

HERITAGE

RESEARCH

Heritage Studies: Critical Approaches
and New Directions Conference

Thursday 5 October 2017
British Academy, London

This week, we are excited to host a series of workshops, evening events and a conference, to launch *Heritage Research*, the AHRC Heritage Priority Area.

The Arts and Humanities Research Council (AHRC) funds world-class research in a wide range of subjects. Heritage has been identified by the AHRC as one of three priority areas, alongside Design and Modern Languages. Over the past few years the AHRC has built upon its previous investments and enhanced its work in this area through partnerships with other agencies, targeted calls and collaborations both in the UK and internationally.

My role as AHRC Heritage Priority Area Leadership Fellow is to work with the AHRC, the heritage research community, and heritage partner organisations, to draw together and stimulate the development of a wide range of research across the arts and humanities that makes an important contribution to understanding heritage. Working with my AHRC Heritage Priority Area team, we also aim to support the interconnections between research, policy and practice, both in the UK and internationally.

Our vision of heritage is not so much about the past, but rather one which considers heritage to be about assembling and building futures out of those pasts in the present. We aim to bring different disciplines together to consider how heritage might contribute to key global challenges and to explore how to better connect academics, practitioners and publics in new, exciting and innovative ways.

2 Welcome

The *Heritage Research* team, in association with the UK Chapter of the Association of Critical Heritage Studies (ACHS), are excited to host this conference on Heritage Studies: Critical Approaches and New Directions. It has been exciting to receive so much interest in this event, with presentations covering a wide range of disciplines and topics, many of which resonate closely with our own priority research areas.

For today's conference we will be tweeting with our handle @AHRCHeritage using #HeritageRes as our hashtag, so please do feel free to join us with your thoughts and discussions.

Further information about the Association of Critical Heritage Studies and its UK Chapter is available at www.criticalheritagestudies.org. For information about future AHRC Heritage Priority Area activities and events and to find out more about our research projects, please see our website at www.heritage-research.org.

On behalf of the *Heritage Research* team, we hope that you enjoy the event and find inspiration from the various presentations and discussion it stimulates.

Rodney Harrison
Professor of Heritage Studies, Institute of Archaeology, University College London
AHRC Heritage Priority Area Leadership Fellow

Time	Session	Speakers
9:15-10:00	Registration	
10:00-10:15	Welcome Note	Rodney Harrison
10:15-11:15	Keynote Presentation Critical Heritages of Europe: Crisis and Crossings	Christopher Whitehead
11:15-11:30	Break	
Morning Parallel Sessions 11:30-13:00 ROOM: Mall	BREXIT AND HERITAGE Introducing Heritage and Brexit Identity, Value and Protection: The Role of Statutory Heritage Regimes in Post-Brexit England 'We want our country back': The Role of the Authorised Heritage Discourse in the EU Referendum 2016 Political Identities at the Time of Brexit: The Role of the Past and Post-Expert Practices Attitudes to Brexit in Visitor Research into European Identities From Grexit to Brexit: Heritage and Identity in the 'Exit' Valorising the Common European Heritage: From National to Transnational Perspective	John Pendlebury and Loes Veldpaus Joseph Flatman Gregory Judges Chiara Bonacchi and Marta Kryzanska Gonul Bozoglu Kalliopi Fouseki and Georgios Alexopoulos Natasa Urosevic
Morning Parallel Sessions 11:30-13:00 ROOM: Music	CONFLICT Cultural Heritage and Post-War Reconciliation in Syria: Damascus and Aleppo 'The fearful Object': The Heritage of Culpability and Blame A New Approach to Reconstructing Disaster Zones with a Respect for the Cultural Heritage, and what the Designer's Role is within the Reconstruction Power in Place: The Social History of Maze Long Kesh Prison Counter-Mapping Authorised Developmental Accounts of Experience at an Internally Displaced Persons Camp in Northern Uganda Heritage Criteria for Post-War Mental Healthcare Facilities and the Potential of Architectural Heritage in the Fight against Stigmatisation Archaeological Space and the Politics of Heritage in Contemporary Pakistan Difficult Heritage, Heritage that Hurts or Dark Tourism? Visitor Experiences at Memorial Sites in Germany	Ataa Alsalloum Elizabeth Crooke Madelaine Dowd Sarah Feinstein John Giblin Christina Malathouni Chris Moffat Doreen Pastor

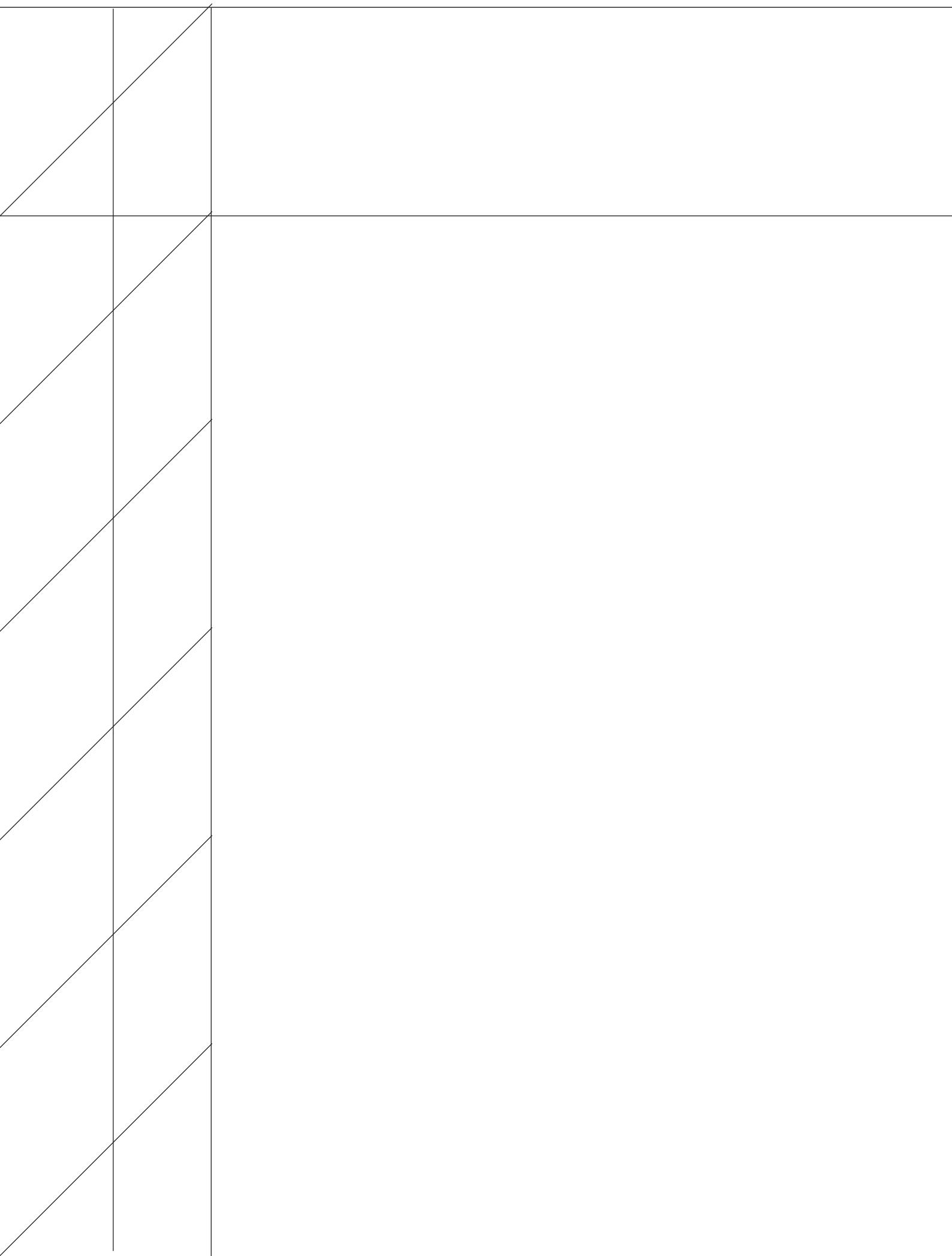
4 Heritage Studies: Critical Approaches and New Directions

Time	Session	Speakers
Morning Parallel Sessions 11:30-13:00 ROOM: Wolfson	DIVERSITY (Multi)Cultural Heritage: New Perspectives on Public Culture, Identity and Citizenship Feminist Arts Practice and Research: Opportunities and a Thorn in the Side Cultural Heritage and Communities: Empowering the Enemy? A case study of Communitarian Participation in Peru Russian Old Believer's Heritage inTransition Stezky/Pathways: Mapping the Cultural Landscape of Czech-American Settlements through Objects, Sounds and Folklore Expanded Interiors: Bringing Contemporary Site-Specific Fine-Art Practice to Roman Houses at Herculaneum and Pompeii When Diversity Comes In: Understanding and Transforming Futures in London Archives and Collections Heritage Enactment as an Information Practice: Towards a Cross-Disciplinary Framework for the Social Inclusion of Refugees and Asylum in the Local Community Transitional Ruins – Putting In-Betweenness to Work at St Peter's Kilmahew Ethnography and the Insider/Outsider Disparity – Rethinking Community Engagement in Heritage Studies	Susan Ashley Jenna Ashton Adriana Arista-Zerga Cristina Clopot Sonya Darrow Catrin Huber Kyle Lee-Crossett Kahina Le-Louvier Hayden Lorimer John Ugwuanyi
Lunch 13:00-14:00	LUNCH FILM SESSION 'You Can't Move It' Short Film and Discussion	Rebecca Madgin Pollyanna Ruiz Tim Snelson David Webb
Afternoon Parallel Sessions 14:00-15:30 ROOM: Music	DIGITAL HERITAGE AND MUSEUM/VISITOR EXPERIENCE Digital Heritage Research: Designs, Epistemologies and Ethics in a World of Big(?) Data Museum Disposals and the Power of Communication Museum Volunteering on Prescription? World Heritage, Archaeological Tourism and Social Value: A Comparative Study in China Mapping Contemporary Art in the Heritage Experience: Creation, Consumption and Exchange Critical Perspectives on Mobilities, Mobile Technology and Heritage Futures Mapping Memory Routes: A Multisensory Approach to Art, Migration and Critical Heritage Studies The Use of Stories to Create Visitor Experience by the National Trust	Chiara Bonacchi and Maria Kryzanska Jenny Durrant Danielle Garcia Qian Gao Rebecca Farley and Niki Black Jen Ross and Michael Gallagher Alda Terracciano Ian Whiteside

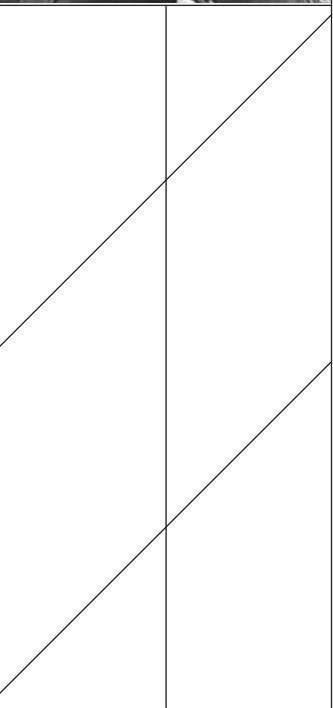
Time	Session	Speakers
Afternoon Parallel Sessions 14:00-15:30 ROOM: Mall	THE ENVIRONMENT AND HERITAGE MANAGEMENT The Inter-Related Natural and Cultural Heritage of Rosa Spinosissima and Scots Roses The Landscape of the Familiar: Continuity and Discontinuity through 'Re-Naturing' Unpacking the Relationship between Heritage Management and Commercial Strategy: The Case of Intellectual Property Protection and UNESCO Heritage Inscriptions for Foodways in Europe Food security and European Heritage: The Botanic Garden as Contact Zone Gates and Gatekeeping: Heritage and Nuclear Waste Heritage in Times of Accelerated Climate Change: Enduring Connections Understanding Factors that Influence Decision-Making in Managing Change in Historic Places of Workshop in England	Peter Boyd Philippa Carter Harriet Deacon David Francis Sarah May Bryony Onciul Ruchit Purohit
Afternoon Parallel Sessions 14:00-15:30 ROOM: Wolfson	POLITICS AND POLICY 'Wicked Problems' and Knowledge Management in Heritage The Politics of Heritage: The Limits of Policy The Rise of European Far-Right and the New Politicisation of Heritage The Heritage-Tourism Paradox in Urban Regeneration and Development Cultural Heritage Law: A Critical Approach Translating Heritage in English Case Law	Ian Baxter Alison Hems Herdís Holleland and Elisabeth Niklasson Aylin Orbasli Sophie Vigneron Charlotte Woodhead
15:30-15:50 15:50-16:50 16:50-17:00	Break Keynote Presentation The Object of Conservation: Negotiating Authenticity, Significance and Time through Heritage Practice Closing Discussion	Siân Jones

