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"Heritage as knowledge resource: social, political and cultural context" (ABSTRACTS)

Transforming the past into heritage

Gregory J. Ashworth (University of Groningen, NL)

The past, by definition, is gone: it is not here to be re-lived or experienced and it cannot be inherited, preserved or bequeathed. It can however be imagined by the present. Heritage is a contemporary creation brought into being by the present to serve the political, social, economic and psychological needs of individuals and collectivities. As a product of the human imagination, it is ubiquitous, infinite and mutable as succeeding presents create and re-create the pasts they require at that time. This presentation will focus on how and why the present transforms the past into heritages and ascribes contemporary value to structures and sites. The current issues surrounding heritage decisions stem from the answers to the questions, 'whose is it?', 'for what purposes and by whom was it created?' and 'who pays and who benefits?'

Gregory Ashworth was educated in Geography at the Universities of Cambridge, Reading and London (PhD 1974). He has taught at the Universities of Wales, Portsmouth and since 1979 Groningen, Netherlands. Since 1994, he is Professor of heritage management and urban tourism in the Department of Planning, Faculty of Spatial Sciences, University of Groningen (NL). His main research interests focus on the interrelations between tourism, heritage and place marketing, largely in an urban context. He is author or editor of around 15 books, 100 book chapters, and 200 journal articles. He received honorary life membership of the Hungarian Geographical Society in 1995, an honorary doctorate from the University of Brighton in 2010 and was knighted for services to Dutch Science in 2011.

Heritage, multiculturalism and cosmopolitanism:

World Heritage and the persistence of cultural difference as an organizing principle

Rodney Harrison (University College London, UK)

The constitution of cultural difference as an object of knowledge, and hence as a surface for the identification, categorization and governance of populations, was one of the key drivers of the concept of cultural heritage in its role in the production of national identity throughout the late nineteenth and first part of the twentieth century. The idea of universal values of heritage which emerged in the wake of the Second World War and found realization through the World Heritage Convention seemed to offer a new approach in which the values of certain forms of heritage might be seen to offer a window on a common humanity. These approaches have more recently been aligned with philosophies of cosmopolitanism and with the apparent encouragement of cultural diversity through policies of multiculturalism. However, when these concepts are applied to heritage, a conceptual conflict is exposed between the idea of 'universal' values and rights and the preservation and exhibition of cultural diversity which is itself promoted as a fundamental human right. Indeed, the staging of multiculturalism as part of a national or global heritage may in fact serve to mask significant social, political and economic inequalities by specifying these inequalities as a function of cultural diversity and rooting them in the past where they seem beyond question, while such exhibited forms of 'cosmo-multiculturalism' address themselves almost solely to elite, educated, international consumers, and may have little impact in terms of opening cross-cultural dialogue at a local, national or even global level.

While issues of rights to cultural diversity have become more urgent as a result of late-modern changes in processes of globalization and the associated flows of labor and capital, the systemic inequalities and forms of racism that often underpin the staging and exhibition of cultural diversity complicate any account of globalization and its impact on the management and presentation of heritage. Within this context, I suggest that difference and diversity must be presented not as inherent, but as something to be chosen and worked at; not as something that is simply rooted in the past, but as an active choice towards which societies work in the present



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for the future. Similarly, 'universal' rights must themselves also be viewed as negotiated and open to discussion and debate in response to the continually changing diversity of human cultures and their heritages. I argue that our emphasis must remain on processes of constantly remaking and rearticulating culture in the present, and not on an easy recourse to tradition as an excuse for the maintenance of social, economic and political inequalities. The relationship between individual and collective human and cultural rights and cultural diversity remains a key issue in relation to the identification, presentation and management of heritage in the twenty first century.

Rodney Harrison is a Lecturer in Museum and Heritage Studies at the Institute of Archaeology, University College London. He has a broad range of experience teaching, researching and working across the fields of cultural and natural heritage management in the UK, Australia and North America. Prior to his current position, he worked for the Open University, where he was responsible for teaching, research and public broadcasting in global heritage studies. He is author, editor or co-editor of a number of books including *Heritage: Critical Approaches* (Routledge, 2013), *Understanding the Politics of Heritage* (Manchester University Press, 2010), *Reassembling the Collection: Ethnographic Museums and Indigenous Agency* (SAR Press, 2013), *Unpacking the Collection: Networks of Material and Social Agency in the Museum* (Springer, 2011), and *The Heritage Reader* (Routledge, 2008).

