of legitimate cultural expectations. Thus, it attempts to assess whether such rights can be treated as truly enforceable rights.

Session: Emotion, affect and empathy in museum and heritage studies. Part 3

From kisses to conservation. Aspects of materiality and emotions on material sacredness and sacred heritage in post-Reformation Sweden.

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This paper wishes to explore the material and emotional impact of the heritagisation of Catholic sacredness and traditions that took place in 17th century post-Reformation Sweden. The change in religion inscribed Catholic objects, practices and buildings in a historic and aesthetic context, and performed a transformation from kissing and caressing to see-but-not-touch, from dialogue and interaction to top-down information, and from physical sensuality to material preservation. I wish to highlight these emotional aspects on sacred materiality, and to discuss what effects the shift from a primarily emotional to an intellectual approach to godly things had on religious objects. I also want to bring forward the less affective and more negative and disturbing emotions towards religious items – in particular items that were out of religious fashion, such as for example incense burners, relics and reliquaries, and statues of various saints. What were the reactions and attitudes towards these outmoded, material and strongly charged memories from a religious past? How was the heritage status used to make these emotionally and politically difficult objects more manageable? I want to discuss this topic and these questions by focusing the process when heritage is produced – by whom, for whom, and with what agenda.

In the pathos of the Padres: California missions and affective heritage.

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The twenty-one California missions along the U.S. west coast were the first outposts of Spanish colonization in the late eighteenth and early nineteenth centuries. They are also heritage sites that are

popular tourist destinations and important sites in the dominant narrative of California's past. While the missions are seen as the locus of California's beginnings as a western state, they were also institutions that oversaw the dispossession of California's indigenous peoples. The missions are therefore positioned as both cradles of civilization and sites of conquest. Reconciling these narratives of civilization and conquest creates not only an ideologically complex narrative for mission visitors, but one that is potentially emotionally fraught. This paper examines how pathos is deployed as one of the strategies for structuring the rhetoric of the interpretation at the missions and also how visitors navigate the emotional minefields of these celebrated and contested heritage sites.

Re-assembling Stones: examining farming practices of stone artefact collection and redistribution on Yorke Peninsula, South Australia.

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This paper examines the entanglement of Indigenous heritage within settler colonial farming landscapes. The study is set within the fertile agricultural country of the Yorke Peninsula in South Australia, an area that yields some of the state's highest wool and grain harvests. The Peninsula is also the ancestral country of the Narungga people, who have deep and ongoing connections to the landscape, seascape and their heritage. The Narungga and the farming community are often understood as being on opposing sides of a proverbial fence. Indeed, the historical legacies of colonial race segregation between these two communities result in a number of geographical and social separations that continue today. Despite this estrangement, the Yorke Peninsula landscape contains an assemblage of both Narungga and farmers' cultural heritage, entangling these two communities in complex and multi-faceted ways. Using an auto-ethnographic approach, I explore this 'entanglement' by examining the ways that settler-descendant farmers interact with Narungga cultural heritage they find on their properties and surrounding areas. Focusing on lithic materiality, I consider the processes in which these objects move within the social and material assemblages of rural life. Such objects are hidden and displayed, collected and reassembled, safeguarded and destroyed. These material engagements reveal some of the ways in which the Indigenous past is made visible and invisible by non-indigenous people in rural areas, and demonstrates how this heritage is entangled in processes of forgetting and remembering. Furthermore, these ongoing engagements are examples of temporal and spatial 'contact zones'; cross-cultural intersections between the two communities that can either reinforce old prejudices, or provide openings for positive race-relation transformations.

Session: Critiquing Heritage Studies Curricula: A cross-national survey

The critical, the practical, the personal: Ideas on heritage studies curricula.

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This paper casts critical eye on the teaching of heritage management in a UK setting. Starting from her experiences as front-line interpreter, planner, consultant, and now academic in the field of heritage, the author examines personal dilemmas in bringing a critical cultural studies perspective to the teaching of professionals who must operate within the very systems being critiqued. She hopes to raise practical questions about the expectations of academia and institutions, and share with fellow teachers and researchers some approaches used to tackle questions raised by the session as a whole. She will weave these ideas into stories of work and research experiences over the years with 'Other' sites of heritage-making, from Algonquian rock art to Black history to her current work with the Chattri Indian memorial group in Brighton.

Critical Heritage Studies Curriculum in China.

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China is a country undergoing radical modernization at a scale and speed unmatched in history. What is heritage in this context, who are the heritage professionals at work, and how are they trained? This paper considers heritage studies curriculum in China as well as other modes of heritage training in China, and asks where heritage studies may be heading and what a critical heritage studies may mean in China. Today in China heritage study curricula are found in various academic departments, including history, literature, museology, architecture, and urban planning. Subjects of heritage study include both tangible and intangible heritage. Education in built heritage, for example, is based in a handful of departments of architecture and heritage training is primarily focused on learning best practices from international case

studies. The idea of a critical heritage, based in interrogating the power structures at work in interpreting and implementing heritage-based projects, is not the focus of heritage education in China today. An exploration of critical heritage studies in China today must also consider other modes of heritage education, including Chinese students training abroad in heritage programs worldwide, including in Europe and North America, training of Chinese professionals by organizations outside the academy, such as UNESCO affiliates, and the peer influence of foreign heritage professionals working with Chinese professionals. This paper presentation will be based on an analysis of multi-disciplinary heritage studies curricula currently taught in China, an analysis of training from outside the academy on offer in China, and a consideration of Chinese professionals trained abroad. We will also include information from interviews with heritage educators in China and heritage educators working with Chinese students abroad.

Critical Heritage Studies Curriculum in South East Europe

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It took more than 35 years before museology was established as a recognized scientific discipline (1983) and for a Museology Study Programme to be introduced (1986) in SE Europe region. I. Maroević, who was influential in this process saw museology as an 'area of information sciences concerned with research into the identification, preservation and communication of the museality of the material manifestations of culture and nature (in first place musealia) in order to preserve human heritage and to interpret and transmit its significance, and concerned with forms of organized and institutionalized activity (especially museums) serving these goals'. From today's perspective we would say that the term museality considerably covers multiple layers of meanings and attributed values which we can detect in entities recognized as heritage. Maroevic's approach put into focus a distinction between scientific information concerning heritage/museums objects, which remain in domain of scientific disciplines (e.g. archaeology, ethnology/anthropology, history, art history etc.), while introducing another level, of cultural information, which are created by museologists/heritage professionals only. By announcing this discrepancy he, although not explicitly, pointed toward the need for a critical approach to heritage which was incorporated into the Study curricula. While in Western countries the study of material culture was a prime occupation here, in SE Europe the focus was on knowledge management. Maroević's idea was that knowledge based theories could answer some epistemological museum/heritage studies questions. Unfortunately, further development of this approach was ended by the war in ex-Yugoslavia in 1990's. It took almost two decades before debates were reignited, the 2000's saw the development of the concept 'heritage literacy', which tends to take into consideration different regional and globalised contexts of heritage. On one hand it relays on previous information-communication-knowledge based approach while on the other hand it has a prime goal to anchor heritage as a universal human right. The paper will offer a review of 30 years of addressing museum/heritage studies in the South East Europe.

DAY 3 Thursday December 4

Session time 8:30-10:30

Session: The Historical Formation of Heritage Conceptions in Cultural Contexts. Part 1

Session keynote: Apparatus or Community? Heritage as two visions of the Hereafter.

Prof. Lucie K. Morisset, Urban and Touristic Studies Department of the School of Management, University of Quebec in Montreal, morisset.lucie@uqam.ca

What is patrimoine? What is heritage? Do the two words refer to the same concept, require the same practices, call for the same thought? A brief overview of the knowledge and literature rather seems to confirm a historical opposition between the conceptions and representations that each of these two terms connote in different linguistic worlds. Of course, we can simply note that heritage means 'something handed down from the past,' while patrimoine or patrimony suggests 'endowed property,' in other words something someone is responsible for developing; it may be inherited, but beyond that it has to be actively constituted in order to be handed on to future generations. Heritage thus comes from the past, while patrimony looks to the future. Is this enough to explain the well-known opposition between the French and English architects Eugène-Emmanuel Viollet-le-Duc and John Ruskin, the latter having reacted violently by way of his theory of Anti Scrape to the claim of the other, who defined the act of restoring as an effort to 'put back in a condition that may never have existed'? And what if it the difference between

patrimoine and heritage was more about the human role than the state of the object itself? In France, to take only that part of the Francophonie, the 'notion de patrimoine' (heritage notion), as designated by the art historian André Chastel and his colleague Jean-Pierre Babelon, renowned pioneers in their intellectual field, refers to 'all the treasures of the past.' On the other hand, British geography professor David Lowenthal, who wrote *The Heritage Crusade and the Spoils of History* at around the same time, denounced 'the cult of heritage [which] immures life within museums and monuments [...] debasing the 'true' past for greedy or chauvinist ends.' In English, heritage is at worst a twisted myth and at best a game; in French, or at least in France, it is a 'monument,' a 'realm of memory,' and an 'institution.' Building on an alternative proposal, that of Krzysztof Pomian, who wrote about the result of collecting (monuments?) as 'the sacrifice of a visible object, extracted from the sphere of utilitarian activities, to be passed on to invisible beings, supposedly to inhabit the hereafter,' this paper intends to highlight the gaps between the epistemology of French heritage and other epistemologies. Patrimoine may differ from heritage much like Roman Catholicism and Protestantism differ in the realm of historical religious traditions, even though both address the hereafter. This paper will briefly trace the French praxeology (of Catholic origin) and historiography of patrimoine by highlighting the intermediation they establish and their consequences in the constitution of what we would call a 'monumental apparatus' in the wake of the 'Ideological State Apparatus' of Louis Althusser, to distinguish between heritage as an organic utterance of a human community and patrimoine which cannot be conceived or practiced without an institution, including codified disciplines, that structure hierarchical relationships of humans with the hereafter.

Globality, locality and the national narrative in Mexico's heritage regulations and conservation.

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The Mexican national identity is a complex set of historical constructions, which perform a successful synthesis and cohesion from the mosaic of cultures - and temporalities - present on a large and diverse territory. The federal authorities have for a long time invested efforts to disseminate that vision of the 'Mexican', creating myths alongside, to achieve the 'perfect mix', acknowledging largely the pre-Columbian civilisations' contribution. As a result, heritage regulations show a remarkable originality to adapt the conceptions and means of protection to its very own situation. As for example, the law of 1933 which aimed to protect and 'conserve' the poblaciones típicas ('typical populations') alongside monuments and natural beauties (*Ley Sobre Protección y Conservación de Monumentos Arqueológicos e Históricos, Poblaciones Típicas y Lugares de Belleza Natural*), and the great part of the 'heritage institution' being under the auspices of the National Anthropology and History Institute (*Instituto Nacional de Antropología e Historia*, formerly the *Museo Nacional de Historia, Arqueología y Etnología*). However, a look backward to Mexican heritage legislation from mid-Nineteenth Century to the present day, shows also that its evolution is concomitant with conceptions and the 'vocabulary' of heritage at the international level. Today, Mexico is a dynamic actor in international forums - one of the World Heritage champions with its 32 sites inscribed (cultural and natural) ranging from the Neolithic to the modern - and local actors ask for the revision of legislative tools still under the umbrella of 'Monuments' to reflect new discourses as those on cultural landscape, sustainable Development and the involvement of local communities. We will examine this evolution within the framework of centre/periphery relations, both at the international and national level to outline mechanisms of homogenization/differentiation at different times.

The new Quebec's Cultural Heritage Act: moving toward heritage community and cultural identity. What are its effects on aboriginal heritage?

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In October 2012, the Quebec's Cultural Heritage Act came into effect and replaced the Cultural Property Act adopted in 1972. 'This Act aims to promote knowledge, protection, development and transmission of cultural heritage, reflecting the identity of a society, in the public interest and in a sustainable development perspective.' (Art.1 Quebec's Cultural Heritage Act). After many years of public consultations, this Act is a reflection of the global advancement in the understanding of heritage. It broadens the notion of cultural heritage including not only buildings, sites and objects but also many new elements such as cultural landscapes, immaterial heritage, deceased historical figures and historical events and places. In addition, the Act clearly defines the specific roles and responsibilities of the different contributors in this process of recognizing and protecting of cultural heritage and, for the first time it includes local municipalities and Aboriginal communities. In this context, the law specifies that the Aboriginal communities have similar rights and empowers than local municipalities. With this new

legislation, the Quebec government wants to move over the national narrative and geographic heritage to recognize local heritage and cultural diversity. Unfortunately, it appears that both the structure of the law itself and its application do not easily enable this conversion, especially for the Aboriginal communities. Behind the authorized heritage discourse, the real effects of this Act on the Aboriginal communities are different and offer fewer possibilities than those of the local municipalities. The Act therefore bears no tangible impact for the Aboriginal communities when considered in context of current legislations that regulate their life, the national's history, the social and political situations and their perception of heritage. In a postcolonialism approach, this paper proposes to illustrate how and why Quebec's new Cultural Heritage Act doesn't really include and recognize the Aboriginal community's cultural reality and heritage. We submit that the answer resides in the fact that the recognizing of the Aboriginal heritage is also acknowledging the place and the territory of the Aboriginal people inside Quebec's nation on the grounds that cultural heritage is invariably related to a geographical territory.

Session: Reimagining Heritage in East Asia Part 1

Reimagining Heritage in China.

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Since the UNESCO World Heritage Convention was ratified by China in 1985, the country has had forty-seven of its national sites inscribed as World Heritage. The ratification of the World Heritage Convention expresses the country's efforts to embrace globalization, build up its national identity, and pursue economic development through revitalizing cultural traditions, and promoting heritage tourism. Heritage policies and practices in China are embedded in the context of the authoritarian market economy with global aspiration from UNESCO. It is often not the local community who identifies their culture that should be preserved and presented. Instead, central and local governments recognize the value of what they consider as 'the authentic culture' and promote accordingly. In this paper, I will argue that culture heritage is not a global reward system. Through reinventing myths and cultural tradition, heritage serves as an authorized discourse to implement nationalism and legitimize commercialization. As a new form of social movement in China, heritage remains one of the most powerful forces that the state seeks to dominate popular narrative of 'modern China'.

Chinese courtyard house. History, Principles, Implantation for contemporary community planning.

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The human community is intricately analogous to a living organism, in which multiple tangible, intangible, and interactive elements exist. Such a space encompassing abundant vitality and complexity cannot be fully illustrated using a simple diagram that can only express a few elements. As a pioneer of urban planning, Jane Jacobs delved into urban planning from a sociological perspective in which the focus was based on people's lives. She conducted in-depth studies and voiced criticisms, arguing that the current urban planning and use of public space has failed to consider basic human needs. Her efforts raised the awareness of other people, demonstrating the need for urban planners to consider usage objectives and the demands of the public when planning public spaces. In addition, the government must rethink the nature of urban planning and redevelop theories and action strategies. As a pioneer of centennial urban planning, Walter Burley Griffin once expressed the inclusion of the spirit of community in residential development. However, because urban planning is generally implemented by government agencies or developers, the concept of community spirit is lost in contemporary urban communities. Nevertheless, such a spirit remains well-preserved in the conventional culture typically found in remote towns that have been unaffected by contemporary design policies or planning. Therefore, this study investigated the feasibility and offered recommendations concerning the use of large-scale traditional Eastern settlement culture (i.e., Chinese courtyard housing) for urban communal spaces and urban planning. Because of increasing urban populations, dense living is now inevitable, and concerns regarding the loss of community spirit and privacy have arisen. Studies on Chinese courtyard housing have found that positive interactions between people can be improved by implementing urban planning systems, community volunteer organizations, complimentary measures and activities that meet local demands, and efficiently designed residential communities. These factors are critical for developing sustainable urban communities, which ultimately influence people's quality of life and shape the spirit of the community.

Shangri-La Project: Ambivalence and Ambiguity of Intangible Heritage in Southwest China.

