

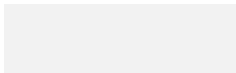
Urgent questions need to be asked of conservation: Is there a place to contest long-accepted boundaries between official and non-official heritage? How do cultures of neglect relate to the cultures of care, and what are the effects of official conservation policies on what may be considered as living heritage? And, more importantly, what roles does conservation play in the structures of power around heritage?

aims to create possibilities for a constructive and compassionate exchange – one that is purposefully about communicating and creating affective (not necessarily productive) relations. We want to encourage new forms of discourse to counter institutional hegemony in relation to forms of performativity, living heritage, and participation. The event is situated online, not simply in mitigation of the global pandemic, but in acknowledgement of the need to have a geographically and culturally diverse exchange, and in recognition of the possibilities this format offers to people who want to participate and might not have the same possibilities to do so if the event was to happen in-person.

This event is a joint initiative of the Department of History of Art (Dr Hélia Marçal and Dr Rebecca Gordon) and the Institute of Archaeology (Dr Renata F. Peters) and is supported by the Centre of Critical Heritage Studies (UCL).

PROGRAMME

Friday 12th March, 2021



11:25 11:55	Discussion
11:55 12:10	Mini-comfort break
12:10 12:20	

12:20 12:40

ABSTRACTS
(in presentation order)

10:15 10:35	<p>o to us, within our bodily horizon. In establishing the social contract for heritage conservation the doctrine of significance has been almost inimical to the everyday,</p> <p>happiness is culturally shaped and politically structured, if heritage is approached as constituting an embodied experience of materiality and emotion, rather than as a representation of a particular shared value, the insignificant becomes significant within the shared pleasures of the everyday.</p>
10:40 11:00	<p>The presentation deals with the community-centred living heritage approach towards heritage management. The first part focuses on the differences between the living heritage approach and other approaches, especially the values-based approach. These differences are seen in terms of the concept of heritage, the concepts of local community and core community, and the aim of conservation. The second part examines a number of challenges regarding the application of the living heritage approach, such as: the continual creation of living heritage sites by controlling the power of the core communities regarding the continual creation of heritage; and</p> <p>of the presentation, through an analysis of the living heritage approach, is to reconsider some well-established principles and practices in community participation in heritage management.</p>
11:05 11:25	<p>My work as an artist is preoccupied with social justice and reflects a connectedness Here over the past ten</p>

<p>14:55 15:15</p>	<p>Digital media as a tool to document, teach and communicate Indigenous cultural and linguistic heritage in the Americas, or Abiyala, has grown exponentially in the last two decades. Notably, Indigenous academics and activists are the principal protagonists of these forms of re-engaging with their own languages, histories and philosophies. Despite this, incorporating it into broader educational and organizational processes still faces various challenges. In this talk, I will discuss a few examples of the work carried out within Digital Abiyala, and identify key opportunities and challenges to amplify their reach.</p>
<p>15:20 15:40</p>	<p>and</p> <p>Mesa Verde National Park staff and faculty and students at the University of Colorado Museum of Natural History are working together, in collaboration with archaeologists and 26 descendant communities, to redesign the exhibits at the Chapin Mesa Archeological Museum in the Park. We discuss the theory and practice, and anthropological and Indigenous knowledges, that are transforming the relationship between Native peoples and the Park and its interpretation of their ancestral sites.</p>
<p>15:45-16:05</p>	<p>The presentation will focus on the events surrounding the contestation of public art at the University of Cape Town (UCT) during the Rhodes Must Fall protests. Shose Kessi will speak to how participatory processes, such as Photovoice methodologies as well as the activities spearheaded by #RhodesMustFall, the UCT Black Academic Caucus, and the UCT Works of Arts Committee (WOAC) led to a community-wide engagement with the role of public art in reproducing and contesting oppressive institutional symbols and representational practices; and how these initiatives created possibilities for new resources for identity and belonging; and participating in imagining a new institutional culture.</p>



PRESENTER BIOGRAPHIES

Dr Joseph † h o @) u = h
Officer at San Ildefonso. He received a PhD in Anthropology from the University of Pennsylvania. In partnership with his community, his dissertation research examined Indigenous Pueblo resistance to Spanish Reconquest efforts in the latter part of the Pueblo Revolt Era (1680-1696).

Shadreck Chirikure is a British Academy Global Professorship within the School of Archaeology at Oxford and holds a Professorship at the University of Cape Town. He researches the politics of knowledge production in archaeology and heritage. He is the author of
(Routledge) and is co-editor (with Webber Ndoro and Janette Deacon) of
(Routledge).

Farideh Fekrsanati has a MA degree in objects conservation from the State Academy of Fine Art and Design Stuttgart, Germany. She has worked as a research assistant on a 3-year multidisciplinary EU project on the application of lasers for cleaning stained glass windows, has been a J. Paul Getty Fellow with the State Historical Society in Omaha/Nebraska and an Andrew W. Mellon Fellow with the National Museum of the American Indian in Washington DC. From 2004 to 2019 she was a senior conservator with the Collections Management department of the Museum Volkenkunde in Leiden, now part of the National Museum of World Cultures in The Netherlands. Since April 2019 she is head of the conservation department at Museum am Rothenbaum, Kulturen und Künste der Welt (MARKK) in Hamburg, Germany.

Tracy Ireland is Professor of Cultural Heritage and Director of the Centre for Creative and Cultural Research at the University of Canberra. Tracy is an archaeologist and heritage practitioner who specialises in interdisciplinary research on heritage practice and the relationships between archaeology, conservation and heritage in the settler colonial world. Tracy's most recent book is
, edited with John Schofield and she is Series Editor, with Cristobal Gnecco, of the Ethics in Archaeology Series for Springer.

Shose Kessi is Dean of the Faculty of Humanities at the University of Cape Town; Associate Professor in the Department of Psychology; and co-director of the Hub for Decolonial Feminist Psychologies in Africa. Her research centers on political psychology, community-based empowerment and social change,

participation in transformation efforts. A key focus is the development of Photovoice methodology as a participatory action research tool that can raise consciousness and mobilize community groups into social action. Shose completed her PhD in 2010 in Organizational and Social Psychology at the London School of Economics and Political Science (LSE) and joined UCT in 2011. She was the UCT Mandela fellow

Jen Shannon is Curator and Associate Professor of Cultural Anthropology at Colorado University and CU Museum of Natural History. Jen practices collaborative anthropology. Her research is committed to facilitating and disseminating more diverse and inclusive representations and understandings of history and contemporary lives, particularly through collaboration with Indigenous peoples. Her work involves connecting Native Nations to museum collections through repatriation consultations, co-directed research projects, digitizing tangible and intangible heritage, and oral history projects. Her book, *Our Lives: Collaboration, Native Voice, and the Making of the National Museum of the American Indian* (SAR Press 2014) was finalist for the 2015 New Mexico-Arizona Book Award.