PhD Workshop in two locations
Bologna and Kraków
CALL FOR PROPOSALS
16-20 November 2021

Dissonant Heritage: Concepts, Critiques, Cases

1. A WORKSHOP ORGANIZED WITHIN THE FRAMEWORK OF THE "1EUROPE PROJECT" OF THE UNA EUROPA ALLIANCE

UNA Europa brings together 8 major European universities: Freie Universität Berlin, Alma Mater Studiorum - Università di Bologna, Uniwersytet Jagielloński w Krakowie, University of Edinburgh, University of Helsinki, KU Leuven, Universidad Complutense de Madrid, and Université Paris 1 Panthéon-Sorbonne. UNA Europa is one of the 17 European alliances selected by the European Commission for a 3-year funding project (2019-2021).

The aim of the workshop is to bring together PhD students and scholars from across UNA Europa universities. It intends to offer participants insights from different backgrounds, to contribute to their education through a transdisciplinary approach and to create synergies with industry and the private sector.

The outcomes and interactions of the WS will be accessible to other PhD students from UNA Europa universities on a special website, either by video / audio captures or by means of ppt presentations / blogs.

2. THEME AND RATIONALE

2.1 The concept of dissonant heritage

The difficulty/dissonance of heritage appears in interpretative strategies created by various stakeholders carrying out its evaluation, which stems from the type of materials (e.g. highly sensitive ones) and objects, historical and cultural conditions, current political determinants, ethical, religious and legal issues as well as personal beliefs and motivations of individuals and groups involved in the interpretative process. The consequence of these discrepancies, tensions, and in some cases real entanglements and conflicts, is that there are many challenges in sustaining and managing this kind of heritage. One might say that dissonance appears in interpretative strategies of heritage created by various entities carrying out its evaluation. This stems from historical and cultural conditions, current political determinants, as well as the personal beliefs and motivations of individuals and groups involved in the interpretative process.

Even if plurality and awareness are today a part of heritage discourses, there are monuments, intangible assets and memories which still remain difficult to manage and deserve special attention.

In order to provide a framework through which we may analyze dissonant heritage, we turn to Tunbridge and Ashworth (1996). According to these researchers, even if a certain degree of dissonance is implicit in the nature of heritage itself, there are monuments, practices or memories which deserve specific attention due to the origin and features of their dissonance. In their view, dissonance can be considered as an attribute of place, which is dependent on its past plus the existence of conflicting communities or heritage users. They list three main sources of dissonance: (1) dissonance implicit in commodification; (2) dissonance implicit in place products and (3) dissonance implicit in the content of the message.

To understand the nature of dissonance, we can also borrow the concept of authorized heritage discourse (AHD) from Laurajane Smith's pivotal book "Uses of Heritage" (2006). Following the theoretical framework of critical discourse analysis (CDA), Smith introduces the issue of power relations at the base of heritage discourse. In any society, dominant groups use their own view of the past when identifying important monuments as well as the experts responsible for preserving them. The authorized heritage discourse is the expression of hegemonic power. The excluded communities can only create their own discourse in contrast to the dominant one. Therefore, heritage is dissonant by definition because it comes from a social process that aims both at legitimizing and at working-out, contesting and challenging a range of cultural and social identities.

The progressive extension of the tangible and intangible heritage to be conserved (Fairclough 2009; Clark 2000, Heinich, 2009) paved the way for a dynamic change in the authorized heritage discourse, which can be seen in the pluralization of communities and stakeholders involved, as well as in heritage functions. As David Lowenthal (1998) noticed: "[a]ll at once heritage is everywhere—in the news, in the movies, in the marketplace—in everything from galaxies to genes."

In light of these statements, the workshop participants will be invited to reflect upon the question if "[h]eritage today is more a question of affect than intellect, sociability than expertise" (Turgeon 2010, 390-391) and debate on how much of heritage is a battleground where political, economic, social and cultural priorities come into conflict with each other.