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This paper aims to situate the severely destructive fire disaster which happened in January 2014 in Dukezong Old Town of Shangri-La County in Southwest China, and the following reconstruction of the Dukezong Old Town, into a context of tourism 'worldmaking' and reimagining Tibetan cultural heritage in China. Since its renaming in 2001, Shangri-La County has become one of the most popular tourism destinations for domestic and international tourists and Dukezong Old Town had been central to tourist itineraries. While acknowledging that the governmental investment and policy on reconstruction of the Old Town are potentially beneficial for restoring Tibetan cultural heritage, I argue that we should recognize also the overarching tourism 'worldmaking' through which the reimagination of Tibetan cultural heritage is always happening. This paper thus is two-fold. First, by comparing with the neighbouring tourism hotspot Lijiang, I identify critical issues in Southwest China's tourism and the heritage that Dukezong Old Town's post-reconstruction tourism development may encounter. Secondly, by addressing Dukezong Old Town's Tibetan cultural heritage in a broader political and ecological context and questioning the very possibilities of tourism imaginaries, I suggest scholars and practitioners recognize the 'emergent imaginaries' that are shaped by, as well as shaping, the reconstruction of Tibetan heritage as outcomes of negotiating tourism imaginations in the increasingly complex interplays between the human/non-human, past and present.

The Turtle Garden: Negotiating and Representing Diasporic Imagination of Chinese Identities, Nation and Belonging in the Space of Museum.

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The past two decades witnesses a booming cultural heritage industry in the PRC as a direct result of China's exposure to and involvement in the UNESCO World Heritage discourse and system. Much has been studied about how the notion of heritage came to China via the introduction of Western missionaries, and how Chinese scholar-officials who had opportunities to travel abroad in the late Qing and early Republic era promoted museums as part of public education. A third route, which is equally important but largely under researched, is how cultural heritage was transported by Overseas Chinese to China. This paper aims to fill this gap through a case study of the Turtle Garden built by Tan Kah Kee, a Xiamen-born, Singapore-based Chinese Tycoon, the founder of Xiamen University and the founding chairman of All-China Federation of Returned Overseas Chinese in the PRC. An open-air museum on a small island of Xiamen built in the fashion of Chinese garden, the Turtle Garden materializes fascinating juxtaposition of conflicting ideas, knowledge and values about heritage, providing us with a rare opportunity to look at how transnational Chinese migrants creatively translated, negotiated and practiced the notion of museum based on their colonial encounter with European cultures in Southeast Asia, and to critically interrogate the relationship between museum building and nation-building. It argues that the transport of heritage to China cannot be discussed in abstract and technical terms. Rather, it has to be understood in specific historical contexts in association with broader issues of identity, belonging and power. The Turtle Garden is a material and symbolic world in which Overseas Chinese imagine a modern and de-territorialised Chinese nation, and search for soul and root as diasporic Chinese. Since the late 1990s, a new wave of Chinese emigration and return has taken place and a new tide of Overseas Chinese museums construction is under way. It is of great importance to trace the origin of museumification of and by Overseas Chinese to the time of Tan Kah Kee in order to fully understand what is happening today and inform the future. This case study will shed new light on the complex relationship between transnational mobilities, cultural heritage and nation building in global context. This paper is based on the author's fieldwork at Xiamen in 2013 and his long-term interest and research of Returned Overseas Chinese and diasporic Chinese heritage.

Session: Heritage in Conflict. Part 1

Urban Resistance: New Heritage and Commons in Conflict Situations.

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The past decades have witnessed rapid growth of urban dissent and resistances, including everyday life insurgencies, protests, riots, and urban social movements, challenging the way cities are planned and managed. Protesters with different backgrounds united by similar sense of discontent from the current situation are likely to produce new (spaces of) 'commons'. These commons, as conceived by protesters, could be either -temporarily secured even enclosed- physical places or places with borders in the

imaginary. This paper investigates how heritage and urban resistance both as concepts and as empirical realities for people on the ground are fundamentally interdependent and today contribute and characterize new forms of conflicts and ‘commons’. Rather than ‘governing common-pool resources’ (Ostrom 1990), the commons in this study is seen as ‘the shared conceptualization of time and temporal values created by a culture-carrying collectivity’ (Bluedorn & Waller 2006) in ‘dynamic’ and ‘shared’ spaces (Hardt and Negri, 2011) that are ‘open to all’ (Harvey 2012: 72). Along this unfolding of the ‘commons’ in its imaginary, institutional, and material forms, urban resistance is understood as part of everyday life, and profoundly relate to issues of identity, recognition and sense of place. These conceptions and arguments are underlain by preliminary investigation of the destruction of the Al-Qaryon Square, located in the Historic City of Nablus, as part of the Palestinian-Israeli conflict over history and presence, and the recent violent episodes that have erupted in Istanbul related to the re-construction of an Ottoman military barrack in Gezi Park. Both cases present diverse events and situations where people’s plural interpretations of, and claims on, the very same sites, objects, and evidence of the past are just one side of a coin that on the other, constitutes micro dynamics of negotiating conflict, inclusion/exclusion, security, recognition and identity with regard to the very same sites, objects, and evidence of the past. Urban resistances in both cases not only unfold diverse socio-spatial relationships based on competing interpretation of the past, but they also construct and reconstruct aspects of new ‘shared heritage’ and ‘commons’. While these findings provide deeper understanding of urban resistance and conflicts in/over the commons, they also open up for new understanding of heritage and its commoning in contemporary societies. Such an approach to conflict in the commons may help us to make theoretical and political sense of the contemporary phenomena of urban resistance.

Agonistic Heritage in Conflict-time and Beyond.

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There is no prelapsarian age in which heritage was truly shared. Heritage is inextricably related to conflict in both peace and wartime. It is dissonant as a result of the relationship between the past and its present users. It has been employed by dominant actors to legitimize their authority whilst undermining and negating counter-narratives. In turn grassroots organizations, political opposition, diaspora and minorities mobilize heritage to resist and challenge the existing hegemony—often employing the same tools, methods and visual language.

Although projected as commons with universal value and as instrument for post-reconciliation, heritage is paradoxically also a device engaged for the reification of particularistic ‘insurmountable’ difference. It is simultaneously a weapon and a target of war. The binary or wartime and peacetime is false. After the armed phase of a conflict subsides, the conflict norms of hate, mistrust, and fear continue to dominate and heritagization and heritage management often become war by other means. In this paper, I will argue that conflict-time (Baillie 2013) the spectrum between war and absolute ‘peace’, is where heritage has the greatest possibility to become a vehicle for pluralistic agonism. Although community heritage projects and proponents of the the values based approach and other initiatives have attempted to enable the public to ‘share’ in both the process of heritage management and its product, these projects has often stumbled when consensus cannot be obtained—when the heritage is not be fully shared. Instead of propagating ‘shared’ heritage (in which the sharing is often highly asymmetrical and the ‘who’ of the sharing is often quite narrow), I argue for a heritage in and of conflict which identifies the affirmative dimension of contestation.

‘Dispersed Objects’: Postwar Ruins in Cyprus.

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‘The objects dispersed over the landscape of Cyprus in the aftermath of war and displacement bear the fingerprints of members of both communities.’ (Yael Navaro-Yashin 2012) The island in the eastern Mediterranean Sea is divided by a UN-controlled buffer zone since the 1974 invasion by the Turkish army which led to massive population displacements and effected a separation along ethnic lines, with Greek Cypriots becoming refugees from the Turkish-held north and Turkish Cypriots being evacuated from the South, to resettle in the north. Before, both groups had coexisted throughout the island. Today, on both sides of the so-called Green Line, abandoned villages and ruined buildings stand witness to the fact that the populations of entire villages were forced to flee, a fate that both groups suffered at the hands of their respective antagonists decades ago. Using the abandoned Turkish Cypriot villages located in the south of the island on the territory of the Republic of Cyprus as a case-in-point, the paper argues that for Greek Cypriot society, these sites are highly ambiguous spaces and constitute what critical heritage scholars,

addressing other but comparable historical situations, have called ‘difficult’ or ‘dissonant’ heritage (Macdonald 2009, 2013, Meskell 2002). Against the backdrop of a long-term ethnographic engagement, the paper addresses politically contested meanings ascribed to evacuated settlements in the aftermath of intergroup violence and war, and takes up recent theoretical debates on material agency, affectivity, and memorial entrepreneurship.

Session: Crafting Authenticity. Traditional craftsmanship in the intersection of tangible and intangible heritage.

Craft Laboratory. Modelling of practice-led research, sharing and capacity building to sustain heritage crafts.

Gunnar Almevik, University of Gothenburg, gunnar.almevik@conservation.gu.se

In 2011, Sweden ratified the UNESCO’s Convention for the safeguarding of the intangible cultural heritage. The decision is part of a political cultural agenda to better attend to initiatives from non-governmental organisations, promoting the creative economy and involve the civil society in cultural heritage protection and management. However, this emergence of a new heritage discourse coincides with a general neoliberal practice to laissez-faire matters of heritage and disassembling of the professional sphere, leaving the local communities and communities of interest with little but encouraging words. An important question in this context is, by what design can public allocation of resources and involvement of expertise support fragile communities and still withholding a bottoms-up perspective in their ways of doing? This paper presents and reflects upon an attempt to manage intangible heritage protection from a bottoms-up perspective. The case is the Craft Laboratory, intended as a tool to elicit the intangible heritage of craftsmanship in the creation of cultural spaces and protection and management of historic monuments and sites. The laboratory was established in 2010 by University of Gothenburg in co-operation with both governmental and non-governmental heritage organisations, craft enterprises and trade organisations. The operational agenda is developed in continuing dialogue-seminars with stakeholders in craft communities. The call from the many times isolated craftspersons and fragile communities are congregation, sharing of experiences and support to develop new skills. The voices are radically contradicting the traditional notion of the ‘guild spirit’ within craft production. The Craft Laboratory has in cooperation with the communities of interest developed methods for capacity building, sharing and skill development. Examples of activities are enterprise networks, practice sharing in workshops and ‘open-restorations’, formats for master-classes, consensus seminars on good practices, film records and craft protocols for documentation, and practice-based craft research scholarship.

The modelling of the Craft Laboratory is presented in theoretical light of heritage enactivism, people or community based-conservation and how to negotiate authenticity and find eligible ways of expanding traditional processes to make them sustainable in contemporary society. The examples of actions are problematized in regard of how to protect, transmit and share the embodied practices in heritage crafts.

Heritage on the surface? Investigating notions of tradition and efficiency in Swedish log-house production.

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The log timber building has been the predominant dwelling house in Sweden from early historic time to the beginning of 20th century. Today, both the building type and the craft are marginalized. The struggle for survival within the trade is a balance act between preserving the values of tradition, and at the same time to be competitive and adapt to effective production methods. The traditional craftsmanship and use of the axe is only marginal, but at the same time it also serves as a powerful symbol in sales and identity. Within traditional crafts the choice between traditional and more modernized methods is always present. Outer preconditions and inner conceptions of effectiveness and tradition create and shape the conditions for the handcrafted production. This paper investigates, by means of interviews with producers and students within log house building, the ways in which the notions of tradition and efficiency affect the craftsperson’s choice of method. The question is if it possible to distinguish the material heritage from the intangible cultural heritage, such as traditional craftsmanship, without simply creating a false front? Is the intangible heritage preserved in the trade of handcrafted log house production? The field of research for this study intersects between craft research and critical heritage studies. My own knowledge and skills in log house building have been an essential part in the investigation of the producers’ practices and methods. The results concern the producers’ ideas and approaches to tradition, and how they are linked to what is considered to represent the modern. The results also attend to how the current handcrafted

production is made and how it is marketed. In conclusion, the paper discusses how an intangible cultural heritage could be preserved in the knowledge and experience of the practical process even if the methods largely have changed.

Osmosis: Diffusion and the paradox of intervention in empirical transfer and tradition.

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The Weiwu in Pingzhai is an enclosed community complex of more than 260 rooms in central Fujian Province on China's southeastern coast. They are timber-framed earthen houses, single-storey, rectangular and provide rooms for 36 families and 168 people. The houses function as village units, housing the whole Xiao clan. In July 2014 a combined team of Academics and students from Gothenburg University Sweden, The University of Melbourne Australia, and Zhejiang University China will make a journey to document the historic building complex, identifying building typology, investigate construction methods and techniques. The results of this project will become a document of record used by the community as the basis of their application to UNESCO for World Heritage status. This project will document the outstanding universal value of their architecture, their homogeneity and their place in the landscape (UNESCO 1972). This community has survived as a family unit through its own insular nature, as a consequence of a general wish to keep things as they are. This then is the paradox of change, which at least invites synthesis. Its justification, beyond the limits of sentimentality, is one of change of use or occupation being required in order to give new life to a building or a quarter, and so to ensure their vital continuance. (Fred Scott 2008). World Heritage status aims to protect not only the architecture but also help the community to preserve their own intangible identity by encouraging participation of the local population in the preservation of their own cultural and natural heritage (UNESCO 1972). Through the 'act' of conservation do we accept unintentional diffusion and alteration as a function of the general strategies of conservation, will 'knowledge' transfer now be shifted from the intangible to a tangible document of record thus altering the process of empirical transfer within the community (Oliver 2006)? This paper will discuss how the present value of this communities heritage lies in its insular nature and its transfer of traditions, craft and knowledge tangible and intangible by handing them down from generation to generation. As a single family unit diffusion of these traditions has occurred in a totally controlled and managed environment. The opportunity to document the architectural heritage and traditional building craft of the Weiwu in Pingzhai is hugely important as traditional craftspeople not only in China but globally are drawn away from rural communities to job opportunities elsewhere! Without controlled intervention and conservation we risk within a couple of generations the possible loss of tradition and knowledge in building craft stored in this community. Fieldwork and research to take place in July this year (As this is a work in progress, some alteration to content may be necessary due to my own osmosis and diffusion along the journey)

Down to earth. Eliciting the heritage of craft and community-based conservation in the Fujian Tulou.

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The Fujian Tulou community houses were inscribed on the World Heritage list in 2008. A selection of 46 enclosed and fortified apartment complexes, each housing up to 50 families, are included in the protection plan together with the surrounding agricultural landscape. The ordinary life goes on with continuity in the very same structures and dwellings dating back to the 15th century. Or does it? What happens to the community when the habitat is appointed a World Heritage site? Is the professional involvement a condition for preservation, or might it be disturbing to the local ways of doing things? How does the conservation actions of the tangible heritage render in the social life and intangible heritage? In this paper we discuss whether a standard material-based or value-based conservation method could counteract the local ways of craftsmanship and the traditional community-based maintenance methods (eg. Pye and Sully, 2007). We relate to critical research in anthropology and heritage studies on the emergences of authenticity through specific interactions between people and things, and how expert conservation practice intersect and effect the notions of authenticity and heritage value (eg. Jones & Yarrow 2013). The empirical focus is set on the relation between the craftsmanship and the crafted object. The investigation concerns how the craft in production and maintenance of these peculiar bamboo-armed earth walls and load-barring wooden constructions in the Fujian Tulou are performed, and how the communities of interest perceive their own practice in contexts of heritage, tradition and authenticity. We also analyse how the framework and management of this World Heritage site is built up, and how the practice

correspond to the needs and expectations of the community. On basis of fieldwork and review of the management, we argue that the traditional community-based conservation is a relevant method that sustains both the historic monument and the local community.

Key Characteristics of Chinese Traditional Folk Architectural System and Research on Tangible and Intangible Elements in the System - Taking the Timber Architectural Craftsmanship in Fujian, South China, as Example.

Yu-yu Chang, Zhejiang University, zyu0205@163.com

Taking the timber architectural craftsmanship in the Fujian Province of South China as an example, this paper focuses on the carpenter team system featured by worker training and labour division of various levels, as well as the special working drawing system and design methods of carpenter masters. It also discusses the key characteristics of Chinese traditional folk architectural system as well as the interaction between the elements tangible or intangible in this system. In this way, the thinking on strategy of preservation and development is also promoted.