6 Keynote Speakers

	<p>Christopher Whitehead Professor of Museology University of Newcastle</p>		<p>Siân Jones Professor of Environmental History and Heritage University of Sterling</p>
<p>Christopher Whitehead has professorships in museum and heritage studies at Newcastle University and the University of Oslo. He has published in diverse areas, including museum history, the theory and practice of art interpretation, and museums and migration. He is currently working on books on analysing display in museums, and European heritages. He coordinates the Horizon 2020 CoHERE project (Critical Heritages: performing and representing identities in Europe) and the Newton Fund 'Plural Heritages of Istanbul' project.</p> <p>CRITICAL HERITAGES OF EUROPE: CRISIS AND CROSSINGS</p> <p>This paper tests out some terms and linkages to provide insights into meanings, invocations and productions of the past in the European present. Finding ways to understand overheated, mobile and multi-scalar circumstances across the mutable, even debatable, territory of Europe is a necessary exercise before responsive forms of beneficial heritage practice can be modelled. If these are no small tasks (effectively, diagnosis and prescription), they are increasingly familiar ones in state- and EU-funded heritage studies, forging a double imperative of critical analysis and instrumental design.</p> <p>Crisis is a term much used in connection with Europe and the EU today, not least by official bodies such as the European Commission, which takes action to mitigate the effects of an 'EU Crisis' marked by social and cultural divisions, nationalisms, tense insider-outsider relations, disparities of wealth, and reduced confidence in the political and social project of the EU. Crisis discourse leads to hopes that the critical condition of Europe can be fixed or healed, whether through economic cures or civil ones. Heritage and memory are overt components in some of these curative projects. Heritage is framed as 'critical for' things: critical for peaceful intergroup relations; identities, local economies, traditions, cuisine, senses of belonging, and so on. However, crisis is upsetting, and at such times people look critically at the world around them, their situations and what has happened to make things as they appear to be. I explore the ways in which people are 'critical about' issues in which heritages play a part, and how.</p> <p>I then think through two different uses of the term crossings. In one usage, 'crossings' helps to problematize a bounded, territorial and static idea of Europe and the European past. This means looking at 'Europe' as not limited to itself, as transactional and made as much of vicissitude, movements and encounters as it is of purpose and tracts of land and sea – a counter to parochialism. How might this perspective, by now a commonplace in much scholarship, become constructive heritage practice? In a second sense, 'crossings' are about how pasts cross over different scales – scales of place, time, and experience – from international and transnational heritage and memory cultures to people's articulations of personhood within their everyday circumstances. More than just a view on global-local relations, the interruptions, translations and clashes between scales may help to explain wicked problems and crises. But then, to what good effect?</p>	<p>Siân Jones is Professor of Environmental History and Heritage at the University of Stirling. She is an interdisciplinary scholar with expertise in cultural heritage, as well as on the role of the past in the production of power, identity and sense of place. Her recent projects focus on the practice of conservation, the experience of authenticity, replicas and reconstructions, approaches to social value, and community heritage/archaeology.</p> <p>THE OBJECT OF CONSERVATION: NEGOTIATING AUTHENTICITY, SIGNIFICANCE AND TIME THROUGH HERITAGE PRACTICE</p> <p>Conservation of the historic environment is an important area of social and material endeavour, which mediates our experience of the past. However, a gulf has arisen between the principles and practices of conservation and the direction of recent cultural theory. Attempting to secure 'the real thing' for present and future publics, conservation frameworks remain wedded to a number of tenets rooted in modernity, in particular the idea that authenticity and value are intrinsic to historic objects, which heritage practitioners simply apprehend, conserve and manage. In contrast, the 'critical turn' in cultural theory has highlighted the mediated nature of knowledge, and ultimately questioned the very existence of the past as a secure objective thing. In heritage studies, a critical gaze has been turned on the whole project of preserving the past, highlighting the construction of its central principles and concepts, as well as the socio-political complexities in which it is enmeshed.</p> <p>Important though these developments are, we now need a more productive and engaged dialogue between critical heritage studies and the heritage conservation sector. Part of the problem is that abstract critiques of conservation foreclose appreciation of the complexity of the issues involved in practice. The objects of conservation can become reduced to subjectively constructed meaning and conservation practitioners to unwitting purveyors of authorised heritage discourses. In the process the complex relationships and skilled practices that characterise conservation of the historic environment are concealed.</p> <p>In this paper I use examples from a multi-sited ethnographic study of conservation practice within Historic Scotland (now Historic Environment Scotland) to highlight the complex practices involved. I argue that conservation involves an intricate process of making and re-making the historic environment, which intersects with other forces at work in its transformation and renewal. Diverse forms of expertise and skill produce different understandings of particular historic monuments, mediated by specific practices, tools and materials. International conservation instruments and national policy documents presuppose an ontology of monuments and buildings as stable, unified objects. However, unruly forces of erosion and deterioration, as well as complex histories of physical modification and changing significance, create sources of instability, disorder and jeopardy. Conservation practitioners expose, negotiate and resolve this instability, however contingently, with a subtlety, reflexivity and indeed critical judgment often neglected in heritage studies. In doing so, they play an active, and at times decisive, role in the biographies of buildings and monuments, (re)assembling them conceptually and materially. Through this work practitioners grapple with conceptions of time, significance and materiality, ultimately negotiating the problem of how to maintain authentic relations with the past for the future.</p>		



8 The Morning Sessions: Brexit and Heritage

	<p>Joseph Flatman Historic England</p>	<p>IDENTITY, VALUE AND PROTECTION: THE ROLE OF STATUTORY HERITAGE REGIMES IN POST-BREXIT ENGLAND</p> <p>A series of Acts of Parliament enable the Secretary of State for Culture to designate a wide variety of historic sites in England, as advised by Historic England. Although focused on the protection and management of sites, an emphasis is also placed on celebrating the sites' history and their place in our national cultural narrative. Drawing on a range of recent casework undertaken by Historic England, this paper explores the place of statutory heritage regimes in post-Brexit England, especially the place that such sites play in the national consciousness and construction of identities by different communities.</p>
	<p>Gregory Judges University of York</p>	<p>'WE WANT OUR COUNTRY BACK': THE ROLE OF THE AUTHORISED HERITAGE DISCOURSE IN THE EU REFERENDUM 2016</p> <p>The polarising nature of the Brexit vote has made it difficult to separate personal concerns from my research. Surveys seeking to explain the reasons behind the UK's decision to vote to leave the EU have focused primarily on economics, immigration and sovereignty. Little thought has yet to be given to the role of heritage in influencing voting intentions. This paper presents the findings of a research project aiming to determine whether the Authorised Heritage Discourse (AHD) could have contributed to a wave of nationalism, which ultimately led to a majority leave vote. Using original research on the AHD at the time of the Brexit vote, this paper examines the AHD's role in creating and maintaining nationalist social attitudes exhibited in polls between 2009-2016. A review of newspapers, social media and online news sources written during the debate yielded a large collection of statements attempting to influence a vote to leave the EU through heritage topics. These aligned closely with the social attitudes previously identified and relied on the AHD to convey meaning. The AHD is seen to have a pervading influence on social attitudes prior to the vote and these are strengthened by AHD inspired arguments during the final months of the debate. In this way, the AHD may have confirmed or altered individual's voting intentions. The paper argues that without diversification, the AHD will continue to support a nationalist agenda. In a post-Brexit future, heritage management can no longer be seen as a benign cultural force and instead needs to be re-examined as an influential factor in the political landscape.</p>
		



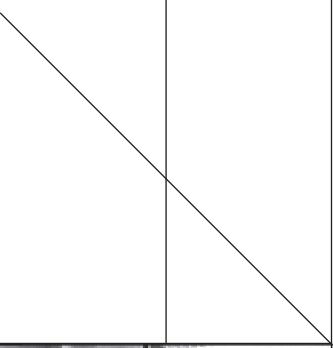
Chiara Bonacchi and
Marta Kryzanska

University College
London



POLITICAL IDENTITIES AT THE TIME OF BREXIT: THE ROLES OF THE PAST AND POST-EXPERT PRACTICES

How are people's perceptions and experiences of the past contributing to shape the ways in which political identities are constructed and expressed? How are material and immaterial aspects of prehistoric and historical periods used to make sense of the contemporary world and of some of its challenges, such as mobility and border control? How are these ideas and views moulded and circulated, and what is the role played by heritage 'expert' practices in this context? Finally, how are Web platforms and 'open' philosophies impacting on the creation of different narratives? Our paper addresses these key questions, by examining the variable ways in which objects, places and practices from the Iron Age to the Early Medieval period are drawn upon today to discuss issues relating to Brexit and the US-Mexican border. We analyse how these 'pasts' are primarily invoked through crystallised and insistent dualities, in order to frame '(hoped for) political identities' (Marichal 2013). We will particularly underline how the barbarism-civilisation opposition and the concept of the Roman Empire and its symbols are leveraged by stakeholders in the pro-leave and pro-remain debate that preceded and followed the referendum held on 23 June 2016, in the UK.

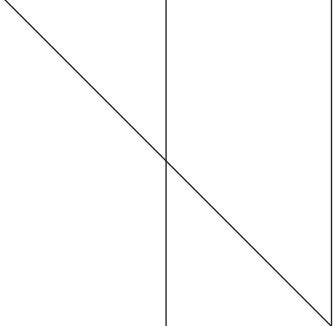
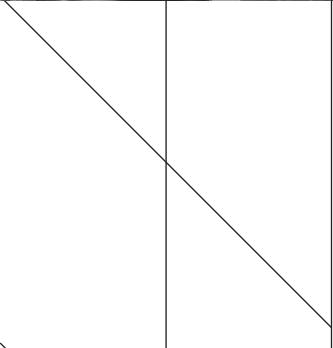


Gonul Bozoglu

Newcastle University

ATTITUDES TO BREXIT IN VISITOR RESEARCH INTO EUROPEAN IDENTITIES: A PRELIMINARY LOOK

As part of the EC-funded CoHERE project (Critical Heritages: performing and representing identities in Europe) I have been conducting visitor studies at museums in relation to people's identities, particularly in relation to place. Questionnaire and interview data have encompassed fascinating issues relating to people's attitudes to Brexit and to Europeaness. This varies according to context: at the newly-opened House of European History in Brussels many visitors identified strongly as European (although I also interviewed one British visitor who voted 'Leave'); at Beamish Museum in the north of England, many visitors professed anti-EU sentiment in favour of an English and/or regional identities. In this short presentation I briefly present the methods before sampling some of the data. Research at other museums in ongoing, so this is a work-in-progress account of what will be a comparative analysis in future.



10 The Morning Sessions: Brexit and Heritage



Kalliopi Fouseki and
Georgios Alexopoulos

University College
London

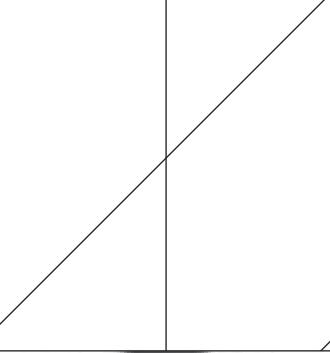


FROM GREXIT TO BREXIT: HERITAGE AND IDENTITY IN THE 'EXIT'

How is heritage being used and abused to negotiate national identities at times of crises? This paper aims to address this topical question by exploring the uses and abuses of various forms of heritage for negotiating and/or reinstating national identities during the Grexit and Brexit climate.

During the last six years, the Grexit and subsequently Brexit rhetoric has predominated European politics and media. The Grexit (a result of the economic crisis) although still desired by a certain segment of the Greek population, was mainly used as a threat by the International Monetary Fund and the European Countries in power against the Greek government and its capability to fulfil the financial requirements imposed by those powers. The Brexit (partly a result of the immigration crisis) was marginally voted by those holding British citizenship as a means to de-attach from EU and re-invest the British monetary contribution to the health and other public services that have been suffering dramatic cuts over the last six years.

In both cases, the roots of the exit rhetoric are not just economic-related but more importantly identity-rooted. In both cases nationalistic movements have been observed cultivating community division. During this climate of economic and identity crisis in both countries, heritage has been used and abused by political powers and media as a means to re-instate a 'new' national (and often nationalistic) identity. This paper unveils what 'forms' of heritage and how have been utilized to reinstate these new identities in the context of European/ global crises that both countries came to face. This paper is based on research funded by the UCL European Institute which specifically looked at uses of heritage during periods of economic crisis in Europe (Fouseki and Dragani 2017).

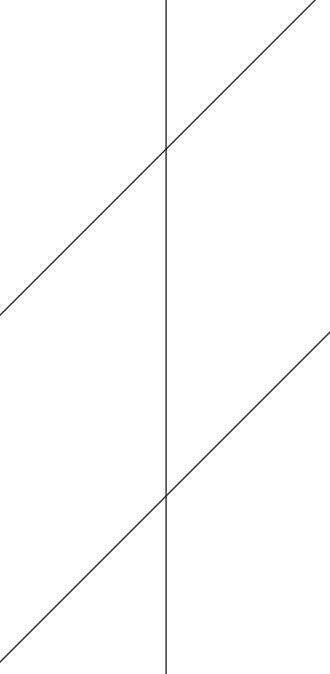


Natasa Urosevic

Juraj Dobrila
University of Pula,
Croatia

VALORIZING THE COMMON EUROPEAN HERITAGE – FROM NATIONAL TO TRANSNATIONAL PERSPECTIVE

The paper will present the current research project related to the models of valorisation of the common European heritage through transnational networks. Bearing in mind the current challenges facing the European Union (such as the economic and migrant crisis, the rise of extremism and populist nationalism), and starting from the recent policy frameworks and strategic recommendations related to the European Year of Cultural Heritage, the author will discuss the results of recent research. The research involved experts from several EU countries and interested local stakeholders, analysing some elements of the common European heritage, such as the former military architecture and fortified heritage. According to the European Cultural Heritage Strategy, cultural heritage is a key factor for the refocusing of our societies based on a dialogue between cultures, a respect for identities and diversity, and a sense of belonging to a community of values. Cultural heritage is also a powerful factor in social and economic development and an important resource in education, employment and tourism. On the other side, it seems that in heritage valorisation projects' national perspective still prevails. The problem arises where it comes to valuation of heritage which has complicated transnational history and significance. Apart from theoretical considerations regarding local, regional, national and transnational dimensions of cultural heritage, the paper will propose some practical solutions related to possibilities of valorisation of the common European heritage, with a special emphasis on Central Europe and Southeast Europe region.





Ataa Alsalloum

The University of
Liverpool School of
Architecture

CULTURAL HERITAGE AND POST-WAR RECONCILIATION IN SYRIA: DAMASCUS AND ALEPPO

Since the start of the Syrian armed-conflict in 2011, statements from both local and international authorities have reported devastating destruction of most of the country's heritage assets. These, along with the loss of lives and of livelihoods of thousands through displacement, today, threaten Syria's cultural heritage and continuity.

This paper presents the destruction of the Syrian heritage through two historical cities, Damascus and Aleppo. Both were moved to the List of World Heritage in Danger in 2013. The heritage values of both cities go beyond the designation as World Heritage Sites. This paper questions if the historic, economic, identity and intangible values of Old Damascus and Old Aleppo, along with their authenticity, integrity and outstanding universal values, would be the drivers for a holistic post-conflict reconciliation. In an attempt to answer this, an investigation into heritage policy documents, issued by UNESCO, ICOMOS and the Council of Europe, is conducted to propose guidance and strategies for inclusive reconciliation for Damascus and Aleppo, and maybe elsewhere in Syria.

Despite witnessing the conflict in Syria, both cities experienced different levels of destructions. Damascus is more fortunate than Aleppo; as the destruction in the latter are huge and varied from demolitions of partial buildings, the Citadel and Great Mosque, to the destruction of whole areas, such as the souks and khans. Therefore, different approaches for reconciliation might be applied, which would include intervention, restoration and/or reconstruction.



Elizabeth Crooke

Ulster University

'THE FEARFUL OBJECT': THE HERITAGE OF CULPABILITY AND BLAME

The authentic object that carries significant meaning for an individual or a community can be a powerful touchstone to the past. Those objects associated with traumatic pasts will be tangible reminders of violence, suffering and/or sacrifice. In regions of former conflict the establishment of peace is a phased process and tensions remain. Remembrance processes, leading to the formation of memorial museums and archives, provide a tangible reference point to life changing events and periods now consigned to memory. With the creation of an archive there is an obligation for the surviving to remember. When placed on public display, maybe to mark anniversaries or as part of ongoing political campaigns, this material culture can give substance to associated political rhetoric. This paper focuses on the idea of a 'fearful object' – the consequences of which has the potential to go beyond the notion of difficult and contested heritage to suggesting culpability and asking us to consider liability, blame, guilt and responsibility.