Understanding Heritage

Claire Giraud-Labalte (Université Catholique de l'Ouest, Angers, F)

To consider "heritage as a resource for knowledge" seems to be obvious, but this roundtable invites us to question this together in a critical sense. I wish to keep in mind your goal of revitalizing the Ravni Kotari, that requires mobilizing all kinds of people, combining different approaches, and cross eyes.

The focus will be on two areas of work, the study of heritage as a resource for knowledge of a territory (What heritage? What studies? Why? For whom?) and most importantly, data sharing, knowledge utilization, participatory approaches for co-constructing narratives in a territory today (Understanding Heritage? Dialogue with civil society? What stories?)

Some principles will be recalled and illustrated by experiments or case studies in France, in several European countries, and Mali in order to foster dialogue among participants.

Claire Giraud-Labalte, Art historian, professor at the Université Catholique de l'Ouest (Angers, France), heritage delegate for the European network ENCATC, a Europa Nostra partner and chair of Thematic Area "Understanding Heritage". From 2004 to 2011 she led a master of Culture management. Her work as a lecturer and researcher focuses on aspects of cultural heritage (XIX-XXI centuries), from the perspective of travellers, artists, professionals and civil society.

Jankovic Castle: inventing "lieu de memoire"?

Drago Rokсандić (University of Zagreb, HR)

Jankovic Castle (neither a castle, nor a tower!) is as much a space as a place. From prehistory up to the present a continuity of cultural discontinuities makes both Islam Latinski /Latin Islam/ and Islam Grčki /Greek Islam/, as those two neighbouring villages are named since early 18th century, symbols of a contact zone between distinctive cultural areas. Jankovic Castle, situated between them, brings then together or divides them from each other. Perspectives have been always conflicting. The point is how to redefine the "symbolic capital" of the Jankovic Castle in order to make it a place (re)producing 'frames' and motives for inter- and transcultural exchanges open to the international university community and facing local/regional "divided society" searching for both "better" past, as well as "better" future.

Drago Rokсандić (Petrinja /Croatia/, January 12, 1948.) is Ordinary Professor of Modern and Contemporary History at the History

Janković Castle: historic site, generating
sustainable development of the Ravni Kotari region



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Department of the Faculty for Social Sciences and Humanities of the University of Zagreb. He is also a head of the Chair of History of Central and South-Eastern Europe, head of the M. A. Module Early Modern History, as well as Professor of Theory and Methods at the Ph. D. Studies Programme of Modern and Contemporary Croatian History. Since 1996, he is director of the International Research Project "Triplex Confinium". In cooperation with his project collaborators he initiated the foundation of a Centre for comparative historical studies at the Institute for Croatian History at 2001, which is currently established as the Centre for comparative historical and intercultural studies within the Faculty for Social Sciences and Humanities of the University of Zagreb. He is currently also assuming a position of chairman of the Initiative Programme Committee for the International University Centre in Kula Jaković / Torre Janković in the vicinity of Zadar.

Heritage Literacy

Darko Babić (University of Zagreb, HR)

If heritage is social construction, heritage management is much more complex than generally imagined. Broader meanings of it must be questioned from information-knowledge theories as this opens possibilities to (re)define heritage values and meanings, as well the roles heritage plays in society. Anticipation of those ideas could be tracked to specific form of museum institution, eco-museum, which to some extent demonstrates alternative understanding of heritage but far more of heritage management by ensuring "power to the people". Still, as in many other cases, disinherited majority somehow must learn how to use its rights which aims here toward multifaceted and poly-vocal heritage and/or definition(s) of heritage. Accordingly heritage literacy could sound controversial, seemingly arguing for authorised discourse but if understood correctly as a process of achieving specific kind of literacy or awareness about how heritage is constructed, shaped and used/misused it tends to liberate a(ny) local community to have context specific, locally based heritage management.

Darko Babić holds a PhD in Museum/Heritage Studies and works as a senior researcher and lecturer at the Sub-Department of Museology and Heritage Management (University of Zagreb, Croatia). After earning MA degrees in Ethnology and Information Sciences/Museology he gained diverse experience working as a project manager on international projects, an organiser of museum/heritage conferences, a PR for events, an archivist and an assistant on national TV. Darko is active in contributing to the advancement of the museum/heritage profession by serving as a member of the board of ICOM-ICTOP and ICOM Croatia, as a member of the Supervisory Committee to the European Association for Heritage Interpretation, as an external associate of the University of Barcelona research group Didpatri and as an advisor to the European Museum Forum.