Furthermore, we will encourage participants to take up the challenge of their own interpretation of heritage which they are going to physically explore, as well as of the nature of the dissonances between varied interpretations.

2.2 Examples of dissonant heritage

It is possible to list many examples of difficult/unwanted/rejected/omitted/forgotten/ uncomfortable/controversial heritage:

- heritage of totalitarian regimes or heritage incorporating values contrasting with universal human rights in general,
- heritage denying women's rights,
- heritage of pain and shame / heritage of trauma,
- queer or LGBTQ+ heritage,
- indigenous heritage,
- race and the legacy of slavery, colonial heritage,
- heritage of disaster,
- heritage of environmental damage,
- human remains in scientific and museum contexts,
- war heritage,
- iconoclasm.

Difficult heritage can raise many critical issues, some of which are listed below:

- critical reflections on the heritage of totalitarian regimes and the tension between the idea of beauty and the defense of the principles on which our society is based;
- critical reflections on heritage which challenge the commitment of contemporary society to peace, environmental protection, and the representation of women:
- the cultural sustainability of tourism development in heritage sites;
- critical reflections on past and current practices of the management of museum collections, with a specific focus on human remains;
- dissonances resulting from different ways of "doing" heritage determined by various stakeholders; conscious and non-conscious processes of erasing,

2.3 Cross cutting themes

During the workshop, we would like to explore and suggest four main cross-cutting themes:

a. Unveiling the dissonance of the scientific museum collections

Many collections housed in scientific museums represent relevant heritage, yet there are numerous cases where their meaning and value are still not fully disclosed. Of these, the anthropological collections which were amassed all over Europe with the creation of physical anthropology in the mid-nineteenth century, may contain dissonant meanings which have not yet been highlighted. Indeed, some materials and objects are on display in many museums but a proper narrative about their contents

has not yet been built and their meaning is still misinterpreted or hidden. Many anthropological collections (such as the polychrome plaster casts of the faces of non-Western people, made during the period of European colonial expansion, and with stylized representations of racial differences) represented a propaganda tool for racist ideologies and a source of inspiration for authoritarian and nationalistic Nazi and Fascist regimes (Nilsson Stutz, 2013; Nizzo, 2015; Williams and Giles, 2016). Moving from this framework and working on some of those collections, the issue aims at critically reflecting on their meaning and value, unveiling and drawing attention to their dissonance, starting from that hierarchical representation of human variability to the promotion of cultural diversity. It is also a process of 'giving a voice' to marginalized minorities in the dominant heritage discourse, one in which the geography of knowledge is still reflected in the asymmetry of the center-periphery relationship.

b. The virtual dimension of cultural heritage experiences

The digital revolution has reshaped the domain of heritage. The purpose of virtual heritage is to record, preserve, and recreate the objects and processes of cultural significance to investigate the importance of the end user's perception of digital heritage.

Technology, particularly digitization and the online availability of cultural heritage collections, provides new possibilities for creating new spaces, new forms of cultural heritage, and new conceptions and uses of the dissonant heritage. Thus, the emerging sphere of digital heritage may be seen as a project of technological harmonization, and definitely has a significant impact on any visitor's experience. Uninterrupted access to unlimited data from the Internet, available with the use of mobile technology in every smartphone, should be seen as especially important in transforming the immediate reality of many heritage sites.

The mediatization of heritage, combined with transmediality of messages produced in relation to the objects or sites, does not necessarily result in a better understanding of the past or in developing its social potential. The aim of this theme is to explore the impact of the virtual dimension in visiting and interpreting selected sites of trauma. The final goal would also be to examine the working concept of the generalized past which can be constructed with the use of virtual reality. In this respect, mediatization will also be discussed as an aspect of collective imagination.

