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Heritage explorations across Europe

*CHEurope, interdisciplinary training network
in critical heritage studies*

Edited by Łukasz Bugalski, Maria Pia Guermandi

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Critical heritage studies and Italian tradition: a necessary meeting Maria Pia Guermandi	03
CHEurope: critical heritage studies for Europe Kristian Kristiansen	06
Heritage futures in Europe Marcela Jaramillo, Janna oud Ammerveld	08
Curating the city Moniek Driesse, Mela Zuljevic, Vittoria Caradonna, Łukasz Bugalski	12
Digital heritage Nevena Marković, Hannah Smyth, William Illsley, Carlotta Capurro	15
Heritage and well-being Katie O'Donoghue, Khaled Elsamman Ahmed	20
Heritage management and public engagement Márcia Lika Hattori, Nermin Elsherif, Anne Beeksma	24
The (over)touristification of European historic cities Łukasz Bugalski	27



The detail of “Strand” (2012), Stuart Haygarth’s artwork commissioned by University College London Hospitals for permanent display at the new UCH Macmillan Cancer Centre in London (Stuart Haygarth)

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Critical heritage studies and Italian tradition: a necessary meeting

Even a quick glance at the programme of the next international conference of the Association of Critical Heritage Studies (London, 26–30 August 2020) is sufficient to get an idea of the breadth, in methodological and interdisciplinary terms, of this branch of critical studies dedicated to heritage, as well as its profound commitment to addressing the issues of contemporary society.

“Futures” was deliberately chosen as the title of the London conference, which aims to discuss and analyse, among other things, the future impacts of climate, ecological, economic and social change on heritage and how cultural heritage can take on an active and positive role in the creation of future socio-political and environmental scenarios.

While critical heritage studies have been recognised as an autonomous, albeit composite, branch of study for only about ten years, heritage studies in the modern sense of the term can be dated back to the 1980s. They originated with a series of studies that began to investigate, though from very different perspectives, the phenomenon of the construction and accessibility of heritage. Among them, it is definitely worth mentioning: *The Past is a Foreign Country* by David Lowenthal and *The Invention of Tradition*, edited by Eric Hobsbawm and Terence Ranger and, on the French side, *Les lieux de Mémoire* by Pierre Nora and the studies by Pierre Bourdieu on cultural capital and the critique of taste.

Heritage thus began to be seen as a social construction, simultaneously a product and producer of modernity.

The development of heritage studies was strongly influenced by constructivist social thought. The processes of formation of cultural heritage were interpreted as the result of a mediation among often conflicting interests in contemporary society.

Starting from the 1990s, while there was a broader multidisciplinary approach on a methodological level, heritage studies were focused on analysing the subject of heritage understood in the “official” sense, as then interpreted by UNESCO, which expressed a universalist ideology in its World Heritage List. A mostly monumental, ancient heritage endowed with such characteristics as uniqueness, “authenticity” and a high aesthetic and historical significance, but above all an expression of Western “values” as defined by a caste of experts (archaeologists, art historians and museologists), exclusively entrusted with defining and managing heritage through what has been described in critical heritage studies as “authorized heritage discourse” (AHD, Smith 2006).

In close connection with the development of post-colonial studies, heritage studies have thus deconstructed AHD, interpreted as a tool of Western cultural hegemony. In this process, not coincidentally, studies deriving from non-European cultures – Australian and South American in particular – have gained increasing weight.

The “material turn” that has characterised human and social sciences since the start of the millennium and attributed a new centrality to objects and their interactions with man today constitutes the epistemological frame of reference, albeit not an exclusive one, of so-called

Kristian Kristiansen explaining
Tanum rock carvings during CHEurope
kick-off meeting, June 2017
(Gian Giuseppe Simeone)



c.h. studies. It has drawn both on actor-network theory as developed by Latour, and the new ecology elaborated by Morton, as well as, in general, object-oriented ontologies.

This evolution on the theoretical level has gone hand in hand with a simultaneous expansion of the concept of heritage, which no longer has any limits in terms of form or manifestation, time or ownership, so much so that by now the traditional distinctions – nature/culture, material/

immaterial, past/present and even preservation/loss – have gradually been blurred until disappearing completely.

In contrast with the perspective of AHD, which considers heritage as a collection of objects and monuments endowed with intrinsic value – mostly aesthetic or historical – from the standpoint of c.h. studies, heritage may be likened to a process whereby we construct, reconstruct and mediate social and cultural identities, values, memories and meanings that help us to

make sense of the present.

As it is active on a symbolic level and involved in the legitimisation of historical and cultural narratives, heritage is always immaterial, political and conflictual, the fruit of non-random choices and selections.

In line with such assumptions, the research axes of c.h. studies are related to fundamental contemporary themes. Starting from the Anthropocene. On this subject, c.h. studies generally share the same view regarding the failure of the

sustainability paradigm, so much so that some scholars prefer to talk about the “era of destruction”. Accordingly, phenomena tied to the loss of heritage are investigated by focusing not only on their inevitability, but also on their potentiality to give rise to new values and unexpected forms of meaning. The so-called “unruly” heritage of unintentional monuments and “involuntary” relics such as nuclear or other types of waste are analysed from a similar perspective; they are considered “heritage” that stands

in contrast with the heritage resulting from voluntary selection controlled by man.

Finally, there is an evident correlation with decolonial studies on a phenomenon – colonialism – which continues to have an influence on many levels, and to which the so-called archaeology of the “contemporary past” offers instruments and studies of great interpretative effectiveness.

Generally speaking, what is emerging from c.h. studies as a whole is an interpretative framework for addressing cultural heritage that is more ecologically aware, less anthropocentric and definitively oriented towards transcending Western interpretative schemes.

In Italy, the response to this hermeneutic effervescence has been very weak up to now. The lack, by now persisting for decades, of an updated approach to heritage studies in our scientific tradition is undoubtedly one of the causes that has enfeebled the debate surrounding our cultural heritage, a debate fixated on a few repetitive leitmotifs, such as, for example, the supposed dichotomies between protection and exploitation, public and private, centralism and autonomy.

Whatever may be the reasons for our tardiness – and they are manifold – while in the rest of the world, both in the West and elsewhere, heritage studies have deliberately embraced elements not only of anthropology and ethnology, but also of a broad range of disciplines, from human geography, to cognitive or political sciences, to tourism and border studies, just to name a few, in Italy heritage studies continue to be dominated by traditional humanistic disciplines (from art history to archaeology).

The contribution of social sciences to the interpretation of heritage is not yet conceived in a

systematic manner, reflecting the lack of dialogue between anthropology and humanistic disciplines that has characterised our academia since the 19th century and does not yet seem to have been overcome.

Given our conspicuous backwardness in this field, it is all the more imperative that we seek to broaden the horizon of the Italian tradition, which, for example, still considers the need for a profound decolonisation of interpretative instruments, from archaeological reconstructions to museum exhibitions, to be of marginal importance.