12 The Morning Sessions: Conflict



Madelaine Jane Dowd

Royal College of Art

A NEW APPROACH TO RECONSTRUCTING DISASTER ZONES WITH A RESPECT FOR THE CULTURAL HERITAGE, AND WHAT THE DESIGNER'S ROLE IS WITHIN THE RECONSTRUCTION

A new way of communicating disasters is needed and has the potential to impact a new audience through the affordances of the medium. A better understanding and critique of the forms of synthetic empathy being communicated currently could inform and direct communication of disasters to benefit humanity. The aim of this presentation is to critique widespread communication that has been translated into a new medium away from the popular widespread media imagery, and into reinterpretations through multimodal experiences that allow defined interactions. The notion of getting the general public as the audience and gaining their interest on the matters to allow an empathic connection towards something intangible has the potential to block any positive action (Batson, 1990). This is due to the fact that empathy is a product of experience; an empathic reaction is formed from being able to relate to someone else's situation (Reik, 1949). Without this connection, there is a potential to lose the attention of the audience due to the dissociation with their own reality. This is where the interest lies in the synthetic empathy, formed through a spatial narrative within multimodal information experience design.

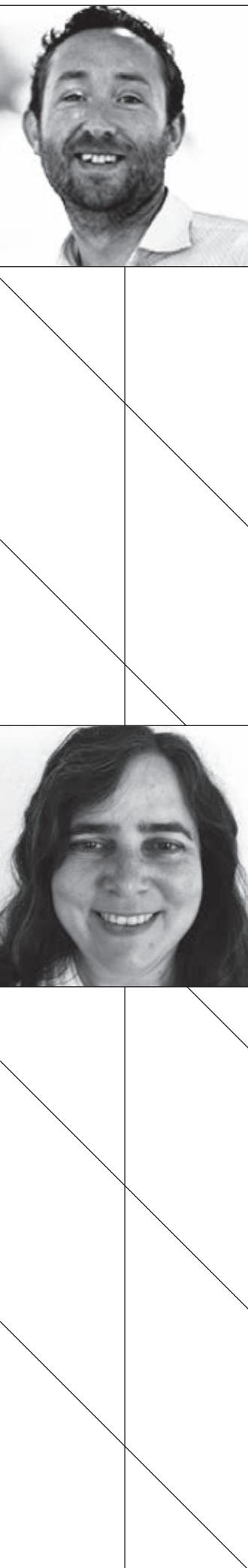


Sarah Feinstein

University of Manchester

POWER IN PLACE: THE SOCIAL HISTORY OF MAZE LONG KESH PRISON

Post-conflict and transitional societies seeking to confront the past for the purpose of peace-building and reconciliation have used a variety of mechanisms. One approach has led to the transformation of the 'sites of memory' associated with conflict into sites of conscience, such as memorial museums (Williams 2007). In Northern Ireland, the visible traces of the past in the present remain points of contention, and the repurposing and reconceptualisation of these spaces of political violence has manifested in a complex and contradictory strategy intimately linked to the materiality of erasure. Perhaps the most evocative example of this lies with the demolishing of the iconic Maze Long Kesh Prison from the physical landscape and its contentious and continuing existence in the symbolic landscape. This State-led heritage management policy with its prescriptions to forget has conversely opened up a space for grassroots cultural engagement to remember. This paper examines the approach of two projects: the Prisons Memory Archive and Coiste na nIarchim's Irish Republican Prison Craft: Making Memory and Legacy. Through an examination of archival material and conversations with practitioners and participants, I will unpack how these cultural projects' offer an innovative set of protocols for heritage management and the interpretation of contested public history. The potential of foregrounding the social history at sites of conflict will also be explored for its contribution as a platform that resist closure and open discourse.

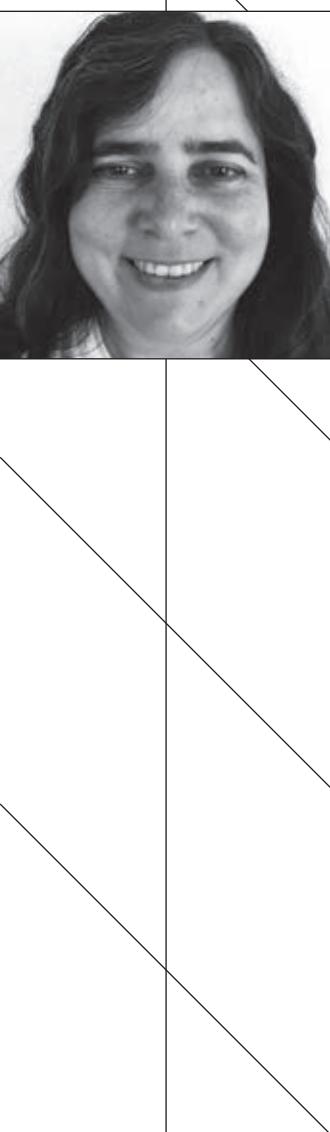


John Giblin

British Museum

COUNTER-MAPPING AUTHORISED DEVELOPMENTAL ACCOUNTS OF EXPERIENCE AT AN INTERNALLY DISPLACED PERSONS CAMP IN NORTHERN UGANDA

This paper presents and discusses the results of counter-mapping research at a former Internally Displaced Persons (IDP) camp, Pabbo, in Northern Uganda, undertaken in collaboration with Uganda National Museum in 2016. Pabbo was a small settlement that became an IDP camp during the Northern War (1986 to 2006). At the height of the conflict, c. 70,000 residents were imprisoned within a 1 km x 1 km area at Pabbo. Since the war, Pabbo, like other IDP camps in the region, has been recycled into a trading centre by former IDPs and new residents, while a resident's committee is preserving parts of the camp as heritage and seeks to build a museum. The research presented here employed participatory counter-mapping techniques with current and former residents of Pabbo. Using interviews and aerial photographs, whilst located at each locale, residents created sketch maps of their daily domestic lives at their pre-conflict, conflict, and post-conflict homes. The mappings, and the meanings attached to them, are spatialisations of resident reflections on their every-day experiences before, during, and since the war. These memory-based accounts can be contrasted with authorised textual spatialisations of resident experience produced by developmental organisations during the war. The research highlights the emotional and political agency of residents as they have expressed different needs and concerns during and since the violence, agency that post-conflict resettlement policies and practices have denied by relying on earlier developmental representations. This research is located at the intersection between contemporary archaeology, emotional geographies, and critical heritage studies.



Christina Malathouni

Liverpool University

HERITAGE CRITERIA FOR POST-WAR MENTAL HEALTHCARE FACILITIES AND THE POTENTIAL OF ARCHITECTURAL HERITAGE IN THE FIGHT AGAINST STIGMATISATION

My research looks at the heritage potential of post-war mental healthcare facilities in England, following the launch of the National Health Service in 1948.

The principal research questions are:

- Do existing systems of heritage evaluation allow for users' perspectives (patients, doctors, nurses, visitors) to be taken into consideration?
- Could historic facilities seen as heritage serve to embed the reality of mental health and mental illness in public consciousness and therefore contribute to the fight against stigmatisation? In sharp contrast to the extensive scholarship on English asylum architecture, scholarship on twentieth-century mental healthcare facilities in England remains largely fragmentary. In addition, not only is post-war architecture a priority for the heritage sector, but also the role of architecture and heritage in relation to mental health is particularly topical. A project by UCL, 'The Social Invisibility of Mental Health Facilities' (2017), has raised the issue of 'inequality in provision' between spatial aspects of physical and mental healthcare. Also in 2017, novel explorations of the potential of heritage have been invited: in February, 'Heritage 2020' of the Historic Environment Forum, focused on diversity, including a mental health perspective; and in March, the Churches Conservation Trust's conference on 'Health and Heritage' focused on the benefits of heritage for health, including mental health. The presentation will focus on two case studies: two new Admission Units by Powell and Moya, one of the most important post-war architectural practices in England, with a great number of their buildings listed at Grade II and Grade II*.

14 The Morning Sessions: Conflict



Chris Moffat

Queen Mary University
of London

ARCHAEOLOGICAL SPACE AND THE POLITICS OF HERITAGE IN CONTEMPORARY PAKISTAN

This paper builds on recent critiques of 'horizontalism' in the study of space to consider how ideas of sovereignty in Pakistan have been articulated against or informed by challenges on a vertical axis. Vertical variations in the exercise of authority in Pakistan will be obvious to those familiar with the continuing controversy over US-directed drone warfare in the North West of the country – its ambiguous relationship to territorial sovereignty and indeed to Pakistan's army's own muscular Zarb-e-Azb offensives in Waziristan and elsewhere. But rather than address this problematic of politics and verticality from the air, I am interested to delve underground, into the archaeological record, to understand the manner in which ideas of history and heritage condition claim to power and legitimacy in Pakistan. The paper will explore, first, the significance of archaeological spaces for intellectuals and political thinkers in the early post-colonial state as they grappled with Pakistan's uncertain inheritance – the question of what, exactly, 'the past' should mean for Pakistan, a state born of rupture in 1947 and then partitioned again in 1971. Second, it will consider how archaeological spaces have propelled critical interventions in Pakistani politics and society, focusing on the relationship between built heritage and new architectural responses to problems of precarity, insecurity and fragmentation in the country. The paper will draw on research with non-state heritage initiatives in Lahore while also interrogating the work and thought of Karachi-based architect Yasmeen Lari and her 'Heritage Foundation of Pakistan'.



Doreen Pastor

University of Bristol

DIFFICULT HERITAGE, HERITAGE THAT HURTS OR DARK TOURISM? VISITOR EXPERIENCES AT MEMORIAL SITES IN GERMANY

Williams (2007) claims in his book *Memorial Museums* at the time of publishing that 'more memorial museums have been opened in the last 10 years than in the past 100 years'. As examples, he lists the Robben Island Museum Cape Town opened in 1997 and the most recent World Trade Centre Memorial which opened in 2009. These sites also seem to attract rising visitor numbers with Auschwitz-Birkenau breaking the visitor record of two Million in 2016 and the World Trade Centre now counting amongst the top 10 visitor attractions in New York. The memorials are established with the core message 'Never Again' and yet, we can observe frequent complaints about visitor behaviour at these sites. Headlines such as 'Is Auschwitz a place of selfies?' (Margalit, 2014) or 'Berlin's Holocaust Memorial is not a place for fun selfies' (Faiola, 2017) spark lively debates. Nevertheless, very little is known about the visitor's experience of these sites. My PhD research investigates the visitor experiences at four memorial sites in Germany: the Flossenbürg concentration camp memorial, the Ravensbrück concentration camp memorial, the House of the Wannsee Conference Memorial and the GDR political prison Bautzen II. I have conducted structured interviews using a questionnaire in addition to ethnographic research, i.e. accompanying visitors as a participant observer during their visit. For this presentation, I would like to present the key findings of my visitor research, the challenges of managing these sites for the contemporary tourist and the need for further research in this field.



Susan Ashley

Northumbria
University

(MULTI)CULTURAL HERITAGE: NEW PERSPECTIVES ON PUBLIC CULTURE, IDENTITY AND CITIZENSHIP

This presentation will introduce my AHRC Leadership Fellowship in heritage studies that began in September. My project seeks to understand the ways that immigrant and ethnic communities engage with their heritage through public cultural organisations outside of mainstream institutions. The project draws attention to how and why organisations express cultural heritage, with heritage not always understood as buildings and objects, but as traditions, characteristics and ways of thinking drawn from the past. The study will examine the structures and processes of (multi)cultural organisations, their stakeholders and audiences, and their motivations. It will also ask how such heritage activities might express new ideas about belonging and citizenship, and how organisations might participate more extensively in heritage and cultural policy-making.

The research focuses on seven case study organisations in the North of England. It will document, analyse and compare, in dialogue with case study partners, their organisational environments and practices that deploy public heritage expressions - including creative or exhibitionary or museum activities. Analysis will seek to understand how the negotiation and adaptation of heritage represents a potential source of tension, as well as solidarity, within both communities and wider society. Case studies include the Manchester Jewish Museum; Centre for Chinese Contemporary Art; Vamos; Sangini; the Angelou Centre, the Iranian group Women Together for Community, and the virtual site Everyday Muslim.



Jenna Ashton

Digital Women's
Archive North CIC
(DWAN)

FEMINIST ARTS PRACTICE AND RESEARCH: OPPORTUNITIES AND A THORN IN THE SIDE

The first half of the presentation discusses the opportunities presented by a feminist arts practice within heritage discourse, showcasing specific projects and research successes. The second part of the presentation reveals some of the institutional and disciplinary challenges in attempting to work through a feminist practice towards an understanding of critical heritage. Specifically, how feminist arts practice, driven by a politics of equality, can be perceived as 'a thorn in the side' of existing structures, processes and theoretical positions.

16 The Morning Sessions: Diversity

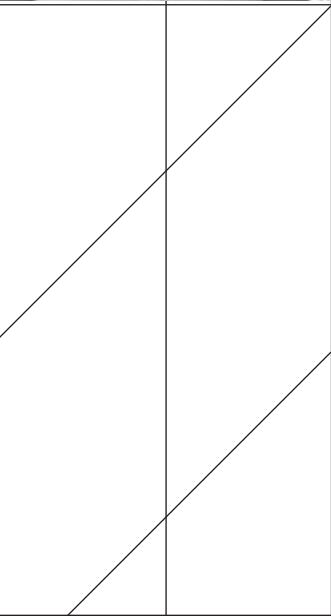


Adriana Arista-Zerga

University of
Nottingham

CULTURAL HERITAGE AND COMMUNITIES: EMPOWERING THE ENEMY? A CASE STUDY OF COMMUNITARIAN PARTICIPATION IN PERU

The protection of cultural heritage changes with time, not only in the international documents or conventions, but also the concepts and the studies about it focus on different aspects, for example, tangible heritage, landscapes, community participation, etc. In the same way, the idea of the participation of communities with cultural heritage protection changed through international and national bodies, as well as because of the interest of communities themselves. There are two important things that we have to consider, the first one is that we already know that there are people related to tangible and intangible heritage (e.g. because they live near the place, or because of the use of traditional knowledge, etc.). Their participation is necessary for the protection of cultural heritage as well as its ability to become an important element of development and change as part of their identity. Additionally, the relationship between cultural heritage and communities in many cases is full of conflict e.g. communities are perceived as enemies which can harm/destroy cultural heritage. Thus, I will focus on an experience in Peru related to cultural heritage which shows that the relationship between cultural heritage and communities has problems and conflicts, and what can be done to try to build a successful relationship without putting the cultural heritage at risk.