Session: Intangible Cultural Heritage, standalone papers. Part 1

Characterising the threat to intangible cultural heritage as a ‘wicked’ problem: The case of endangered musical heritage.

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In the last five years or so, the issue of the global pressures on musical heritage has become increasingly prominent in academic and public platforms. Many research projects and applied initiatives from the grassroots to international levels are now striving to improve both theoretical understanding and practical situations of music endangerment. The prevailing tropes that feature in current ethnomusicological discourse are those of sustainability and ecosystems, which are helpful to a point but have significant limitations. In this paper I present a different angle, characterising the threat to musical heritage - and by extension intangible cultural heritage - as a ‘wicked problem’: one that defies resolution due to complex interdependencies, uncertainties, circularities, and conflicting stakeholder perspectives. By drawing on theoretical understandings of ‘wickedness’ from social policy planning and other areas, and by referencing common tropes within the area of applied ethnomusicology as a case study, this paper brings interdisciplinary insights to possible approaches to mitigate the global threat to intangible cultural heritage at large. I present three examples of attempted music ‘safeguarding’ strategies, including those of UNESCO, critiquing them against the theory of wicked problems. Finally, I assess the implications of this characterisation for those working with intangible cultural heritage, including scholars, cultural agencies, and policy-makers, in terms of moving us closer to realising effective, resilient and creative responses to the dissonant and complex problem of safeguarding intangible cultural heritage.

Sign languages, Safeguarding and Deaf communities: Cochlear Implants, the 2003 UNESCO Convention and Identity Politics.

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In several countries (like Austria, Flanders/Belgium) sign languages as they are used by deaf (or Deaf) people, have recently been included in national inventories of intangible cultural heritage. This inscribes these phenomena in the dynamics and frame of reference of the 2003 UNESCO convention for the safeguarding of intangible cultural heritage. Would it be a good idea to go for inscription on the Representative List of Intangible Cultural Heritage or on the best practices registers? But which sign languages? Who are, with reference to article 15 of the 2003 convention, the communities, groups and individuals involved? Do they fall under the domain of ‘oral traditions and expressions, including language as a vehicle of the intangible cultural heritage’ (article 2), except for the oral part? Are they the perfect example the notion of ‘living’ heritage, in the sense of embodied culture? A closer look at the connection between ‘sign languages’ and the UNESCO instruments like the 2003 and the 2005 convention, makes it clear that this debate raises a lot of interesting questions and paradoxes? Even the discussions in several sign language communities about the need to change the sign for ‘heritage’ in response to the safeguarding intangible cultural heritage paradigm are an eye-opener. How does the proliferation (via ICT platforms) of American Sign Language fit in the use of these global heritage instruments? Is the reframing as ICH a defensive move against that ASL or is it a reaction against the rapid proliferation of ‘cyborg technology’, the cochlear implant? Is the fact that the cochlear implants allow much more children to function in the mainstream education system and later in ‘hearing’ world of work a positive evolution or is it a big threat for the culture and life world of the Deaf people? Is this different for people living in rich countries (or rich peoples living in poor countries) and developing countries? Is there a tension between medical paradigms, integration strategies and caretaking and the heritage paradigm, identity politics and empowerment? What are the effects on the discussion about the use or rejection of the capital letter connected to deaf or Deaf culture?

From Write Your Own History to heritage formation in South Africa after apartheid: Producing oral histories as intangible.

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This paper will build upon both my in-depth work on museums and history, where I have looked at how the oral becomes aural through the visual, and provide a return to and critical reflection on the Write Your Own History book which I wrote in the late 1980s. Situated within a social history approach Write Your Own History was about absences, distortion, silences and marginality, with the task of community-based historians designated as recovering, correcting and giving voice, primarily through making use of oral history techniques. After 1994 in South Africa this type of research and the associated methodologies appeared ideally situated to provide new museum and heritage projects, and those older ones seeking to present themselves as transforming, a means to strive for inclusivity by adding more and more voices, objects and explanations. At the same time the authority of a professional and factual past that appeared as alternative and forged in struggles against apartheid was asserted. This was accomplished not only by providing a context that drew heavily upon social history, but also through inserting written text or video clips from interviews that related moments of experience. In my paper I will focus on how oral history has been inscribed into post-apartheid public pasts as a manoeuvre towards inclusivity and as an apparent bearer of intangible heritage, implying origins, development, transparency, and a supposed ability to reach hidden core truths. By bringing together critical insights from oral, visual and public history and a comparative analysis of oral histories in museums and heritage projects the paper seeks to analyze how oral histories are produced to take on the appearance of intangible heritage.

Session: Reconceptualising experience through heritage. Part 1

Look, Listen and Feel – The role of the senses in producing cross-cultural experiences.

Andrea Witcomb, Deakin University, andrea.witcomb@deakin.edu.au

Look, Listen and Feel are the instructions visitors get from their virtual guide to a new permanent exhibition in the Bunjilaka Gallery at the Melbourne Museum called First Peoples as they begin to explore the exhibition. These instructions are a useful guide to exploring not only how this exhibition stages and manages a complex cross-cultural encounter between Indigenous and non-Indigenous audiences; they are also a pointer to the way in which this exhibition puts into practice a new form of pedagogy which I am calling a 'pedagogy of feeling'. In contrast to Tony Bennett's description of the nineteenth century exhibition as involving a 'pedagogy of walking' to support the delivery of then popular evolutionary narratives, a 'pedagogy of feeling' requires visitors to interact sensorially and emotionally with the exhibition in order to enact a dialogue that performs the nature of the cross-cultural encounter the makers of the exhibition are seeking to stage. In this paper I will look, listen and feel my way through this exhibition in order to explore how this pedagogy works and to what end.

Emotional engagement in heritage sites: We think therefore we feel.

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This paper seeks to encourage discussion about the use of emotions in heritage interpretation. We negotiate our understanding of the world through an emotional lens that is both individual, time specific and cultural. The production and regulation of emotion is an important means of unifying diverse communities and establishing the 'other' against which we measure ourselves. Heritage sites sometimes deliberately encourage visitors to engage emotionally with their narratives using sensorial experiences, in an attempt to foster empathy and association with peoples in the past, particularly in a national context. How does this happen and how can we understand this in theory and practice?

Border crossings and transcultural encounters in the touring exhibition.

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International touring exhibitions produce a rich and complex web of intersections between people, heritage and ideas. As they cross from one cultural context to the next, they are continuously reproduced by the interpretive acts of museum professionals and audiences. They are, then, an ideal vehicle for examining multi-layered forms of transcultural encounter, as well as the mutability of relational narratives of cultural identity and meaning. This presentation explores the 'heritage experiences' produced by touring exhibitions through a long-term transnational study of a Māori exhibition from New Zealand and an Aztec exhibition from México.

Session: Theorising cultural heritage studies, standalone papers. Part 1

The Foundation and Cultural Heritage.

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In my doctoral dissertation I examine the role of cultural foundations as cultural heritage. Like a zip fastener a foundation joins the wish of the donor and the wish of the cultural producer. Thus, they actively produce the tradition of giving. The dissertation treats cultural foundations as cultural heritage. I started to work on this subject after writing a history for Satakunta Regional Fund of Finnish Cultural Foundation. I was asked to include in the history a study on the cultural impact of the fund. While trying to decide how to 'measure' impact, I realised that I did not agree with how it had been done before. This led me to the human perspective: how do grantees experience the impact? The definition of Cultural Heritage seems to be vague and often it is confused with the definition officials UNESCO definitions. However, following Smith (2006) heritage is 'a process of engagement, an act of making meaning in and for the present'. It is an act of giving and receiving memories and knowledge, an act of communication. However, the Foundation, in its decision making, forms its own definition of culture. The cultural heritage process is affected by state politics, donors' wills, the applications and acts of cultural producers, other sponsors, and the policy alignments and choices of the board of trustees, the association committee and supervisory board. My main research question is: 'How does a foundation work as cultural heritage?' In practice this means surveying those choices that have led to a foundation's cultural impact. I studied this cultural heritage process through two points of emphasis. The first is the experience of the gift giver (represented by the donors of Finnish Cultural Foundation), the second the experience of the gift recipient (represented by the grantees of the Satakunta Regional Fund of the Finnish Cultural Foundation). The donor perspective casts light on the tradition of giving and its varieties, and the grantee perspective is a cultural impact study of the foundation and the legacy of donors.

Heritage as cultural imaginary

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The aim of this paper is to discuss heritage from the theoretical point of departure of cultural imaginary. By using the concept of cultural imaginary, put in to practice by Graham Dawson (1997), heritage can be understood as performed and negotiated at three different interlinked scales and going beyond Benedict Anderson conceptual idea of 'imagined community'. These scales are enrolled on the social, public arena, the semi-public arena and within the self. Heritage as cultural imaginary becomes in this sense a meaning making process by the way society frames, claims and signifies heritage values, but also how the self-imagines and performs heritage (acts). By turning attention to two case studies that focus on the performance of participation I follow how heritage claims are or are not being made in accordance with the public and how the different actors make their claims. Cultural imaginary can in this sense be seen as the frame for how participation within heritage processes can be played out and how agency are being negotiated between different actors and stakeholders. Where heritage claims becomes signifiers of belonging and identity but also has a side effect of marginalization and exclusion by them who don't units in the public perception. At the same time the cultural imaginary will have implications on the perceived agency and acting space of the individual actor. The paper will use two Swedish examples of how national minority groups as heritage actors challenges the public perception of heritage, and where the cultural imaginary are put in practice and performed through the actors individual statements.

Gender and Heritage

Wera Grahn, Linköping University, wera.grahn@liu.se

This paper deals with the question why it is important to apply gender perspectives when working within or making research on the cultural heritage sector. This is discussed both theoretically and practically, by giving concrete examples from the contemporary museum sector. In this paper an attempt is also done to map some essential parts of the broad field of gender studies that could be relevant to the field of critical heritage studies. Today there exist a vast variety of different gender perspectives that has been developed within and across different disciplines during above all the last three and a half decades and the field is constantly developing and transforming in new directions depending on what specific area that are being studied, which research questions that are being asked and what theoretical sources of inspiration are being used. In different contexts some specific gender perspectives can be more constructive to use compared to others. Somewhat surprising, gender perspectives seem to be an underexplored dimension within the field of critical heritage and closely related studies. However, by taking relevant gender perspectives as a point of departure while making new re-readings and re-interpretations of heritage can

create vehicles for new collective understandings of imaginary pasts that problematize the web of different power relations that intersect and that can open up ways to help us understand the past as well as the present in a more nuanced and complex way. This paper also calls for new articles on heritage and gender to be published in a coming volume on 'Gender and Heritage' in the Routledge 'Key Issues in Cultural Heritage' series.

Humans, animals and genetics – Living bodies as cultural heritage.

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Genetic analyses create new definitions of cultural heritage, showing that heritage is neither a thing nor a discourse, but an entanglement of both. The technology can be used to reconstruct the genetic genealogy of both human and animal populations. These results are continuously articulated into a discourse of familial ties and lineage and applied to humans and animals alike. For instance, a recent study revealed a matrilineal 'Irish origin for the modern polar bear'. Genetics has been harnessed to other heritage usages as well: to chart racial features, establish and reinforce ethnic ties, launch personal quests for identity, and to help and identify victims of crime. In Finland, the paper's case study, there is an active group of amateurs who utilise relatively inexpensive means to chart their genetic heritage. The community has its own language with cryptic acronyms which brings together the networks of information exchange, family ties, individual identity and scientific objectivity. This discourse has two temporal levels, the first being the time period of one or two centuries and consisting of family ancestry. The second level is deep population history going back thousands of years. In medicine, the Finnish genetic heritage is understood in terms of an unusually high rate of cardio diseases, and some very rare hereditary conditions. In archaeology genetic analyses are a method to reconstruct the Stone Age ancestry of the present-day populations. In all of these spheres of use, 'truth' is a vital concept as the information provided by the genetic technology is characterised as an objective and scientific means to approach cultural heritage. This new technology has turned living bodies into sites of cultural heritage, contesting the division between cultural and natural heritage.

Roundtable: Heritage and Tourism in SE Asia: reaching the tipping point?

Roundtable panel: Russell Staiff; Bill Logan, Denis Byrne; Tim Winter and Alexandra Denes

Session time 11:00-1:00

Session: The Historical Formation of Heritage Conceptions in Cultural Contexts. Part 2

Thinking heritage in the context of mobility. The case of the Armenian diaspora in Montreal and its virtual museum project.

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For nearly 60 years, the Armenian community has left its mark on Montreal, as evidenced, in particular, by a dense network of cultural, religious and social institutions, topographical and monumental symbols that punctuate public space, and cultural practices that animate community life. In this context of rootedness paradoxically coloured by constant mobility, heritage transmission has become a major issue determining the very existence of the diaspora because it responds to an ontological concern: how to maintain a sense of community within dispersion if there is nothing left to share? Within community space, transmission is translated through actions emulating the culture, formal and informal educational strategies, and commemorative gestures. Among the activities planned to mark the 100th anniversary of the 1915 genocide, the Hamazkayin association intends to create a cyber-museum to preserve and share elements that bear witness to Armenian history and the Armenian community in Quebec. An ethnographic collection of stories of objects and life stories from members of the community is planned for fall 2014 as a means of assembling the content of the web platform. By way of the choice of objects and the discourse related to them, this paper wishes to examine the conception of heritage emerging within the Armenian diaspora in Montreal and to propose, in a more exploratory manner, a framework of interpretation for heritage registered under the banner of mobility.

From an individual patrimony to an English-oriented management of heritage: the Sephardic example.

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In any process of constructing a nation, understood as the nation-state or as an imagined community (Anderson 2006), patrimonialization helps the community to support the construction of its identity by establishing clearly recognizable elements, such as symbols, history, music, language, etc. Thus, patrimony calls for a process to inventory the society, to select, materialize, and finally institutionalize objects and practices, which then become the carrier of national identity. At the beginning of the 20th century, during the Ottoman Empire crisis, the Jews of the region, mainly Sephardim, began to construct an identity in order to singularize themselves from the future national majority, a process for which patrimonialization was a central tool. Proverbs, beliefs, history, and musical practices were patrimonialized and identified as representative of the Sephardic identity. Strongly influenced by the French vision of heritage, artists and community leaders built a patrimony in which institutions such as Unesco, national museum and archives centres were leading actors. Several decades after the first action for patrimonialization, one might wonder how the patrimony is nowadays used and managed in the context of a diaspora allocated on different continent. Via an overview of the construction and the actualization of Sephardic patrimony in a multi-situated experience of migration, this paper will show the transition from a French conception of patrimony to an English-oriented management of heritage. Such experience will inform us about the complexity of the concept for a community, a group or a nation which is culturally and socially multi-faceted because of its successive passage among territories and cultures.

From Monument to Heritage Community: Germany and Romania during and after Communism.

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Germany and Romania traditionally characterized their study of heritage through the ‘monuments’ (Denkmal / Monument). This approach was inherited from the 19th century scholarship that promoted preservation of objects through archaeological analysis and surveys. This view was maintained and reinforced by the totalitarian regimes during the second half of the twentieth century by promoting a common unipolar vision of heritage. Nevertheless, new conceptions of heritage emerged after the fall of the communist regimes and the establishment of the European Union, challenging the very nature of this approach. Through this new social and political constellation, heritage became rather an object of social mobilization and claims, a mean for local development, and even a worldwide ambassador through international organisations like UNESCO. This switchover in the conception of heritage from a national to a pan-European context has also caused a multiplication of semantic meanings, which was therefore to be seen simultaneously in the local, national, and international contexts. In this paper, we will identify the factors and consequences characterizing this major change in the notion of heritage in the past and present literature in (Eastern) Germany and Romania. We will also pay particular attention to the identity-building related to the conceptions of heritage and see if it does reflect the new context of openness and mobility in Europe, or, on the contrary, it shows itself through a return of a heritage rooted in stronger national and local identities.