With our participation in the European CHEurope project (see Kristiansen), the Istituto per i Beni Culturali has ventured into this area of study in order to address, with new tools and updated cultural perspectives, one of the fundamental issues of our time, namely, that of historical city centres, which are now impacted, both in Italy and throughout Europe, by the phenomena connected to overtourism, with all the social, urban and cultural ambiguities they imply (see Bugalski).

In addition to focusing on this issue, CHEurope proposes, through the research of its 15 young researchers, the thematic and methodological breadth characteristic of c.h. studies: from the subject of migrants to that of climate change, from digital archives to the use of heritage as a therapy for improving psychological resilience and well-being.

Maria Pia Guermandi

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CHEurope

Critical heritage studies for Europe

Kristian Kristiansen

Critical heritage studies is a newly emerging interdisciplinary field which is concerned with exploring the ways in which the past is used in the present, covering research into what we choose (or not) to conserve and why we choose to do so; relations of power and the politics of the past in the present; processes of heritage designation, conservation and management; and the relationship between commemorative acts and public and private memory.

The CHEurope project focuses on developing a new theoretical and methodological framework for critical cultural heritage studies and their application for training in heritage management and the development of the cultural industries in Europe. Our program explores the processes by which heritage is 'assembled' to inform more conventional

The CHEurope project focuses on developing a new theoretical and methodological framework for critical cultural heritage studies.

aspects of cultural heritage designation, care and management. In so doing, research will have a more direct impact on future heritage policies and will be linked explicitly to new modes of training with a view to enable future practitioners to be aware of and to facilitate a more democratic and informed dialogue between and across various heritage industries and their audiences in the twenty first century.

The new integrated approach to cultural heritage that we develop in CHEurope takes much of its inspiration from this new emerging field of critical heritage studies. The vitality of critical heritage studies was witnessed in the first international conference on the subject held in Gothenburg in 2012 when approximately 500 delegates attended. Considering the fact that the domain of cultural heritage emerged initially outside academia through the applied field of heritage management, this conference was the first recognition of the fusion of the academic and the practical. The risk remains, however, that the two dimensions maintain their separate existence. In this respect, the CHEurope project developed a training program aiming at strengthening their closer interaction.

Critical studies of heritage and CHEurope thus have much to contribute to understanding and developing creative solutions to social, economic and ecological problems, which arise as a result of conflicts between different systems of value and their associated friction in contemporary societies. The fact that heritage is such an all-pervasive, global phenomenon, which has had a fundamental influence on how we have shaped and reshaped our built and natural environments, coupled with its powerful cultural influence in contemporary global societies, suggests that developing an oversight and a sense of its common concerns and the ways in which heritage is implicated in current and emerging 'critical' issues that face the world today is both urgent and long overdue.

The CHEurope program reflects these emerging new fields of critical debate, dealing with 1. Heritage futures in Europe, 2. Curating the city, 3. Digital Heritage, 4. Heritage and well-being, and 5. Heritage management and public engagement. These themes will be described in more detail below.

Participating in Fiesta de San Juan during CHEurope Summer School in Santiago de Compostela, June 2018



HERITAGE FUTURES IN EUROPE

Over the past years, headlines on climate change and refugees have become mainstream in European news outlets. Whether it is in a front-page article warning for a climate catastrophe, or in an opinion piece on how to 'deal with' refugees, both phenomena are playing and will play a part in the shaping of Europe's (uncertain) future. The first work package of CHEurope, which consists of two Ph.D. research projects, studies the bilateral links between cultural heritage and these two complex issues which are both linked to social, political, economic and environmental discussions. The projects aim to explore what role heritage can play or what potential heritage has to engage with, what many call, two of the biggest challenges Europe is facing right now.

The presence of heritage in these phenomena is studied by stepping out of the academic institution and by working in the field with heritage professionals, grassroots organizations and people directly involved or affected. In this way, the practice of heritage and heritage making is studied, either via the official discourse of the policymaking agencies (Janna oud Ammerveld), or through unofficial discourse of refugees' food practices (Marcela Jaramillo).

MIGRATION CRISIS AND THE FUTURE OF EUROPEAN HERITAGE

Marcela Jaramillo

The aim of the research is to explore how the Syrian refugees' food practices have served as an instrument to facilitate their integration into Portuguese social structure. Food emerged in the heritage arena since it started to be perceived as an element that permits to identify the culture of a nation. Ramshaw states "It is no surprise, therefore, that a strong and enduring relationship exists between heritage and cuisine. Indeed, one could even say that to know a people, one needs to know something about the food they eat. Ingredients, preparation, and consumption can reflect a great deal about a region or nation" (Ramshaw 2017, 53). UNESCO legitimized this understanding after the nomination of French Gastronomic Meal, Mexican/Michoacán Cuisine, and Croatian gingerbread in the Intangible Cultural Heritage List in 2010: since then, another 29 expres-

sions related to food have been inscribed in the UNESCO List. By contrast, critical heritage studies focus on the studies of the heritages non-officialized by figures of power, namely the Nation or UNESCO. In the light of these studies, the research explores how the food practices of Syrian refugees in Portugal, as non-official heritage, has proved the most effective tool for achieving an appropriate social integration.

Many refugee-integration initiatives have emerged in the region in the wake of the so-called 'European Migrant Crisis'. In Portugal, these have mainly been related to refugees' food practices, examples being culinary workshops, gastronomic events and the development of restaurants and catering services. The project discusses how the Por-

tuguese government, NGOs, and civil society use refugees' food practices to support their integration into the country, and how refugees respond, or not, to the related political and social demands. It also looks at how the food practices of Syrian refugees are adapting and being reshaped and are loaded with new meanings during their integration process, before finally questioning the extent to which, as a form of migrating heritage, these refugees' food practices can build 'bridges' between cultures. The research presents the results of fieldwork in which semi-structured interviews, participatory observation, and audiovisual resources were applied among NGOs, restaurants and shops whose work and businesses are linked to Syrian refugees' food practices.

Food emerged in the heritage arena since it started to be perceived as an element that permits to identify the culture of a nation.



Zaytouna is a shop of middle east products that was opened in 2017 in the wake of the so-called 'European Migrant crisis'. Not only the Portuguese who want to attempt to cook middle east recipes buy products here but also the community of this region who wants to prepare their food as if they were at home (Marcela Jaramillo)

Mezze is the first restaurant of Syrian food in Portugal which is managed by Syrian refugees. The staff is taking their lunches here before opening the restaurant to the public in a normal day during the week (Marcela Jaramillo)



CLIMATE CHANGE AND THE FUTURE OF EUROPEAN HERITAGE

Janna oud Ammerveld

This research is based on the understanding of climate change as a *hyperobject*. A term originating in the work of philosopher Timothy Morton, which implies that climate change as a phenomenon does not only manifest physically, as the weather, nor as a set of statistical data, or as records of climate shifts, but simultaneously as a discursive, and social agent within networks (Morton 2013). For this research these networks consist of the heritage policy making agency organizations which work on the national level in England (Historic England) and in Sweden (Swedish National Heritage Board). To study what climate change changes in these networks, the research revolves around the question: how do heritage policy makers engage with climate change and how do they act and react in response to the contemporary and future issues connected to this 'hyperobject'?