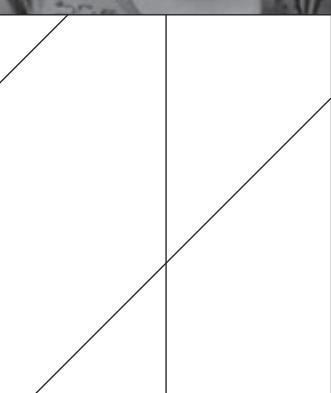
Cristina Clopot

Heriot-Watt University

RUSSIAN OLD BELIEVERS' HERITAGE IN TRANSITION

This presentation will question the current heritagisation processes in the community Russian Old Believers of Romania. Their ancestors left Russia in the seventeenth century, following a schism with the mainstream Russian Orthodox Church. Their religious practices placed a great emphasis on continuity with a form of Orthodoxy preserved since the Christianisation of Russia in the 9th century. Following a period of persecutions due to their resistance to changes, devotees of the Old Belief left Russia, spreading around the world. Resettling in a different community, Old Believers had to reconstruct the ethnic narrative in correspondence with their hybrid position as Russians living across the border.

Concentrated on the present-day Romania, more than 300 years after their departure from Russia, this presentation will discuss some key patterns of their heritage processes in the post-socialist country. The main focus of this discussion will be set on the performance of heritage and commodification processes present in the areas of major touristic interest, such as the Danube Delta. With different strategies for staging Russianness, Old Believers perform their ethnic identities to attract tourists in local events, visit houses and religious sites. Traditional singing groups capitalising on the rich intangible heritage will also be considered. The positive and negative effects of such uses of heritage bring in the community are discussed in reference to ethnographic data.





Sonya Darrow

Independent

**STEZKY/PATHWAYS: MAPPING THE CULTURAL LANDSCAPE OF
CZECH-AMERICAN SETTLEMENTS THROUGH OBJECTS, SOUNDS AND
FOLKLORE**

My research/art practice is guided by being a product of two cultures, Czech and American, and its 'sense of place' being in Cedar Rapids, Iowa, the largest Czech settlement in the US. There were markers in my research, which lead my cultural investigations from the personal to the communal; to explore areas of Czech heritage outside of my own 'sense' and into a more communal interpretation of 'place'. I developed the folk identity '(319)Czech' as a symbol of my Czech ancestry. I use this identity to engage heritage communities as a method for Stezky / Pathways (funded by National Endowment for the Arts and partnership with National Czech and Slovak Museum and Library). This socially engaged intermedia project follows pathways inspired by Czech settlements; engaging communities through presentations/ discussions about cultural identity and sense of place. The project uses the methods of art and auto-ethnography to investigate the cognitive and material layers that define the invisible landscape of heritage. Stezky / Pathways maps the current state of heritage through patterns of expression based on material folk life of the region to explain the complex roles of the individual, the community, and 'sense of place'. The project deals with the parallels that occur between the two homelands (i.e. Protivin/Protivín), their cultural identities along with the span of time between the rootedness/uprooting of heritage - from the limbo state of 'being' to the vestige of an era. The outputs of the project provide a foundation to seek new ways to preserve heritage while re-establishing the connection between communities in Iowa and Czech Republic.



Catrin Huber

Newcastle University

**EXPANDED INTERIORS: BRINGING CONTEMPORARY SITE-SPECIFIC
FINE-ART PRACTICE TO ROMAN HOUSES AT HERCULANEUM AND
POMPEII**

This presentation will showcase Expanded Interiors, an interdisciplinary, AHRC-funded research project drawing contemporary site-specific, fine art practice into a unique dialogue with ancient Roman wall paintings and architectural remains at the UNESCO World Heritage Sites, Herculaneum and Pompeii. It asserts that juxtaposing Roman archaeology and artefacts with contemporary site-specific work will allow for the development of new approaches in site-specific art, and fresh display forms for artefacts within on-site archaeological and fine art contexts, while also deepening our understanding of Roman wall painting. Its practice-led, interdisciplinary, experimental approach explores dialogue with heritage as a means to critically reflect upon contemporary and historical practices, while responding to the complex nature of these iconic archaeological sites within a contemporary context. Expanded Interiors will develop site-specific, fine art installations within and in response to two Roman houses: Casa del Criptoportico (Pompeii) and Casa del Bel Cortile (Herculaneum). The integration of replicas, both technical and distorted, will form part of each respective display.

18 The Morning Sessions: Diversity



Kyle Lee-Crossett

University College
London

WHEN DIVERSITY COMES IN: UNDERSTANDING AND TRANSFORMING FUTURES IN LONDON ARCHIVES AND COLLECTIONS

Diversity is a highly mobile buzzword that generally refers to strategies of access to and inclusion in heritage. It appears across policies, education, and outreach programmes, but what does 'diversity' actually mean and do in terms of everyday collections practice? Through ethnographic research and big data analysis of how diversity is used on the websites of over 600 public archives and collections in London, this presentation shows that diversity is rarely thought of as coming into the 'core' work of archives and collections. More often, diversity is relegated to the margins and used to 'translate' the core mission and objects of a collection between the public and the institution. This presentation argues that what is at stake in taking up diversity is the ability to transform—rather than merely translate—the work of heritage collections for the future. Building on the work of the Heritage Futures research programme and critiques of the conservation paradigm, these early PhD research findings to provoke discussion about the impact (and lack thereof) of diversity on the interdisciplinary field of collections practice it encompasses.



Kahina Le-Louver

Northumbria
University

HERITAGE ENACTMENT AS AN INFORMATION PRACTICE: TOWARDS A CROSS-DISCIPLINARY FRAMEWORK FOR THE SOCIAL INCLUSION OF REFUGEES AND ASYLUM SEEKERS IN THE LOCAL COMMUNITY

According to the 2016 Annual Global Trends report published by the United Nations High Commissioner for Refugees, every minute of the day, 20 people are uprooted from their homes by conflict and persecution. Displacement is a traumatic experience and it is therefore paramount for host societies such as the UK to understand how they can best facilitate the reception and inclusion of people forced to exile. Yet this is not an easy endeavour: social inclusion is a complex process that builds on both the capacity to fully engage with the cultural, social, political, and economic dimensions of society, and the development of a sense of belonging and recognition. Different disciplines have conceptualised it in different ways. From an information science perspective, providing migrational individuals with the capacity to make sense of their new environment can promote social inclusion, while from the heritage viewpoint, it is about fostering a sense of belonging by allowing people to enact a remote past within the local present. This presentation will argue that it is necessary and possible to combine these two approaches. Within this scheme, heritage enactment is considered as an expressive information activity. This can contribute to a better understanding of how social inclusion of refugees and people seeking asylum can be fostered at large.



Hayden Lorimer
University of Glasgow

TRANSITIONAL RUINS – PUTTING IN-BETWEENNESS TO WORK AT ST. PETER'S-KILMAHEW

Sites in transition – either passing into dereliction or under construction - are usually viewed as places of danger and transgression, from which the public should be excluded. But what if the 'in-betweenness' of such sites could be set to work? The question is of general notice for diverse historic places and cultural landscapes facing uncertain futures. This presentation considers one specific instance at a notable heritage site. Overlaying a local history of early Christianity, medieval nobility, and nineteenth-century estate gentry, St Peter's seminary at Kilmahew opened to critical acclaim in 1967 as vanguard British architectural Modernism.

It was abandoned fifteen years later. Today's ruined remains are internationally celebrated but controversial. Subject of repeated calls for demolition and full restoration, St. Peter's has frustrated all previous attempts to 'fix' its future.

Plans for occupying the site as a transitional ruin have been developed by NVA, public arts charity, in collaboration with 'The Invisible College'; a research community involving the authors. Together they have co-curated a public programme of creative practice on-site, using participatory methods to encourage stakeholders to revise traditional ways of 'fixing' places, embracing models of dynamic, incomplete, and agile occupation. Having 'unlocked' the site's ruinous future, NVA is readying St Peter's for its latest transition: from a ruin into its inverse, a (re)construction site. The presentation will reflect on this collaborative research journey, and the use of sites like Kilmahew as living labs for new conceptual thinking, concerned with experimental ways of caring for heritage futures, legally, socially and creatively.



John Ugwuanyi
University of York

ETHNOGRAPHY AND THE INSIDER/OUTSIDER DISPARITY - RETHINKING COMMUNITY ENGAGEMENT IN HERITAGE STUDIES

The use of ethnography in heritage research has become very common by both outsiders and insiders to the researched; one is considered an outsider when s/he is not indigenous (is heterogeneous) and insider when indigenous/homogeneous to the research subject(s). This study interrogates the disparities between assuming an outsider or insider identity. What advantages or disadvantages can be gained from assuming either of the positions? What is the implication of such position to 'community engagement' in heritage? The work draws from my ethnographic fieldwork experience in Nsukka, a locality in Southeastern Nigeria. It is set to examine the contents of a typical Igbo 'Village Square' in the context of the discourse on museum and heritage preservation. Seven villages were purposively selected and observation, in-depth interview, and Focus Group Discussion (FGD) are the ethnographic techniques employed. Forty-one persons were interviewed and six FGDs held. As a member of the culture area, I am an insider but was subtly-treated as outsider, which influenced the research process with implications on result. Further findings show that commensality (informality) is required to achieve results. Again, the experience altered the application of a strictly-western ethnography in the African context which challenges the purpose of community engagement as currently used in heritage studies.

20 Lunch Film Session



Rebecca Madgin,
Pollyanna Ruiz, Tim
Snelson and David
Webb

University of Glasgow
University of Sussex
University of East Anglia
Newcastle University



'YOU CAN'T MOVE HISTORY'

'You Can't Move History' is part of a tagline used by the Long Live Southbank campaign team to prevent the relocation of the skate spot located in the Undercrofts of the Southbank Centre. This 22 minute film, which was awarded 'Best Research Film, 2016' in the AHRC Research in Film awards, was designed to better understand the role of young people in the dispute concerning proposals to redevelop and expand the Southbank Centre's arts complex in central London, leading to the loss of its historic Undercroft skate spot. While statutory consultees saw the heritage value of the site in terms of the wider riverscape and the story of brutalist architecture, the youth and community-based nature of skateboarding heritage was harder to articulate in policy terms. This is the problem that the film set out to address. The film articulates the voice of the skaters and in doing so challenges existing notions of heritage value by focusing more on the experiential and emotional values of the Undercroft. The film, funded by the AHRC's Care for the Future initiative, is a collaboration between producer Paul Richards from Brazen Bunch, director Winstan Whitter, a long-time skater and filmmaker, and four researchers from East Anglia, Glasgow, Newcastle and Sussex.



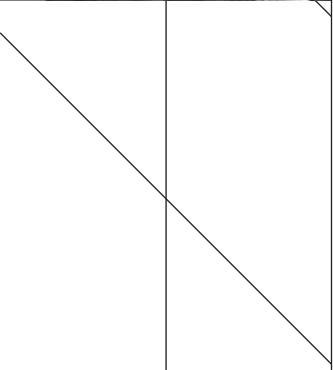
Chiara Bonacchi and
Marta Kryzanska

University College
London



DIGITAL HERITAGE RESEARCH: DESIGNS, EPISTEMOLOGIES AND ETHICS IN A WORLD OF BIG(?) DATA

Digital heritage is an emerging area of research that started to be scoped towards the end of the 1990s, but is now being substantially rethought of, to reflect critically on the impact of the changes that have been reshaping the media and communication landscape over the past two decades. These changes encompass the rise of a more dramatically interconnected Web and of 'big' data, characterised by sheer velocity, volume and variety, and by a flexible, fine-grained and relational nature (Kitchin 2014). The same infrastructures supporting digital cultural engagement and the management and workflows of heritage organisations can, to some extent, be used as Web archives to search, mine and analyse heritage data. Despite increasing interest in digital heritage, however, the number of studies that have engaged with big data to answer heritage related questions is still low. Our presentation will draw on research on public interactions with the past through social media and crowdsourcing sites, to show the tensions between using these platforms as research spaces versus considering them contexts of heritage production in their own right. We will also discuss the utility of big data to undertake research in the cultural heritage (CH) domain, the methods and workflows that can be adopted, how they can be combined with smaller data analyses and the impact of these practices on cultural heritage in epistemological and ethical terms. What new questions can be asked and how can they be answered?

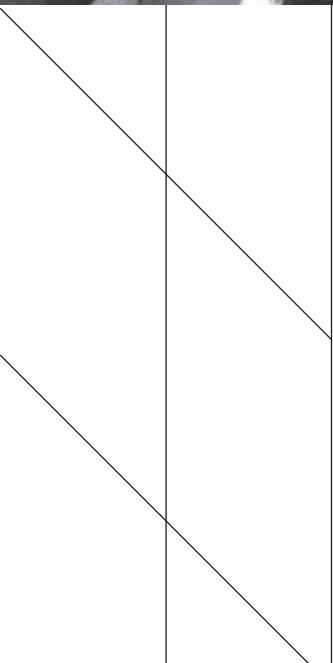


Jenny M. Durrant
University of Leicester

MUSEUM DISPOSALS AND THE POWER OF COMMUNICATION

Museum collections are ever-changing reflections of our past, actively formed by the professionals who work with them and shaped by the decisions they make. As centres for sharing heritage, UK museums are exemplary beacons for public communication through exhibition, digital and physical engagement. But some core practices which shape these museum collections remain hidden behind closed doors. One such practice is Disposal – the process by which museums formally remove objects from their collection. Despite ethical best-practice guidance advocating transparency of process, the profession is reluctant to involve stakeholders or the public in the decision-making processes for objects which may no longer meet a museum's needs. At the heart of the disposal practice are two themes: the difficulties of valuing heritage objects for their intellectual, aesthetic and financial qualities, and how communication can be both an opportunity for transparency and a threat to professional certainties.

I will explore how communication is (or isn't) used for public engagement within this particular area of controversial and difficult decision-making. I will propose a spectrum of communication that is used both consciously and subconsciously by museum practitioners, and is likely applicable to other areas of heritage practice. I will identify some of the implications arising from the professional withholding of power, and aim to shine a light on a process which is at the heart of museum collections and the heritage stories they tell.





Danielle Garcia
Imperial War Museum

MUSEUM VOLUNTEERING ON PRESCRIPTION?

Inspiring Futures: Volunteering for wellbeing (2013-2016) provides longitudinal evidence that museums and galleries are highly effective settings for supporting local services through 'social prescribing' to improve peoples' wellbeing and health recovery. From October 2013 – December 2016, Imperial War Museum (IWM) North and Manchester Museum delivered a volunteering, training and placement programme across 10 heritage venues in Greater Manchester to collectively achieve improvements, consistency and quality in volunteering practice as a key route to transforming wellbeing. Over 230 people were recruited, 75% of people were in receipt of a benefit, many of whom were long term unemployed, isolated and struggling with poor mental health. Our heritage venues provided a stimulating and reflective environment to support social isolation and wellbeing inequalities. It helped people from disadvantaged or vulnerable backgrounds to believe in themselves, increase their confidence and most importantly helped people realise their full potential to take that next step in supporting their own wellbeing.