Making Heritage and Setting Identity in Contemporary Romanian Rural World.

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The aim of this paper is to examine the extent to which the construction and affirmation of identity is achieved in the context of individual cultural projects deployed by ‘private heritage agents’ in contemporary Romania, asking what consequences these processes have for the presence of the past in the private sphere of ‘heritage-making’. The interrogations concerning the individuals ‘choice to collect ‘objects of memory’ and display such goods in private collections and museums allow us to assume that the recourse to these practices entails a reflexive process about the transformations of their rural domestic universe. The progress and changes they are forced to admit, both under the power of globalization, determine them to choose their own identity reference system. Assuming the changes deliberately goes through the re-call of the past into the present. In addition, it reinforces the local action of heritage-making. Therefore, this study investigates heritage knowledge production emerging in contemporary Romanian communities, a process which goes beyond normative and consensual criteria of heritage-making. By exploring interfaces of various narratives on local heritage forged by individual producers and users of heritage and the negotiations of social and cultural values and meanings on a regional scale, this study reveals the cultural and social ‘work’ that ‘private cultural agents’ do at regional level in competition with the institutional sphere of heritage-making.

Session: Reimagining Heritage in East Asia. Part 2

Buffer Zone as a Source of Meaning for the Inscribed Heritage - Family Lineages Surrounding the Mencius Temple.

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The international meeting organized by WHC on World Heritage and Buffer Zones in Switzerland, 2008 'identified a need for greater clarity on the relationship between World Heritage properties and their buffer zones', and it agreed that 'a World Heritage property is the area that contains outstanding universal value (OUV), and buffer zones provide additional protection for the outstanding universal value and integrity of a property, but that buffer zones do not themselves include outstanding universal value' (UNESCO, 2008). Such a boundary is needed legally, financially, however, culturally and conceptually drawing a boundary is usually the influence and consequence of the AHD and the tourism discourse and the value of a buffer zone to heritage is apt to be degraded. The Mencius Temple is one of the national cultural relics in Shandong Province, China, on the way of the application of the World Heritage inscription. The local government, though is carrying on a WB Loan Mencius Cultural Heritage Protection and Development Project, poorly understands the meaning of a buffer zone. We have done an ethnographic fieldwork in and around the Temple and found that the Temple has become a walled tourist spot lost its connection with the living cultural community fabrics. The family lineages which have been living around the Temple for hundreds of years are facing a migration out of the old city area for saving space for 'the comprehensive development of all the heritage sites around'. Thus their memories will be scattered or gone, and their stories about the Temple which are closely associated with the place, names of hutongs, their ancestors, clan cemeteries, and the turmoil times will be alienated from the place. And the Chinese traditional weddings, funerals, ancestor worships held in the courtyards with the blood tie and clan network bonded, as we have participated there, have to take modern forms in pigeon apartments or hotels. The cultural fabrics in the lives of family lineages pervades with Chinese li culture which is conforming to the meaning of worship rites in the Mencius Temple have been provided sources of meaning to people. However, broken with the living buffer zone, lost a connection to the past and the present, the Temple will become a dead space. Therefore we advocate that the boundaries between the buffer zone with the heritage should be blurred for keeping the flowing of the universal meaning of the heritage and the buffer zone provides a source of meaning to the inscribed heritage sites and calls for more historical, cultural and anthropological studies.

Re-remembering a city: a case study of Keelung, Taiwan.

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The urban environment would be ever changing; the dynamic daily life experience of the citizens therefore has been imprinted on the memory of them. However, as Pierre Nora noted, the representation of collective memory is those that have been selected by those in power. In the meantime, other memories are excluded and erased. Similarly, in the museum context, the display of urban memory involves a selection process. The values and aesthetics embodied in museum displays that are decided by experts and in some respect involve politics, meanwhile, influence cultivation of the values and aesthetics of ordinary citizens. However, those values selected by museum experts for some ordinary citizens may be a hegemonic ideology imposed on and inducing unpleasantness and exclusion. This paper explores the urban memory and urban emotions held by the locals in Keelung, which is the northernmost city in Taiwan and has been depicted as a harbour city, coral-mining city, industrial city and even a city struggling for city revival. This paper examines how and why the representation of urban memory is selected to display in the museum settings in Keelung. Furthermore, by means of analysis of the fieldwork data, it explores what memories are hidden and possibly vanishing in the process of remembering Keelung. In doing so it aims to suggest a possible approach to re-remembering the city.

Eco-Museum in China: Misunderstanding of conception and inappropriateness in implementation.

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Eco-museum is a conservation mode for some living heritage site, with the focus on the identity of a place, largely based on local participation and aiming to enhance the welfare and development of local communities. The conception originated in France and developed by Georges Henri Rivière and Hugues de Varine in 1970s, after which lots of successful practice has emerged over the world, mainly in Europe. China has introduced eco-museum conception since 1980s and implemented since 1990s. The first eco-museums in China were established in Southwest areas, where dwell many ethnic groups and exists

cultural diversity. The years of 1995 to 1997 saw a cooperation project on eco-museum between the Norwegian and Chinese governments, as a result of which, four eco-museums founded in Guizhou Province, each based on a different ethnic village. However, funding was mainly utilized on the infrastructure construction and poverty alleviation, besides the exhibition buildings. The local community is involved into neither the conservation nor the interpretation, and the top-down policy even reduced the villagers' traditional care to their heritage. Eco-museum, as an 'introduced' method to promote continuity of locality, actually fails in China. The paper will discuss the developing history of eco-museum conception in China, talking about the misunderstanding by the intellectuals, the government and the local community. The divergences between different disciplines and the solitude of heritage management system in China might explain the intellectuals' wrong roles in eco-museum development, which leads to the lack of interpretation and participation of the locals. Besides, the government, who plays the dominant role in advancing the conception, aims at not only cultural continuity, but also (or even more) at economic growth and political issues. Based on her long-term field work in Dong villages, the author will analyze the inappropriateness in implementation of eco-museum in China, taking the examples of two Dong eco-museums, one of which is government-led while the other is NGO-led. Comparisons on the establishment, maintenance and involvement of different stakeholders will be given. However, both of them unconcern the traditional social organization, which is the key element in continuity, interpretation and conservation of the culture. It might be the leading cause to the un-success of eco-museum in China.

Session: Heritage in Conflict. Part 2

Rethinking Demolition: reconciling cultural conflict in architectural heritage.

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Traditional conceptions of heritage within Authorised Heritage Discourses assume heritage to be a finite, and often physical, resource. Ideas of fragility and risk of loss place heritage objects into a field of conflict, where progress is often couterposed to tradition. Architectural heritage is a discipline that exemplifies such conflicts, where the demolition of a building or heritage object contradicts its retention, conservation, or re-use. The conflict of architectural heritage is explored in a specific New Zealand case study: the 2013 Environment Court hearing to determine resource consent to demolish the Wanganui Native Land Court building. The case conflicts Pākehā (New Zealand European) heritage traditions of material conservation against Māori aspirations to demolish a colonial symbol and reclaim an area of ancestral significance with an institute for Māori tertiary education. Content analysis of the Court hearing documentation via a framework of critical heritage disestablished such conflict from a binary of cultural identities. Critical heritage provided a position from which to view the performance of heritage creation, in which cultural conflicts were not always substantiated. Instead the results revealed that, in the context of the Court hearing, heritage was constructed in five consistent yet differing ways, regardless of both cultural background and opinion on demolition. From such a position, heritage can be reimagined as a mechanism for differing groups to determine their futures by utilising, often conflicting, pasts. By framing heritage as a constructive process in which differing cultural groups can actively assemble, negotiate, and create identities and values, conflict over heritage objects and buildings may begin to be reconciled. Critical heritage, therefore, could shift architectural heritage from a discipline of primarily conserving historic materiality to one in which buildings are cultural tools or media through which aspirations for the future are actively negotiated and constructed.

The National Museum of Aleppo in Times of Conflict.

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The unfolding conflict in Syria is a catastrophe on many levels. Inevitably, Syria's heritage is one of many casualties resulting from the armed conflict. Reporting of the Syrian crisis, although often unverified, includes cases of both random and deliberate destruction of heritage assets. This paper examines some of the key issues within the context of the National Museum of Aleppo as a heritage institution in a conflict zone. A list compiled in association with Heritage for Peace documents thirty-eight (38) cultural heritage organisations and the actions they are taking towards the preservation and protection of Syria's cultural heritage. A significant number of groups were formed directly in response to the hostilities that commenced in 2010. Both local and foreign agencies are represented on the list. Not surprisingly, competing interests and opposing views hinder coordinated heritage response efforts. Lack of awareness

is also contributing to problems and tensions at the local level. For many Syrians cultural heritage is seen as owned and managed by the state, and government heritage authorities have implemented strategies to reinforce this division. In many cases local communities have been reluctant to come forward to protect places of heritage significance highlighting the critical need to engage and involve these communities in cultural resource management. This presentation will consider the local protection strategies for archaeological collections housed at the National Museum of Aleppo; one of the most important museums in the Middle East.

Photographic archives as critical heritage: reading Kok Nam, Mozambican photographer.

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Kok Nam began his photographic career at Studio Focus in Lourenço Marques in Mozambique in the 1950s. He graduated to the colonial newspaper Notícias and joined the radical magazine Tempo in the early 1970s. More recently he worked at the journal Savana as a photojournalist and later editor in a critical turn against the postcolonial crisis of expectation in Mozambique. This paper opens with an account of the relationship that developed between Kok Nam and the late revolutionary President Samora Machel, starting with the photographer's portrait of Machel in Nachingwea in November 1974 before Independence. It traces an arc through the Popular Republic (1976-1990) from political revelation and revolution at its inception to the difficult years of civil war and Machel's death in the plane crash at Mbuzini in 1986, often blamed on the apartheid regime in South Africa. The article then engages in a series of photo-commentaries across a selection of Kok Nam's photographs, several published in their time but others selected retrospectively by Kok Nam for later exhibition and circulation. The approach taken is that of 'association', exploring the connections between the photographs, their histories both then and in the intervening years, and other artefacts and mediums of cultural expression that deal with similar issues or cultural signifiers picked up in the images. Among the signifiers picked up in the article are soldiers, pigs, feet, empty villages, washing, doves and bridges. The central argument is that Kok Nam participated with many others in a kind of collective hallucination during the Popular Republic, caught up in the 'political sublime' that remains an important part of Mozambican heritage. Later Kok Nam shows many signs of a photographic 'second thinking' that sought out a more delicate sublime in his own archive. The paper interrogates the critical heritage possibilities of an important photographic archive for this post-revolutionary and postcolonial African nation.

Session: Forgetting and Remembering Heritage. Part 1

Ethical forgetting, heritage values and significance.

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Heritage conservation is often portrayed as inherently ethical. Recent analyses of heritage have questioned the uncritical acceptance of this position (eg Harrison 2013). Harrison suggests that continuing to conserve an ever broadening material heritage is not only unsustainable but also avoids critical analyses of how collective memory is produced in the social relations between conserved traces and absences. However the mechanics via which we might operationalize an ethical form of forgetting remain obscure in the context of ever increasing reliance on heritage by communities in the socio-politics of identity and recognition. This paper explores the relationship between ethics, forgetting and mechanisms of significance and values assessment.

Remembering the Forgotten in Hay.

Alison Atkinson-Phillips, University of Technology Sydney, Alison.Atkinson-Phillips@student.uts.edu.au

The rural NSW town of Hay boasts an abundance of heritage: it has one museum of every 715 residents, each developed on a site of colonial significance. One of the five, the Hay Gaol serves as a general purpose local history museum, displaying artefacts from various periods of the town's history, as well as telling its own story as, at various times, gaol, maternity hospital, insane asylum, prisoner of war detention centre and, from 1961-1974, the Hay Institute for Girls. The Institute was a place of punishment for teenage girls, with the full story coming to light only in the mid-2000s, at about the time of the Senate 'Forgotten Australians' report. In 2007 a memorial plaque was placed in courtyard rose garden, stating simply, 'Let no child walk this path again.' This paper will explore how the story of the Institute is told in this remote site, and how competing layers of heritage are negotiated.

Redeeming Sites of Injustice: Human Rights and the Forgotten Australians.

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It is vitally important that we hear the voices of those who have suffered institutionalisation under the auspices of state enforced punitive welfare regimes of the 20th century. And that we give to those voices every opportunity to be heard. For many, such institutionalisation occurred in Orphanages, training schools and, and in other sites of similar purpose. But as I hope to show, it is also important to consider carefully just what we mean by ‘institutionalisation’, and to take on board the idea that the subjective experience associated with it does not necessarily require physical confinement behind a wall. Pursuant to this, I propose to recount aspects of my own experiences as a State ward, conceptualising them in the light of, especially, Kerry Carrington’s study of the relationship between wardship and the welfare apparatus, and the work of Harold Garfinkel on so-called ‘ceremonies of degradation’. I hope also to show that the treatment meted out to State wards routinely violated their Human Rights. I will then consider the potential for sites such as the Parramatta Female Factory Precinct and others to be developed as educational centres, museums and focus-points of redemptive social memory within the paradigm of ‘Sites of Conscience’. Touching on the work of feminist theorist bell hooks, I argue that such development has the potential to effect radically transformative educational outcomes.

Recovering sites of migration – Collaborative Heritage Practice and Restorative Participation.

Alexandra Dellios, University of Melbourne, alexandra.dellios@gmail.com

In this paper, I will address the public re-emergence of former sites of post-war migrant reception centres as heritage-worthy. Both grassroots and state groups were behind efforts to make public these previously silenced sites of migrant accommodation. Rather than view the heritage listing and promotion of these sites as a process dominated by the state, I choose to view these public history practices as collaborative, creating more spaces for the vernacular exchange of collective memories, a process that amends ‘forgotten’ pasts. Collective memories are challenged, shared and reframed by participants who wish the make their stories heard, and heard as part of a wider and now officially-sanctioned narrative of multicultural progress.

The casting of these sites as heritage, particularly Bonegilla, and the subsequent silencing of the army history of these former reception centres, also speaks to the role of forgetting as necessary, as integral to remembering. It underlines the role of heritage in creating ‘collective memories for the future.’ I refer specifically to the growing importance of reception centres to the second generation and those who were accommodated as children. They are remembering their pasts or ‘origin stories’ anew, some of them creatively drawing on an official heritage discourse that promotes a revisionist narrative of multiculturalism to attribute wider significance to their personal histories. This is not only a collaborative heritage process, as indicated, but can also be a restorative one for participants and respondents.

Session: Intangible Cultural Heritage, standalone papers. Part 2

Transmitting Intangible Heritage: Shifts in Japan’s Traditional Crafts.

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Before the establishment of UNESCO’s intangible heritage inscription system, Japan, which was one of the system’s major proponents, has had its own complex and comprehensive system of intangible heritage designation. In the current ‘Important Intangible Cultural Property’ category alone are listed 107 different traditions, which are divided into two subcategories: performing arts (52 traditions) and craft techniques (55). Included in this diverse category are the songs and music of UNESCO-inscribed intangible heritage traditions such as kabuki and bunraku puppet theatre, as well as craft traditions ranging from pottery to lacquer work, bamboo craft and weaving and dyeing techniques. Though seemingly unrelated, these various performing and craft traditions are actually linked to each other in ways that are not immediately obvious: For example, many stage performers rely on some designated weavers for their costumes, while traditional musicians have their instruments made by bamboo or woodwork artisans. Many of the listed traditions, if not the majority, are also similarly structured, particularly in the means of transmission of their methods and techniques. That is, whether the tradition is a dance form or a handcraft, its practitioners subscribe to an historically Japanese method of transmission called soden that involves an exclusive master-disciple relationship. Many particularly follow isshi-soden [literally, to one heir, all inheritance], the means of transmitting all the knowledge and secrets of the art or craft practice to only one heir, usually the eldest son. While criticised for being undemocratic and implicitly promoting gender imbalance in the arts and crafts, among others, isshi-soden has enabled most of the traditions to preserve their practices and techniques through many generations, mainly by exercising their monopoly and exclusivity through the

means of transmission. In recent years, however, not a few traditions have abandoned this centuries-old practice of art or craft transmission, mainly due to Japan's changing demographics, among other reasons. This paper looks at the government-designated bamboo craft tradition, especially the bamboo tea whisk craft industry, and utilise it as a window to look into the shifts taking place within heritage craft industries in the means by which they transmit and preserve their practices and techniques. For present purposes, this study focuses on the bamboo tea whisk makers of Takayama in Nara, who are government-designated 'traditional craftspeople' even as they have long monopolised the bamboo whisk industry in Japan. It looks at the ways in which they have transformed (and are transforming) the traditional means of transmission and preservation of their practices and techniques, as they cope with an ageing population and the influx of similar but cheaper products from abroad. The impact of government-initiated intangible heritage designation and legislation for this particular craft is also discussed.