Via ethnographic fieldwork at these two organizations, the research explores how these policy makers respond to climate change, how they frame climate within their existing work and in their corporate mission, and what action climate change initiates. To do so, it starts with looking at what is happening now and what has happened so far within the organizational network since climate change has become part of their rationale. Although actions and discussions are mostly happening within their own organizations, the involvement of Historic England in Climate Heritage Network shows that the heritage sector is also willing to take the next step and to give voice to what heritage has to offer in the climate change debates in a variety of other people's and organization's agendas.

In next stage, the research will reflect on how these responses either complement or dispute current societal discourses that are taking place, e.g. protests taking place in the UK by Extinction Rebellion, and the 'School strike for the climate' initiated by Greta Thunberg in Stockholm. Via this approach, the research will explore what understanding of climate change and of heritage is supported by these organisations.. Finally, it also tries to shed light on what possible other narratives their work could support, hence speculating about the potential of heritage in a variety of possible futures, either dark or optimistic.

Greta Thunberg leads the School Strike for Climate on May 24, 2019 in Stockholm. Photo taken during the period of fieldwork in Sweden (Janna oud Ammerveld)



CONCLUSION

Climate change and migration are both part of and creators of complex heterogeneous networks consisting of human, nonhuman and inanimate agents, which due to their complexity construct an uncertain future. The researchers engage with this uncertain future by studying the role heritage plays and can play in these phenomena in Europe and try to deepen the understanding of these relations and their implications for the construction of sustainable futures: what future do particular heritage practices create? And for who or what is this future? These studies provide the first debate to start to consider the role of heritage as an indispensable actor in coping with important current European concerns and playing a part in the construction of alternative futures.

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CURATING THE CITY

This work package is concerned with trans-disciplinary inheritance and disinheritance processes in urban settings. It aims to explore how different actors, such as museums and urban planning departments, ‘curate’ the city’s past, present and future, in terms of defining, preserving and mediating urban heritage in a broad sense. This entails negotiation in conflicts over aesthetic regimes, intervention in planning, as well as proactive measures in order to understand, develop and conceptualize the urban heritage landscape.

‘Curating the city’ can be understood as a productive approach of creating platforms where discussions on diverging narratives of the past can lead towards a shared and progressive future. In institutional contexts, this position of mediating between different positions of power can often lead to false neutrality, while criticality can be reduced in favor of presenting productive and tangible outputs. These research projects try to reflect on these issues in a critical way, by pointing out to the ways in which urban curating can also become an act of exclusion or oppression. The research projects are-



The book “This morning, I caught you in a drop on my finger” serves as a stepping stone for Moniek Driesse to further explore the transdisciplinary nature of critical heritage studies and frame a regime of collective care (Moniek Driesse)

concerned with developing a mapping model that addresses complex urban issues of the past, present and future (Moniek Driesse); outlining a design approach for critically addressing the uses of the past in developing transition trajectories for historical urban landscapes (Mela Zuljevic); focusing on how memory is mobilized to give substance to different kinds of, performances of belonging’ in order to stake claims about, who gets to belong’ in the city (Vittoria Caradonna); correlating tourism phenomenon growth with an eruption of the short-term rental market to propose a new method of this process’s quantitative valorization (Łukasz Bugalski). The variety of our perspectives mirrors the multiple dynamics at play today in all European cities facing new and old challenges related to mobility, environmental issues and place-making.

RECONNECTING THE DOTS

Moniek Driesse

The research aims to develop a mapping model that incorporates the imaginary agency in mapping the urban past, in the present, for a future of collective care. It focuses on the inclusion of heritage structures that reach into the urban past as well as the future, exploring the mnemonic dynamics that condition understandings of life in the city. Geographer Gunnar Olsson has extensively explored how cartographical reasoning both enables and conditions people to think about the abstract world of invisible human relations, in much the same way as they are able to study physical places by using maps and mapping — and the other way around. An operationalization of Olsson’s concept “cartographic reasoning” (Olsson 2007) into an analytical tool, enables a discussion of how knowledge about the urban past, present and future is produced between heritage practitioners and urban planners. Furthermore, the production of urban knowledge in creative practices is being explored, in order to understand the imaginary agency that can bridge barriers between these three paradigms. In conducted case studies of a heritage institution in Gothenburg, an art biennial and several artist-in-residency programmes across Europe, the research has mobilized author’s design research background to map out possible epistemological bridges. This approach allows to investigate the relation between cultural memory and environmental justice and to re-link urban decision-making processes, the research that is supposed to guide it and the people that ultimately live the reality it influences.

TRANSITION LANDSCAPE ATLAS

Mela Zuljevic

The research project starts from a design approach searching for participatory and collaborative ways of critically engaging with development visions and transition trajectories in historical urban landscapes. In particular, the research is focused on the uses of the past in designing the future of landscapes with industrial history. The study engages with the notion of a ‘transition landscape’ as a starting point for examining the ways in which the process of shifting from one development trajectory to another is materialized in the environment. This is reached by engaging with concepts of design space, cognitive mapping (Jameson 1991) and the understanding of landscape as a technology of territory (Adams 2017). The project looks at several case studies related to the spatial transformation of historical sites in the context of Leuven and Genk (BE). As part of the fieldwork, the researcher has collaborated with different actors in these two cities on design projects concerning the past and future of road infrastructures, as well as historic shipping and post-mining landscapes. By making a ‘Transition Landscape Atlas’, the research entails different collaborative design methods, such as mapping, design space staging and video-making.

‘PURITY IS A MYTH’: PERFORMING BELONGING THROUGH MEMORY

Vittoria Caradonna

The research focuses on how memory is mobilized to give substance to various ‘performances of belonging’. In the context of permanent high voltage identity politics, the concept of belonging takes a new form: a continuous performance that uses memory to stake claims about ‘who gets to belong’ in the city. The project looks at this phenomenon across different cultural organizations operating in the city of Amsterdam: a major ethnographic museum caught in the process of reckoning with its colonial past; a grassroots archive focusing on the legacies of colonialism and on anti-racism activism; and a boat tour bridging Amsterdam’s history of migration with the current challenges faced by the city’s ‘newcomers’. This study aims to produce an in-depth analysis of the continuities and fractures in the Dutch memoryscape that actively create the ‘difficulty speaking’ (Stoler 2010) of the ties that connect today’s expressions of conditional belonging and citizenship to the ‘European colonial rela-

In the context of permanent high voltage identity politics, the concept of belonging takes a new form.