Over 75% of participants reported a significant increase in wellbeing after 1 year, 30% found employment or new opportunities for getting into work.

The findings tell us that the project has generated social and economic value of approximately £2 million across the three years. Projects like this could alleviate resource pressures on local health and care and support services. At the same time the project has changed perceptions about galleries and museums as assets for recuperation and improving health. Full reports, case studies and films can be found here www.volunteeringforwellbeing.org.uk



Qian Gao
University of Stirling

WORLD HERITAGE, ARCHAEOLOGICAL TOURISM AND SOCIAL VALUE: A COMPARATIVE STUDY IN CHINA

This presentation explores the complex relationship between World Heritage designation, archaeological tourism and social value in contemporary China. It intends to provide an innovative insight into such connections by scrutinising the impact of archaeological tourism on the social values that local communities attribute to archaeological sites that are either inscribed as UNESCO World Heritage Sites or in the process of becoming one. The growing commercialisation of archaeological sites for tourism, compounded by the rising influence of the World Heritage designation process, has greatly affected the lives of communities in the immediate vicinity of archaeological sites. One way to comprehend such an effect is to analyse the changes in the social values assigned to those sites by their local residents. This is because archaeological tourism has an ability to (re)create and modify those social values attributed to archaeological sites by their local population, by changing their function, capacity, quality and meaning. In this process, the UNESCO World Heritage List also plays an important role in providing advice on the touristic transformation of these sites in preparation for World Heritage inscription, especially during the pre-nomination period. The archaeological site of Daming Palace and the Huashan rock art area are taken as two case study sites. Both sites are excellent examples when it comes to representing Chinese archaeological sites in the two main phases of attaining World Heritage status; nomination and full designation. The ultimate goal of the research is to encourage further reflection on the existing management mechanisms of archaeological heritage worldwide.

Rebecca Farley and
Niki Black

Newcastle University
Leeds University

MAPPING CONTEMPORARY ART IN THE HERITAGE EXPERIENCE: CREATION, CONSUMPTION AND EXCHANGE

This research critically examines the creation and reception of site-specific artworks commissioned for heritage sites in the UK. With strong support from the Arts Council England and heritage sector organisations such as the National Trust, this is an area of activity that has expanded considerably over the last decade. However, despite strong advocacy arguments made for the value of such projects, the broad landscape of this practice, its specific nature and the actual impact of these projects on their producers and audiences, has been largely unexamined either by the sector or within academia. It is this specific gap that our research aims to address. In addition to mapping the scope and recent history of the contemporary art in heritage field the project will track the creative development, public presentation and reception of four new temporary art commissions at three heritage properties in North East England. These commissions will be delivered in partnership with the Churches Conservation Trust and with the National Trust, as part of its 2018 Trust New Art programme. Using a case study approach, longitudinal interviews and focus group activity, we will examine the impact of each of these commissions from three key perspectives: those of the participating artists, the host sites and visiting audiences. This short presentation provides an introduction to Mapping Contemporary Art in the Heritage Experience, a three-year collaborative research project at Newcastle University and Leeds University (2017-19) which is funded by AHRC.



Jen Ross and Michael Sean Gallagher

University of Edinburgh

CRITICAL PERSPECTIVES ON MOBILITIES, MOBILE TECHNOLOGY, AND HERITAGE FUTURES



Cultural heritage educators have long sought 'nomadic resources' (Hsi 2003) which can move in heritage spaces and prompt visitors to 'experiment further in the real setting rather than providing an escape from that setting' (p.309); and 'seamless visits' which bridge locations and times (*ibid*). Working with mobilities theory (Sheller and Urry 2006) can produce useful understandings of engagement as mobile; and of mobile devices as making new arrangements between cultural heritage, movement, and public and private spaces. These new arrangements are experienced and explored as people use technology to 'mobilise place and memory together to create new forms of digital network memory' (Frith and Kalin 2016, 44). Evoking and creating histories with cultural heritage objects is a key dimension of a sense of ownership of those objects, and multiple mappings of place and meaning, including 'social, emotional, psychological, and aesthetic' (Hjorth and Pink 2014, 42), emerge from digital mobile practices and artefacts.

This presentation will highlight relevant research being done in the field of digital education and around cultural heritage engagement and learning, and outline how this might be useful in broader critical heritage studies contexts. Building on the recent AHRC-funded Artcasting project, and past projects exploring methods for exploring individuals' social topologies and trajectories, we discuss how mobile technology and mobilities thinking can extend heritage practices into lived urban experience, surfacing hidden memory and transient connections. We will also critically examine issues of privacy and surveillance which accompany data intensive mobile heritage experiences.

24 The Afternoon Sessions: Digital Heritage and Museum/Visitor Experience



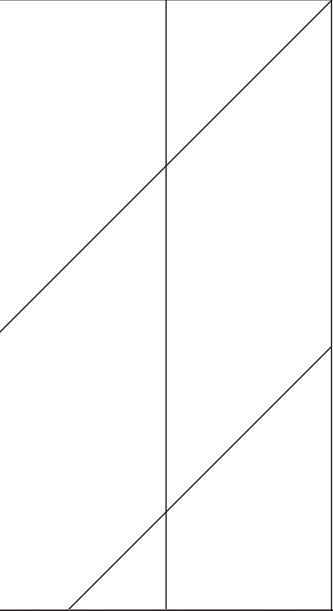
Alda Terracciano

University of
Gothenburg

MAPPING MEMORY ROUTES - A MULTISENSORY APPROACH TO ART, MIGRATION AND CRITICAL HERITAGE STUDIES

In this presentation I will discuss the digital arts and heritage project 'Mapping Memory Routes of Moroccan Communities', supported by the Heritage Lottery Fund, and developed in collaboration with the Al-Hasaniya Moroccan Women's Project and Making Communities Work and Grow (MCWG) community group, Politecnico di Milano, Queen Mary, University of London, and the Centre for Critical Heritage Studies. The presentation addresses the research question at the centre of my practice of how to involve migrant communities in the creation of a globally connected multisensory heritage and a more socially inclusive urban design and planning. It does so by analysing the production of an interactive multisensory digital installation, which explores the living intangible heritage of members of Moroccan communities, engaged in a series of memory sessions on their everyday life. The installation includes a digital interactive sensorial map of Golborne Road (also known as Little Morocco), populated by physical objects related to various aspects of Moroccan cultural heritage, each requiring a different sense to be experienced (smell, taste, sight, hearing, touch). Augmented Reality (AR) and olfactory technologies have been used to superimpose pre-recorded video material and smells, sourced from people of Moroccan descent living, working or visiting Golborne Road, to the objects.

As a result, the neighbourhood is represented as a living museum of cultural memories, taking audiences beyond the regime of the visual, and awakening a critical approach to cultural stereotypes and the formation of cross-cultural heritages in the UK for their role in the democratisation of urban design and society.



Ian N Whiteside

Sheffield Hallam
University

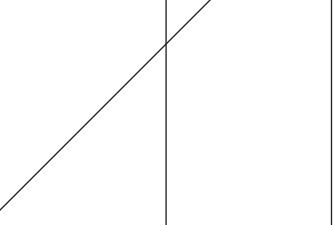
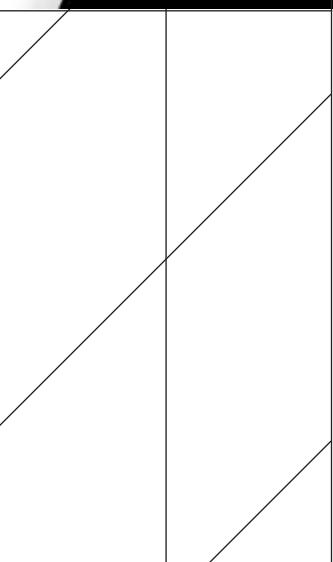
THE USE OF STORIES TO CREATE VISITOR EXPERIENCE BY THE NATIONAL TRUST

This research examines how people working in heritage attractions use stories to create meaning for visitors: this meaning the form of stories is an important part of the visitor experience. An excellent visitor experience leads to repeat visits which therefore lead to increased income for the organisation.

People are attracted to visit in the first instance by the story told in marketing materials, printed and online, and then are entertained by the stories they experience during their visit. Stories are used to make the experience.

Much of the business in terms of income is from membership fees. This means that there are many return visits, as visitors seek maximum value from their membership fee, in turn generating income from gift shops and catering. In order to keep visitors interested the National Trust needs a range of experiences for visitors. This research looks at how stories play a major role in satisfying the visitor expectations and making repeat visits a worthwhile experience. Pine and Gilmore, (1998) tell us that the quality of experience has a strong relationship with the likelihood of positive word of mouth marketing which generates further business.

The data for this research has been collected through a series of semi-structured interviews with senior managers, specialists, property managers, visitor facing staff and volunteers at a range of different National Trust properties.





Peter Boyd

Independent

THE INTER-RELATED NATURAL AND CULTURAL HERITAGE OF ROSA SPINOSISSIMA AND SCOTS ROSES

Probably no other plant has such a little-known multiplicity of associations with human culture as Rosa spinosissima (Scots Rose, Burnet Rose, Dune Rose, Prickly Rose). It has a natural distribution from north-west China to north-western Europe. It is featured in British and European myths (e.g. the Towton or Battle Rose in Yorkshire, the Dunwich Rose, Ardennes folk-tales, Norwegian Trolls). The species was included in 16th century herbals of northern Europe, used in traditional Chinese medicine and, recently, in the development of new drugs; also a food, flavouring for traditional European beverages (e.g. Klit-rose Schnapps) and a dye. Sometimes, it was emblem of the House of York and the Jacobite cause and symbol of Scottish Nationalism. The shrub has been grown in gardens since at least the 16th century and the first variant with a coloured flower was discovered in Scotland in the late 17th century – after which most cultivars of Rosa spinosissima became known as Scots or Scotch Roses. A small number of 'single' cultivars were available by the late 18th century but the discovery and breeding of 'double' cultivars caused an explosion of interest in nurserymen and gardeners in the early 19th century. Over five hundred cultivars were available by 1840. They became popular in Nordic countries. Emigration from Britain and Scandinavia in the 19th century and international nursery trade led to the dispersion of Scots Roses to North America, Australia, New Zealand and elsewhere. 19th and early 20th century novels feature immigrants taking Scots Roses with them as iconic reminders of their old homes and they were often planted on ex-patriate graves. Old cultivars and their progeny survive in old gardens and cemeteries in both hemispheres but they are a living heritage under threat.



Philippa Carter

Newcastle University

THE LANDSCAPE OF THE FAMILIAR: CONTINUITY AND DISCONTINUITY THROUGH 'RE-NATURING'

In the context of former industrial landscapes, returning sites 'to nature' is often seen by local government as an easy means to make redundant sites useful, neutralising potential conflict and offering landscapes back to communities which have suffered the loss of industry as a resource for leisure or education. In the context of the Derwent Valley in the North East of England, my research explores landscape and intergenerational memory and in this presentation I will suggest that in different contexts the 're-naturing' of sites can serve both to foster continuity and encourage dialogue about the past, and to sever links with the past and alienate individuals from once familiar landscapes.

My research suggests that people (both individuals and communities) find significance in the familiar and that a 'hook' of continuity is a crucial part of redevelopment or re-use of sites in order to maintain legibility in the landscape, which in turn enables community and personal links to be maintained. Layers of recognition are created as familiar practices are repeated in familiar places, allowing people to practice continuity within their local landscapes. Drawing on Iain Robertson's concept of 'heritage from below' and Tim Ingold's 'taskscape' I will suggest that heritage projects (organisations and managers) can facilitate familiarity, and as such continuity, to a greater or lesser extent through obtaining a greater understanding of how sites are used on a day to day basis and embracing the values embodied in these patterns of use.

26 The Afternoon Sessions: The Environment and Heritage Management



Harriet Deacon
Coventry University

UNPACKING THE RELATIONSHIP BETWEEN HERITAGE MANAGEMENT AND COMMERCIAL STRATEGY: THE CASE OF INTELLECTUAL PROPERTY PROTECTION AND UNESCO HERITAGE INSCRIPTIONS FOR FOODWAYS IN EUROPE

At a policy level, the debate about commercialisation in heritage management has shifted in recent years from a focus on justifying heritage subsidies because heritage is no longer commercially viable, and should not be subject to pressures of commercialisation, towards a focus on funding heritage protection as a tool of sustainable development. Given this shift in the debate, it is important to have more detailed and critical consideration of the boundary (if it can be drawn at all) between what might be considered promotion of sustainable development through judicious and equitable heritage management and what might be considered skewed or over-commercialisation of heritage. In doing so, it is crucial to look beyond the truism that powerful commercial interests shape heritage claims to garner benefits therefrom.

The combined use of intellectual property and heritage protection offers an opportunity for a detailed empirical investigation of commercialisation efforts in specific cases, and where it could intersect with the ideals of sustainable social, economic and environment development. In Europe, there has been a marked recent trend, especially in regard to luxury food and drink products, towards inscriptions of 'cultural landscapes' under the UNESCO World Heritage Convention (such as vineyards) and Intangible Cultural Heritage (ICH) elements under the UNESCO Intangible Heritage Convention (such as traditional agricultural practices) alongside the protection of associated 'designations of origin' (such as 'Champagne' or 'mozzarella'). The presentation examines two Italian cases of combined Intellectual Property and heritage protection to explore the relationship between heritage safeguarding, commercial strategy and environmental benefit.



David Francis
University College London

FOOD SECURITY AND EUROPEAN HERITAGE: THE BOTANIC GARDEN AS CONTACT ZONE

Botanic gardens typically self-identify as belonging to the scientific natural world, rather than that of cultural heritage. Yet the shift in the study of botany from physical taxonomy to genetics has left the garden's original scientific mission as anachronistic. Like the Science Museum in the 1990s, they are increasingly having to justify their funding through emphasising social functions and their roles as heritage sites.

When heritage is emphasised in the botanic garden it typically focusses on the architectural heritage of the glass house. A less frequently exposed narrative is that botanic garden's collections are as inextricably linked with an individual country's colonial history, as that of the National Museum. In Lisbon for example, Salazar positioned the Garden Tropico next to his palace to emphasise the bounty of tropical plants brought back through Portugal's trading empire.

The EU-funded Big Picnic Project seeks to promote discussion about the topic of food security through running a series of co-created exhibitions in thirteen botanic gardens in Europe and one in Uganda. Food security is typically framed in global terms, yet the issues these exhibitions explore are typical micro and local. They range from the demise of the two-hour late lunch in Madrid, to the politicisation of making your own compost in Poland, to food poverty and the traditional Scottish diet in Edinburgh. My presentation explores the possibilities and problems associated with trying to convert botanic gardens into a dialogic co-creation space and attempts to trace the different threads of heritage discourse and practice that come into play in this project.