Heritage Lottery Fund's contribution to intangible cultural heritage in the UK.

Eithne Nightingale, Queen Mary University of London, eithne.nightingale1@btinternet.com

When UK government officials were asked in 2012 about the UK's attitude to intangible cultural heritage they confirmed they had no plans to sign the UNESCO Convention 2003. However they affirmed their belief in the importance of intangible cultural heritage and their support of HLF's work in providing funding of intangible cultural heritage to the tune of over £200 million over the last decade. An analysis over the last year of HLF programmes indicate substantial investment by HLF in all the areas identified by UNESCO – oral traditions including language and dialect, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe and the knowledge and skills to produce traditional crafts. Over £70 million has been spent on oral history programmes, 70% of them run by the community and voluntary sector. The way that HLF funds programmes is very much in accord with the spirit of the UNESCO's approach with communities being able to define what is their living heritage. The aspirations of the different communities are also in tune with UNESCO's belief in the importance of intangible cultural heritage i.e. to transmit and preserve skills that would otherwise be lost, to contribute to a sense of identity and belonging, to increase intergenerational and intercultural understanding and maintain cultural diversity within a global context. Evaluations carried out by grantees and the HLF also point to significant social impact of such programmes. What is interesting is that HLF is funding this work within a policy vacuum except within Scotland which has been more proactive. Recent policy documents such as the Museum Association's paper *Museums Change Lives* make no specific reference to intangible cultural heritage. Also past important documents like *Delivering Shared Heritage* – Mayor of London's Commission on African and Asian Heritage (2005) similarly made no specific reference to intangible cultural heritage. The overwhelming emphasis of even the most enlightened within the mainstream sector is on the tangible – the objects within our museums, the buildings within our environment. It is clear that those whose heritage and voice is not acknowledged or represented within the mainstream are turning to the Heritage Lottery Fund as perhaps the only resource. What does this say about the future of heritage within the UK? Can the HLF play a role in helping to fill a policy vacuum, in influencing the mainstream and helping to bring both the tangible and the intangible together? I will be able to draw on my year's work (part time) at the Heritage Lottery Fund, show the extent of the work with diverse communities across the UK funded by HLF and also share the reflections of HLF round table discussions with key players within the UK – grass roots organizations, museum and heritage professionals, policy makers and academics.

Performing Salzburg's Intangible Heritage: Thomas Hörl's UNESCO II.

Claudia M. Stemberger, stemberger@artandtheory.net

The Austrian province of Salzburg is well known for its lively folklore customs. Anthropologists have depicted ephemeral folk culture [Volkskultur] as major collective identifier of Salzburg in present times (Kammerhofer-Aggermann 2010). Very recently, the UNESCO included seven Salzburg-based traditional associations in their Inventory of the Intangible Cultural Heritage in Austria, keen to safeguard these so-called endangered rites and practices. UNESCO's particular concept of heritage has been criticized by numerous scholars for its sombre tone—such as an emphasis on stability, rootedness, pre-industrial layout, and its concept of culture as homogeneous and universal (Leimgruber 2010). In contrast, anthropologists bring forward the concept of heritage as 'a process or a performance' (Smith 2011). Moreover, with regard to performance, intangible heritage marks a move from masterpiece to master, and from archive to repertoire (Taylor 2003). In this regard, taking the medium's fleeting character further (Phelan 1993), 'intangibility and evanescence – the condition of all experience' (Kirshenblatt-Gimblett

2004) does not imply that intangible heritage per se disappears. My paper considers the enlivening and funny tones that contemporary art practice offers by way of understanding heritage as a process. In particular, I look at the video performance UNNESKO II (2013) by the Austrian artist Thomas Hörl. The video lays out Salzburg's intangible heritage [immaterielles Kulturerbe] in a non-normative and hybrid tonality that embraces popular culture. Through an analysis of the rich visual material, I discuss how UNNESKO II offers a subversion of UNESCO's gatekeeping ideology. With regard to the concept of double-consciousness (Sartre 1943), I argue that the UNESCO Inventory of Intangible Cultural Heritage implies performing bad faith as it were. Does humour in Thomas Hörl's UNNESKO II allow thinking of a double-conscious inheritor? What if re/encountering self-reflexive agency in cultural heritage (Hafstein 2010) undermines the mummification of Salzburg's intangible heritage in an archive, rather than acknowledging ephemeral folk culture as a living practice?

Session: Reconceptualising experience through heritage. Part 2

Affective experiences: the embodied performances of heritage making.

Laurajane Smith, Centre for Heritage and Museum Studies, ANU, laurajane.smith@anu.edu.au

This paper will summarise some of the findings of a recently completed four-year project to explore the memory and identity work visitors do at heritage sites and museums in Australia and the USA. The paper will look at the embodied and affective performance of visitors and explore how this performance, as experience, is used by visitors to affirm and negotiate not only particular historical narratives but also the social and political values that underpin and inform these narratives. The paper explores the agency of visitors in heritage making and illustrates the ways in which emotions are used by visitors to affirm their commitment to particular understandings of both past and present.

Affect, Memory, and Meaning in Archival Recordings of Yolngu Manikay.

Peter Toner, St. Thomas University, ptoner@stu.ca

Emotional responses are an essential, yet under-recognized, aspect of performances of manikay, a public genre of ritual song of the Yolngu people of northeast Arnhem Land, in northern Australia. The primary aesthetic goal of Yolngu singers is to 'paint a picture' of ancestrally-significant places in layered detail and, when done effectively, this can create a strong emotional reaction in listeners who recall their own deceased kin who had been associated with those places. Yolngu singers also perform with one ear on the past, as they attempt to live up to the high standard of previous generations of singers as they actively strive to emulate their style. Nostalgia for people and for places, then, permeates performances of manikay and is an important element of the generation of meaning in Yolngu ritual music. The availability of archival recordings of Yolngu manikay through acts of digitization and repatriation creates a new dynamic and a new set of challenges for their communities of origin. Hearing the voices of past generations of singers, sometimes for the first time ever, is an emotionally powerful experience for Yolngu people. It certainly heightens, but is commensurable with, the sense of nostalgia for the past already present in how manikay are made meaningful. Archival sound recordings are also meaningful objects for their archives of origin, which are tasked with their ongoing management as items of intangible cultural heritage. The international principles of knowledge management used by archives, however, are incommensurable not only with Yolngu principles of knowledge management, but also with manikay (and archival recordings thereof) as affectively-charged objects of memory and meaning. In this paper I will examine these tensions and complexities in the light of my own digitization of almost 400 hours of archival sound recordings, repatriated to four different Yolngu communities. I will argue that the challenge for archival institutions lies in recognizing the affective nature of Yolngu manikay, and in expanding archival knowledge management practices to accommodate it.

Affects of absence: Critically exploring experiences of a vanished town.

Christina Lee, Curtin University, c.lee@curtin.edu.au

This paper explores the traces that persist where and when the material signs of a heritage are no longer extant. It focuses on the mining town of Goldsworthy in remote Western Australia that was decommissioned and then razed to the ground in 1992 after its iron-ore supply was depleted. Instead of a ghost town 'it' is now an expanse of re-vegetated scrubland; a site rehabilitated to erase all vestiges of human habitation. Despite this, Goldsworthy is a locus of affective absent-presences that motion towards the powerful emotional continuity to be found in the loss of home. The paper turns to embodied engagements with, and memories of 'the town that no longer exists' (drawn from my own lived

experiences and ethnographic research), as ways of understanding the meaning of place and the performance and preservation of identity. In acknowledging the critical entanglements of place, affects and social relations, it is necessary to consider the ineffable sensations experienced at the old township, as well as the narratives of Goldsworthy's past residents whose traces and tracings over the site writes them back into the effaced landscape that many still call 'home'.

Session: Theorising cultural heritage studies, standalone papers. Part 2

A Brick is not a Brick? Conversations on Critical Heritage and the Question of Architecture.

Cristina Garduno Freeman, Deakin University, cristina_gf@iinet.net.au

Rodney Harrison, in his book *Heritage: Critical Approaches* poses the question, 'How [can we] combine a critical approach to the discourses of heritage with a more thorough consideration of its material affects?' Architectural discourse is founded the innate value of the material - a key assumption in the practice and theory of architecture. This paper seeks to interrogate Harrison's question, to better understand the relationship between the material and the social and performative practices complicit in the construction of heritage and concepts of heritage significance. The discussion will be grounded in architectural discourse but will draw on a series of other theoretical positions to examine more fully the agency of the material in social performance and its contribution to heritage significance. We will consider how a sociological approach to architecture and material culture can offer new avenues for thinking about the material and social affect of built form. These arguments will be situated alongside the work of other scholars who blur the material and immaterial boundaries of architecture, such as Jorge Otero-Pailos on material conservation, Kester Rattenbury on representation and Daniel Miller on the relationship between people and things. The paper argues for a conception of heritage as an ongoing co-constituted dialogue between people and places and speculates how such an approach creates new possibilities and apertures for the field of architecture.

'All things are connected': the complexities of archaeological research within Ngarrindjeri ruwe (lands/waters).

Kelly D. Wiltshire, Flinders University, kelly.wiltshire@flinders.edu.au

This paper will present outcomes of a research project developed in collaboration with members of the Ngarrindjeri community, who are the Traditional Owners and Native Title Claimants of the Lower Murray, Lake Alexandrina, Lake Albert and Coorong regions of South Australia. Ngarrindjeri people have an overfamiliar relationship with archaeologists and archaeological research. As such, results from key archaeological investigations – including Australia's first systematic excavation undertaken along the Murray River – dominate heritage discourses within the region and what constitutes Ngarrindjeri interests in country. As a result, contemporary Ngarrindjeri interests and rights in country are limited to a past-orientated discourse dominated by archaeological constructions of Ngarrindjeri history and culture. Using Actor-Network Theory (ANT), this research project considers the broader social and cultural context within which previous archaeological investigations were undertaken and critiques the discourses that were constructed as a result. ANT is also applied within a contemporary context, placing archaeological investigations undertaken as part of this research project within their broader context. As such, the critiques of archaeological discourses together with contemporary Ngarrindjeri critical understandings gained as a result of the collaborative nature of this research project create an entry point in order to reassemble heritage discourses, which privilege critical Ngarrindjeri understandings and interests in country and move away from the authority of site-based archaeological discourses. Overall, such alternative discourses inform long-term Ngarrindjeri aspirations for country that are past, present and future orientated.

Just add heritage: an analysis of Australian Government sustainability policy using an 'anthropology of policy' approach.

Veronica Bullock, Australian National University, veronica.bullock@anu.edu.au

Cris Shore and Susan Wright equate studies of policy and anthropology because they both deal with: 'norms and institutions; ideology and consciousness; knowledge and power; rhetoric and discourse; meaning and interpretation; the global and the local – to mention but a few.' However Hugh White says that public policy making is fundamentally about decision making in the context of real world constraints. It may therefore be helpful to temper the above couplets with: resource and responsibility; materiality and process; past and future; the individual and society; memory and imagination; perspective and agency;

conflict and harmony; to yield a more balanced evaluation frame. This paper considers standard ‘policy science’ and non-standard ‘anthropology of policy’ approaches to policy making, analysis and evaluation in the context of Australian Government sustainability and heritage policy. Potential learnings from linguistic analysis and social and heritage theory, including the need for richer conceptualisations of time, process, performance, ‘good policy’ and ‘bad policy’, are explored towards a more productive model of policy theory and practice.

Boundary Spanners, Cultural Heritage Brokers, Mediators and Facilitators: critical success (f)actors.

Marc Jacobs, Vrije Universiteit Brussel, marc.jacobs@faronet.be

‘Boundary spanning’ is one of the newest trendy concepts that capture a key role of present day heritage management and policy. Other similar concepts are for instance cultural brokerage, facilitators of participatory processes, actors in translation processes (in the actor-network meaning of those words), mediators... In 2013 an international conference in Brussels discussed the importance of these concepts for the safeguarding intangible cultural heritage paradigm and in particular how it can be implemented in policy and in practice. It also explored the connections with recent literature about development aid (David Lewis, David Moss, ...). In this paper, we present the major conclusions of that conference and the volume that resulted from those discussions. Next to presenting the publication that focusses on safeguarding ICH, we will consider and discuss the relevance and implications for the critical heritage studies paradigm and address the question if these key figures and their roles are critical success factors for heritage projects.

Session: Authenticity and ambiguity: Facing sacred heritage and musealised sacredness. Part 1

Holy Heritage - Meili Mountains

Sonja Laukkanen, Leiden Institute of Area Studies, Leiden University; sonjalaukkanen@hotmail.com

In my paper I wish to discuss the consequences of heritage making and tourism in Xidang Tibetan village located in Meili Snow Mountains, North Western Yunnan, China. Meili Snow Mountains are part of the ‘Three Parallel Rivers’ nature reserve UNESCO World Heritage Site but the peaks of Meili Mountains, especially Mt. Kawa Gebo, are holy to the Tibetans. The site is recognized as natural heritage site despite the fact that thousands of people live inside the property. The term ‘nature’ is assumed to be universal category which is separate from human-shaped space. As a consequence nature preserves which are free of permanent human presence are seen more authentically natural. Part of this environmental discourse is also the sacralization of nature. According to popular opinion, it is Tibetan culture that under the threat of destruction. UNESCO is supposed to protect world heritage, nominated by nation-states from perceived threats like globalization (of which tourism is a good example). China is accused of utilizing its cultural (and natural) ‘resources’, depoliticizing them and then profiting from contested heritage sites. With the advance of tourism, fostered by the name change of Zhongdian town into Shangri-la and the nomination of Meili Snow Mountains as part of World Heritage, the notions of others, of what ‘authentic’ Tibetans should be like, are affecting the notion that the villagers have of themselves. With increasing amounts of tourists, the religious sites and monasteries tend to be seen as lacking in authenticity. Implicit in these concerns has been an assumption that increased tourism flows to a site inevitably lead to a dilution of authentic cultural practices as local residents take on performative roles and become ‘Westernized’, or in case of Shangri-la Sinicified. Therefore we should ask whose heritage is being preserved, by whom, and for what purpose?

Temporality and morality in the heritage construction of Qatar.

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A key factor shaping heritage discourses has been the legitimizing role that time and chronologies are awarded in the validation of material culture. Time is a key instrument for the construction of heritage value in general, as notions of time constitute a moral dimension in this construction. But as the Western vs. Eastern dialogues hinge on debates about linear vs. cyclical chronological time, the mobilization of Islamic values in heritage construction is likely to fall outside of this dichotomy altogether. This paper documents recent manifestations of this chronological discourse as it contributes to the construction of the heritage fabric in Doha. Transformations in the landscapes of Qatar are linked to intense bouts of

modernization, a process that asks that we live in the present with a future-oriented gaze, so time is a key component of this imagination. Festivals and commemorations, constructions and reconstructions, destructions and inventions navigate rapid change, emphasizing the centrality of the present in heritage perceptions and depictions. The Islamic and secular presents in Doha take particular significance in a constantly-shifting landscape that gives rise to interrupted lifestyles, relocated points of reference, and a blurred understanding of what is 'new' and 'old' in the heritage discourse.