Textile map used in an intervention in public space in Genk to map the development of a site. A part of Transition Landscape Atlas (Mela Zuljevic)





View of Afterlives of Slavery exhibition at the Tropenmuseum, Amsterdam (Vittoria Caradonna)

tion' (Hesse 2000). The analysis of these processes has involved the 'close reading' of the Dutch cultural archive and of the official discourses around the themes of integration, inclusion, memory and identity. The fieldwork phase of the project consisted in repeated visits to exhibitions, participation in talks and conferences, and interviews with museum staff and external collaborators, scholars, and activists involved in the projects. Now, in the final stages of the project, the wealth of gathered data is going to be finally elaborated.

THE THREAT OF OVERTOURISM TO HISTORIC CITIES

Lukasz Bugalski

The research (see pp. 27-29) focuses on the tension between urban conservation practice and an impact of the rapid growth of the tourism phenomenon on everyday life of common citizens. Such an obvious correlation between the city's past, present and future is in the very center of the idea of "curating the city" work package. It is also bringing a question about our responsibility – as widely understood heritage workers – for ongoing (over) touristification of European historic cities.

CONCLUSION

Each research project gathered in the second work package has been developing its own vocabulary to unpack the subtext implied in the notion of 'curating', by looking at how the lived experiences of citizens are shaped by processes that involve the heritagization of the urban and the coexistence of different types of memory-work. The different approaches and methods employed could provide a template for future research in the field of heritage studies and beyond, aimed to question the frameworks of urban decision-making, spatial interventions and active citizenship.

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DIGITAL HERITAGE

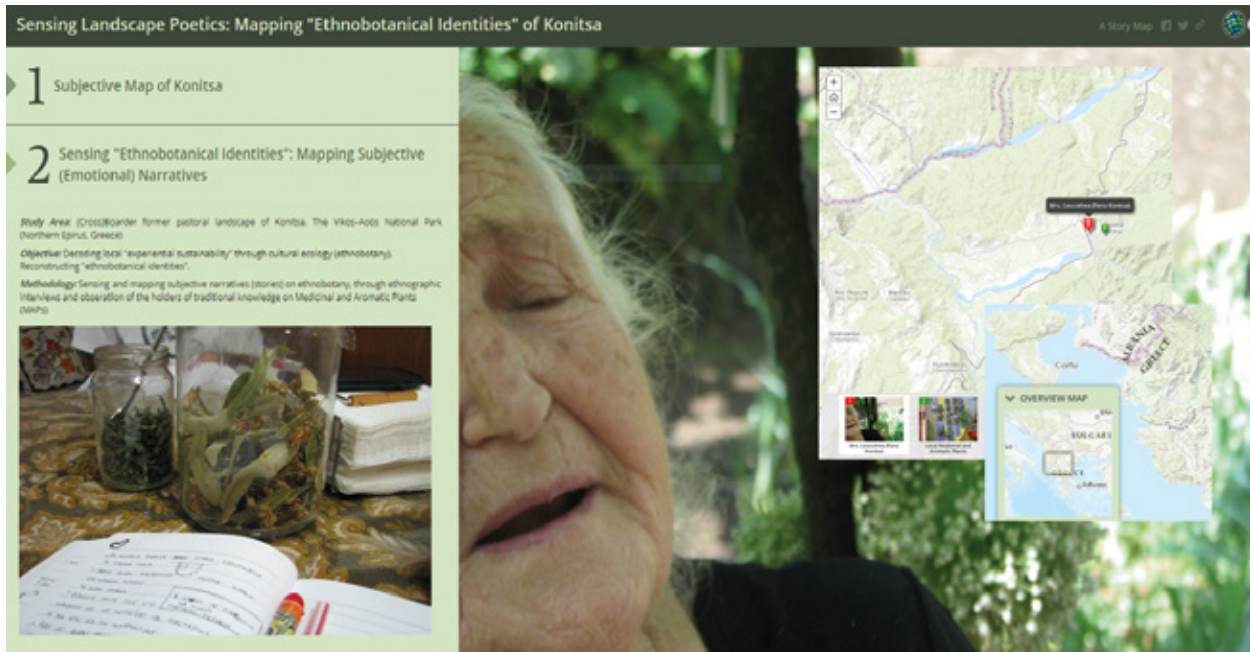
This work package explores the impact of digital archives and digital cultural heritage on those that engage with it, particularly in terms of their expression and the construction of individual and collective identities. The implications of digitization and online dissemination of archival and heritage material need to be analyzed and evaluated, the contexts understood, and consequences accounted for. Researchers in this theme are therefore evaluating, adopting and developing methodologies for identifying individual and collective impacts of engagement with digital archives and mechanisms in heritage outreach. They are carrying out research in several different but interrelated areas: examining engagement with digital archives and cultural heritage amongst diverse communities in different European locations and the questions of identity that emerge (Hannah Smyth, William Illsley); exploring the politics of digital cultural heritage and the impact of digital archive exhibitions (Carlotta Capurro); and utilizing the technique of emotional mapping to think about how emotional spatial information might be used in heritage practices (Nevena Marković).

SPATIALIZING EMOTIONS, MAKING PLACE

Nevena Marković

The research explores 'Emotional Cartography' (Nold 2009), an additional concept in cartography, by looking at mapping practices and meanings, the correlation between emotional, thus cultural and social, spatial, and digital. Building on 'Emotional Geography' (Davidson, Bondi & Smith 2007), and understanding maps as an accumulation of multi-layered stories, the research rethinks Emotional Cartography as an allegory in terms of representation and semantics, both (carto)graphic and cognitive. How do emotions shape places, and how emotions are shaped by and within places, in a relation between and among people and places? How do emotional regimes relate to and affect heritage practices? How emotional mapping techniques can be applied to understand, sense and map-out subjective emotions? The research addresses these questions as it traces mapping approaches to hidden layers of places, imbued with memories, emotionality and temporality. Drawing on the dataset – the Corpus of Emotional Cartographies – it reflects on the state of practice of this emerging field: first, methods and techniques of mapping process, representation, interpretation; and second, the semantics and fluidity of terms and conceptions identified in the dataset and listed in the "Emotion-

Mapping emotions through narratives (stories): an esri story map on "ethnobotanical" identities of Konitsa in Greece (Nevena Marković)



Carlotta Capurro

The research focuses on the impact of the digital turn on heritage institutions, analyzing both the human and the technology agencies on the digitization process (Cameron 2018). The project investigates how different actors collaborate in the construction of collections that include digital heritage, exploring their roles and their mutual responsibilities. The research also analyses how digital infrastructures are imposing a new layer of meaning on cultural heritage, and how this is in turn affecting the way digital heritage is generated, used and perceived (Thylstrup 2019). The lifecycle of digital cultural heritage items is investigated, from their creation to their cataloguing and their use within exhibitions, to determine the technological and ethical assumptions at the base of the digital strategies and their implications for museums' audiences. Many studies have analyzed how brick-and-mortar museums have developed their policy of collecting, ordering and presenting their material (Bennett *et al.* 2017). On the contrary, work still has to be done on the curatorial processes for virtual collections, where digital heritage has become part of the exhibition.