Sarah May

University College
London

GATES AND GATEKEEPING: HERITAGE AND NUCLEAR WASTE

One of the ways that heritage expresses its value for society is to site that value in the future. The formulation 'for future generations' is so common as to be a cliché. The Heritage Futures project takes that proposition seriously and studies how heritage makes futures in comparison with other domains that may not be usually considered to be heritage. In this presentation, I will be discussing my work for the project in the newly inscribed World Heritage Site, the English Lake District, comparing practices related to that inscription with practices of nuclear waste management.

One of the most well-known aspects of nuclear waste management is the requirement to keep radioactive materials away from people and other living things, isolation and containment. In the UK context, where civil nuclear power was developed in association with military programs, that requirement has become associated with secrecy. This secrecy is at odds with the necessity of acquiring informed consent from a host community to build a geological repository which will contain waste for the 100,000 years until it no longer poses a threat to life.

Heritage has no need of secrecy; indeed as a cultural product heritage can only exist where it is used. But who can use it, and for what, remains contested and much of heritage management focusses on containment – controlling access to and use of heritage. This is usually for the protection of the heritage, but can some heritage be seen as toxic, contained for our safety? I will explore these themes of containment and how they support and simultaneously undermine the goals of heritage and nuclear waste management in the Lakes.



Bryony Onciul

University of Exeter

HERITAGE IN TIMES OF ACCELERATED CLIMATE CHANGE: ENDURING CONNECTIONS

This presentation introduces three interwoven projects addressing heritage management in times of accelerated climate change. The presentation will highlight two key case studies: Durgan in Cornwall and the Island Nation of Kiribati in the South Pacific. A brief summary of key preliminary findings and next steps will be given. In particular ideas of change, loss and continuity as interconnected processes that inform the meaning of heritage will be considered. The role of positive action based upon the research findings will also be explored. For Durgan, this resulted in the creation of an art installation that speaks to Durgan's past and future, and considers loss and threat whilst also celebrating community and adaptation. In a different context, in Kiribati, the research findings led to funding KirCAN, a local grassroots climate change organisation, to do community-initiated environmental work to improve the living conditions on Tarawa, and a cultural exchange to explore the role of remote historical material collections in conceptualising a possible relocated future for Kiribati.



Ruchit Purohit

Open University

UNDERSTANDING FACTORS THAT INFLUENCE DECISION-MAKING IN MANAGING CHANGE IN HISTORIC PLACES OF WORSHIP IN ENGLAND

The UK has a substantial number of historic places of worship that are facing issues of repairs and/or the threat of redundancy. To sustain these places of worship inclusive of their heritage and faith values is a challenge which requires urgent attention. In the current context in England, there is an emerging assumption that to sustain a historic place of worship it is imperative that the place is opened for new uses and users, and that this should be done through community engagement (Historic England, 2015; English Heritage, 2010). The assumption is formulated from the underlying subsidiary assumptions that:

- a) The faith and heritage of the building act as the enabler for the 'change' and the 'change' acts as an enabler for sustaining heritage and faith;
- b) Shared or sharing spaces through introducing new uses and users leads to connecting of communities, and;
- c) Community engagement and community led design in managing change leads to sustainability of the places of worship.

This assumption finds its roots within the current discourses on democracy, neo-liberalism, participatory planning, secularisation of religious spaces, and heritagisation (Isnart, 2017).

Tracing the journey of 20 places of worship at various stages of these changes, this presentation discusses the factors (including the above-mentioned assumptions and sub-assumptions) that influence decision-making in managing changes as well as tests these assumptions.

Further, the presentation discusses how heritage is defined and perceived within various cases, how these evolving definitions and perceptions of heritage lead to the reformed notion of sacred spaces in a place of worship, and thus leading to decisions regarding safeguarding and alterations within these spaces.

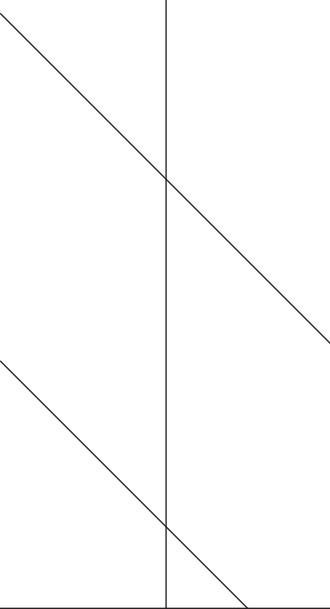


Ian Baxter

Heriot-Watt University
and University of
Suffolk

'WICKED PROBLEMS' AND KNOWLEDGE MANAGEMENT IN HERITAGE

Despite heritage organisations large and small having to deal with changing governance, operational, economic and service development issues amongst a myriad of other external factors, engagement with the role of management itself, and research into organisational studies issues in the sector is still sparse. The presentation will consider whether the difficulty of reconciling 'for ever, for everyone' causes the organisations charged with managing our past to suffer from insoluble 'wicked problems', exacerbated by a knowledge management gap not only between organisations, but also between practitioners and researchers.



Alison Hems

Bath Spa University

THE POLITICS OF HERITAGE: THE LIMITS OF POLICY

The transfer of responsibility for regional museums and libraries to the Arts Council in 2011 raised the prospect of new, stronger connections between 'heritage' and 'the arts'. Optimistically, it also raised the possibility that the UK might come to recognise the importance of 'intangible cultural heritage', a concept that, amongst much else, neatly bridges the gap between the two. If art is not simply the finished work – the piece of music, the play, the painting – but the processes by which it is made and the reactions which it inspires, then these might also be part of an approach to cultural heritage which values audience as much as object, and the process of participation – from either side – most of all. Best of all, thinking about museums in the context of the arts might also signal the development of a more critical approach to the concept of heritage itself.

Instead, what happened was much more prosaic. The Association of Cultural Enterprises managed the transition so effectively that, by 2017, museums and libraries formed part of its main funding stream, alongside theatre companies, music and the visual arts, but it rarely referred to 'heritage' at all. This, in the sense in which the term is so often used in the UK, seems to have become even more separate, and disconnected: a huge earner in the tourism economy, a focal point within a specific community, the location for a grand day out, but somehow isolated from the more 'mainstream' cultural policy and practice.

This presentation looks at this process, and speculates on its implications for heritage studies and for professional practice.

30 The Afternoon Sessions: Politics and Policy



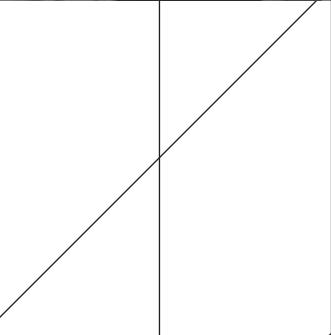
Herdis Holleland and
Elisabeth Niklasson

Norwegian Institute
for Cultural Heritage
Research
Stanford University



THE RISE OF EUROPEAN FAR-RIGHT AND THE NEW POLITICISATION OF HERITAGE

Over the last two decades a new wave of far-right wing parties have fundamentally changed the political landscape in Europe. Based on a post-truth rhetoric, they have led a politics of division fuelled by fear and nostalgia, projecting an image of the nation as a battleground where 'natives' fight for survival against forces of globalisation and non-western immigration. Just by entering into national parliaments this diverse political family have destabilised classic intraparty alliances and provoked establishment parties to bend the conversation around their specific issue-areas. One such issue area is cultural heritage. By establishing a meaningful difference between past and present culture, far-right parties have embraced past culture as a political area of concern, with key goals such as the democratisation of heritage and increased funding for the heritage sector. As a result, whereas our professional and research-based understanding of heritage and identity differs substantially from theirs, our vocabulary and priorities do not. This places heritage bureaucracies, the extended arms of national governments, in a delicate position. What leeway do civil servants in national heritage boards have to dispute agendas advanced in current politics? Can and should appeals for increased funding be rejected? And how should heritage researchers confront parallel pleas to bring heritage closer to 'the people'? To address these questions, we draw on findings from our on-going research which evaluates the Scandinavian far-right wing parties—all with seats in the national parliaments and one in government (Norway)—ability to impact the way heritage policy is developed and executed.



Aylin Orbasi

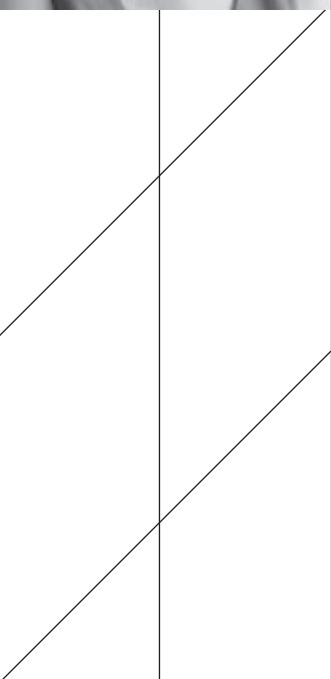
Oxford Brookes
University

THE HERITAGE – TOURISM PARADOX IN URBAN REGENERATION AND DEVELOPMENT

Both in the UK and internationally, tourism is often seen as a means through which heritage generates economic benefits to a locality. Many historic towns and villages across the UK have come to depend heavily on tourism as a major economic sector. In the context of international development, tourism is also seen as the main objective of support to heritage preservation. Changes in World Bank policy in the 1990s firmly established tourism as the main driver for heritage in the development context, whilst the rush to gain UNESCO World Heritage Site status is now openly linked to a desire to attract more tourism.

However, in the last few years reports of overcrowding, increased pricing and feelings of marginalisation have not only been limited to communities living in small historic towns or villages, but are also being felt in larger European cities such as Edinburgh, Barcelona and Paris. It has become evident that the tourism industry, supported by neo-liberal economic policies, is not delivering universal economic growth. On the contrary, while the trickle-down effect of tourism business to the economy are less than previously envisaged, residents of popular tourism destinations are being displaced by gentrification, increased living costs and loss of valuable housing stock to the visitor economy. In developing economies, the effects of such marginalisation are often greater and even well-intended donor projects work for the benefit of the few.

This presentation will draw attention to the over-reliance on tourism in the heritage and development context and consider alternative approaches to recognising the value of heritage to urban development and emphasise the need for more inter-disciplinary research across the fields of heritage studies (preservation and promotion), urban studies (including regeneration), developments studies and tourism studies.





Sophie Vigneron
University of Kent

CULTURAL HERITAGE LAW: A CRITICAL APPROACH

Heritage Studies is the interdisciplinary field that has heritage as its common theme, and heritage law crosses the boundaries between the different areas of law that directly or indirectly regulate the heritage (such as private and public law, international private law, international public law). This is a relatively new area of law that has emerged from international conventions, regional instruments, and national policies and regulations. It is in a state of flux but several core principles have emerged in the past fifty years, including the obligation to respect cultural property in the event of armed conflicts, the principle of cooperation in times of peace for the prevention and remediation of the illicit traffic of cultural property, the principle of cooperation for the respect of cultural diversity and living cultures, the principle of sustainable development and cultural rights.

Those principles can be critically examined through the lens of critical heritage studies and heritage law. As noted by Lucas Lixinski, both disciplines can learn from each other even if so far they have not engaged with each other much. Indeed, heritage and law are political and social processes that are structured by experts. Objects and monuments/statutes and cases are the physical embodiment of intangible values that are identified by experts to create the heritage that is then regulated by conventions, laws and policies. These processes need to be critically assessed to highlight the dominant political and legal discourses prevalent in the legal protection of cultural heritage both nationally and internationally.



Charlotte Woodhead
University of Warwick

TRANSLATING HERITAGE IN ENGLISH CASE LAW

In English common law the opinions of judges are frequently distilled into single statements of legal principle. However, one can read law with humility, by treating it as a language – a culture of argument (James Boyd White, 1981). This approach is particularly useful where cases concern the long-term care of heritage; we can look at how the court takes into account the value of heritage to different actors in the dispute and create communities of discourse.

This presentation applies the method of treating law as a language to an under-investigated area of English court cases – disputes about heritage, but where the applicable legal principles fall outside the ‘heritage law canon’. By looking at the way in which judges translate both notions of heritage and the views of people who care about it into legal language, it is possible to see how law imagines heritage and how we, as a society, care for heritage.

Focus will be placed on heritage objects: the object’s status as property may be prioritised over heritage considerations (*Tower Hamlets v Bromley [2015] EWHC 1954 (Ch)* and *Re Wedgwood Museum Trust Ltd [2012] EWHC 1974 (Ch)*). However, this presentation explores shifting approaches to heritage in two cases which demonstrate the translation into legal terms of the value of heritage to the wider public and the importance of access – at the national level (*Re St Lawrence, Wootton [2015] Fam 27 (Arches Court)*) and at the regional level (*R (Hall) v Leicestershire City Council [2015] EWHC 2985 (Admin)*).

32 Participants

Ataa Alsalloum

University of Liverpool
School of Architecture

Ataa Alsalloum has a PhD in Cultural Heritage Studies from the Liverpool School of Architecture. Upon graduating, she returned to Syria and worked as a full-time lecturer at Damascus University from 2011 to 2016. She was also a part-time lecturer at two private universities in Damascus. In November 2016, Dr Alsalloum moved to the UK and re-joined the Liverpool School of Architecture as a Research Associate. She aims to clearly demonstrate the central role that cultural heritage can play in sustainable urban development, and vice versa; particularly in the context of the Middle East and North Africa region.

Adriana Arista-Zerga

University of Nottingham

Dr Adriana Arista-Zerga is a Teacher Affiliate at the Department of Spanish, Portuguese and Latin American Studies at the University of Nottingham, where she previously was an Honorary Post-Doctoral Research Fellow. Awarded a Ph.D. degree in Social and Cultural Anthropology by the Autonomous University of Barcelona, she also is a Lawyer and Master in Human Rights and Anthropology. She has extensive research experience in intangible and tangible cultural heritage, linked with cultural law, cultural human rights, identity, museums, communities, memory and cultural tourism, within different research institutes, governmental and non-governmental organisations in countries such as Peru, Spain, and the United Kingdom. She publishes various essays and scientific papers in different countries and has also presented her work at various conferences, workshops and symposia in Peru, Chile, Mexico, Spain, Austria and the United Kingdom.

Susan Ashley

Northumbria University

Susan Ashley is Senior Lecturer Arts and AHRC Leadership Fellow in (Multi)Cultural Heritage at Northumbria University in Newcastle, UK. She is a cultural studies scholar interested in the 'democratisation' of culture and heritage institutions, especially in relation to access and expression by minority groups. Dr Ashley edited the volume *Diverse Spaces: Identity, Heritage and Community in Canadian Public Culture* and co-edited two special issues for the *International Journal of Heritage Studies*. She also has 20 years of experience working for culture and heritage sites across Canada.