Understanding Authenticity: The role of tradition design in contemporary heritage management.

Justin Hewitt, University of Sydney (justin@hewittheritage.com)

A key factor shaping heritage discourses has been the legitimizing role that time and chronologies are awarded in the validation of material culture. Time is a key instrument for the construction of heritage value in general, as notions of time constitute a moral dimension in this construction. But as the Western vs. Eastern dialogues hinge on debates about linear vs. cyclical chronological time, the mobilization of Islamic values in heritage construction is likely to fall outside of this dichotomy altogether. This paper documents recent manifestations of this chronological discourse as it contributes to the construction of the heritage fabric in Doha. Transformations in the landscapes of Qatar are linked to intense bouts of modernization, a process that asks that we live in the present with a future-oriented gaze, so time is a key component of this imagination. Festivals and commemorations, constructions and reconstructions, destructions and inventions navigate rapid change, emphasizing the centrality of the present in heritage perceptions and depictions. The Islamic and secular presents in Doha take particular significance in a constantly-shifting landscape that gives rise to interrupted lifestyles, relocated points of reference, and a blurred understanding of what is 'new' and 'old' in the heritage discourse.

How was the Church of Sweden transformed into a national cultural heritage?

Magdalena Hillström, Linköping University Magdalena, Ola Wetterberg, University of Gothenburg, Svante Beckman, Linköping University, Tobias Harding, University of Jyväskylä and Eva Löfgren, University of Gothenburg; ola.wetterberg@conservation.gu.se

This paper presents an inter-disciplinary and collaborative research project concerning the 'heritagization' of the Church of Sweden. In year 2000 the church and the state separated. As a consequence the Church became the legal owner of 3400 church buildings. All churches built before 1940 are legally protected by heritage law (as well as a number of more newly built churches). Any change in them must be approved by state agencies. Today, the Church of Sweden receives 460 million SKR from the state. The subsidy should be used for the protection and preservation of church buildings and their inventory of significant cultural historical value. The Swedish state has a duty to support the Church of Sweden as the owner of an important national cultural heritage, but the subsidy should not support the church as a religious denomination. Hence, a distinction is made between secular historical values and religious values, a distinction that is difficult to uphold in daily practice, in church buildings and in religious objects. As an example, a series of case studies show how churches, contrary to the intentions of the law, lose their heritage status once the religious activity is gone. Churches as heritage, that is musealization of churches, only appear to be conceivable under conditions that involve a certain understanding and interpretation of religion and liturgy. The distinction between secular historical values and religious values is, we argue, hardly 'natural' in a longer historical perspective but a result of complex modernization processes. In the project we study these processes through selected case studies. These focus on the many faceted 'musealization' of church buildings and religious objects starting in the 19th century and the collaborations between leading art historians and church leaders in the early 20th century, a period when the Church of Sweden was theologically strongly nationalized. Furthermore, it discusses the establishment of governmental antiquarian institutions and the development of a professional discourse that centres the (secular) historical, cultural and national values of the religious heritage. The project also considers the conflicts between leaders of the church and antiquarians on the subject of value and proper use of churches. It emphasizes secularization as a central aspect of the 'heritagization' of the Lutheran legacy and the coming challenges represented by the growing numbers of redundant church buildings related to rapidly falling memberships. Finally, it analyses how an enduring nationalist discourse is sustaining the official motives for the preservation of church buildings, although the separation between church and state in Sweden was forced by the religious plurality of today's Sweden.

Session time 2:00-4:00

Session: Time, Space, Objects and Targets of Heritage.

Session keynote: Through History to Memory: how did Heritage reflect and help overcome social conflicts in Modern France?

Prof. Jean-Yves Andrieux, Art and Archaeology, University Paris-Sorbonne, jean-yves.andrieux@paris-sorbonne.fr

Following World War II and for about half a century, France has been rolling through history converting or pretending to convert everything possible into heritage. The trend reached such an extent that, around 2000, it clearly appeared as an abuse. The philosopher Régis Debray and the historian François Hartog were quick to highlight the dangers of policies dictated by the only concerns of our present time. Two ‘battles for heritage’ which are fought at the very moment in Paris seem to prove them right, when owners, authorities and architects undertook to convert the Post Office of the Louvre and the former department store of La Samaritaine, located in the first district, i.e. in the historic core of the city. Why did everybody get so het up about these restorations? Both cases suggest that it is much more difficult to deal with reasoned criteria than it used to be when André Malraux was the ministry of Cultural Affairs in the government run by the General de Gaulle (1959-1969). A direct reason for this trouble comes from the confusion between ‘historical monument’ and ‘heritage’. A brief survey sheds light on this shift of meaning, explaining how heritage came to be exploited for ideological and economic purposes. It is also true that, as a product of an extremely long process, heritage echoed the successive regimes and the major ruptures in French history. The art historians André Chastel and Jean-Pierre Babelon were among the first to understand why and how the idea of heritage grew suddenly up and what significance it shared in the status of the country, when the French realized that the ancient world was being damaged before their eyes. Then, the historian Pierre Nora launched, in the 1980s, the broad investigation known as *The Realms of Memory*, which try to give a proper substance to heritage conceived as an evocation. After this landmark work, the most important authors confirm that heritage is a consuming passion, since the 1789 Revolution weighed on dealing with the past and made France a unique case in the present Western World. Heritage must not delay a peaceful vision of the future but in all cases, it appears as the best indicator of the health of the nation-State.

Quid Archives? Translating, framing, and constructing heritage fields in the World, with a diagnose in ‘Belgium’.

Marc Jacobs FARO. Flemish Interface for Cultural Heritage and Vrije Universiteit Brussel, UNESCO chair on critical heritage studies and the safeguarding of the intangible cultural heritage; marc.jacobs@faronet.be

Does the critical heritage studies field also include archives? And if not, why not? Archival sciences, archivists, the classic written sources for historical research, the field of ‘archives’: where are they in the calls for papers, the sessions, or in the statements of the protagonists of this ambitious movement? Where are they in our major point of reference: Harrison, R. (2013) *Heritage: Critical Approaches*. Routledge, Abingdon and New York? Is it due to the fact that even in UNESCO the Memory of the World Program, focusing on documentary collections, heritage libraries and archives, is not situated under culture or heritage, but under the section of Communication? Or is it because the main group of users are predominantly old-school academic historians that do not like heritage industry? But what about the genealogy and family tree constructors: are they not a major group in the world of heritage volunteers and associations? In this paper, we first try to see if we can construct a ‘problem’ or ‘challenge’ that there has been until now a blind spot in the global ‘critical heritage movement’? Did the attempts to bring and think together the ‘world heritage paradigm’ (UNESCO Convention 1972) and the ‘safeguarding intangible cultural heritage paradigm’ (UNESCO Convention 2003), while not forgetting museums and ICOM, make the protagonists overlook some classic documentary heritage institutions? Does Diana Taylor’s model of ‘the archive’ and ‘the repertoire’ provide a good way to reboot this part of the critical heritage paradigm? In the second part, we will examine the recent evolutions and debates about the ‘archives’ and ‘heritage’ in ‘Belgium’. The fact that the ‘national archives’ are still ‘Belgian’ or organized on the federal level while the heritage policies are full competence of the Flemish and the French-speaking communities and that the international paradigm of heritage (both the ‘Anglosaxon’ and ‘French’, but also Dutch for instance, schools) has been actively promoted and facilitated the last ten years on the regional levels provide an interesting ‘tension’ and context to see and understand some of the problems. If the words

‘erfgoed’ or ‘cultureel erfgoed’ (in Dutch/Flemish) or ‘patrimoine’ (in French) include the concept of ‘archives’ is an ongoing political, policy, professional and positions struggle, that has not been settled yet. If this paper succeeds, archives can no longer just be forgotten or overlooked, but the ‘critical heritage community’ will have to open up more to embrace this subfield and the disciplines connected to it.

Session: Conflict, resilience, and researchers: self-reflections on heritage development as a reconstructive tool. Part 1

Altering memory in the name of peace? Potentialities, limits and dangers of a cultural heritage approach to reconciliation in Colombia.

Paolo Vignolo, Department of History and Center of Social Studies, National University of Colombia, Bogota; paolo.vignolo@gmail.com

Nowadays policies and practices related with cultural heritage and with historical memory are at the very heart of public debate in Colombia. A veritable wave of ‘patrimonialization’ has swept the country during the last decade, re-mapping public history from the perspective of cultural rights and differentiated access to citizenship. Meanwhile the 2011 Victims and Land Restitution Law -one of the priorities of the actual government- has shaped a new official narrative about the horrors that have stained with blood the country through a series of normative definitions of armed conflict, its duration, actors and victims. The paper will develop a personal reflection on the potentialities, limits and dangers of cultural heritage in dealing with reconciliation in the midst of an on-going armed conflict. In particular I will focus on my experience as a researcher director in three projects: 1) Performing participative memory in the Central Cemetery of Bogota and the nearby Centre for Memory, Peace and Reconciliation. 2) The history of Santa María La Antigua del Darién (1510-1525) in the troubled Darien region and 3) How carnivals and popular festivals are reframing Colombian nationalism.

Tragic Past, Agreeable Heritage? The Volhynian massacres in 1943-44 and attitude to Polishness in Western Ukrainian-based intellectual polemic.

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The study examines intellectual arguments detectable in the public debate on the thorny history of the Polish-Ukrainian borderlands. It focuses primarily on discourses generated by the Ukrainian (first and foremost, West Ukrainian) party of the dispute. As subordinated to the nation-centric historical accounts, but increasingly important theme opened for multiple uses, the historical diversity of the Polish-Ukrainian borderlands became an object of intellectual re-interpretation in Western Ukraine since the 2000s. Framing this intellectual asset in terms of multicultural heritage (bahatokul’turna spadshchyna) has signaled the effort of the Ukrainian intellectuals to inscribe the local—and, at the same time, transnational—past to a coherent national narrative. On the way, however, it proved to be that the multicultural ‘universes’—in particular, the Polish one—resist the seamless inclusion into the fabrics of Ukrainian-centric historical accounts due to unresolved memory conflicts rooted in the events of WWII and the post-war period. Using publications in Western Ukrainian media (newspapers, magazines, media forums, blogs etc.) as primary source, I will analyze how networks of liberal and liberal-nationalist intellectuals revisit and interpret the ‘dissonant heritage’ of the pre-war Polish population who perished from the region. Arguably, these discursive shifts has a potential to transform the (up till now) divided mnemonic landscape of Ukraine and pave the way for intellectually advanced visions of the past, the visions that do not only ritually acknowledge and compartmentalize historical polyethnicity and cultural diversity, but make efforts to transform them to a democratic resource.

Heritage and Peace-Building? Reflections from Nablus, Nazareth, and the Israeli-Palestinian Conflict.

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Israel-Palestinian remains one of the world’s most challenging and intractable conflicts. Over the last 100 years, the conflict has revolved around the critical questions of identity, history, legitimacy and presence, and the conflict itself has become a heritage that is progressively inherited by successive generations. Heritage places – and heritage development more generally – enable people to engage in issues of heritage as they negotiate these questions in their everyday life under conflict. This study is carried out by two researchers that are directly and personally connected to the conflict. They will independently explore the potential of community-based heritage efforts at two sites to engage actors in new forms of discourse

about their experiences in the conflict. Feras Hammami will explore these questions in the Al-Qaryon Square, located in the historic city of Nablus in Palestine. The square has evolved during the British Mandate and the Israeli occupation into a site of resistance, where struggles for liberation are mobilized and traumatic experiences are rehearsed. Feras argues that these experiences have become peoples' difficult heritage that they ought to renegotiate when 'peace' is proposed. Daniel Laven will explore the highly acclaimed Fauzi Azar Inn, which is located in the historic district of Nazareth, Israel. Operated as a social business, the inn is the result of an Arab-Jewish partnership and shares the experience of the conflict with its clientele. After exploring the two heritage places, Feras and Daniel will engage in critical reflections on how heritage allows for constructive negotiation of identity and history, and thereby open up for discussion on ways that heritage may divide as much it unites in such settings.

Session: Forgetting and Remembering Heritage. Part 2

Forgetting the past.

Elizabeth Bonshek (elizabeth.bonshek@canberra.edu.au)

For some decades now museum theorists, adherents of 'the new museology', have advocated the democratization of museums and striven to provide for inclusive museum sites and practices. Collections of what were once anthropological or ethnographic museums are now recast as the cultural heritage of indigenous communities (located in Australia or worldwide). Some institutions have refocused their collection development aims to target new audiences rather than to develop what previously would have been termed the 'strength of their collections'. Can such a shift result in a form of institutional forgetting? A form of forgetting which in effect obscures the historical forces that have built up an organisation's collections over time in contrast to the desired gesture of relinquishing the hegemonic forces that may have created the collections. Does the emphasis on local audience and the relinquishment of authorial voice place the museum in danger of forgetting the past?

Forgetting and Remembering Children's Heritage.

Prof. Kate Darian-Smith, School of Historical and Philosophical Studies, University of Melbourne; k.darian-smith@unimelb.edu.au

In this presentation I will discuss some examples of children's cultural heritage to interrogate the ways that the past may be remembered and forgotten, and what this might mean for the role of heritage in contemporary society. Childhood is a transitional stage in the life cycle, and is experienced in both universal and individually unique ways. The cultural heritage of childhood is predominantly collected, archived and interpreted by adults and the voices of children are often forgotten in that process. I will explore children's heritage in relation to social and cultural memory, including discussion of the 'everyday' forgetting (and sometimes re-remembering) of childhood.

Temporal Consciousness under Threat? Archaeological Heritage and the Future of Tourism

Maija Mäki, University of Turku, maija.j.maki@utu.fi

This presentation will present the main objectives and theoretical aspects of my doctoral thesis. The subject of my research is tourism and its possible futures in Finnish archaeological sites. I am using relevant methods of futures research, for example the Delphi process, to construct ethnologically interesting and meaningful scenarios and pictures of future of touristic activity in archaeological sites. In this presentation I will examine definitions of future consciousness from the perspective of time and values. For example futurist Thomas Lombardo has argued that 'future consciousness is part of our general awareness of time, our temporal consciousness of past, present and future'. In Lombardo's holistic definition of future consciousness there is also a moral dimension that can be connected to the protection and preservation of archaeological heritage. In recent years there have been significant changes in the process of protection of archaeological heritage in Finland at the organizational level. For example the systematic site management of ancient remains has decreased severely. Some sites have been adopted by volunteers; others have no actors who will be responsible for the site. The essential question in this presentation is: what will be the consequences of this kind of development? How do local people understand the meanings and values of the prehistory, and more concretely the meanings of ancient remains, in the future? What kind of opportunities and threats there will be from the perspective of the ancient remains and on the other hand from the perspective of tourism activities? Increasing interest to the community archaeology, reformations in administrative structures, and new innovations in technology, especially in the tourism sector, will probably create totally a new environment for tourism. In this presentation I will examine these changes and their influence to archaeological heritage in Finland.

Theoretical aspects of the presentation will arise from the concentration on the temporal and normative aspects of future consciousness.

Commentary: Remembering, forgetting and assembling heritage futures

Rodney Harrison, University College London, r.harrison@ucl.ac.uk

Session: African Critical Heritage Studies.

Intangible Heritage in Conflict: Dying oral traditions amongst the Zulu people of South Africa and the spike in violence and suicide rates.