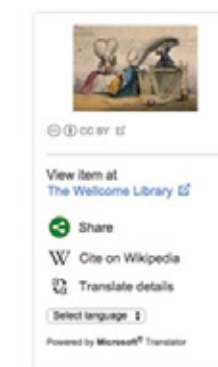
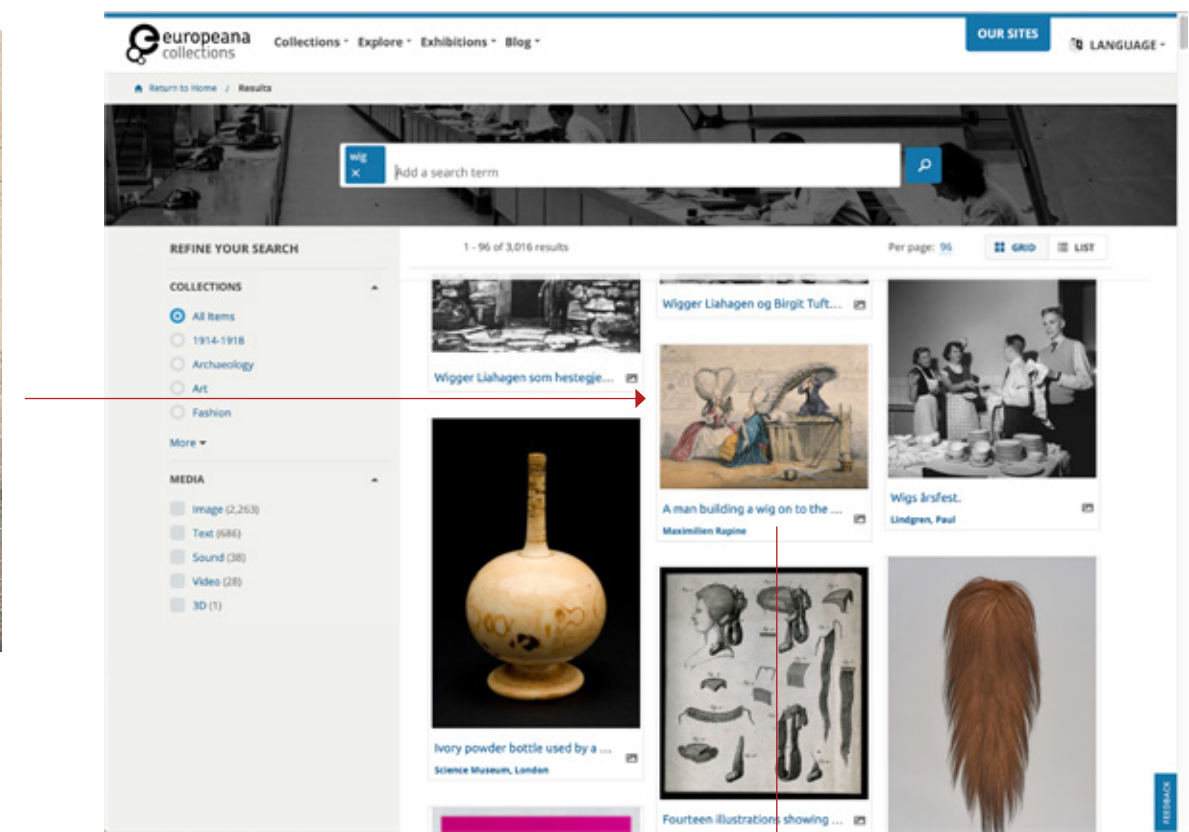
The central case study is Europeana, the European platform for digital cultural heritage. Launched in 2008, Europeana aggregates over 57.6 million digital objects from about 4000 institutions, representing the most extensive digital cultural project and driver of digitization in Europe. Europeana is analyzed combining ethnographic fieldwork, digital humanities methods and critical discourse analysis, to delineate its role in orienting European digital heritage politics.

CONCLUSION

As a progressively prevalent and quotidian concern, digitality increasingly demands both immediacy and intellection. “To reflect this, this research implies a range of quantitative and qualitative methodologies needed for both creating digital archives and cultural heritage resources, as well as evaluating their use and impact in digital ethnography and anthropology. By determining how we as heritage actors manipulate digitality to alter recognized practices, we in return aim to gain an understanding of how digitality changes us, both as beneficiaries of and participants in the communication and transmission of cultural heritage. Critically, this approach will also reflect upon the role of digitality as a mediator between institution and user, and how the users may influence praxis via their digital footprint”.

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A man building a wig on to the head of a woman on a kind of

Description:
A man building a wig on to the head of a woman on a kind of scaffolding; another woman wearing a tall wig looks on.

Date:
18-th, 18th, 18th century; Part of: Second millenium AD; From: 01-01-1701 — To: 31-12-1800

Type:
Coloured etching: Still image

Subject:
Maximilien Rapine; Costume; Fashion; Peruke; Wig; Wig maker

Identifier:
<http://wellcomeimages.org/uxbin/hixclient.exe?MIROPAC=V0019839>

Is part of:
<http://data.theeuropeanlibrary.org/Collection/a1000>

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Source:
V0019839

Data provider:
The Wellcome Library

Provider:
The European Library

Providing country:
United Kingdom

United Kingdom

What *

Concept Term:
<http://tbpedia.org/resource/Costume>

Concept Label:
[Costume] (en) [Kotone] (ru)

Concept Term:
<http://tbpedia.org/resource/Fashion>

Concept Label:
[Mode] (de) [98 街] (zh) [Modal] (it) [Modal] (pt) [Moda] (spa) [Mode] (sv) [Mode (habillement)] (fr) [Fashion] (en) [Мода] (ru) [Moda] (es) [Mode] (nl) [ファッション] (ja)

Europeana metadata enrichment and the contextualisation of digital heritage in different digital collections. The digital image of Rapine's print (M. Rapine, "A man tying a woman's absurdly high wig on to a scaffolding; another woman wearing a tall heart-shaped wig looks on") appears in the online catalogue of the Wellcome collection, the institution that possesses the print (bottom-right), and on Europeana (top-right) (Carlotta Capurro)

HERITAGE AND WELL-BEING

This work package aims to critically explore the interconnectedness of heritage and well-being and their significance as emergent and urgent, core agenda at the level of policy-making, professional training, public engagement, social impact and critical-academic research. The emphasis placed in the definition of health by the UN World Health Organisation on - not only the absence of disease - but the presence of physical, mental, and social well-being has led to raising awareness of the role of culture and heritage. Moreover, the relationships between heritage and well-being reveal intimate

links between two realms: on the one hand, 'past/tradition/memory' as complex resources for constructing/re-constructing personhood, on the other hand, repertoires of resilience, cosmologies of care and emergent coping strategies. Both derive from attempts to define, control and sustain well-being in desired futures. The core to understanding these dynamics can be seen as the potential of cultural heritage to create more just futures.