Jenna Ashton

Digital Women's Archive
North CIC (DWAN)

Dr Jenna Ashton is Founder and Creative Director of arts and heritage organisation Digital Women's Archive North CIC (DWAN), supporting women and girls to identify, collect, disseminate and celebrate their cultural heritage through arts and digital interventions. Jenna specialises in cultural heritage and arts practices with a specific focus on women and girls – intersecting with disciplines of sociology and human geography and global feminisms. Her work is concerned with absent or marginalised experiences and histories, and developing methodologies of inclusive representation and participation. She is editor of international two volume publication, *Feminism and Museums: Intervention, Disruption and Change* (Vol 1 and 2) (*MuseumsEtc*, Oct/Nov 2017). Current positions also include visiting Global Cultural Fellow with the Institute of International Cultural Relations, Edinburgh University, and invited Curatorial Advisor on women's histories, art and activism with the National Trust's 'Challenging Histories' programme 2018-19. Additionally she is a Co-lead on the multidisciplinary 'Green Infrastructure and the Health and Wellbeing Influences on an Ageing Population (GHIA)' (2016-19).

Georgios Alexopoulos
University College London

Dr Georgios Alexopoulos is a Teaching Fellow in Heritage and Museum Studies at the Institute of Archaeology of the University College London. He has been involved in research projects both in the UK and Greece (funded by the European Commission, the Arts Council of England, the Initiative for Heritage Conservancy and the Institute for the Public Understanding of the Past) and has taught at the Hellenic Open University, the Open University of Cyprus and the University of York.

Ian Baxter
Heriot-Watt University and
University of Suffolk

Ian Baxter is the Director of the Scottish Confucius Institute for Business and Communication at Heriot-Watt University and Professor of Historic Environment Management at the University of Suffolk. He originally trained as an archaeologist and has spent the last 20 years investigating management issues within heritage and tourism organisations. He is a Trustee Board Member of Heritage Alliance and the Built Environment Forum Scotland – the national representative bodies for heritage NGOs in England and Scotland, and is also a member of a number of professional committees, including the ICOMOS-UK Cultural Tourism Committee and the Institute for Historic Building Conservation's Education, Training and Standards Committee.

Niki Black
Newcastle University and
Leeds University

Dr Niki Black works as a Research Associate in the School of Arts and Culture, Newcastle University. Niki's research interests include cultural festivals, contemporary arts in heritage and social impact of heritage within festivals. Her research is interdisciplinary, addressing the impact of artworks and artists within a heritage environment, heritage within festivals and rural social inequality. She is currently working on the AHRC research project Mapping Contemporary Art in the Heritage Experience. This research critically examines the creation and reception of contemporary artworks commissioned for heritage sites including the impact on the artist, site management and visitors to the heritage sites.

Chiara Bonacchi
University College London

Dr Chiara Bonacchi is Co-Investigator Researcher at the UCL Institute of Archaeology. After a PhD in Public Archaeology (UCL), her research and teaching has focused on digital heritage and museums, public perceptions and experience of the past in a rapidly changing media environment, heritage and identity, the role of heritage in addressing social challenges, and the archaeology and heritage of Medieval pasts in Mediterranean regions. She is co-founder of the award-winning MicroPasts project (micropasts.org), PI on the Digital Heritage Data Initiative and Co-Investigator Researcher on the Ancient Identities in Modern Britain project (ancientidentities.org). Twitter: @ChiaraBonac

Peter Boyd
Independent

Peter Boyd followed a career as a teacher, environmental archaeologist and museum curator. Independent research includes Rosa spinosissima and Scots Roses, the Victorian Fern Cult and the young Charles Darwin; with oral presentations and publications in Europe, China, Japan, Australia, New Zealand, Canada and the United States. Archaeological Scientist, University of London Institute of Archaeology / Department of Urban Archaeology, Museum of London (1977–1981); Environmental Officer, Mary Rose Trust, Portsmouth (1981–1982); Assistant Curator, Chelmsford and Essex Museum (1983–1986); Museums Officer, North Devon Museums Service (1986–1993); Collections Manager/Curator, Shrewsbury Museums (1994–2011).

Gonul Bozoglu
Newcastle University

Gonul's research is on representations and responses to the past in museums and heritage sites, particularly in relation to issues of politics, emotion and identity. At Humboldt University she is completing a PhD on museums, history and emotion in Turkey, and at Newcastle University she is a Research Associate working with ethnographic methods in heritage contexts.

34 Participants

	Philippa Carter Newcastle University	Philippa Carter is a PhD researcher in Geography at Newcastle University. She comes to postgraduate research from a background in heritage studies and a career in the heritage sector, having worked for funders including the Heritage Lottery Fund and as a heritage project development consultant. Philippa's research is concerned with landscape and intergenerational memory and is undertaken in collaboration with the Land of Oak and Iron Landscape Partnership. Exploring the ways in which individuals and groups construct their own sense of heritage within and between generations the research examines the practices and performativity of continuity and the processes employed in dealing with discontinuity through remembering and forgetting.
	Cristina Clopot Heriot-Watt University	Cristina Clopot is a Research Assistant at the Intercultural Research Centre (Heriot-Watt University - Edinburgh, UK) working on a Horizon 2020 project named CoHERE: Critical Heritages: Performing and Representing Identities in Europe. Her work explores the intersection of heritage studies, folklore and anthropology. She has recently completed a PhD thesis on the heritage of Russian Old Believers in Romania. Recent publications include Weaving the Past in a Fabric (Folklore: Electronic Journal) and Gender, Heritage and Changing Traditions: Russian Old Believers in Romania (with Professor Máiréad Nic Craith – in the edited collection Gender and Heritage: Performance, Place and Politics, Routledge).
	Elizabeth Crooke Ulster University	Elizabeth Crooke is Professor of Heritage and Museum Studies at Ulster University where she leads the Engaging the Past research strand. She is currently co-editing Post-Conflict Heritages: Northern Ireland twenty years after the Belfast Agreement. She has recently published Memory Studies: Memory politics and material culture: Display in the memorial museum.
	Sonya Darrow Independent	Sonya Darrow is a research-based artist and heirloom caretaker. She navigates her life between the two homelands of Iowa and the Czech Republic. Sonya has developed a unique art practice that engages cultural heritage through art and auto-ethnography. She started a dialogue with her own heritage through the folk name (319) Czech. Sonya has exhibited internationally in various spaces ranging from landfills to factories. Recently, she finished the first phase of her project Stezky/Pathways along with publishing a book about its journey across Czech settlements in Iowa through objects, sounds, and folklore. Sonya will present this project at the conference.
	Harriet Deacon Coventry University	Harriet Deacon, a Visiting Research Fellow at Coventry University, is a historian with an interest in the relationship between intangible heritage and intellectual property law. She has worked at Robben Island Museum, as Director of the Archival Platform, and as a consultant UNESCO on the Intangible Heritage Convention.
	Madelaine Jane Dowd Royal College of Art	Madelaine's design carrier started in 2014 in architectural practices. Within her Interior and Spatial Design BA she developed an interest in the psychological impact of disasters environments. She produced her first paper in 2016 on the environmental psychology of post-disasters relief, and is currently working in Italy with the survivors of the 2009 and 2016 earthquakes to discover the next step in disaster communication following her paper Synthetic Empathy. Alongside her research she stays active within her design career. Madelaine's focus remains on human interaction which is applied to her spatial design briefs.

Jenny M. Durrant

University of Leicester

Jenny Durrant is a PhD researcher in Museum Studies at the University of Leicester, funded by an AHRC Midlands3Cities studentship. Her research explores how the museum sector can improve transparency of the collections disposal process to the public and stakeholders, by altering professional attitudes and improving communication. With a background in archaeology she is also a curator with responsibility for the Antiquities collection at the Royal Albert Memorial Museum in Exeter. Here she leads a collections disposals process, is actively engaged with the archaeological archives debate, and undertakes exhibitions, digital access and research projects.

Rebecca Farley

Newcastle University

Rebecca Farley is a Research Associate and final year Doctoral Researcher in the School of Arts and Cultures at Newcastle University. Her research focuses on sites of production in public art practice, visual arts audiencing, and the intersections between contemporary art and heritage. Rebecca has a professional background in public art commissioning and visual arts development, having worked previously with Arts Council England and AN – The Artists Information Company. She is currently working as a researcher on the AHRC-funded project, Mapping Contemporary Art in the Heritage Experience (2017-19), delivered in partnership with the National Trust and the Churches Conservation Trust.

Sarah Feinstein

University of Manchester

Prior to beginning her doctoral studies at the Institute for Cultural Practices at the University of Manchester in 2013, Sarah Feinstein worked in the cultural sector for over fourteen years. Most recently, she has worked as a researcher at the Prisons Memory Archive (Belfast) and as an oral historian for the Manchester Pride OUT! Project. She holds a BA in Liberal Arts from the Evergreen State College, a MA in Arts Administration and Policy from the School of the Art Institute of Chicago, and a MA in Creative and Critical Analysis from Goldsmiths University London.

Joseph Flatman

Historic England

Joe Flatman completed a PhD in medieval archaeology and art history at the University of Southampton in 2003, and since that time has held a variety of positions in universities, local and most recently central government across the UK. Since 2012 he has been Head of Listing Programmes at Historic England. He has published widely on matters of heritage policy, law and management, including the books Prehistoric Archaeology of the Continental Shelf (2014), Archaeology in Society: Its Relevance in the Modern World (2012) and Becoming an Archaeologist: A Guide to Professional Pathways (2011).

Kalliopi Fouseki

University College London

Dr Kalliopi Fouseki is a Senior Lecturer in Sustainable Heritage at the UCL Institute for Sustainable Heritage. Her research interests lie in the areas of participatory approaches to heritage, heritage and sustainable development in light of global challenges and heritage in conflict. Her recent project 'Economic Crisis, Heritage and Identity' in Europe has inspired the presentation for this conference.

David Francis

University College London

David Francis is interested in the possibilities of the botanic garden as a contact zone and site of colonial heritage. He is also interested in the role of narrative and space in museum exhibitions in promoting dialogic communication between museum professionals and the public.

36 Participants

Michael Sean Gallagher
University of Edinburgh

Dr Michael Gallagher is a member of the Centre for Research in Digital Education at the University of Edinburgh and Director of Panoply Digital, a consultancy dedicated to mobile for development (M4D). His research focus is on mapping the effects of mobility and mobile technology on open spaces, built environments, and urban spaces to support practice in the humanities in higher education, particularly in the Asia Pacific region. He formerly worked on a digital project documenting African cultural heritage sites such as Timbuktu, Djenne, Lalibela, and more through a range of multimedia.

Qian Gao
University of Stirling

Qian Gao is currently a post-doctoral Research Fellow in heritage at the University of Stirling. She obtained her PhD in cultural heritage management from the University of Barcelona (Spain) with three-year full funding from the Catalan government, and completed a MA in archaeology at Durham University. Her research interests mainly include critical heritage, archaeological tourism, UNESCO World Heritage, value, authenticity and identity, with a focus on China. Her research also covers topics such as rock art, archaeo-acoustics and tourism.

Danielle Garcia
Imperial War Museum

Danielle Garcia has worked at Imperial War Museum North for over 14 years, specialising in volunteer management, community engagement and project management. From 2013 – July 2017 Danielle led the delivery of the Inspiring Futures: Volunteering for Wellbeing project, delivered across ten heritage venues to support participants into learning and volunteering and away from social and economic isolation.

John Giblin
British Museum

John has responsibility for the curation, presentation, development and research of the Africa collections at the British Museum. Before taking up his current position, John was a Lecturer in Heritage Studies at the School of Social Sciences and Psychology, and a member of the Institute for Culture and Society, University of Western Sydney, Australia. John completed his PhD, Reconstructing the Past in Post-Genocide Rwanda: An Archaeological Contribution, at the Institute of Archaeology, University College London. Following that, he undertook a post-doctoral fellowship concerning Post-Conflict Heritage in Western Great Lakes Africa at the School of Global Studies, University of Gothenburg. John's current research interests include the post-conflict use of heritage and practice of archaeology in post-colonial contexts.

Alison Hems
Bath Spa University

Alison Hems is Subject Leader for Humanities at Bath Spa University. She trained as a historian before working for many years in the UK museums and heritage sector, in operational and strategic roles, including as Head of Interpretation for English Heritage and Programme Director for Renaissance in the Regions at the Museums, Libraries and Archives Council. She joined Bath Spa University in 2010, where she set up its highly successful MA in Heritage Management. She is particularly interested in the ways in which heritage policy is made and how it fits within broader cultural policy - and in how it is so often absent from it.

Herdis Holleland
Norwegian Institute for Cultural Heritage Research

Herdis Hølleland holds a PhD from the University of Oslo and works as a researcher at the Norwegian Institute for Cultural Heritage Research. Combining archival material, interviews and participant observation, her research focuses on the multilateral implementation of UNESCO's World Heritage Convention—internationally at the committee level, at national and on-site level in Australia, New Zealand and Norway. Hølleland also has a strong passion for research policy: recently she built up the Young Academy of Norway (2015–2016) and is currently a member of a ministerial-appointed committee evaluating the employment structure in Norwegian higher education.