Noleen Turner, University of KwaZulu-Natal South Africa, turnern@ukzn.ac.za

The intangible heritage of the Zulu people in urban areas in South Africa is under threat. The oral expressions that provide the vehicle for venting dissatisfaction in a way that is socially acceptable are of particular interest as they are an integral part of the oral tradition of the Zulu. These are commonly used in rural communities, but they also used to echo prominently in urban social settings. Hostility and ill-feelings were thus channelled through the sanctioned form of these various oral expressions in forms of song and poetry, either as a means of merely airing one's dissatisfaction or as a means of seeking personal redress. The ultimate function of making public one's displeasure and discontent is conflict reduction. The increasing shift of people from rural areas into urban areas has affected the way people express themselves and deal with conflict in urban areas, particularly amongst those no longer living in the situation of the extended family. Channels of communication previously open and available to those in extended family situations and communal societies are diminishing greatly or no longer exist. Without the acceptable channels of communication expressing discontent available to modern urban Zulu people, the question arises as to how these people now cope with their pent up frustrations and social conflict in our modern and ever changing urban society. This paper examines the statistics indicating the rise in family violence and suicide and explores how the changing attitude to oral traditions can be linked to this change in social behaviour.

Personal Memoir and Heritage: Mama Tabitha Kerubo.

Herman Kiriamah, Heritage Research Institute, Mombasa, Kenya & Journal of African Heritage Studies, kiriamah@yahoo.com

This presentation will use the personal testimony of Tabitha Kerubo's Ekegusii wedding ceremony to understand how people use personal tragedies and triumphs to situate themselves within both the society and the landscape. It will be argued that such personal testimonies (events that occurred in one's life), as opposed to memories (recalling of events that may have not necessarily affected oneself) and oral traditions (testimonies passed down through the generations) are more reliable in understanding how people relate with their past and present landscapes and this will ultimately lead to a better understanding of performativity and affect.

People, Space and Time: Understanding metaphors in sustaining cultural landscapes in traditional societies in Australia and Zimbabwe.

Ashton Sinamai, Deakin University, asinamai@gmail.com

This paper argues that sustainability of heritage is not only based on the conservation work and other interventions that we carry out at heritage places or in providing for communities that live near it. Sustainability is not only a physical effort but part of an ideology of the mind which in turn is sustained through a 'metaphor network', understood only by those who value and have a different understanding of the heritage places (Kimmel 2004: 275). Heritage practitioners cannot 'preserve' what is in the mind and there is a need to understand how communities create a domain in which the physical and the abstract cannot be differentiated. The research attempts to deconstruct the cultural landscape and to understand how certain landscapes are sustainable while others which may have the same values are neglected and therefore unsustainable. I will use examples in Zimbabwe and Australia to try and understand how abstract constructions of the landscape are in fact a delimitation of the cultural landscape. In many communities in Africa and the native communities in Australia myths and legends are often told about sites and landscapes. This is probably also true for first people in the Americas and other parts of the world. The paper argues that these myths and legends are in fact metaphors that communities use to empower the landscape to protect itself from desecration and remain sustainable. In this paper I am going to use three world heritage sites (two in Zimbabwe – Khami and Great Zimbabwe and one in Australia –

Uluru-Ayers' Rock) to show how sites can acquire a personality but once that 'personality' is affected the landscape may become unsustainable and therefore difficult to preserve.

Regimes of Value in Ghana's Slavery Heritage: Power and the Interplay of Global, National, and Local Interpretations of History.

Ann Reed, University of North Dakota, ann.reed@email.und.edu

Powerful institutions have assisted with the international promotion of Ghana's heritage tourism, relegating memories of historical markers to the trans-Atlantic slave trade and privileging the view of enslaved Africans as victims. Forts and castles in Ghana have been inscribed onto UNESCO World Heritage list, Ghana has been a focal point for UNESCO's Slave Route project, and international financements from such sources as UNDP, USAID, and the Smithsonian Institution have been poured into national development schemes centring on tourism to Cape Coast Castle and Elmina Castle and to additional sites along the Slave Route commemorated during the PANAFEST and Emancipation Day festivals, intended to attract primarily diaspora Africans to Ghana. Meanwhile, local Ghanaians may hold multiple and competing views about sites commonly associated with remembering the slave story. This paper considers a few of the less audible regimes of value tied to sites associated with the past, reminding us that what is commemorated through heritage is not a foregone conclusion but shaped by different individuals' and social collectives' identifications with memory and identity politics, as well as the potential for economic return.

Session: Contesting the Centre: Heritage at the Periphery. Part 1

The challenge of representing local indigenous values in World Heritage.

Celmara Pocock, University of Southern Queensland, Celmara.Pocock@usq.edu.au, and Prof. Ian Lilley, i.lilley@uq.edu.au, University of Queensland

This paper explores an emerging paradox that just as World Heritage management agencies and institutions have started to accommodate Indigenous and other non-Western interests and approaches, Indigenous people have vigorously criticised such moves as oppressive and neo-colonial. Indigenous people are asserting their rights to be included at the very core of World Heritage processes, but on their own terms. The situation is fast approaching an impasse as Indigenous demands exceed the capacity of the current World Heritage system to respond effectively. The issues of contention between Indigenous people and World Heritage managers are unlikely to be solved while these groups lack understanding of each other's perspectives on the benefits and costs of World Heritage listing. These issues are prominent in the Australian context where World Heritage Areas may be recognised for natural values, but fail to recognise the full range of Aboriginal associations, aspirations and concerns. We argue that this problem can only be alleviated by reconceptualising core heritage questions and integrating, where possible, divergent Indigenous and non-Indigenous approaches to the definition, conservation and presentation of natural and cultural heritage values. This is a crucial issue because generally Indigenous people do not distinguish between nature and culture in the way Western heritage managers do. This means Indigenous people and heritage managers frequently talk past one another while ostensibly focussed on shared goals (Lilley 2012).

Centres and Margins: shifting relations in the production of heritage in Scotland.

Siân Jones, University of Manchester, United Kingdom, sian.jones@manchester.ac.uk

In March 2014 the Scottish Government published *Our Place in Time - The Historic Environment Strategy for Scotland*, a high level framework setting out a 10 year vision for the historic environment. In it the historic environment is defined as 'the cultural heritage of places'. Specifically, it is said to comprise of 'a combination of physical things (tangible) and those aspects we cannot see – stories, traditions and concepts (intangible)'. This marks a significant shift in how the historic environment is conceived, emphasizing the link between the tangible and the intangible, as well as the importance of human relationships, feelings and understandings. There is also a greater emphasis on the role of the historic environment in contemporary society; 'it helps to create a sense of place, identity and physical and social wellbeing, and benefits the economy, civic participation, tourism and lifelong learning'. Finally the Strategy stresses that the historic environment is 'dynamic and ever-changing'. Yet notwithstanding these forward-looking ideals, the stewardship of tangible resources, 'objects, structures, landscapes and features', remains at the heart of the Strategy. Furthermore, there remain unresolved issues surrounding whose identities, associations, narratives and attachments will inform the designation, management,

conservation and regulation of Scotland's historic environment. In this paper, I intend to explore some of the challenges facing those charged with the delivery of this Strategy, particularly in the spheres of significance and value. Initiated by the governing Scottish National Party, the Strategy was developed at a time when identity politics are in particular flux on the eve of the referendum on Scottish independence. In this context, Scotland's position as a nation 'on the margins' in the wider cultural and political economy of the UK is being self-consciously refashioned and the nation's heritage is integral to this process. But at the same time, those at the geographic, cultural and/or political margins within Scotland often lay claim to cultural heritage in an attempt to negotiate their own position within the nation. Tensions arise when different values, meanings and attachments come into conflict with one another, and with the established mechanisms for assessing the significance, importance and benefit of the historic environment. I will draw on a number of specific examples from my own research to examine the complex dilemmas these tensions create and the impact of the challenges they raise.

UNESCO, Nationalism and the Conflicts of Intangible Heritage Ownership in Western Asia.

Bahar Aykan, Marmara University, Istanbul, Turkey, aykanbahar@yahoo.com

While built cultural heritage (archaeological sites, monuments, historic buildings, and so forth) is fixed in a specific place, intangible heritage is not necessarily tied to a territory nor particularly situated within the borders of a single country. UNESCO's 2003 Convention for the Safeguarding of Intangible Cultural Heritage recognizes this transnational character of intangible heritage and calls upon States parties to collaborate for submitting multinational nominations to its lists when a cultural element is shared beyond national borders. Despite this call for collaboration, the convention's lists have had very few multinational inscriptions (17 out of 317 as of May 2014) so far. What's more, some single-nation inscriptions of transnationally shared heritage have initiated nationalistic tensions among countries, because listing a cultural element on behalf of a country is often misread as granting its patent or ownership. My presentation begins by discussing one such tension that has recently occurred between Armenia and Turkey over the keşkek dish following its intangible heritage listing on behalf of Turkey in 2011. Then I look at how keşkek's heritage inscription has generated heated debates over the ownership and nationality of various other shared traditions in the region. I conclude by arguing that while the 2003 Convention aims to encourage the international community to view intangible heritage in transnational terms, it adversely provokes new controversies over the ownership of intangible heritage and contributes the efforts to nationalize shared cultural traditions.

Session: Memory, Heritage and Museums, Standalone Papers. Part 1

Museums and the memory of the Great War: The Australian context.

Guy Hansen, Director of Exhibitions, National Library of Australia; guy.hansen@nla.gov.au

In this paper I will focus on the key role played by museums and libraries in constructing popular memories of war in Australia. This is most evident in the Australian War Memorial which, in many ways, is a secular temple dedicated to the history of Anzac. I will explore what type of history is presented by museums and libraries. What are the tensions between critical accounts of the past produced by academic historians and the type of historical narratives generated by these institutions? As part of this discussion I will examine the importance of the collections held by these institutions. It is my contention that the material record of the past held by these institutions in many ways drives how they present the past. To illustrate my paper I will discuss a range of exhibitions about Australia's involvement in the First World War produced by the National Library of Australia and the Australian War Memorial.

Commemoration in Australia's Heritage Practice: How creating meaning can limit understanding.

Katrina Lolicato (katrinalolicato@gmail.com)

This study was conceptualised as a straightforward archaeological survey of the internees' quarters of Australia's first purpose-built Second World War Internment and Prisoner of War Camp, Tatura Camp 1. However, preliminary investigation soon revealed the influence current heritage management processes have on the interpretation of Australia's internment history. Criteria aimed at broadening the recognition of heritage values have in this case narrowed interpretive scope. To provide a descriptive analysis would only serve to continue a pattern of investigation which has tended to correlate with a neat presupposed historical context. As such, the aim shifted to investigate how the association between heritage creation, archaeology and national identity may be consolidated to provide specific historical representations. Drawing on previous explorations in critical inquiry, contemporary archaeology and confinement

archaeology, Tatura Prisoner of War and Internment (PW & I) Camp 1 is taken as a case study to explore the potential role of archaeological investigation to reveal social factors which contributed to its construction, administration and maintenance. The site is used to demonstrate the tri-angled relationship between current modes of site interpretation, commemoration and current heritage attitudes. Also investigated is the overall potential to reveal elements of social discourse contemporaneous to its occupation period and to its current public representation, given its recognised heritage status. It is contended that the current model for interpretation has separated the experience of internment from concurrent political, social and economic reality of the outside community, thus limiting its heritage relevance.

Material Matters: Reframing Melbourne's Shrine of Remembrance.

Vicki Leibowitz, University of Queensland, vicki.leibowitz@gmail.com

Ashton Raggat McDougall (ARM) have recently completed the second phase of their addition to Melbourne's seminal Shrine of Remembrance (1934) which adds a museum, visitor's centre, shop and teaching facility to the historic monument. Their contemporary architectural position not only resituates the Shrine in terms of its role within the community - shifting it from a place of commemoration to a place of education - but effectively reframes the 'heritage' monument through a revised and arguably populist architectural lens. This architecture does not operate simply as a backdrop upon which historic and national narratives may be played out through acts of commemoration, but instead it prompts a critical engagement with space, place and memory. In so doing, it hints at the possibility of non-dominant heritage ideologies. This paper delineates a relationship between the architectural oeuvre of ARM, most notably through the Shrine of Remembrance, and Critical Heritage Studies. It seeks to understand the place and role of the material artefact in the production of revised heritage narratives and in fulfilling the project brief of 'teaching memory'. It posits that architecture can and does stand alongside heritage practitioners in shaping and reshaping the social and performative practices that constitute contemporary heritage and memory-making in Australia. ARM employ an aesthetic often garnered from other architectures, found objects, local icons and theoretical writings which result in a complex architectural product that affects the visitor in a multitude of ways. Arguably, this approach allows the practice of architecture to collude with Critical Heritage Studies in reconsidering the dominant hegemony and creating place for untold, marginalised understandings and meanings.

Museums and Mega-events: contributions and contradictions.

Anna Woodham, Ironbridge Institute, University of Birmingham, UK; a.l.woodham@bham.ac.uk

Arguably the relationship between museums and mega-events has received little attention as a subject for academic debate in Heritage Studies. Research has tended to focus on the economic or social impact of hosting mega-events or has analysed the representation of a host nation through ceremonial events. As repositories for collective memory however, museums play a dual role of both programming events and exhibitions which satisfy an incoming population whilst also trying to capture the experiences of the communities that surround them. However, to what extent do museums engage with this duality? How do they envisage the part they play in presenting a nation to the world, and how is this manifested in traditional museum practices of collection and display of material culture? This paper examines the wide-ranging responses displayed by museums to three recent sporting events in the United Kingdom, the London 2012 Olympic and Paralympic Games, the 2014 Commonwealth Games in Glasgow and the Tour de France, Grand Depart 2014. It argues that in some cases museums' reactions to mega-events display a highly strategic, proactive view of how such events can be used as a way of regenerating cultural organisations in times of limited funding, framing museums as sites of conversation and discussion, and also as a way of boosting their own profile and relevance locally, nationally and globally through a range of engagement strategies.

Session: Authenticity and ambiguity: Facing sacred heritage and musealised sacredness. Part 2

Bringing out the dead: Repatriated sacred objects in churches as Trojan horses.

Helena Wangefelt Ström, Umeå Universit, Sweden (helena.wangefelt.strom@kultmed.umu.se)

What happens in the transition between sacredness and heritage status, when objects, rituals, spaces etc are physically or contextually moved from the devotional sphere to the museum narratives? This question is crucial for my ongoing PhD project on heritagisation of religion as an act of control. In this paper I wish

to focus and explore the transitions back and forth between sacredness and heritage: Who decides about them, on what ground, who performs the transition, and what are the conditions attached to the new identity? The starting point is the handling of sacred matter in Sweden, focusing medieval statues of saints and Virgin Mary after the Reformation to present time. After years of neglect and being hidden away in attics and sheds, these statues attracted a new interest by the early 20th century – though not from religious parts, but from antiquarians busy listing and materially caring for the national heritage. Being musealised for a century and inscribed in a historical, material and aesthetical context, the statues are now offered to the local parishes again, as a way to cut down storage costs. This offer however does not come without conditions: The statues should still be museum objects, and as such be guaranteed expensive optimum climate conditions, and they are not to be touched or used in the way they were before heritagisation. Is this offer actually a Trojan horse, containing high costs but few benefits? Applying theories on materiality, authenticity and the agency of display, I wish to initiate a discussion on possible consequences of and approaches to such transitions between holiness and heritage: from an antiquarian point of view as well as from a parish or devotional one.

Performing Heritage: Rethinking Authenticity in Tourism.

Yujie Zhu, Australian National University (yujie.zhu@anu.edu.au)

Being one presentation of global cultural change, tourism has been searching for ‘authenticity’, a movement from the front to the back of human interaction that reflects the desires of tourists and consumers for genuine and credible cultural construction and representation in diverse cultural and heritage contexts. The long term academic discussion on what precisely ‘authenticity’ means to tourism has resulted in three major approaches in conceptualizing the term, namely objective authenticity, constructive authenticity and existential authenticity. However, the existing categories seem to imply a dichotomy of objective-subjective orientation. The reaction to mediated, commercialized and socially constructed reality is not a ‘thing’ to possess or ‘a state of mind’, but an instrumental embodiment aroused through the dynamic interaction between individual agency and the external world. In this sense, authenticity is neither objective nor subjective, but rather performative. Taking the life story of a dongba named Fuhua who was born in a Dongba family, trained in the official Dongba Research Institute, and now working as the marriage ritual performer in the Naxi Wedding Courtyard as a case study, this paper aims to explore how this dongba perceives his authenticity of the ritual performance in the marriage ceremony. The notion of performative authenticity here illustrates the dynamic interaction between memory, habitus and embodied practice. The socio-economic and political transition in China, in particular the policy on culture heritage will be used as a window to explore ‘complex human and social engagement, relations and negotiation’ in the process of tourism development.