This work package is aiming to focus on ensuring a thorough grounding of diverse conceptual issues and theoretical perspectives regarding heritage and well-being that cross over biomedical, cultural-linguistic and psycho-social domains, while pursuing novel techniques and interventions that span the 'Medical Humanities' (i.e. ethnographic, clinical, visual-material culture, museological and interpretative). The research methods will be part of the broad-

er cross and interdisciplinary perspectives that uses comparative insights to throw critical light on the differences that emerge in research findings as well as exploring synergies. The work package will also address public engagement needs and with diverse partner institutions with an emphasis upon disseminating findings, public learning and patient advocacy.

RELATIONS WITH OBJECTS

Katie O'Donoghue

My background in Fine Art & Design and a masters in Art Psychotherapy aids in the conduct of the research project, facilitating object handling, interview sessions with patients undergoing treatment for cancer. The study 'Developing holistic-participatory interventions to enhance well-being and recovery', is a four-part, qualitative, ethnographic study that explores heritage objects as a means of supporting the well-being of individuals affected by cancer. The title 'Relations with objects' identifies the core research concerns and is inspired by psychodynamic theory i.e. object relations theory. The project is informed by the research of Lanceley (2011), Butler (2017) and Rowlands (2016), examining both collective heritage (museum objects) and personal heritage objects (heirlooms, personal and lucky objects) as a means through which patients can express and explore their own narratives. People with cancer may often feel vulnerable and experience many difficult emotions, including fear and anxiety. Different ways to support the emotional and mental health of patients are needed.

Previous research with heritage objects has taken place in hospital settings where the objects were museum objects with age value. Patients found that handling these objects and talking with a professional about them provided a welcome distraction from the routines of hospital and also helped them talk about the personal impact of their cancer illness. The objects utilized may stand in stark contrast to the 'object world' of the chemotherapy treatment suite with its intravenous fluid stands, metal treatment trolleys and medical equipment. The study is exploring participants' relationship to these 'object worlds' and investigating if and how the heritage and personal objects may therapeutically breach the day-by-day flow of time during chemotherapy administration along the patients' 6-8 month chemotherapy treatment trajectory. Results from the study will inform the development of a supportive treatment, which may utilize both heritage and personal objects, to enhance well-being and resilience during chemotherapy treatment.

Investigating if and how the heritage and personal objects may therapeutically breach the day-by-day flow of time during chemotherapy.

Visitors of Angered Hospital are encouraged to engage with most of the artworks. The chairs in the photo serve as both art installation and seating area (Khaled Elsamman Ahmed)



"Strand" (2012) – a visual explosion of colour and form – Stuart Haygarth's artwork commissioned by University College London Hospitals for permanent display at the new UCH Macmillan Cancer Centre in London (Stuart Haygarth)



Khaled Elsamman Ahmed

Europe has a long history of using art as a catalyst for healing in its hospitals (Cork 2012). The research project looks at how hospitals, as public spaces, use and relates to art and cultural heritage, and how they are associated with the local population, ideas and concepts of the importance of art for well-being. The research also investigates how the aesthetic expression and how visitors (staff, patients, relatives, etc.) experience the environment and interact with art in a hospital environment. The project investigates how art (in a broader sense) is perceived and experienced in a hospital context and how different kinds of cultural heritage are used and embedded within different kinds of artwork as well as the motives that contribute to the curative and artistic decisions. The research considers both the artistic values as perceived by different actors and the creative and curative decisions made in relation to art in a hospital setting.

The empirical part of the research takes place at Angereds Närsjukhus hospital in Gothenburg, Sweden, through ethnographic fieldwork consisting of participant observations and interviews. The research is specifically examining how the artistic values and qualities are understood, appreciated and how they affect people's feelings and experiences as well as the motives behind the choice of art.

The project examines four types of materials/data which together form the basis for the analysis and the results that the project will offer. The first type of material consists of policy documents, which typically are created through a political process, and will be analyzed using some of the established qualitative research methods (e.g. Bowen, 2009). The second type consists of interviews with Angereds Närsjukhus staff, where questions about the importance of art for well-being are explored. The third type consists of observations made by the researcher in Angereds Närsjukhus environment; partly by the aesthetic aspect and art of the hospital context through an aesthetic analysis, and partly by observing people's interaction with the space and the art. The fourth type of material consists of semi-structured interviews with people who are in Angereds Närsjukhus environment and who are patients or other types of visitors (friends, relatives). These data will form the basis for a critical analysis of how the use of art and cultural heritage in a hospital environment works and is reciprocated.

Providing a future framework for heritage and arts interventions in health and social care, and influence policies related to them

CONCLUSION

The research of this work package aims to critically explore the inter-connectivity of *heritage*, *art* and *well-being*. It examines the perceptions and definitions of what denotes those terms as well as investigating how these terms are directly experienced by the participants involved. The research address highlighted gaps in current evidence, and their findings provide recommendations for further interdisciplinary research. Furthermore, hopefully projects may assist in providing a future framework for heritage and arts interventions in health and social care, and influence policies related to them.

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Angered Hospital main hall. A mechanical art installation resembling clouds is seen hovering above. The main waiting area is sometimes used by local women as a meeting area to socialize (Khaled Elsamman Ahmed)



HERITAGE MANAGEMENT AND PUBLIC ENGAGEMENT

This work package contributes to a deeper understanding of the processes involved in the generation, appropriation and use of heritage. The three projects developed in the research line explore heritage as a social phenomenon entangled with concepts such as citizenship, participation and policy. How does the concept of citizenship relate to the tension and ambiguity existing between the principle of equality that is implicit in the idea of citizenship, and the inequalities inherent to today's capitalist society? And how can we, in this perspective, conceptualize the relationship between citizenship and heritage? Heritage can be connected to citizenship in different ways. Firstly, it's representative potential means that heritage can act as a vehicle for

liberation and emancipation, by means of minority groups seeking explicit inclusion in what Laurajane Smith has called the Authorized Heritage Discourse of their heritage(s) or by creating their own heritage narratives and institutions (Abreu 2013). As such, heritage can aid people in asserting their right to citizenship. Secondly however in the Authorized Heritage Discourse, heritage functions as a regime of knowledge (Bendix 2012, Coombe 2015) that restricts access to the few, representing on a local, national or international scale, specific members of society whilst excluding others. Heritage, thus, can both enable and restrict access to citizenship, depending on the context.