	Catrin Huber Newcastle University	Catrin Huber, artist and Senior Lecturer in Fine Art at Newcastle University, investigates site-responsiveness of painting, representations of architectural space, and tensions between materiality and representation. An Abbey Fellow at the British School at Rome (2008), she was struck by the freshness and relevance of Roman wall painting for contemporary fine art practice. This led to site-responsive interventions at a number of institutions (e.g. Hatton Gallery, Newcastle, 2013; Pitzhangor Manor, London, 2012; the British School at Rome, 2011), and subsequently to the development of Expanded Interiors, which will bring contemporary site-specific fine-art practice to Roman houses at Herculaneum and Pompeii.
	Gregory Judges York University	Gregory Judges studied Ancient History and Archaeology at Durham University. After five years away from academia, Gregory completed a Master's in Cultural Heritage Management at the University of York. His dissertation on the role of heritage in the EU Referendum 2016 complements a wider research interest on whether the heritage environment influences how individuals view the political world. Other research interests include industrial structures and the future of buildings made obsolete by de-carbonisation. Gregory is applying for PhD positions to continue researching the effect heritage can have on political motivations in the UK.
	Marta Kryzanska University College London	Marta Krzyzanska is Research Assistant on the Ancient Identities in Modern Britain project (ancientidentities.org) at the UCL Institute of Archaeology, in London, where she also completed the MSc GIS and Spatial Analysis in Archaeology. Her research interests and expertise focus on computational archaeology and the application of formal methods of data analysis in archaeology and heritage. Marta is collaborating with Chiara Bonacchi on the development of digital research methods. Twitter: @MartaKrzyzanska
	Kyle Lee-Crossett University College London	Kyle Lee-Crossett is a PhD student on the AHRC Heritage Futures research programme at UCL's Institute of Archaeology. His research investigates how archives and museums make decisions about contemporary collecting, particularly what it means to collect diversity across natural and cultural conservation fields. Kyle did his MA at UCL and his BA at Stanford University, both of which focused on public archaeology. He's previously worked on archaeological and heritage projects with the Çatalhöyük Research Project, the Presidio San Francisco, and Stanford University. Kyle's research interests include organisation ethnography, queer theory, archival activation, and the role of heritage in science fiction.
	Kahina Le-Louvier Northumbria University	Kahina's doctoral research combines the perspective of information science and cultural heritage in order to investigate how social inclusion of refugees and asylum seekers can be further promoted in the urban area of Newcastle-Gateshead.
	Hayden Lorimer University of Glasgow	Hayden Lorimer is Professor of Cultural Geography at University of Glasgow. He takes story-telling seriously, as a means to give powerful expression to research on a sense of place, time and scale. Previously, he has worked on creatively re-telling a wide variety of lives and landscapes, labours and loves. For the past seven years he has been involved in collaborative efforts with artists NVA to reinvent the ruins of St. Peter's seminary, a masterpiece of British architectural modernism. Parts of the story are told in this recent radio feature: http://www.bbc.co.uk/programmes/b08q739x

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Rebecca Madgin University of Glasgow	Dr Rebecca Madgin is Senior Lecturer in Urban Development and Management, University of Glasgow. Her research examines emotional attachments to urban heritage sites and in particular the relationship between heritage and place-making. She is also interested in comparative urbanism and to this end has conducted research in Europe and Asia.
Christina Malathouni Liverpool University	Dr Christina Malathouni is Lecturer in Architecture at the School of Architecture, University of Liverpool. She is a qualified architect and holds a MSc and a PhD from the Bartlett, UCL. She has a professional background in heritage protection: she has worked for the Twentieth Century Society in London, is Full Member of the Institute of Historic Building Conservation (IHBC) and Associate Member of ICOMOS's Scientific Committee on 20th-Century Heritage (ICOMOS-ISC20C). One of her high profile case studies has been Preston Bus Station. She researched and wrote the third (successful) listing application for the building. The campaign received the Heritage Alliance Heroes Award 2014.
Sarah May University College London	Sarah May's background is in archaeology and heritage management including a ten year stint with English Heritage as a Senior Archaeologist. Her current work with the Heritage Futures project compares future making practice between World Heritage Management, Nuclear Waste Management and Deep Space Messaging.
Chris Moffat Queen Mary University of London	Chris Moffat is a British Academy Postdoctoral Fellow in the School of History, Queen Mary University of London. Trained as a political and intellectual historian of modern South Asia, Chris has written on questions of anarchy, archives and afterlives. His current work engages histories of architecture and archaeology in Pakistan.
Elisabeth Niklasson Stanford University	Elisabeth Niklasson holds a PhD in archaeology from Stockholm University (2016). In her dissertation she used participant observation in the European Commission, interviews with actors in the heritage sector and document analysis to establish if and how EU grant systems have fostered specific approaches to Europeaness in archaeology. As a post-doctorate at Stanford Archaeology Center she continues to study how archaeology functions through capital and as capital in transnational heritage regimes. By approaching bureaucracies as sites for heritage making, she explores how institutional practices influence how we come to understand the past.
Bryony Onciul University of Exeter	Dr Bryony Onciul is a Senior Lecturer in Public History at the University of Exeter. She is the Director of a new MA in International Heritage Management and Consultancy. Bryony founded the UK Chapter of the Association of Critical Heritage Studies (ACHS) and is a member of the international ACHS Executive Committee. She is the author of Museums, Heritage and Indigenous Voice: Decolonizing Engagement (Routledge 2015) and lead editor of Engaging Heritage - Engaging Communities (Boydell and Brewer 2017). Bryony is currently working on two AHRC funded projects on heritage and climate change: Enduring Connections and Troubled Waters – Reach Out.

Aylin Orbasi Oxford Brookes University	Dr Aylin Orbasi is Reader in Architectural Regeneration at Oxford Brookes University. She has been researching urban conservation in the context of tourism and development for over 20 years and is the author of two books, <i>Tourists in Historic Towns</i> (2000) and <i>Architectural Conservation</i> (2008) alongside numerous papers and research reports.
Doreen Pastor University of Bristol	Doreen is currently a part-time PhD student in German Studies at the University of Bristol researching the visitor experience at memorial sites in Germany. She has conducted fieldwork at the Flossenbürg Concentration Camp Memorial, the Ravensbrück Concentration Camp Memorial, the House of the Wannsee Conference Memorial and Bautzen II Stasi Prison Memorial. Prior to commencing her PhD studies, she completed an MA in Heritage Management at the University of Birmingham focusing on historic cemeteries as visitor attractions. Her research interests are cultural memory and the way it influences the production of heritage, in particular 'difficult' heritage. Doreen is also interested in how the visitor responds to exhibitions at memorial sites.
John Pendlebury Newcastle University	John Pendlebury is Professor of Urban Conservation at Newcastle University. He undertakes research on heritage, conservation and planning with a focus upon, first, how historic cities have been planned in the past, considering how the historic qualities of cities were conceived and balanced with modernising forces. Second, he undertakes empirical and conceptual work on the interface between contemporary cultural heritage policy and other policy processes. Principal publications include <i>Conservation in the Age of Consensus</i> (2009) as well as the edited collections <i>Valuing Historic Environments</i> (2009 with Lisanne Gibson) and <i>Alternative Visions of Post-War Reconstruction: Creating the Modern Townscape</i> (2015 with Erdem Erten and Peter Larkham).
Ruchit Purohit Open University	Ruchit Purohit is a Research Associate at the Open University working on the collaborative AHRC research project 'Empowering Design Practices'. Critical analysis of the current understandings of Heritage is the underlying aspect of his research. He graduated with a PhD in design research planning from Kingston University London with primary focus on heritage philosophy, culture and decision-making; a Masters degree from the Development Planning Unit at the University College London and a Bachelors in Architecture from KRVIA, University of Mumbai. He has previously worked on projects ranging from architecture, conservation, interiors, slum redevelopment and regeneration.
Jen Ross University of Edinburgh	Dr Jen Ross is a Senior Lecturer in Digital Education at the University of Edinburgh, co-director of the Centre for Research in Digital Education, and Deputy Director (KE) of Research and Knowledge Exchange in the School of Education. She recently led the AHRC-funded Artcasting project, and her research interests include online distance education, digital cultural heritage learning, Massive Open Online Courses (MOOCs), digital cultures and futures, and online reflective practices. More on her work at http://www.de.ed.ac.uk/people/dr-jen-ross
Alda Terracciano University of Gothenburg	Alda Terracciano is Honorary Research Associate at UCL, Visiting Researcher at Gothenburg University, was Post-Doctorate Researcher on Digital Economy at Queen Mary, University of London and holds a PhD in Theatre History for which she carried out pioneering research on black British theatre archives. Her way of working as artist, curator, and archive activist is influential and collaborative having engaged with culturally diverse communities to explore the themes of migration and cultural memory. She is Chair of the independent archive Future Histories and artistic director of ALDATEERRA Projects, delivering socially engaged activities within the field of digital arts and installations.

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John Ugwuanyi
University of York

John Ugwuanyi's research interests are heritage studies, tourism and indigenous knowledge systems. He is currently exploring non-western models of museum and heritage preservation in Nigeria; the work hopes to bridge the gap between authorized heritage institutions and the local communities to discourage public exclusion and encourage democratic inclusion in heritage management in post-contact societies.

Nataša Urosevic
Juraj Dobrila University of Pula

Nataša Uroševic is a researcher and lecturer (assistant professor) at the Juraj Dobrila University of Pula, Croatia, Interdisciplinary Study Programme of Culture and Tourism, where she teaches courses in Cultural History, Cultural Identity of Croatia, European Identity, Travel Writing, Heritage Management and Cultural Routes. She participated in EU projects Cultural Heritage Counts for Europe and ADRIFORT – Adriatic Fortresses and Military Areas. She received the Richard Plaschka Fellowship from the Austrian Ministry of science, research and economy for her research project 'Valorization of the common European heritage of Pula as the former main Austrian naval port and Brijuni Islands as an elite resort' and the Thesaurus Poloniae Fellowship from the Polish Ministry of Culture for the research project 'Creative Cities – Central European Models of Urban Regeneration'. She conducts research in British libraries and archives related to her projects and publications.

Loes Veldpaus
Newcastle University

Loes Veldpaus is educated an architect (MSc. 2007) and specializing in heritage management and urban governance (PhD. 2015). As a Research Associate at Newcastle University she currently work on PICH, a EU funded project (JPI) that looks at the impact of urban planning and governance reform on the management of the historic environment (UK PI Prof. John Pendlebury). In her work she combines research in the field of heritage management, cultural policy, and urban governance. In her research she looks at 1) past, present, and future management of the historic environment, especially in the context of 'Historic Urban Landscapes' 2) innovating understandings of the process of heritage production, of what heritage is and what heritage does. This involves developing a project on co-production of heritage research using participatory action research and citizen science methods, as well as work on Brexit as a heritage project, using the past for contemporary purposes and as a future-making practice; 3) society and smart urbanisms, developing empirical work on policies, participatory practices, and citizen experiences in relation to claims on concepts as 'quadruple helix', 'smart city' and 'living labs'. Across these areas she works on empirical and methodological development, collaborative and reflective research practices, and experiments with the use of digital technologies.

Sophie Vigneron
University of Kent

Sophie's research lies at the intersection of law and heritage, with a particular interest in the regulation of cultural heritage. Her research covers both the regulation and protection of tangible and intangible heritage by national laws (French, English and the USA) and international conventions. She is currently working on a theoretical approach of cultural heritage law as an emerging field of study.

David Webb

Newcastle University

Dr Dave Webb - Lecturer in Town Planning at Newcastle University. My research focuses on the theory and practice involved in advancing counter-hegemonic spatial planning efforts and on understanding how these efforts intersect with prevailing forms of policy-based spatial government. I have found actor-network theory to be a valuable tool for exploring these issues and so have a theoretical interest in this and in planning theory more widely, where it can be connected to the problems of critical practice. I am also interested in the normativity of counter-hegemonic practice and in the role played by political schemes, and particular constructions of hope, in driving change.

Ian N Whiteside

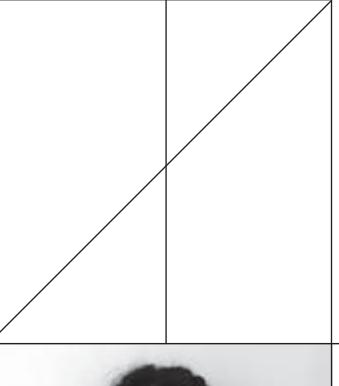
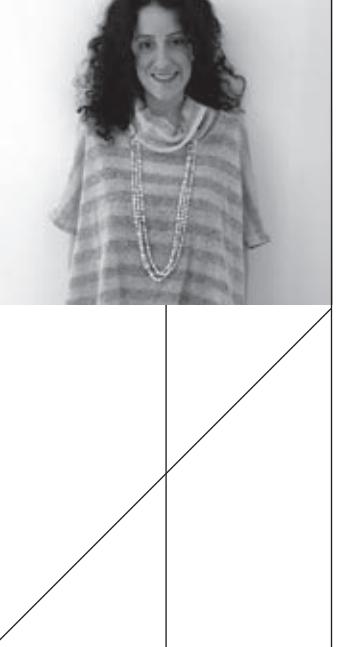
Sheffield Hallam University

Ian Whiteside is a Senior Lecturer at Sheffield Business School, Sheffield Hallam University. He is close to completing a doctoral thesis looking at the use of stories in the creation of visitor experience at National Trust properties. Ian has a BA(Hons) History of Design and the Visual Arts from Staffordshire University, an MA in Theatre and Film and an MBA from Sheffield University and has previously had a successful career in arts and culture management, including being Arts Development Manager at University of Salford and Arts Manager for Chesterfield Borough Council.

Charlotte Woodhead

University of Warwick

Charlotte Woodhead is an Assistant Professor at Warwick Law School and is a non-practising barrister. She also serves on the UK Museums Association Ethics Committee. Charlotte researches in the field of cultural heritage law. Her current research focuses on the ways in which we translate notions of heritage into law, policy and codes of ethics. Her previous work has focused on the restitution and repatriation of objects from museum collections, in particular claims made to the Spoliation Advisory Panel for Nazi Era cultural objects and claims against museums for the repatriation of human remains.

	<p>Rodney Harrison AHRC Heritage Priority Area Leadership Fellow</p> <p>Rodney Harrison is Professor of Heritage Studies at the UCL Institute of Archaeology. He is Principal Investigator of the AHRC-funded Heritage Futures Research Programme; Director of the Heritage Futures Laboratory at UCL; Co-Director of the UCL Centre for Critical Heritage Studies; and leads the Work Package on "Theorizing heritage futures in Europe: heritage scenarios" as part of the EC funded Marie Skłodowska-Curie action [MSCA] Doctoral Training Network CHEurope: Critical Heritage Studies and the Future of Europe. He is the founding editor and editor-in-chief of the Journal of Contemporary Archaeology, and was a founding executive committee member of the Association of Critical Heritage Studies. He is the (co)author or (co)editor of more than a dozen books and guest edited journal volumes and more than 60 peer reviewed journal articles and book chapters. In addition to the AHRC his research has been funded by the Global Challenges Research Fund, British Academy, Wenner-Gren Foundation, Australian Research Council, Australian Institute of Aboriginal and Torres Strait Islander Studies and the European Commission.</p>
	<p>Hana Morel Post-Doctoral Research Associate for the AHRC Heritage Priority Area Fellowship</p> <p>Hana Morel is a Post-Doctoral Research Associate for the AHRC Heritage Priority Area. She was awarded her PhD from University College London in 2016, in which she explored the development of planning policy and archaeology in global cities and the impact this has on those involved with archaeology. Her previous roles include working at independent publisher Morel Books, editor-in-chief of the journal Papers from the Institute of Archaeology, and Global BU Researcher (Executive Office) for Bournemouth University's Pro Vice Chancellor (Global Engagement). Her research involves exploring the role of heritage in international development and its contribution towards addressing global challenges.</p>
	<p>Colin Sterling Post-Doctoral Research Associate for the AHRC Heritage Priority Area Fellowship</p> <p>Colin Sterling is a Post-Doctoral Research Associate at the Institute of Archaeology, University College London. Working closely with Professor Rodney Harrison, he is currently investigating the implications of posthumanist thinking for the heritage field. His PhD explored the interrelationship of heritage and photography over the past two centuries, with a focus on two major sites of heritage: Angkor in Cambodia and the town of Famagusta, Cyprus.</p>



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