(Under)mining heritage: negotiating values in Northern Scandinavia.

Bodil Axelsson, Linköping University (bodil.axelson@liu.se)

This paper considers guided tours in two communities in Northern Scandinavia where a state-owned mining company dominates the economy. It is now widely assumed that heritage interventions are part of a global restructuring from an industry based on the processing of raw material to a knowledge-based economy including a booming global tourism industry. When traditional industries no longer are recognized as profitable, remnants from the past turn into assets. But how are values associated with heritage negotiated in relation to a still thriving industry? Kiruna and Malmberget were both built to support mining and the world market for iron ore now determines the planning and control of buildings and landscapes, including spaces for Sami reindeer herding. To support the expansive mining greater parts of Kiruna are to be relocated, and in addition to possible demolitions in Malmberget, an opencast threatens to divide the city in two parts. Under these circumstances, social, educational and economic values of heritage interventions are by no means undisputed. “Heritage” may turn into an empty signifier or a vessel for various interests – or be of no use at all. To learn more about ongoing negotiations, guided tours are here approached as cultural performances, dealing with issues of change and continuity.

Sharing history: the artist, the historian and the tour guide in collaboration.

Carol Roberts (cjr5711@bigpond.com)

This thesis focuses on two collaborative art/history/tourism projects with pastel artist Greg Hansell associated with his exhibitions, *Life in the Hawkesbury* and *Hawkesbury Sketchbook*. The collaborative ventures involved Greg Hansell, the Historic Houses Trust New South Wales and my tourism business, Hawkesbury Valley Heritage Tours. The thesis examines the ways in which the paintings of a particular

artist provide an entry point both for engagement with historic sites and for an understanding of sense of place in relation to the past and present. Aspects of this study also evaluate the ways in which the exhibitions and tours (that were outcomes of the projects) provided opportunities to link art and history, to engage audiences with the history of a particular locality and present an example of different organisations and individuals sharing authority and working together. It is very much an applied history thesis and, as such, draws on a variety of sources and approaches.

Session time 4:30-6:30

Roundtable: epistemologies and praxeologies of heritage in different linguistic or cultural environments

This collective panel proposes a discussion on epistemologies and praxeologies of heritage in different linguistic or cultural environments. Stemming reviews of literature and considerations brought through the workshops of this session, short presentations and discussions will be organized according to five binomial lines of inquiry into the ideas and ways of heritage, in order to contrast positions and, thus, sustain an enriched explanation of each context: French vs Anglo-Saxon; Catholic vs Protestant; North vs South; East vs West; Memory vs Artefacts.

Session: Conflict, resilience, and researchers: self-reflections on heritage development as a reconstructive tool. Part 2

Professional practices and bottom-up processes – conflicts or solutions?

Bosse Lagerqvist, Dept of Conservation, University of Gothenburg, bosse.lagerqvist@conservation.gu.se

This paper focuses on the heritage professional's toolbox and argues for a more clear distinction between the designated heritage object as such and the processes by which the heritage profession ends in that result.

Although heritage as a temporal social construct is recognized by the profession through decades of critical reflection on heritage practices, the heritage practitioners are still to some degree burdened with conservative traditions geared by legislative frameworks, lingering routines, and an abruptly increasing workload in an expanding heritage field. As professionals in the area we should strive at not compromising the importance of preserving structures, as a possibility for understanding the past or enabling different interpretations. Simultaneously it is important to question whether the very methods by which heritage is mapped, investigated, interpreted, preserved and conserved, carries components of dominance and subordination. There is an obvious need for strengthening the profession by developing new tool-boxes of inclusive practices to depict and interpret in bottom-up processes, in order to democratise and anchoring heritage in the local communities. To do so it is necessary to question the relevance of prevailing heritage value systems that underpins traditional perceptions of content and outcome of preservation actions. Two cases are presented and discussed in relation to this practice development. One concerns the possibilities to turn the former Union Carbide area in Bhopal, India, into a heritage site highly incorporated with needed community based services, as proposed by the New Delhi based architectural firm Space Matters. Sweden is in focus of the other case describing how industrial heritage practices follow the general development within western countries, but have some specific qualities that possibly differentiate it from other similar countries. This development was triggered by academic interest. It gained momentum through participatory mechanisms where former workers and people concerned by a certain industrial site produced the historical interpretations and narratives in a movement of study circles and voluntary work in local history associations.

Actor-Network Theory and Military Relationships with Babylon.

Diane Siebrandt, Deakin University, dsiebran@deakin.edu.au

This paper will highlight a theoretical approach that is best capable of creating positive relationships between foreign military troops, indigenous cultural heritage specialists, and cultural heritage sites during times of conflict. Actor-network theory (ANT), which examines patterns of connections between human and nonhuman actors, is suggested here in order to establish heterogeneous networks between cross-cultural groups and archaeological sites. ANT forms connections between humans and nonhumans as being equally significant in order to understand processes by which relationships between the social and the material are built. This paper will concentrate on examining what relationships existed between U.S.

and coalition military troops, Iraqi cultural heritage professionals and the ruins of ancient Babylon during the Iraq War. ANT will demonstrate how treatment of the site guided the human relationships that existed between coalition members and Iraqis through feelings of ownership, power, control, and knowledge. This paper further aims to examine how ANT could have been applied during the war in order to create bonds of understanding between the different epistemological structures that existed between the two groups and the ruins of Babylon. Creating positive linkages can be crucial for protecting cultural heritage sites, promoting cultural awareness between diverse groups, and creating cross-cultural understanding that can ultimately mitigate conflict in areas where cooperation is present.

Ethno-Sectarian Violence and Heritage Destruction: Bombing Mosques and Spikes in Violence in Iraq, 2006-7.

Benjamin Isakhan, Centre for Citizenship and Globalization, Convenor of the Australian Middle East Research Forum, Deakin University; benjamin.isakhan@deakin.edu.au

Since the intervention in 2003, Iraq has suffered an extraordinary era of both heritage destruction and devastating spikes in violence. While cases such as the 2003 attacks on the Iraq National Museum and the Iraq National Library and Archive, as well as the systematic looting of Iraq's sensitive archaeological sites, understandably caused outrage among scholars of heritage studies across the world, little attention has been paid to the destruction of Iraq's many significant Islamic sites – particularly during the ethno-religious sectarian violence that raged across the nation in 2006-7. This paper presents the first results of a three year project funded by the Australian Research Council which aims to empirically test the assumption that a significant relationship exists between this spike in violence and the targeting of sites of Islamic heritage (mosques, shrines, etc.). To do this, the paper will compare and contrast the information in the world's first database of heritage destruction (created by the author) and existing measures of violence in Iraq (such as the Iraq Body Count database). This will set the precedent for studies of both heritage and violence and enable policy formation towards the minimization of heritage destruction and spikes in violence during times of conflict.

Session: Contesting the Centre: Heritage at the Periphery. Part 2

Touring the Urban Poor.

John Giblin, British Museum, johndgiblin@gmail.com

Indigenous heritage is an increasingly prominent tourism product in East Africa that typically involves cultural performances by ethnically distinct communities who ostensibly continue to thrive in the wilderness of game reserves, such as the Maasai Mara, Serengeti, or the Mgahinga National Parks in Kenya, Tanzania and Uganda respectively. However, in practice these are often socially, politically and economically marginalised ethnic groups who exist on park margins, having been evicted from the reserves many years previously. Consequently, some now fulfil international tourists' expectations to witness a globalised indigenous ideal in the African wilderness by undertaking an 'auto-exotic' (Winter 2013) performance of pre-modernity with the intention of receiving economic gains and communicating their political plight; a message that may be lost in the naturalising discourse of indigenous heritage eco-tourism. By contrast, the urban poor, who may also live in ethnically distinct and politically marginalised communities, but are currently unable to enter the indigenous heritage eco-tourism market because, in their urbanity, they do not fulfil key requirements of international tourists expectations regarding indigeneity, that is, to be rural and seemingly pre-modern. Instead, some of these groups have entered the tourism market through the provision of 'slum tours' that inadvertently offer a critique of, and an alternative to, rural indigeneity, which currently dominates national cultural heritage brands. Indeed, although slum tours are already a prominent tourist product elsewhere in Africa, most notably in post-apartheid South Africa where townships have been officially 'opened up' for touristic development and international exposure, this is a relatively new tourist pastime that is not an authorised part of the national heritage story but a subversive one. However, in contrast to rural indigenous heritage eco-tourism where the subversive political purpose of performance may be lost in a milieu of pre-modernity, in slum tours the message is much more difficult to miss. Thus, this paper discusses the ways in which slum tours in East Africa, as an unsanctioned form of indigenous heritage tourism, offer a critique of officially sanctioned and increasingly industrialised indigenous heritage eco-tourism and authorised national heritages.

Living on the edge with bronze drums at the centre – challenging the positions of national and local heritage.

Anna Karlström, Uppsala University, Sweden; annakarlstrom@me.com

Local groups are often described as being pushed to the edge, away from the centre. It is also at the centre heritage practice and discourse are developed and maintained, but sometimes challenged by those local groups on the edge. Despite this challenging approach, the edge remains the edge and local alternative definitions and conceptualisations of heritage are simply added to the centre, without challenging the dominant national-centred structure. How can there be equal room for these alternative and different definitions and perceptions of heritage that are situated on the edge within the dominant heritage discourse with its mainstream heritage practice? And how can these local histories and heritages challenge the understanding of a national heritage? In this paper these issues will be explored through the ancient Dong Son bronze drums that are an important part of the national heritage in many Southeast Asian countries. For local groups, living literally and conceptually on the edge in a specific area in southeastern Laos, the drums represent something totally different: they are seen as mediators of spiritual values, disentangled from their material and temporal meaning. National heritage is often seen as excluding local perceptions on heritage. Likewise, local heritage could be seen as excluding national perceptions on heritage that are centred around material and form framed by an idea of time as linear. This reverse thinking might help us to understand the edge as centre, which is perhaps a way to reach the structural change in the dominant eurocentric heritage discourse that is aimed at in the field of critical heritage studies.

Defending the hearth or national rebirth? Human and social rights in museums of the Mexican Revolution.

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The paper explores differing narratives of the Mexican Revolution (1910-1917) in three heritage sites throughout the country. It explores the role of domestic heritage spaces in challenging the narratives of social rights that lie at the heart of the modern Mexican state. The national memorial to the Revolution is located underground, beneath the site of a proposed national Congress that was never built. Weaving through obsolete foundations and metal pillars, the displays eulogise a hegemonic masculinised narrative of Revolutionary progress. In contrast, both regional museums are located in domestic spaces, whose bullet-marked walls and contents foreground the ruptures to family life as men and women took arms to defend their freedom. Rather than a grand narrative of populism and agrarian reform to build a new state, these regional museums present a revolution focussed on liberal ideals to protect people from the central state. The paper focuses on the Museo Nacional de la Revolución in Mexico City, the Museo Casa de los Hermanos Serdán in Puebla and the Museo Casa de Juárez in Oaxaca. The latter two are museums in regional cities, whose citizens nonetheless played a central role in the complicated narrative of the Mexican Revolution. The paper derives from fieldwork conducted in the museums during 2012 and 2014, and includes interviews with museum volunteers. It draws on the growing research into twentieth century Latin American museum and heritage sites that explore legacies of violence, social memories and historical injustice.

Session: Memory, Heritage and Museums, standalone papers. Part 2

Heritage and Responses to Loss.

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As an historian I grapple with the challenge of reconciling heritage and history. There has been a fundamental tension between the two. History is about change over time while heritage, as exemplified and sanctioned by heritage legislation, has been firmly focused on keeping and preserving places from the past for future generations. Today many of us regard heritage in all its manifestations, whether tangible or intangible, as a palimpsest of the past subject to change but retaining traces of myriad pasts. But many continue to regard it as fixed and immutable. Why has this view been so powerful? In this paper, I argue that our response to the loss of the past and our desire to hold onto the past through heritage, is a manifestation of human response to change. Using a case study approach, I will explore the deep connection to place that many feel, often discussed in terms of place attachment, and the ways in which we respond to the potential loss of place.

The imaginary ‘Tin Dragon’ in Tasmanian memory.

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China is increasingly entering into the Australian imaginary as the nation grapples with the issue of 'Australian identity'. The Chinese presence on the tin mining fields has become more and more widely known through the development and expansion of museums, displays and cultural interpretation centres in North East Tasmania. To protect and interpret the Chinese historical sites in North East Tasmania, the local government has developed a cultural heritage project 'The Trail of the Tin Dragon', creating a trail of experiences of the Chinese tin miners that worked throughout the North East of Tasmania in the late 1800's and the early 1900's. An ethnography is employed to study the case of 'The Trail of the Tin Dragon' heritage project. The study intends to investigate how the Chinese has been imagined and fabricated in Tasmanian memory. Oral history, discourse analysis of museum representation and historical archives are used for the investigation. We examine how the museums represent the Chinese in the present including their experience of religious belief and discrimination on tin mining fields through artefacts and video representation. We show that heritage as discursive practice shapes how the Chinese cultural values are perceived, interpreted and understood. Through the stories that are documented, told and retold by the local Tasmanian, we show how 'the Trail of Tin Dragon' heritage are constructed to understand the Chinese experience in tin mining era and the relation between China and the places in cultural memory discourse.

Community Engagement and Near Eastern Archaeological Collections.

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It is often noted that traditional academic archaeological research has the potential to alienate local communities driving a significant wedge between archaeologists and the communities in which they work. For foreign archaeologists working in a Near Eastern context there is still a long way to go to bring local communities into the archaeological process. A new project aspires to offer opportunities for local communities integrating local historical knowledge with archaeological collections excavated from the Euphrates River valley in north Syria. This paper discusses a joint research project known as the Syrian-Australian Historical Research Collaboration Project that commenced in 2008. The project involves the large Arab fortress at Qala'at Najem, which marks an important crossing point on the Euphrates River. Before the hostilities in Syria began a broad framework was developed around the following four stages:

- The establishment of an archaeological collections repository
- The creation of a research centre for reference collections
- The promotion of education, interpretation and public programs
- The identification of community engagement opportunities and tourism-related activities

With the last key point in mind the Qala'at Najem project hopes to provide local communities with an opportunity to manage the cultural heritage in their area and attract tourists in a project aimed at developing the local economy and raising awareness about managing and preserving the archaeological heritage of the Euphrates valley region. The project would provide training opportunities and promote the importance of Qala'at Najem across Syria, encourage sustainable tourism, and develop ways to generate income for the local community using the archaeology of the region through interpretation and presentation at the historic site. The project plans to include information about the culture and heritage of the modern era inhabitants who have added an important dimension to the life along the Euphrates valley.

The Peasant - a legitimizing vehicle of the Romanian Autochthony.

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This study aims at stimulating reflections on Romanian identity as constructed by cultural institutions under 'the state-authority' in the late XIXth and early XXth century when the nation-state was trying to find an official memory that would have reflected its unity. By investigating: (a) the identity narratives embodied in the patrimonial projects of the central museums; (b) the 'authorized' actors' strategies for constructing national identity through cultural heritage and (c) the discourses, interpretations and uses of the peasant 'patrimonial goods' at play at the national level, this study elaborates a critical and contextual analysis of the Romanian 'heritage-making' corresponding to the process of nation-building. In addition, this study reveals that the ideological over-determination and the unitary perspective on cultural heritage have limited the Romanian museological approach to a romantic and nostalgic perspective on the role of the Peasant in maintaining the national identity.

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