c. Designing the social sustainability of dissonant heritage

Cultural heritage is usually considered a basic means for promoting social and cultural sustainability, namely social justice, the participation of the local community in the decision-making process and the promotion of cultural diversity. However, the presence of difficult heritage can weaken the link between cultural heritage and sustainability. Dissonance prevents people from feeling proud of the place they live in; the unwanted past becomes an unwanted place. Residents might prefer to forget the unwanted past and avoid any kind of cultural promotion for the difficult heritage of their city (P. Battilani; C.Bernini, A. Mariotti 2018). Then, if dissonant heritage is used to highlight the uniqueness of a place, the distinctiveness can assume a negative connotation and weaken the identity of the place. When difficulties come from a conflicting narrative between different social or ethnic communities, cultural heritage can foster the conflict instead of contributing to dialogue and reciprocal recognition. In this context, two of the main contents of social sustainability can become difficult to implement: the promotion of cultural diversity and the empowerment of local community.

Dissonant heritage places comprise different risks from issues related to removing contentious historical contexts (Goulding & Domic, 2009; Roushanzamir & Kreshel, 2001) to political manipulation by extremists supporting racial and ethnic exclusiveness or totalitarianism (Tunbridge & Ashworth, 1996). In this context, international conventions provide useful tools and frameworks (UNESCO Universal Declaration on Cultural Diversity in 2001 or the Faro convention Convention on the Value of Cultural Heritage for Society in 2005) to cope with difficult and dissonant heritage. They have the description of heritagization as a bottom up process in common.

In conclusion, difficult heritage deserves specific attention in order to contribute to the sustainable development of places.

d. Arts and dissonance

Theatre, visual arts, architecture, the film industry, music, literature, graphic design and the arts in general have played an important role in many countries, allowing individuals to deal with their dissonant past: a cultural reality often censored, removed, and forgotten. Through theatre, film, music, architecture, visual arts, and literature it is now possible to understand the relationship between the younger generations and the cultural heritage of the dissonant past, identifying the sedimentations left in the social individual by different languages: the language of totalitarian power, the language of democratic societies, and the language of art that reads reality through the impressions that it arouses.

3. WORKSHOP

The call is for PhD students interested in studying the complex process of adjustments, collaborations and (or) conflicts in relation to difficult/dissonant heritages.
The call is open to all cultural and geographical areas of study, and to all fields or specialties of cultural heritage.

3.1 ORGANISATION

Since the workshop will be organised in two locations (Bologna and Kraków), the PhD students will be divided into two groups (where possible on the basis of their first and second choice) going to either Bologna or Kraków.

The duration of the workshop is 5 full days, during which the organizers will propose lectures, seminars, fieldwork, and meetings with museums, archives, heritage societies, NGOs, stakeholders in public history, intangible heritage, and heritage businesses.

The workshop will have an interactive format in order to facilitate communication and debates between PhD students from both locations. The PhD students selected will have to engage in active participation *before, during and after* the workshop.

The main language will be English.

We understand many of you may have concerns about the Coronavirus (COVID-19) and how that may affect the workshop. The workshop team is monitoring the COVID-19 situation, which is changing very rapidly at present. As this is a rapidly-evolving situation, it is not possible to provide advice about travel in November 2021, nor to speculate about the prospect that the workshop may be amended, deferred or even canceled. We will place the health and safety of workshop participants and organizers at the forefront of our decision making at all times. We will also follow the advice of the World Health Organization and comply with the requirements of the Italian and Polish Governments. We may therefore issue revised information about the workshop in June 2021 when informing those who have been selected.

Pre-workshop phase

The pre-workshop phase will take the form of 4 online lectures/seminars providing all participants with a general introduction to the concept of 'difficult/dissonant heritage' and preparing them for the fieldwork proposed in both locations.

Workshop

During the first day of the workshop, an online open ceremony and keynote lecture will be held. Over the next two days, the PhD students will participate in the fieldwork organised in Bologna and Kraków.

In Kraków, the first fieldwork will be in Nowa Huta (a socialist city constructed close to Kraków, at present an administrative district of the historical capital of Poland) and the second at the Museum of Auschwitz-Birkenau.