From poverty to empowerment - Cultural heritage as an asset for peace and prosperity

Carsten Paludan-Müller (Norwegian Institute for Cultural Heritage Research, N)

In recent years there has been a growing understanding of how closely linked poverty and conflict are to one another. Poverty generates conflict and conflict generates poverty. There is also a growing interest for cultural heritage as an asset that can play a role for good or for bad in both contexts. Cultural heritage can work as a divider or a healer in conflicts; it can also work as a medium for creating social and economic exclusion or inclusion. In other words cultural heritage has an important role in the making or breaking of negative patterns in the relations between people.

Much has to do with deep historical and geopolitical structures that have influenced the world we live in today, for instance in the Balkans, the Caucasus and the Mena-region.

In this brief presentation I shall give some examples to illustrate perspectives, potentials and pitfalls that are crucial to keep in mind when we deal with cultural heritage in contexts of contemporary conflict and poverty.

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Carsten Paludan-Müller is an archaeologist, educated at the universities of Copenhagen and Cambridge. He has held various central positions within museums and heritage in Denmark and Norway. He has since 2003 been the general director of NIKU, The Norwegian Institute of Cultural Heritage Research. Paludan-Müller has been active in various international fora and organizations such as the Council of Europe, The World Bank, The Norwegian Ministry of Foreign Affairs and EAA, the European Association of Archaeologists. He was involved as scientific advisor to the CRIC-project funded by the EU and focusing on cultural heritage in the context of conflict. Paludan-Müller's main focus is the role and potential of cultural heritage in the context of conflict and in the context of social and economic development.

Peace and Community Building -ICOM Cultural Diversity Charter

Amareswar Galla (International Institute for the Inclusive Museum, DK-AUS)

The ICOM Cultural Diversity Charter provides a soft law Standard setting tool for policy development to situate museums and related heritage agencies in promoting peace, reconciliation and sustainable community development. This presentation uses the Bamiyan Valley in Afghanistan as a case study based on the speakers' current field work. The argument is that one has to look beyond the objects or the monuments or in the case study the Kabul Museum and Bamiyan Buddhas destroyed by the Taliban, to forge partnerships for appropriate museum development in community building and reconciliation.

Amareswar Galla has been for three decades a champion of cultural democracy, UN Millennium Development Goals and safeguarding all forms of heritage. An alumnus of the Jawaharlal Nehru University, New Delhi, and Professor of World Heritage and Sustainable Development, Split University, he is the founding Executive Director of the International Institute for the Inclusive Museum, India & Denmark. He has held several full professorial positions prior to moving to Europe. His extensive publication record focussing on inclusion and active citizenship ranges from *World Heritage: Benefits Beyond Borders*, Cambridge University Press & UNESCO Publishing, 2012; to *Heritage Curricula and Cultural Diversity*, Prime Minister & Cabinet, Australian Government Publishing House, 1993. He was the 2nd and 3rd Editor-in-Chief of the International Journal of Intangible Heritage & founding Editor of the International Journal on the Inclusive Museum.

Role of museums and heritage institutions in contemporary society

Wim de Vos (Chairman of European Museum Forum Judging Panel, B)

In these times of financial crisis in Europe, museums and heritage institutions are convinced to play a vital role in society. But they face the challenge of justifying the budgets they receive from the authorities and other sponsors, even sometimes directly from their public. Museums and heritage institutions are questioned on the necessity of showing real objects in these times of "virtual reality". Their contribution to the "well-being" of communities and of societies, or to the creation of a feeling of "belonging" or even "identity" can be topic of discussion. Museums and heritage institutions shouldn't hesitate to launch studies on the overall impact of their initiatives on individuals, communities and societies. This means that they also are to promote studies on their economic impact. It seems a way of convincing possible investors that they are a high quality way of investing in a sustainable society. ICOM committees and ICOM Europe could play a role in stimulating these studies.

Wim De Vos was in charge of the outreach activities of the Royal Library of Belgium and Communication Manager of the Museum of Natural Sciences (Brussels). Currently he is the Senior Advisor in Communication and Museums at the Federal Science Policy Office, Belgium), Chairman of ICOM Belgium and ICOM Belgium/Flanders and Chair of the Judging Panel of the European Museum of the Year Award (EMYA).