Although participation is often regarded as a promising concept in the context of the perception of democracies as failing, it has been incorporated in heritage policy with little emancipatory success. Participation is not 'innocent' and has the potential to reaffirm existing heritage regimes (Cortés-Vázquez, Jiménez-Esquinas & Sánchez-Carretero 2017). Its newly acquired place in policy discourse risks transforming it to a cog in the machine of heritage. The three research projects presented here, deal, each in their own way, with this conceptual point of departure.

The protest took place in an old clandestine detention center used by the dictatorship for its transformation into a memorial site in São Paulo, 2017 (Márcia Hattori)



FORENSIC ARCHAEOLOGY AND THE APPROPRIATION OF TRAUMATIC HERITAGE

Márcia Lika Hattori

The research explores the idea of omission as a state technology and the use of bureaucracy and its apparatuses as technologies of disappearance of bodies during the last dictatorship in Brazil and examines the maintenance of similar strategies in a neoliberal context. From a heritage perspective, the study intends to uncover the meaning of public policies concerning memory sites and to understand the conceptual notions surrounding the 'non-existence' of people, in relation to those Brazilians citizens who were considered irrelevant in life as well as death. To carry out this research, the treatment of no names (NN) bodies by different institutions has been analyzed. One example of this omission as a technology of disappearance is the non-description of the clothes and accessories related to corpses. For the democratic period, the research tries to observe how neoliberal politics, state violence and the bureaucracy become apparent in one institution which is the cemetery, and how certain strategies from the dictatorship are maintained by analyzing omission in the cemetery bureaucracy.

SOCIOTECHNICAL IMAGINARIE OF A MODERN PAST

Nermin Elsherif

The research investigates the wide circulation of vintage images depicting the social life in Egypt between 1900 and 1970s over Facebook and explores how the Egyptian middle-class mobilize the past online to negotiate their identities in the present. More specifically the study focuses on the online communities involved in reproducing particular narratives of the past, "al-zamman al-gamil" or "the good old days" in Egypt, an elusive social construct that deserves investigation given the current oppressive political situation and the constant state violence exercised since 2013. The research is situated in Science, Technology and Society studies, to explore how social imaginaries of the past are co-produced through the technologies, and how the self is produced in relation to the network in the age of social media. Jasanoff's concept of the "sociotechnical imaginary" helps to understand how particular imaginaries of the past are co-produced online, and how imagination as a social practice is governed and constructed by political and technological affordances. Jasanoff describes the sociotechnical

Imagination as a social practice is governed and constructed by political and technological affordances.

A viral post on Facebook appeared on July 9, 2019, few hours after the defeat of the Egyptian football team in Africa Cup of Nations. The image shows the Egyptian cinema star Faten Hamama in a black evening dress in front of a well-dressed audience of film stars, writers, army generals, and others. The text in red reads "the disappearance of a society" (Nermin Elsherif)



imaginaries to be "collectively held, institutionally stabilized, and publicly performed visions of desirable futures, animated by shared understandings of forms of social life and social order attainable through, and supportive of advances in science and technology" (Jasanoff 2015, 15). As this author shows how big leaders employed science and technology to spread and implement their visions of desired social order for the future, in this research is explored how the disposed who lack the means to change the future, uses technologies to reproduce a desired social order from the past. Thus, this research aims to theorize for sociotechnical imaginaries of the

dispossessed and how the past and its 'images' become a resource for dispossessed to negotiate their identities.

PARTICIPATORY HERITAGE IN A CHANGING DUTCH NEIGHBORHOOD

Anne Beeksma

By using ethnographic data, this research project analyses a case study of participatory heritage in the rapidly gentrifying neighborhood of Katendrecht, the Netherlands: the Verhalenhuis Belvédère or the Center for Intangible Heritage. Taking as a point of departure Susana Narotzky's approach to anthropology - analysing locally embedded experiences as evidence of societal transformation on a national or even global scale (Narotzky 2016) - this research project connects the findings from fieldwork in Katendrecht to overarching socio-economic developments, by looking for example at the connections between heritage and entrepreneurship and heritage and gentrification. By analysing how the Center, which is permanently under construction, has been included as 'best practice' in the discourse of Dutch national heritage policy-making, this research hopes to contribute to contemporary scholarship discussing the recent incorporation of participation into the 'heritage regime'. By looking at the different scales on which this organization operates, local and national, it is possible to distinguish differ-

ent approaches to participation within the same organization. Although the Center is largely supported by volunteering employees, the managing core team of 'heritage entrepreneurs' is in charge of decision-making on all levels. When looking at the business model supporting the organization, it becomes clear that participation not merely provides the center with its core heritage product - diverse stories of immigration to and from Rotterdam - as well as a legitimization of its perception as a 'success story' of participatory heritage, which in turn provides the center with one of its main sources of its participatory heritage. This provides the center with one of its main sources of income: governmental clients who visit the center to organize 'participation' training opportunities for their staff..

CONCLUSION

The commonality between these vastly different projects presented here lies in the efforts they make to critically analyze processes and uses of heritage to bring forth knowledge that might otherwise remain out of sight. Uses of heritage that from the outside might just seem as 'just so', are turned inside out and by doing so, interconnections between heritage, citizenship, policy, participation, politics and economy are laid bare. These projects do not give clear cut recommendations about future heritage policy and management. Rather, they call for precaution and a critical awareness of heritage's power.