In Bologna, the first fieldwork will be at the Anthropological Museum of the University of Bologna focusing on the "Cipriani" collection (an expression of the anthropological studies on human variability from the beginning of the last century) and the second in in Forlì (and will focus on the rationalist district built under the fascist dictatorship).

The fourth day of the workshop will create an opportunity for online and 'cross-location' seminars. It will create a chance for the participants to work virtually and develop the project "Dissonant Heritage 2.0" which will take the form of a web based platform (a blog, a vlog, other innovative format can be proposed) where the workshop participants will interpret the heritage of chosen places by referring to their own experiences and knowledge, as well as to the key theories and cross-cutting themes of the whole workshop. The final keynote lecture and closing ceremony will be held the fifth day of the workshop.

Post-workshop phase

A half-day online seminar will be offered to PhD students in order to facilitate collaboration and discuss the ongoing preparation of the project "Dissonant Heritage 2.0" which should be open online one month after the end of the workshop.

	Bologna	Kraków
pre-WS phase	online lectures/seminars	
WS, day 1	opening ceremony keynote lectures	
WS, day 2	fieldwork 1: the Anthropological Museum of the University and its 'Cipriani' collection	fieldwork 1: Nowa Huta, a socialist city constructed close to Kraków
WS, day 3	fieldwork 2: Forlì and the rationalist district built during the fascist dictatorship	fieldwork 2: the Museum of Auschwitz-Birkenau
WS, day 4	cross location seminars	
WS, day 5	final keynote lectures closing ceremony	
post-WS phase	online seminar	

GRANTS OFFERED

There will be some grants offered by the 1Europe project funds of each participating university. Grants may cover travel to the hosting university, living and accommodation expenses.

ECTS

UNA Europa universities may give ECTS according to the regulations of their doctoral schools.

REQUIREMENTS

The applicants should be enrolled at one of the 8 Una Europa partner universities, in the 2nd year of doctoral studies or higher (at the time of the application).

REQUESTED DOCUMENTS

1. Abstract of the doctoral thesis (max. 500 words),
2. Curriculum vitae (max. 2 pages),
3. Letter of introduction from the thesis supervisor or other academic referee (max.300 words),
4. Essay (2000-2500 words).

The candidates should submit a short essay referring to both the general concept of dissonant heritage and to one of the four main cross cutting themes of the workshop. Our idea is to provide the candidates with an opportunity to reflect upon conflictual, disharmonic or polyphonic practices and interpretations of heritage in different contexts, such as historical, socio-cultural, political, ideological, economic and others. Finally, we expect academic and critical essays which will include a presentation of a selected case(s) of heritage dissonance and at the same time will demonstrate the PhD student's motivation to participate in this Una Europa event.

EVALUATION CRITERIA

The applications will be assessed by the Scientific Committee according to the following criteria:

1. Abstract of the doctoral thesis: max. 5 points,
2. Curriculum vitae: max. 10 points,
3. Essay: max. 25 points.

The assessment of the essay will be based on the originality of the argument, analytical approach, and references to academic literature on the topic.

The workshop coordination will communicate the Scientific Committee's decision to each PhD candidate.

TENTATIVE TIMING

Applications should be submitted through the registration platform which opens on 5 May 2021:
https://www.konferencje-uj.pl/?lang=en&go2rej=1&kid=304
All the documents should be combined in one PDF document and uploaded.
In case of questions, please contact <dissonantheritage@uj.edu.pl>.

Deadline for applications: 30 May 2021
Selection of the proposals: 30 June 2021
Preparation of the online support to share abstracts, programs, discussions and other material to prepare the PhD WS. Online "team building" of the selected PhD students before the WS, support of the participation and exchanges of the PhD students
Publication of the final program: mid-September 2021
Organization of the workshop: 16-20 November 2021

SCIENTIFIC COMMITTEE

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Josephine Hoegaerts , Helsingin Yliopisto
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ORGANIZATION COMMITTEE

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