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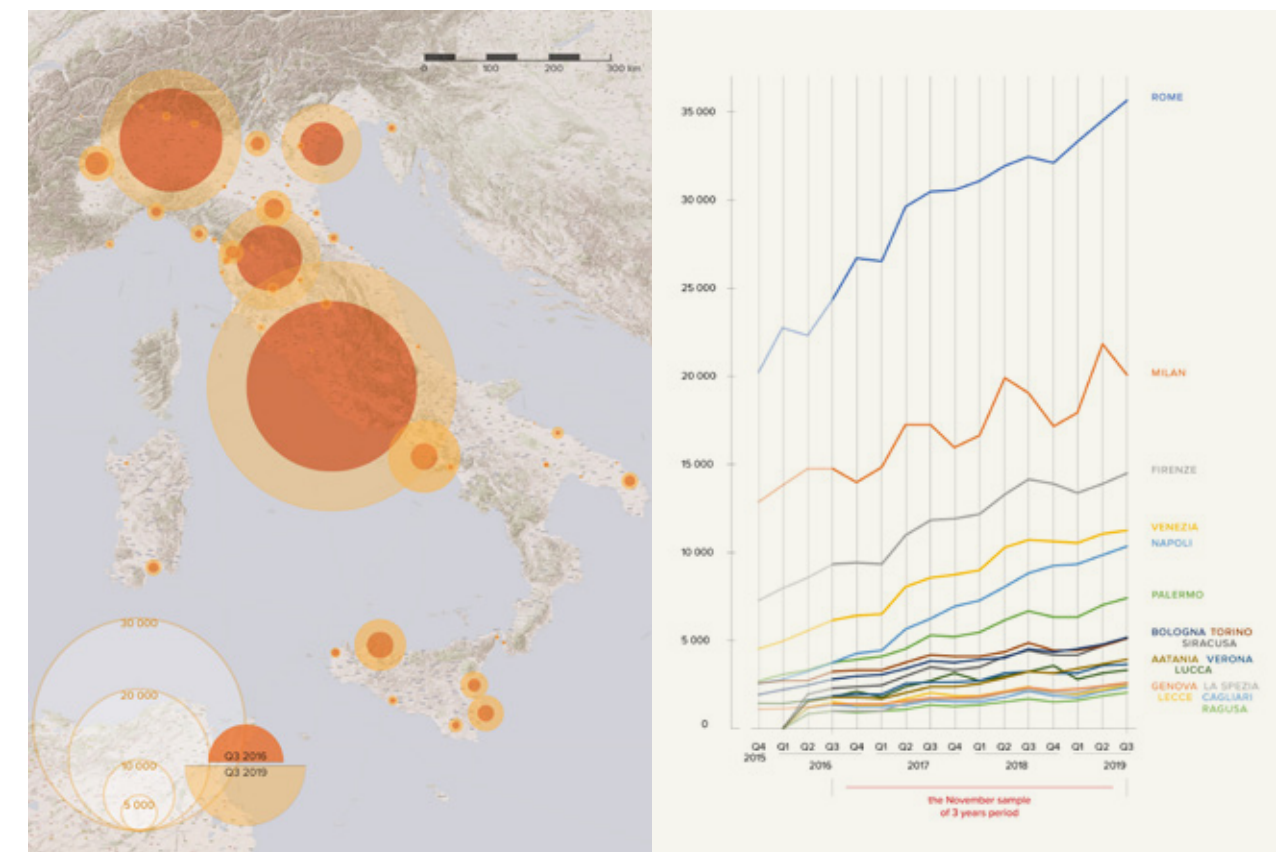
A drawing of the Verhalenhuis Belvédère taken from fieldwork diary, may 2019 (Anne Beeksma)

The (over)touristification of European historic cities


Łukasz Bugalski

As a result of the rapid growth of the tourism phenomenon, European historic city centers are subjected to diverse social and urban transformations. Those processes might be indicated as a so-called *touristification* - a kind of gentrification caused by the needs of uncontrollable development of a tourism economy (Cocola-Gant 2018). In the consequence of a constantly increasing number of temporary visitors, any tourist destination

inevitably has to reach a stage of satiation that is commonly known as the stage *overtourism* (Keon's, Postma & Papp 2018). Such possible negative impact is particularly dangerous in the case of European historic city centers where finally the usage of the former multifunctional city center shifts to the monofunctional (tourism-oriented) form. Although those processes have already been foreseen decades ago, they still seem to be a discussable issue among academics and powerholders all over the world.



The figures are presenting the Airbnb active listings growth between the 3rd quarter of 2016 and 2019. On the left: the map visualization of a group of 109 Italian historic cities (red circle for Q3 2016 and orange circle for Q3 2019). On the right: the linear diagram of a selected 17 cities that exceed number of 2 000 Airbnb active listings (Łukasz Bugalski)



Almost always crowded Via Pescherie Vecchie in Bologna, a very good example of ongoing touristification processes in European historic city centers. (Łukasz Bugalski)

However, well-known terms like *Disneyfication*, *thematization*, and *mass tourism* have been already shaped and popularized in '80 and '90. They have been also recently replaced by a lately emerged wave of new terms like – already mentioned – *overtourism* or *tourismophobia*. Furthermore, the introductory of (over)tourism-related topics to the mainstream media discourse occurred. The number of articles dealing with that issue is still increasing both in daily newspapers and different types of periodic magazines. And finally, together with the ongoing growth of the tourism economy the rising resistance of common citizens become more and more often noticeable on the streets of our cities. Sometimes written on the walls in an act of vandalism, sometimes screamed on the streets during protests. Such movements are much more prevalent in the southern cities of the Old Continent where the impact of tourism phenomenon is much more disturbing and where resistance began to organize itself not only on a city level but also a regional, national and even European level (like SET Network – Sud Europa di fronte alla turistificazione – established in mid 2018).

Being aware of those facts, we should ultimately indicate the spreading mass tourism threat to world heritage sites – especially to European historic cities, where the impact of the growing tourism economy is currently the most perceptible. Indeed, we can already clearly observe the dangerous outcome of ongoing touristification processes in cities like Venice, Florence, Lucca, Rome, Madrid, Barcelona as well as many other examples across the Old Continent. However, this threat is not directly related to tourists themselves – or any other temporary visitors – but rather to the impact of the more general tourism economy dynamics. The real threat to historic city centers is related to the decisions of every city very inhabitants. How would they manage their own urban heritage? Should such management be equivalent to monetizing it? Who has a right to the city as well as to its past, present and future? Exactly those questions are in the very center of this research interest. Altogether with the tension between urban conservation practice and the getting out of any control demands of the tourism economy on our cities' condition and everyday life of their common citizens. Indeed, we just cannot omit the crucial role of urban heritage understood as a resource that vastly accumulated in our historic city centers is nowadays mainly used to fuel the growth of the tourism economy.

Although we should be already aware of the described dynamics of ongoing touristification processes, it is still very hard to grasp and deeply

study them. This is why most of the recent research on tourism phenomenon is based on a case studies methodology which is deeply rooted in descriptive studies of rather a qualitative character (Ashworth & Page 2011). The main challenge of nowadays research on ongoing touristification processes faces the lack of general quantitative data related to this phenomenon. This is why one of the main goals of this project is to elaborate on a new method of such quantitative and comparative evaluation. And recently, such an opportunity to illustrate the impact of tourism phenomenon emerged altogether with the consequences of the eruption of the short-term rental market. Thanks to vastly gathered and easily accessible data (AirDNA 2019) we are able to propose easy to conduct method of comparative evaluation of current state of our cities touristification stage that is based on 3 years period trends (attached figures present result of such study conducted for sample of 109 Italian historic cities contained in Associazione Nazionale Centri Storico-Artistici report from 2017). Such a method could have a crucial but also only a supplementary character for any future case study research on the tourism phenomenon.

However, at this stage, the fundamental challenge of this research is to convincingly correlate such a narrow sample of data with the much wider phenomenon – and more precisely its impact on historic city centers. It is important to underline that the ongoing process of European historic cities (over)touristification is not only one of the most urgent issues of current scientific discourse but also it has become one of the most crucial issues of Europe's future. Although the impact of the rapidly growing tourism economy in its complexity is not easy to be studied, it is fundamental to work out and further improve a proper method to conduct comparative research on that topic that would enable us to work on a more overall understanding of this phenomenon.

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